

contest of the Pythian Games. Returning in 67 from Greece to Naples, where he had appeared in public for the first time, he entered the city through a breach in the walls, behind a team of white horses, as was the custom at victories in the sacred games, he made similar entries into Antium, into his palace at Alba, and into Rome. In the latter city he required the arch of the circus Maximus to be hurled to the ground, and entered standing on the chariot which had been used in the triumphal procession of Augustus, a purple mantle hanging from his shoulders, the garment below studded with gold stars, the wreath of Olympia on his head, the Pythian laurel wreath in his right hand, while his other wreaths were carried in triumph before him, with banners inscribed with the names of the places where they were won, the names of the defeated singers, and the titles and contents of the defeated them. Sacrificial animals were killed along his path. He had wreaths placed in his sleeping rooms, and also a statute of himself as a cithara player. But all these noisy successes and pre-arranged triumphs did not satisfy the artistic ambition of the Emperor. He wanted to appear as a universal genius in music. Toward the end of his life, when he was threatened by the insurrection of the Gallic and Spanish Legions, he made a vow if he retained the government to participate in the games which would celebrate his victory, and play the hydraulic organ, the chorus flute and bag pipes, and on the last day of the festival to appear as a pantomimist and play the role of Virgil's Turnus.

Nevertheless, Nero left behind him at his death the reputation of a talented poet composer, and a collection of his writings was preserved for sometime. MARTIAL praises the love songs of "the learned" Nero, and SENECA quotes one of his verses with encomiums. During the terrible reign of this Caesar-comedian the passion of the Romans for music was no less extravagant than that for theatricals and gladiatorial sights. Often, indeed, the heavenly art was seasoned with the most horrible and cruel entertainments that the most morbid fancy could conceive. In the eyes of the Christians, who escaped the slaughter of the year 64, Rome appeared a city filled with bloody musical fools. There is a suggestion of this impression in the Apocalypse, chap. xviii, 21, 22: "And a mighty angel took up a stone like a great mill stone and cast it into the sea, saying: 'Thus with violence shall that great city, Babylon, be thrown down, and shall be found no more at all.'

"And the voice of harpers and musicians, and of pipers and trumpeters shall be heard no more at all in thee; and no craftsman of whatsoever craft he be, shall be found any more in thee."

### MUSICAL GOSSIP.

MADAM STUTTAFORD, who has been suffering from temporary blindness, will probably fully recover her sight.

THE Toronto Opera Company met with considerable share of success at their last performance of "The Chimes of Normandy," which was well deserved. "The Pirates of Penzance" is in rehearsal.

A CONCERT was given in the St. James' School-rooms, on the evening of the 18 February, by the Choir of St. James' Cathedral, under the management of Mr. Doward, organist of the Cathedral. There was a large audience present, and the programme was successfully carried out.

THE pupils of the Toronto College of Music gave their first public Concert at Newcombe's Hall, on Monday Evening, 28th of March. The next public entertainment will be in June, when the various prizes and medal of honour will be awarded.

A SOCIETY has been recently formed under the directorship of Mr. J. Bayley, having for its object the practice of Orchestral music only. The first meeting for practice took place on the evening of March 2nd, and was thoroughly satisfactory both in point of numbers and work done.

### BREVES AND SEMIBREVES.

It is expected that the monument to JOSEPH HAYDN which is to be erected in the Esterhazy Gardens, in Vienna, will be unveiled in the coming Spring.

DR. VON BULOW has again been decorated; this time by the Grand Duke of Saxe-Weimar, with the Commander's Cross of the White Falcon.

THERE is to be an International Music Festival in Turin next June, to which, in addition to all the singing societies of Italy, all the brass bands in the world are to be invited.

VERDI is finishing his new work *Otello*, the first representation of which will be at Vienna, where *Mme. Materna* will take the role of *Desdemona*. The composer has sent Mr. Sellier a letter of thanks and a superb bronze, in recognition of his fine personation of the part of *Rhadames* in *Aida*, and his unflinching punctuality and zeal during the fifty consecutive representations.

THE St. Cecilia Musical Lyceum of Rome opened on the 10th of February, a free class in choral singing, so as to be able to supply the demand for choristers. The course of instruction will last two years. In order to be eligible, women must not be younger than sixteen or older than twenty-five; men not younger than eighteen or older than twenty-eight.

RICHARD WAGNER is hard at work preparing for the production of *Parsifal* next year. He has had consultations with the scene-painter who prepared the scenes for the festival of 1876, and with the stage machinist, Brand, of Darmstadt. Lizst is expected at Buda, Perth, where he is to occupy rooms at the Academy of Music. For several months the fashionable ladies of the city, have been employing their time in decorating the salon for this "King of the Piano." Each lady has furnished an exquisite piece of embroidery bearing her monogram, and an artistic decorator was engaged to suitably mount the various pieces.

### MUSICAL REVIEW.

"Pioneer's Grand March," composed by Mr. John Post, published by Messrs. I. Suckling & Son. In itself this is a pretty little unpretentious march in B flat. Though its title would imply otherwise, it is well adapted for teaching purposes, and to players of limited power. There are a few errors of harmony. Bar *three*, second chord, contains three C's—the sixth of the bass (A) would have been better, and would have avoided the consecutive octaves that follow. In bar *six*, we cannot understand why the chord of the tonic is followed by the minor chord of the sixth of the key (*i. e.* chord of G minor) in turn followed by the 5-3 of the *super tonic* (chord of C major) in modulation to the key of the *dominant*; that is to key of F. The chord in the treble staff implies the chord of the tonic, which chord, by the progression that follows, is really the *subdominant* of F. This is correct, while the chord in the bass, progressing as it does, is clearly wrong. Following this, in stead of the common chord of C appearing on the supertonic (now the dominant of F) it should bear the 6-4 followed by the 7. There are several typographical errors which should be corrected.

### ANSWER TO CORRESPONDENTS.

The best place for the basses in a choir (of any number) in reference to the position of the organ is on the side of or in front of the bass keys; we should not place them in any other position, certainly not on the side of the treble keys.