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Lieber guter Herr Professor!
wie die ganze Familie!

Wie können you nicht sagen wohl das
wir 10 Wochen in London sind und jeder
hinaus bald werden, aber die geringste
Angelegenheit zu haben wird nicht zu lassen,
London ist nicht mehr, wie es war, kein
meiner Angelegenheit ist you keine mehr,
die Angelegenheit dabei fallen können so
Angelegenheit zu lassen, das wenn eine
geringen Zeit bewußt im Jahr wie
wichtig Angelegenheiten, das wir ein
mehr Jahr weichen, und immer guter
Lieber den Herbst nach Dresden geht,
lassen wir uns nicht abspornen, und
werden das Dinge, die da können
sollen, und das wirklich einige nicht

manuangen sein, ist ab
vns unser vns ab Juan Linbar
haver Passpasse mitzschailen und die
ge stroyen ob die mit Juan Waller
gnschaiden sind? ganz abunden spater
als das in der Zeitung beyzusehen
sagt, wann Joseph bey Daimers Co: Hofrat
dem Herzog von Cambridge geboren und
musste das hier seine groessen Gafal
schafft spielen, und spielten vns zum
groessen Lobe, wegen beyzusehen wir
sawen Herrn die, Joseph schlyt geboren
sagt, sawen Herrn und Joseph wissen
das es bey gnschaiden in seiner Gafal schafft
gebunden, muthlich musste daher abund
zum besten geben, sawen Herrn
sawen war Josephs Meister war —
und Joseph konte kon seinen guten
Meister nicht genug regeln, das
wir in der groessen Lobe, aber das
was sich noch erangnet die 14 Tagen



versetzt zu sein würde in Ihnen
Ihnen Herr Professor gleich mittheilen
Joseph bittet seinen Lieben Puzer zu
müßte in noch nach London zu reisen,
und ein Brief über die Privatveran-
sagen. Joseph läßt sich nicht seinen
Lieben Puzer zu versichern daß er bleibt
sehr sein dankbarer Joseph.
und in Ihnen dankbaren Lieber.



Joseph läßt den besten Grundsatz sein
die Hand, so wie er seinen Freunden
und Verwandten herzlich läßt, den mir
die herzlichsten Grünsüß der Frau Gemahlin
von der jungen wachen Familie.



Stockport, May 9, 1865.
To DR. SILENT.

THOMAS BOOTH BIRCH.

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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, "*fiorent de lui un des premiers virtuoses de l'époque. Mais à ses succès il manquait encore la consécration glorieuse et définitive de la France. Elle vient de lui être donnée avec éclat. . . . Joachim ne pourra plus être exclusivement appelé, comme il l'était si mal à propos, le violoniste de l'Angleterre. Joachim appartient désormais à 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,

STEPHEN ROUND.

101, All Street, May 11.

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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; *Pas-sacaglia* 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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made paper. Most of these essays he destroyed, the others have 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*; Boieldieu'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