"Hark! The Herald Angels Sing"

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February 25, 1840, at Romsey, in Hampshire. At the age of fifteen he became a student at the Royal Academy of Music, where he studied the pianoforte under Mr. Walter Macfarren for seven years and harmony under Sir George Macfarren for about five years. "He was an apt scholar," writes Mr. Walter Macfarren, "and rapidly developed into an admirable musician. My brother and I were very proud of the important position he acquired at his *Alma Mater*, where he, in his turn, produced many excellent pupils, including some who are now engaged as professors in the Institution." Mr. Westlake was made a sub-professor of the pianoforte at the Academy in 1860, and three years later a professor. He rapidly gained the reputation of being a first-rate teacher, and admittance to his class was eagerly sought. Although not so well known as a public performer, Mr. Westlake played with his pupil, Miss Agnes Channell (October 22, 1873, St. George's Hall), Chopin's Rondo for two pianofortes, probably for the first time in England. Miss Channell was chosen by Sterndale Bennett to introduce his "Maid of Athens" sonata to the public. Mr. Westlake was a very genial and companionable man. He used to say that there were two works that he should like to have composed—the G major Concerto and the C minor Symphony by Beethoven. He wrote the article on the "Wohltemperirte Klavier" in Grove's "Dictionary of Music and Musicians." His compositions, though not very numerous, are of sterling worth, and include several masses, a "Duo Concertante" for pianoforte and violoncello, a series of nine little pieces entitled "Episodes," a fugue in octaves for pianoforte solo, a fine prelude and fugue in C major for the organ, and several charming songs and part-songs. He also wrote some excellent hymn-tunes, one of which has found its way into "Hymns Ancient and Modern" (No. 294), and another, an ideal children's tune, will be found in "Church Hymns" (No. 573). He edited, for Messrs. Burns and Oates, "Hymns and Sacred Songs," and, for Messrs. Ashdown, the "Lya Studentium" and Bach's "48." The mortal remains of Mr. Westlake were laid to rest in the Roman Catholic Cemetery at Kensal Green.

We regret to hear of the death of the well-known violoncellist, Mr. EDWARD HOWELL, which occurred on January 30. Mr. Howell, who was born in London in 1846, was professor of the violoncello at the Royal Academy of Music, the Royal College of Music, and Musician in ordinary to the Queen. For many years he held the post of principal violoncello at the Philharmonic, the Leeds Festival, and The Three Choirs Festival orchestras. He was an excellent solo and quartet player.

The death is announced, on January 19, in Vienna, of the Baron JOHANN VON HASLINGER, departmental chief in the Austrian Ministry of Foreign Affairs, at the age of seventy-seven. The deceased, under the pseudonym of Johannes Hagen, was a composer of some distinction.

An excellent musician and highly successful teacher, Dr. WILHELM MAYER, better known by his professional name of W. A. Remy, died on January 23, at Graz. As a professor of the pianoforte, and more particularly of counterpoint and composition, he ranked amongst the first in Austria-Hungary, and quite a number of musicians distinguished in the present day are indebted for much of their success to his tuition; amongst them, Wilhelm Kienzl, Reznicek, Felix Weingartner, A. Doppler, and Ferruccio Busoni. Dr. Mayer was born at Prague in 1831, and commenced his career as a jurist in one or two appointments under Government. Eventually, however, he abandoned the law and devoted himself entirely to a professional musical life, for which he had early qualified under competent masters, including the distinguished musicologue, Dr. F. von Hausegger. He was the conductor for a time of the Steiermärkische Musik-Verein in Graz, but since 1870 has been occupied exclusively with teaching and composition.

In FRANZ KOESTINGER, whose death, at the age of fifty-three, occurred on January 27, in Vienna, the well-known Gesellschaft der Musikfreunde in that capital has lost one of its most zealous and universally popular directors. Occupying a post in the Austrian civil service, Koestinger was at the same time an able and enthusiastic musician, devoting much of his leisure to the pursuit of the art.

OSCAR COMETTANT, the well-known French musical critic, journalist, and author, died at Havre on January 24,

having nearly completed his seventy-ninth year. As the musical critic for over thirty years of *Le Siècle*, and contributor at one time or other to almost every French musical journal of note, M. Comettant's writings—always interesting and occasionally full of *esprit*—but too frequently exhibited the fatal defect of one-sidedness and narrow prejudice in favour of the old French and Italian operatic composers. His most valuable contributions to musical literature are those in book-form, more particularly his biographies of Adolphe Sax and Francis Planté and a volume entitled "La Musique, les musiciens, et les instruments de musique chez les différents peuples du monde."

OSCAR EICHBERG, composer and vocal teacher, a musician most highly valued in Berlin musical circles, died in that capital on January 13, in his fifty-third year. A pupil of Löschhorn and Kiel, he was an excellent pianist and composer for the pianoforte, while the contributions to the columns of the *Berliner Boersen Courier*, of which journal he was for many years the musical critic, were very generally read on account of their thoughtful and instructive qualities. He was one of the founders of the Berlin Wagner Society.

Madame AUGUSTA ALBERTINI-BOUCARDÉ, a celebrated prima donna during the earlier part of the present century, died at Florence, on January 22, at an advanced age. When only seventeen years of age she made her *début* at the San Carlos Theatre, Lisbon, with great success. On her retirement from the stage she was for a number of years, owing to her excellent method, a much-sought vocal teacher at Florence.

The death, at the early age of forty-three, of the talented and successful composer, FRANZ CURTI, is announced, on the 7th ult., at Dresden. Only five days later the first performance was to have taken place, at Zürich, of a new opera of his, "Das Rösli von Säntis." His other operatic works, "Hertha," "Erlöst," "Lili Tsee," have obtained popularity in Germany, particularly the last.

On the 5th ult., at Vienna, OLGA DVORÁK, operatic vocalist, aged thirty-one.

CORRESPONDENCE.

CHURCH MUSIC STATISTICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The account of the Rev. W. Farley Wilkinson's paper on the subject of musical statistics of the churches in the Peterborough Diocese, which appeared in your January number, prompts me to make the following suggestion: "Why cannot every diocese have, as part of its archives, a register recording the particulars of the musical part of the services in each church throughout the diocese?" This would be a very appropriate matter for the Convocations of Canterbury and York to discuss. It would be important to impress upon the clergy that the particulars were for statistical purposes only, and that they would not be published in any way without their consent. The varying uses of hymnal, psalter, chant-book, whether anthems are sung regularly or occasionally, and such like particulars would form a valuable historical record of progress or otherwise in church music.

Let the Cathedral Precentor should think that this suggestion, if carried out, would put an increased burden upon his, perhaps, already overworked shoulders, I venture to think that in every Cathedral congregation there would be found an interested layman who would gladly undertake the writing up of the necessary schedule book, and attend to the work generally without fee or reward.—Yours, &c.,

CHOIR.

"HARK! THE HERALD ANGELS SING."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your December issue (p. 810) you say, in reference to "Hark! the herald angels sing," that "its earliest appearance in a hymnal was, we believe, in 'Hymns Ancient and Modern,' 1861." Permit me to point out that the tune appeared, under the name "Nativity," in "The Wesleyan Sunday School Tune Book," published in 1858.—Yours faithfully,

JAMES T. LIGHTWOOD.

Hope House, Lytham, Feb. 14, 1898.