

CONVERSATIONS WITH ROSSINI.

From Once a Week. "What a noble being!" cried Rossini, humming the first bars of one of Haydn's quartettes. "What spirit! what race! They are charming works, these quartettes. How lovingly the instruments converse with one another! And what subtle modulations! All great composers have beautiful modulations; but Haydn's always have a special and peculiar charm for me."

had shown him how to make an Adagio harp for the Duchess of Vandemont, and had had several made on the estate of his friend Agnato. It was pleasant to see them together. I had told Rossini a great deal about Neukomm, especially about his wonderful activity; and he began about it at once—"Always at work, I hear, Signor Cavaliere."

"Yes, at Bologna, when I was a boy, I got together a string-quartet, in which I played violin. The first fiddle had very few things of Haydn's; but I was always boring him to get more, so by degrees I got to know a good number of them. I studied Haydn with great ardor at that time. You should have been in Bologna when I conducted the Creation at the Liceo. I wouldn't let the performers pass over a single thing, for I knew every note by heart. I also got up the Seasons, when I gave up the Liceo to be director of the Philharmonic Concerts."

"There's more invention, perhaps, in the Seasons than the Creation; but then they offer more scope for variety." "May I?" answered Rossini; "but there is a certain lofty tone running through the Creation which makes me prefer it. How fine this air is—, and the chorus in B flat, and Raphael's air," humming the beginning of each; "and what a wonderful bit of instrumentation the chaos is! Nothing clings to one like the impressions of youth. I knew an Italian in Vienna called Calpani, who had been there for years, and was very intimate with Haydn. He was never tired of talking about the kind-heartedness and modesty of the old master."

"I never caught sight of one of his operas. But is there much in them?" "No! I looked them through in Vienna, with an enthusiastic admirer of Haydn's, who boasted that he possessed all his compositions. They are unimportant works, with scarcely a trace of the great composer. He must have written them at an early period, for Prince Esterhazy and his singers. But do you know his cantata Ariadne?"

"I played it through a long time ago, but I never heard it, and don't remember any of it," answered, somewhat ashamed. "Except the Oratorios, I like it best of Haydn's vocal compositions. The Adagio is very beautiful," said Rossini, and began to sing part of it.

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RAILROAD LINES. PHILADELPHIA, WILMINGTON, AND BALTIMORE RAILROAD—TIMES TABLE.

RAILROAD LINES. WEST JERSEY RAILROADS.—TIMES TABLE.

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Baron Ward the Lucky. It has always struck me that the career of the late Baron Ward, who from a stable-boy became Prime Minister of Parma, was a remarkable instance of the union of luck and desert.

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