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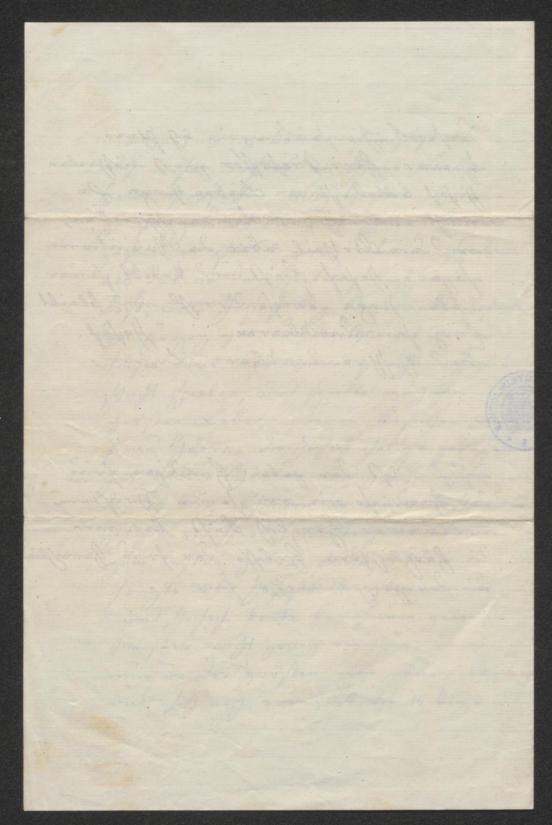
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Stockport, May 9, 1865. Thomas Booth Birch.
To Dr. Silent.

## To Leicester Buckingham, Esq.

Dear Buck,—The judgment of Paris on Herr Joachim, by the way, as given by the Gazette Musicale, may perhaps amuse our readers by its modesty. "Les progrès sensible," says the Gazette, speaking, by the way, of his career in England and Germany, "firent de lui un des premiers virtuoses de l'époque. Mais à ses succés il manquait encore la consécration glorieuse et definitive de le France. Elle vient de lui être donnée avec éclat. . . Joachim ne pourra plus etre exclusivement appelé, comme il l'était si mal à propos, le violoniste de l'Angleterre. Joachim appartient desormais a la France comme Liszt, Thalberg, Vieuxtemps, Jaell; il nous reviendra," By the way, Jaell ought to feel proud at finding his name coupled with the name of one to associate whom, by the way, with the other three is a great honor to the other three.—I am, by the way, Dear Buck, till next Saturday, always yours,

101, All Street, May 11.

Fish and Volume, May 12.

Abraham Silent.

Herr Joseph Labor, a blind pianist, who comes to London with the special recommendation of being "pianist to the King of Hanover," gave a concert on Thursday morning at the Hanover Rooms. Considering his infirmity, Herr Labor exhibited remarkable powers as an executant of the instrument, and seemed to play, indeed, as if sight was not of the most remote consequence. His solos exhibited a strong predilection for the classical writers, and comprised Beethoven's Sonata in E flat, Op. 31, No. 3; a Prelude and Fugue of Bach's; Passacaglia by Handel; one of Mendelssohn's "Songs without words:" with lesser pieces by Chopin and Schumann; all of which were marked by great expression and taste, as well as finished execution. With Herr Grun—solo violinist to the King of Hanover—Herr Labor played Beethoven's Sonata in G minor, for piano and violin, and with M. Paque, Mendelssohn's Sonata for piano and violoncello. Miss Banks supplied two of her prettiest songs, sung in her prettiest manner.



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been lost. A grand Fantasia for four hands, and "Hagar's Klage," his first vocal piece of importance, were written in 1811. The last piece, which filled 28 pages, caused Salieri to have the boy, then fourteen, instructed in thorough bass.

During the period of his residence in the "Convict," he kept up his intercourse with home by having his stringed quartets, often immediately after he had composed them, executed in succession at the usual quartet-Sunday afternoons there, when he could get out. Old Schubert used to play the violoncello; Ferdinand, the first violin; Ignatius, the second; and Franz, the tenor. The youngest performer was the most sensitive of the four. If a fault was made, no matter how trifling, he looked earnestly, or sometimes with a smile, in the face of the person at fault. If his father tripped, he took no notice of it the first time; but, if the mistake was repeated, he would say, bashfully and smilingly: "Father, something must be wrong there," and the hint was taken without any reply.

During the vacation, Franz used, also, to go to the theatre. Of the operas then represented, he was specially pleased by Weigl's Schweizerfamilie, which was the first opera, by the way, he had ever heard, Vogl and the Milder singing in it; then came Cherubini's Medea; Boïeldieu's Jean de Paris; Cendrillon, by Isouard, and, though last not least, Gluck's Iphigenia auf Tauris, in which the artists above mentioned were exceedingly good. This last opera always worked him up to a state of enthusiastic delight, and he preferred it, for its noble simplicity and grandeur, to all other

operas.

His visits to the theatre explain, in some degree, the fact of this gifted youth's essaying his powers, with wonderful certainty, in dramatically-musical labours, the task of setting Kotzebue's fairy