Review

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Wanderer's Night Song. The words translated from the German of Eichendorff, and the music composed by Graham P. Moore.

A Sunbeam Messenger. The words by Mrs. Henry Crewe. The music composed by T. R. G. Jozé. [Novello and Company Limited.]

THE meditative character of the text selected by Mr. Moore is admirably expressed by the suave nature of the vocal part, while the restlessness and longing which underlie the words are effectively suggested by the accompaniment. The song is suitable to a male or female singer, and the compass, only extending from E to E, places the song in this respect within the abilities of all vocalists.

Sunbeams now-a-days are pressed into various services, from taking photographs to killing microbes, but it has been reserved to poets to use them as verbal messengers. Mrs. Crewe seems, however, to have no doubt as to their reliability in this respect if sufficiently trusted by people really in love with each other, and Dr. Jozé has set the pleasing fancy in a manner that will appeal to cultured music-lovers, affording opportunity for tenors to advantageously display the charms of their voices and the sanguine nature of their temperament. A feature of the song is the musicianly nature of the pianoforte accompaniment, which, however, is by no means difficult to read at sight.

The Princely Chandos. A memoir of the first Duke of Chandos. By John Robert Robinson. New and cheaper edition. [Sampson Low, Marston and Co., Limited.]

THE musical interest of this book lies in the fact that the Duke of Chandos employed Handel as his Master of Musik at his princely seat of Canons, near Edgware. Handel, who succeeded Dr. Pepusch in this post, composed his celebrated "Chandos Anthems" as well as his oratorio "Esther" during his residence at Canons. If Mr. Robinson does not tell us anything new about the composer of "The Messiah," he has compiled a very readable account of "The Princely Chandos" and his regal style of living. The eight illustrations are not the least interesting feature of the volume.

Nisi Dominus (Except the Lord build the House). Psalm cxvii. Composed by G. F. Handel. Edited, with English words and a pianoforte accompaniment, by T. W. Bourne. [Novello and Company Limited.]

It is satisfactory to find that Handel's setting of the 127th Psalm has at last been published in its entirety and furnished with a well-fitted English text. Until Mr. Bourne had shown that the "Gloria Patri" for double-chorus, published by the German Handel Society, and issued by Messrs. Novello for performance at the Handel Festival of 1891, was the missing number from the "Nisi Dominus," its issue in its present form was impossible, for the music broke off abruptly with the tenor solo "Beatus vir," in B minor. Mr. Bourne has pointed out that the "Gloria" is in the same key as the opening number of the "Nisi Dominus," that the general usage of repeating the opening phrase of a work at the words "Sicut erat" of the final movement is adopted in this "Gloria," and that Handel followed this practice in a composition of the same period as the "Nisi Dominus." This evidence being accepted as conclusive, it follows that the Psalm was completed in Rome on July 13, 1707, which corresponds with Chrysander's opinion concerning the period of the earlier numbers of the music. The original MS. probably perished by fire at Clifton, in 1860. The only contemporary MSS. known to exist are a Smith copy containing the first five numbers, in the collection at Buckingham Palace, and a copy in an Italian hand of the "Gloria Patri," now in the possession of Mr. W. H. Cummings. On these the present edition is based. In an interesting preface Mr. Bourne mentions that the fifth number, a tenor solo, is principally constructed from the opening phrase of Benedetto Marcello's Violin Sonata in B minor (Op. 9); but what Handel has raised to the dignity of a subject occurs only in the first bar of the first section and in the first bar of the second section of the introductory *Adagio* of the Sonata. The editor further remarks that the accompaniment to the first chorus of the

"Nisi Dominus" seems to have suggested the arpeggios given to the violins in "Zadok the Priest," written twenty years later; while the two subjects of the "Et in sæcula sæculorum, Amen," are used with some alteration for the "Allelujah" of "The King shall rejoice"; this movement being again employed as a final chorus in "Deborah"; also that in the soprano part of the last chorus, bars 43 and 44, is found the subject of "Let old Timotheus," in "Alexander's Feast." Thus, apart from its musical value, which is great, the "Nisi Dominus" possesses much interest, and choral conductors will do well to give attention to the work. It consists of a thoroughly Handelian opening chorus in five parts of contrapuntal character, two short but effective tenor solos, an extended passage for an alto voice, a vigorous bass song, and the "Gloria Patri" in eight parts, which forms an imposing *Finale*.

The greatest praise is due to Mr. Bourne for the painstaking and conscientious manner in which he has discharged the responsible duties of editor. The original consecutive fourths which offend in the fourth number have been retained, but put in brackets; and the accompaniments he has supplied, which Handel would seem to have forgotten to provide, or has but faintly indicated, are in entire sympathy with the rest of the work.

Congregational Hymn Anthems. By Warwick Jordan. *Magnificat and Nunc dimittis in E.* By Archibald W. Wilson.

Magnificat and Nunc dimittis in D and G. By G. Richmond Fleming.

[Novello and Company Limited.]

THE "Congregational Hymn Anthems" consist of well-known hymns in certain portions of which the congregation are invited to join and in others to keep silence while the choir sing varied arrangements of the tune. The hymns chosen for the first three of the series are respectively "Before the ending of the day," to "Rockingham" tune, the "Old hundredth," and "O God, our help in ages past," to St. Ann's tune. The first example is opened by a bass solo consisting of the first verse, which is afterwards repeated by the congregation. A variation of the tune is then sung by the choir, which subsequently is given some contrapuntal variations, while the congregation has the last verse in unison. A similar method is pursued in the other two hymns, but the second is less elaborate.

Mr. Wilson's setting of the Evening Canticles calls for a well trained choir, by whom it could be made impressive. It would be suitable for festival services.

Mr. Fleming's music for the Magnificat and Nunc dimittis is also suited for festivals, but it makes less demands on the abilities of a choir than the above, although it is quite as effective. It contains solo passages for soprano and tenor and the four-part writing is vocal and melodious.

Manasse. Dramatic Poem by Joseph Victor Wedmann. Set to music by Friedrich Hegar (Op. 16). English version by Mrs. John P. Morgan.

[Leipzig and Zurich: Gebrüder Hug and Co.]

THIS work is an oratorio of long accepted type. There are four soloists: *Esra* (baritone), leader of the Jewish folk; *Manasse* (tenor), son of the High Priest *Joadah*; *Nicaso* (soprano), his wife; and a *Herald* (bass). The libretto may be said to set forth the triumph of conjugal love over the dogma of religion. *Manasse* has married an "alien woman," and is called upon to renounce her or become an outcast from his tribe. He remains faithful to his spouse, and apparently obtains a considerable following consequent on his appeal, "Whoever, as I, his wife more truly loves, than he the curse of priest deluded fearest, he follow me." From this quotation it will be gathered that the translator has been more solicitous to secure unity in accentuation between words and music than to produce ordinary English. The work is divided into three scenes. In the first, *Esra* appeals to the people to lead a holy life, and accuses *Manasse* of having taken "an alien, heathen maid, not many days ago, to wife." *Esra* speaks for the most part in recitative and is answered by the people in choruses of vigorous and diatonic character, and the scene ends with a