

Katharina Uhde

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Birth date	December 3, 1981
Education	PhD, Historical Musicology, Duke University, 2014 M. A., Violin Performance Practice, Duke University, 2011 D. M. A. (Doctor of Musical Arts), Violin Performance, University of Michigan, 2009 Certificate of Musicology, University of Michigan, 2009 M. M., Violin Performance, University of Michigan, 2005 M.M., Violin Performance, University of Music, Karlsruhe, 2006 Pedagogy Dipl., Violin Performance, University of Music, Karlsruhe, 2006 B. M., Violin Performance, University of Music, Karlsruhe, 2004
Academic Positions	Associate Professor of Musicology and Violin, Valparaiso University, 2014 (ongoing) Visiting Professor, Musikhochschule (University of Music) Karlsruhe, 2016 Visiting Professor of Violin, UNC Chapel Hill, 2011 Assistant director of Early Music Ensemble, University of North Carolina, Chapel Hill, 2010 Graduate Teaching Assistant, Musicology, Duke University, 2009-2013 Graduate Teaching Assistant Violin, University of Michigan, 2006-2009
Grants and Fellowships	Fritz Thyssen Conference Grant (EUR 6500) for the conference “Joseph Joachim: Identities / Identitäten” (planned for April 2020) Delma Coovert Peterson Award for special achievements in research, Valparaiso University, December 2017 (\$ 3,000) Andrew W. Mellon Research Fellow at Newberry Chicago, July 2016-January 2017 Brahms House Fellowship (non-monetary, for a stay at the Brahms house in July 2016) Karl Geiringer Award from the American Brahms Society, 2013 (\$ 1,500, for the first chapter of my dissertation) Richard Wagner Stipendium, 2013 (non-monetary) Brahms House Fellowship Baden-Baden, 2013 (non-monetary)

Full tuition Scholarship of Duke University, MA degree, 2011
 Full tuition Scholarship of the University of Michigan, Doctoral Degree, 2009
 Full tuition Scholarship of the University of Michigan, Masters Degree, 2004
 Scholarship of the German ZEIT-Foundation, 2005
 Fulbright Fellowship, 2004-2005
 “Baden-Württemberg Stipendium”, 2005
 “Ludwig Marum Prize” of the City of Karlsruhe for special achievement and support of Jewish composers, 2003
 “Hans and Eugenia Jütting Scholarship” for an outstanding German String Quartet, 1999
 “Eduard Söring Prize” of the German Music Foundation, 1998
 “Diethard Wucher Prize” for an outstanding young Piano Trio by the Schimmel Piano House, 1997
 Prize for an outstanding String Quartet by the “Spaarkasse” Baden-Württemberg

Internal Funding February 2017: Committee of Creative Work Expense Grant (1000 \$)
 February 2016: Committee of Creative Work Grant (1000 \$)
 September 2016: Committee of Enhanced Learning and Teaching Travel Grant (1000 \$)

Conferences Organized “Joseph Joachim: Identities / Identitäten.” Organized by Katharina Uhde, Michael Uhde and Mirjam Boggasch. Musikhochschule Karlsruhe, April 2020.

Honors Honorary member living abroad of the Society of Musicology in Ireland.

Teaching Success Two undergraduates whom I taught musicology and whose application papers I advised single-handedly, were admitted to prestigious PhD programs in the past two years: Julie Howe is now at Indiana University; Elena Cruz-Lopez is at Ohio State on a full scholarship.

Monograph Uhde, Katharina. *The Music of Joseph Joachim*. Boydell & Brewer Press, 2018.

Monograph plans Uhde, Katharina. *Mid-Nineteenth Century Music Aesthetics through the Lens of Artistic Research Philosophy*.

Uhde, Katharina, and R. Larry Todd. *Riddles in Sound: A Cultural history of the cipher in music*. A book that traces the history of the musical cipher from J. S. Bach to the twenty-first century (in conversation with Cambridge University Press)

Uhde, Katharina. Bibliographic Research Guide on 19th-Century Performance Practice (in conversation with Routledge)

Current project: translation into German of my book *The Music of Joseph Joachim*.

- Articles**
- Uhde, Katharina, “Uncovering a lost Beethoven Cadenza by Joachim, or, New Light on Joachim’s 1844 London Debut” (submitted to *The Musical Quarterly*)
- Uhde, Katharina “Rediscovering Joseph Joachim’s Fantasias (1850-52)” (*The Musical Times*, December 2017) (8000 words)
- Uhde, Katharina, “Of ‘Psychological Music’, Ciphers, and Daguerreotypes: Joseph Joachim’s *Abendglocken* Op. 5 No. 2 (1853),” *Nineteenth-Century Music Review* 12 No. 2 (2015): 27-52 (12000 words).
- Editions**
- Uhde, Katharina, *Joseph Joachim: Fantasy on Hungarian Themes and Fantasy on Irish Themes*. Kassel: Bärenreiter, 2018
- Uhde, Katharina, *Antonio Vivaldi: Concerto for Violin and Piano Op. 9, R348*. New York: International Music Company, 2019
- Encyclopedia entries**
- Uhde, Katharina, “Joseph Joachim”, update of existing biographical entry by Beatrix Borchard, *Grove Music Online. Oxford Music Online* (commissioned by and in preparation for Oxford University Press)
- Uhde, Katharina, “Joseph Joachim”, update of work list of existing entry by Beatrix Borchard, *Grove Music Online. Oxford Music Online* (Oxford University Press), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14322> (submitted summer 2017)
- Bibliographies**
- Joseph Joachim, Annotated Bibliography of 150 Citations, Oxford Bibliographies (Oxford University Press, 2018)
- Edited Collections**
- Katharina Uhde, ed. Special Issue on Joseph Joachim. *Nineteenth-Century Music Review* (commissioned May 2019)
- Chapters in edited volumes**
- Uhde, Katharina, and R Larry Todd, “Joseph Joachim and the Aesthetic of Inwardness,” in *The European Salon: Nineteenth-Century Salonmusik. Concepts and Contexts*, edited by Anja Bunzel and Natasha Loges (Suffolk: Boydell & Brewer, 2019)
- Uhde, Katharina, and R. Larry Todd, “Joachim and Musical Solitude, or, the Beginnings of the Ciphers F-A-E and Gis-e-la” in *Nineteenth-Century Programme Music*, ed. Jonathan Kregor (Turnhout, Belgium: Brepols, 2018). (General editor: Roberto Illiano)
- Uhde, Katharina, “Joseph Joachim’s Overture to Heinrich IV: Shakespearean Fantasies Reconsidered,” in *Nineteenth-Century Programme Music*, ed. Jonathan Kregor (Turnhout, Belgium: Brepols, forthcoming 2019). (General editor: Roberto Illiano)

- Score Prefaces** “Preface for Score Edition/Vorwort für die Orchesterpartitur,” in Joseph Joachim, *Scene der Marfa*, Op. 14. Music MPH Publisher, Munich. 4000 words (English and German). Munich, Music MPH Publisher, 2019
- “Preface for Score Edition/Vorwort für die Orchesterpartitur,” in Joseph Joachim, *Ouvertüre zu einem Gozzi’schen Stück*, Op. 8. 4000 words (English and German). Munich, Music MPH Publisher, 2017
- “Preface for Score Edition/Vorwort für die Orchesterpartitur,” in Joseph Joachim, *Violinkonzert in G Dur, WoO*. 4000 words (English and German). Munich, Music MPH Publisher, 2016
- “Preface for Score Edition/Vorwort für die Orchesterpartitur,” in Joseph Joachim, *Elegische Ouvertüre, “Dem Andenken des Dichters Heinrich von Kleist”*. 4000 words (English and German). Munich, Music MPH Publisher, 2017
- “Preface for Score Edition/Vorwort für die Orchesterpartitur,” in Joseph Joachim, *Variationen*, 4000 words (English and German). Munich, Music MPH Publisher, 2016

- Score Reviews** Brahms’s three Violin Sonatas and Scherzo from the *F. A. E.* Sonata; and *Performance Practices in Brahms’ Chamber Music* by Clive Brown, Neal Peres Da Costa, and Kate Bennett Wadsworth Kassel, Bärenreiter, 2015, *for Nineteenth-Century Music Review* (April 2019)
- Paganini, Niccolò, *24 Capricci per Violino Solo* Op. 1 (first edition), Daniela Macchione, ed., Kassel, 2013, *for Nineteenth-Century Music Review* 13, No. 4 (December 2016)
- Schubert, Franz, *Rondo in A Major D 438*, Michael Kube, ed., Kassel, 2011, *for Nineteenth-Century Music Review* 12, No. 2 (2015)
- Beethoven, Ludwig van, *Concerto in C major, for Pianoforte, Violin, Violoncello and Orchestra “Triple Concerto”*, Op. 56, Bärenreiter Urtext, Jonathan Del Mar, ed., Kassel, 2012, *for Nineteenth-Century Music Review* 10, No. 1 (2013), 201-206
- Brahms, Johannes, *Concerto in D major for Violin and Orchestra*, Op. 77, Bärenreiter Urtext, Clive Brown, ed., Kassel, 2012; Tchaikowsky, Pjotr Iljitsch, *Violin Concerto in D major*, Op. 35, Breitkopf & Härtel Urtext, Ernst Hertrich, ed., Munich and Wiesbaden, 2011, *Nineteenth-Century Music Review* 9, No. 2 (December 2012), 390-395
- Brahms, Johannes, *Sextet in B-flat major, for 2 Violins, 2 Violas and 2*

Violoncellos, Op. 18, Bärenreiter Urtext, Christopher Hogwood, ed., Kassel, 2011; Brahms, Johannes, *Sextet in G major, for 2 Violins, 2 Violas and 2 Violoncellos*, Op. 36, Bärenreiter Urtext, Christopher Hogwood, ed., Kassel, 2011, for *Nineteenth-Century Music Review* 9, No. 1 (2012): 163-167

- Book Reviews** Review for Oxford University Press. Reviewed textbook: R. Larry Todd, *Discovering Music* (Oxford: Oxford University Press, 2017)
- Review for *Nineteenth-Century Music Review*. Reviewed monograph: Nancy November, *The String Quartet in Beethoven's Vienna* (Boydell & Brewer, 2018)
- Peer Reviews** Review for Oxford University Press. Reviewed edited volume: Stephen Rodgers, *The Songs of Fanny Hensel*
- Review for *Nineteenth-Century Music Review*. Reviewed article: 'The French School of Violin Playing between Revolution and Reaction: A Comparison of the Treatises of 1803 and 1834 by Pierre Baillot' for *Nineteenth-Century Music Review*
- PhD Thesis** Uhde, Katharina. "*Psychologische Musik*, Joseph Joachim, and the Search for a New Music Aesthetic in the 1850s." PhD Diss., Duke University, 2014
- Translations** Translation of my monograph, *Die Musik von Joseph Joachim* (in preparation)
- Translation of Foreword to Mendelssohn Bartholdy, *Sämtliche Werke für Violoncello und Klavier*, ed. R. Larry Todd, 2 Vols. Kassel: Bärenreiter Urtext, 2017. (XI-XX)
- Keynotes** "Joseph Joachim's Ireland." Keynote (with performed practical demonstrations) for the SMI Postgraduate Conference, 11 January 2019. With Michael Uhde, piano
- Lecture Recitals** "Contextualizing Clara Schumann's *Romanzen* Op. 22." Lecture Recital presented at the Clara Schumann Conference at Oxford University on 14 June 2019
- "Horatio Parker and the Ivesian 'Backward Slump,' or The Case of Parker's Unpublished Suite in E minor for Piano and Violin, Op. 41." Presented at the Society of American Music Conference, New Orleans, 20-24 March 2019
- "Joseph Joachim's Ireland." Lecture Recital at the Royal Irish Academy of Music, Dublin. 9 January 2019. With Michael Uhde, piano
- "Exploring Eduard Reményi's, Joseph Joachim's, and Anonymous's *style hongrois*, or, hypothesizing what Brahms could have heard in 1853." Lecture recital to be presented at the conference *Brahms on the Pacific*, 1-3 February 2019. With Michael Uhde and R. Larry Todd

“Joachim, Mendelssohn, and Imagining Scotland through two Fantasies.” With R. Larry Todd, Piano. To be presented at the “Mendelssohn day”, AMS 2018, San Antonio, TX

“Imagining Scotland.” With R. Larry Todd, Piano.
Conference of the Royal Musical Association, Bristol, September, 2018

“Imagining Scotland through Mendelssohn and Joachim.” Meeting of the Society for Musicology Ireland, Cork, June, 2018

“The Unknown Joachim.” With Michael Uhde, Piano.
Birmingham University, 16 March 2018

“Rediscovering Joachim’s Hungarian and Scotch Virtuoso Fantasias.” Conference of the American Musicological Society, Rochester, November 2017

“Rediscovering two lost Works: Joseph Joachim’s Hungarian and Irish Fantasies.” *Rethinking the Dynamics of Music and Nationalism*, University of Amsterdam, 26-29 September 2017

“Redefining the Virtuoso-Composer: Joachim’s Fantasias for Violin and Orchestra Rediscovered.” June 2017. Nineteenth-Century Music Conference Nashville, TN

“Embodying Joseph Joachim’s Fantasy on Hungarian Motives, or, understanding Joachim’s Virtuoso Music from a ‘Research-as-Practice’ Perspective. Graz, KUG, August 28, 2017

“Amy Beach's Violin Sonata in A minor, Op. 34, and the Art of Developing Variation, or "Methods Peculiar to Brahms."” Katharina Uhde, Violin, Larry Todd, Piano. Society for American Music Conference. Montreal, March 2017

“Joachim and Ciphers, or, a Romantic infatuation.” Newberry Library Associates’ Night. March 14, 2017. Katharina Uhde, Violin, Joseph Bognar, Piano

“Joachim and Beethoven. Reconsidering Joachim’s Approach to Beethoven’s Violin Sonatas.” Newberry Library Chicago. February 23, 2017. Katharina Uhde, Violin, Ling-Ju Lai, Piano

SIXTH NEW BEETHOVEN RESEARCH CONFERENCE. Nov. 4, 2016. Vancouver. Katharina Uhde (Valparaiso University) and R. Larry Todd (Duke University). “Zu brillant” – The Original Finale of Beethoven’s Violin Sonata in A major, Op. 30 No. 1, and Its Assimilation into the Kreutzer Sonata, or, What’s in a Chord”

“Poplars, Bells, and Marches: Joseph Joachim’s *Drei Stücke* Op. 5, or, the Limits of Musical Ciphers.” Andrew W. Mellon Fellow Lecture Recital at the Newberry Library Chicago. October 26, 2016

“Poplars, Bells, and Marches: Joseph Joachim’s *Drei Stücke* Op. 5, or, the Limits of Musical Ciphers”
Doctors of Performance Conference. Katharina Uhde, Violin; Larry Todd, Piano. Dublin, September 08-11, 2016

“Poplars, Bells, and Marches: Joseph Joachim’s *Drei Stücke* Op. 5, or, the Limits of Musical Ciphers”
History, Analysis, Pedagogy - Music Analysis Conference. Katharina Uhde, Violin; Larry Todd, Piano. Nottingham, July 13-15, 2016

“Joseph Joachim and the ciphers,” Lecture Recital at the Internationale Kongress der Gesellschaft für Musikforschung, Mainz. Katharina Uhde, Violin; Michael Uhde, Piano. Mainz, 14.-17. September, 2016

“Joseph Joachim and the Aesthetic of Inwardness: Two Intimate Performances by Joseph Joachim Reconsidered.” This presentation includes the entire performance of the *F-A-E* Sonata (jointly composed by Dietrich, Schumann, Brahms) and Joseph Joachim’s *Abendglocken* Op. 5, No. 2. Katharina Uhde, violin, and R. Larry Todd, piano
Notre Dame University, South Bend, IN, January 21, 2016

“Improvisation in Beethoven’s 10 Violin Sonatas,” with musical demonstrations by Katharina Uhde and R. Larry Todd.
American Musicological Society (AMS) National Conference in Louisville, Kentucky, November, 2015

“The German 1850s Salon and Inwardness: Two Private Performances by Joseph Joachim Reconsidered.” With the entire performance of the *F-A-E* Sonata (jointly composed by Dietrich, Schumann, Brahms) and Joseph Joachim’s *Abendglocken* Op. 5, No. 2. Katharina Uhde, violin, and R. Larry Todd, piano.
19th-Century Salon Conference in Maynooth, Ireland, October 2015

“Improvisation in Beethoven’s 10 Violin Sonatas,” with musical demonstrations by Katharina Uhde and R. Larry Todd.
Georgetown University, Washington D.C, April 2015

“Archduke Rudolph’s Violin Sonata in F minor and Beethoven.” A lecture recital with the complete performances of Archduke Rudolph’s Violin Sonata and Beethoven’s Sonata No. 10, Op. 96.
Bonn, Beethoven Haus, September 2014

“Joseph Joachim and Gisela von Arnim: Musical Ciphers in Joachim’s Op. 5 and in the F-A-E Sonata for Violin and Piano (Dietrich, Schumann, Brahms),” Lecture Recital Tromsø University, Norway, December 2012

“Joseph Joachim and Gisela von Arnim: Musical Ciphers in Joachim’s Op. 5 and in the F-A-E Sonata for Violin and Piano (Dietrich, Schumann, Brahms),” Lecture Recital Örebro University, Sweden, December 2012

“Archduke Rudolph’s influence on Beethoven: Rudolph’s Violin Sonata and the “Archduke” Trio in B-flat major”,
Lecture Recital, Federal University Rio Grande do Norte, Natal, Brazil,
September 2012

“Joseph Joachim, Gisela von Arnim, Schumann, and Brahms: Musical Ciphers in Joachim’s Op. 5 and in the F-A-E Sonata for Violin and Piano (Dietrich, Schumann, Brahms),” Schumann House, Endenich, near Bonn, May 2012

“Archduke Rudolph’s influence on Beethoven: Rudolph’s Violin Sonata and the “Archduke” Trio in B-flat major”,
Lecture Recital
Maison Heinrich Heine, Paris, May 2012;
Belgrade, University of Music, Serbia, December 2011;
Tromsø University, Norway, November 2011

“Articulation in Bach’s Chaconne d minor, BWV 1004”,
Lecture Recital
Duke University, December 2009

Lectures

The “Kaffernbund”: Multi-cultural Allusions in the Correspondence of Johannes Brahms, J. O. Grimm, and Joseph Joachim in the 1850s. To be presented at the conference “Brahms on the Pacific.” 1-3 February 2019

“Rediscovering two lost Works: Joseph Joachim’s Hungarian and Irish Fantasies.”
Rethinking the Dynamics of Musical Nationalism, an International Conference,
Amsterdam, 2017

“The Overtures to Shakespeare’s Henry IV (1853-54), or, Resisting Psychological Music.” Nineteenth-Century Program Music. Lucca, Italy.
November 24-26, 2016

“‘Soulfulness’ and ‘Individuality’ in Joachim’s Violin Concerto in G Major”
International Joseph Joachim Conference. One of several invited speakers.
Boston, June 18-20, 2016

“Resisting ‘Psychological’ Music or, How Joachim Shook Off the Minor Mode”

History, Analysis, Pedagogy - Music Analysis Conference. Katharina Uhde,
Violin; Larry Todd, Piano.
Nottingham, July 13-15, 2016

“The Role of Academic Studies in the Conservatoire Environment”
Birmingham City University, Conservatoire
July 30, 2015

„Zwischen Aktualität und Tradition: ‚Beethoven heute‘ für Joseph Joachim“
(on Joachim’s Overture to *Hamlet* [1853]. Musikhochschule Karlsruhe, October
2013

“Unveiling the Influence: Harmonische Härten and Schopenhauerian Extinction in
Bülow’s *Niwana* and Wagner’s *Tristan und Isolde*,”
Graduate Student Lecture, Duke University, April 2012

“Changes in Violin Performance Practice at the Turn of the 20th Century as
demonstrated in Recordings 1903-1929”
California State University, Fresno, 2011

“The Obligato Violin Sonata in the 1760s”,
University of Michigan, 2009
Graduate Student Lecture

**Notable
Performances**

Beethoven Violin Sonatas I with Bruno Canino, includes five Beethoven Sonatas
(Op. 12 Nos. 1 and 3, Op. 30, No. 1, Op. 47, and Op. 96). March 6 and 7, 2017.
Kolarac, Belgrade

Mozart, *Sinfonia Concertante*. Baden-Baden Jugendorchester. Conductor: Karl
Nagel, Soloists: Katharina and Gabriel Uhde. February, 2017

World Premier

Joachim’s Fantasias for Violin and Orchestra Rediscovered: World Premiere
(since 1850/1852) with Violin and Orchestra. Performance in Ann Arbor, MI, 14
November 2018 under Kenneth Kiesler. Performance in Baden-Baden with the
Baden-Baden Philharmonic, 12 July 2019

Program Notes

Joshua Bell, Violin Recital, November 2012; Jennifer Koh, Violin Recital, Spring
2012; Gil Shaham, Violin Recital, 2011; Gidon Kremer and the Kremerata, Fall
2011; Julia Fischer, Violin Recital, 2009.
For *Carolina Performing Arts*, Chapel Hill, NC

**Soloistic
appearances
with orchestra**

Joachim, Two Fantasias, Baden-Baden, July 2019 (Moderne Premiere)
Joachim, Two Fantasias, Ann Arbor, MI, November 2018 (Durchspielprobe)
Brahms Double Concerto, Baden-Baden, February 2016
Brahms, Double Concerto, Belgrade Sinfonia (Serbia), May 2015
Beethoven, Violin Concerto, Natal, Brazil, September 2013

Mozart, *Sinfonia Concertante*, Französischer Dom, Berlin Camerata, August 2012
 Beethoven, Triple Concerto, with Lemberg Sinfonietta, May 2012
 Beethoven, Triple Concerto, Belgrade University Symphony Orchestra, 2011
 Mozart, *Sinfonia Concertante*, Belgrade University Symphony Orchestra, 2011
 March Vivaldi, *The Four Seasons*, 2009
 Sinfonia Varsovia, Poland
 Vivaldi, *The Four Seasons*, Symphony Orchestra Karlsruhe, Germany, 2008
 Brahms Double Concerto, Baden-Baden Philharmonic Orchestra, 2008
 Barber Concerto, Baden-Baden Philharmonic Orchestra, 2005
 Barber Concerto, University of Michigan Symphony Orchestra, 2005
 Beethoven Romances, Göttingen Symphony Orchestra “Musikfreunde”, 2005
 Chausson, *Poeme*, Marburg University Symphony Orchestra, 2005
 Prokofiev Violin Concerto, Göttinger Symphony Orchestra “Musikfreunde”, 2005
 Beethoven Violin Concerto, Baden-Baden Philharmonic Orchestra, 2003
 Beethoven Violin Concerto, Göttinger Symphony Orchestra “Musikfreunde”, 2003
 Spohr String Quartet Concerto, Sinfonia Varsovia, Poland, 2000

Violin/Chamber Music Competition Prizes 1st Prize at the Young Artist Competition *Mu Phi Epsilon and Sigma Alpha Iota*, Ann Arbor, 2007
 Winner of the “Concerto Competition of the University of Michigan”, 2004
 2nd Prize International Competition “Charles Hennen”, Heerlen, Netherlands, 2002
 1st Prize International Competition “Concertino Praga”, 2000
 1st Prize and “Audience Prize” International Competition Jeunesses Musicales “Verfemte Musik”, Schwerin, Germany, 2001

Master Classes taught at Universities UNC Chapel Hill, USA, 2010; Duke University, Durham, USA, 2010; Tromsø University, Norway, 2011; Fresno, University of California, 2011; Belgrade University, Serbia, 2011; Natal, Brazil (2012); Örebro Musikhögskolan, Sweden (2012); Tromsø University, Norway (2012); Natal, Brazil (2013); Belgrade (2014); Sion, Switzerland, Academy (workshop on Joseph Joachim) (March 2017)

Discography CD Recording, *Brasilianische Kammermusik*, Katharina, Tatjana, and Michael Uhde, with works by Henrique Oswald, Alberto Nepomuceno, Francisco Mignone, M. Camargo Guarnieri, and Luciano Gallet
 DVD of 5 Beethoven Sonatas. Katharina Uhde, Violin; Bruno Canino, Piano
 CD Recording of Beethoven’s ten Violin Sonatas (forthcoming)

Videos on Youtube Joseph Joachim, *Fantasy on Irish [Scottish] Themes*. With Michael Uhde, Piano
 Joseph Joachim, *Fantasy on Hungarian Themes*. With Larry Todd, Piano

<http://slippedisc.com/2018/02/first-chance-in-100-years-to-hear-joseph-joachims-irish-fantasy/>

Internet Platforms, TV and Radio Appearances

Musical and visual examples for music appreciation textbook by R. Larry Todd,
Discovering Music (Oxford University Press)

SWR (“Südwest Rundfunk”), live broadcast of a String Quartet Concert, 2005

SWR (“Südwest Rundfunk”) TV production, 2004

NDR (“Nord Deutscher Rundfunk”) Radio, live broadcast of a String Quartet Concert, 2003

WDR (“West Deutscher Rundfunk”) Radio, live broadcast of a String Quartet Concert, 2003

BR (“Bavarian Radio”) Radio, live broadcast of a String Quartet Concert, 2002

Deutschland Funk Radio, live broadcast of a concert, 2000

Reviews of Uhde’s works

Joseph Joachim

Fantasie über Ungarische Motive (1850) / *Fantasie über Irische [Schottische]*

Motive (1852) für Violine und Orchester, Urtext Rubrik: Noten

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