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978-1-108-06398-2 - The Third or Transition Period of Musical History: A Course of Lectures
Delivered at the Royal Institution of Great Britain

John Hullah

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The Third or Transition Period of Musical History

The music teacher and composer John Pyke Hullah (1812–84) is best remembered for his 'singing school for schoolmasters'. Through his dedicated efforts music was embedded into the school curriculum, and his inspiration influenced the rapid growth of amateur choral societies in Britain. Professor of vocal music at King's College, London, from 1844 to 1874, Hullah was elected to the committee of management of the Royal Academy of Music in 1869 and in 1872 became the first government inspector of music in teacher training colleges. The work reissued here is the second edition, published in 1876, of lectures given at the Royal Institution in 1865 on the topic of Italian, French, German and English music from the Renaissance to Handel. It expands on part of his overarching 1861 course of lectures, *The History of Modern Music*, which is also reissued in this series.

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*A Course of Lectures Delivered at
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THE THIRD

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THE
THIRD OR TRANSITION PERIOD
OF
MUSICAL HISTORY.

A Course of Lectures

DELIVERED AT THE

ROYAL INSTITUTION OF GREAT BRITAIN.

BY

JOHN HULLAH,

HONORARY FELLOW OF KING'S COLLEGE;
PROFESSOR OF VOCAL MUSIC IN QUEEN'S COLLEGE AND IN BEDFORD COLLEGE, LONDON;
AND ORGANIST OF CHARTERHOUSE.

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TO

THE RIGHT HONOURABLE

WILLIAM EWART GLADSTONE, M.P.

CHANCELLOR OF THE EXCHEQUER

THIS VOLUME IS INSCRIBED

WITH THE RESPECT AND GRATITUDE OF

THE AUTHOR.

May, 1865.

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PREFACE

TO

THE FIRST EDITION.

THIS Course of Lectures stands in the same relation to that which I delivered at the Royal Institution in 1861, as a topographical map to a geographical. I have here treated a portion of a subject which there I had only been enabled to treat generally, with some attention to detail, and with comparative completeness. I say “comparative;” because no one can be more fully alive to his “sins of omission” in the present instance than I am. The horizon of the historical student is for ever enlarging; and every fresh fact, work, or person that comes upon it, introduces him to others of whose importance—sometimes of whose existence—he had no previous conception.

In one respect at least this Course will be more valuable, and of greater interest, than my former one,—in being accompanied by so many, and such beautiful, musical illustrations. These, for the most part, consist of pieces never before printed in this country, some of which indeed had existed heretofore only in manuscript. The majority will certainly be new to all but the most enterprising of musical antiquaries.

It is possible that the praises I have bestowed on many of

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these pieces will seem excessive, to those who make their first acquaintance with them through the eye. Addressed as they were, on the delivery of my lectures, to the ear, the very reverse was assuredly the case. And, on this account, I have a large debt of gratitude to acknowledge.

For their assistance in the vocal illustrations, I have to thank Miss Banks, Miss Martin, Miss Palmer, Mr. Wilbye Cooper, and Mr. Lewis Thomas; for the various parts they took in the concerted instrumental pieces, my acknowledgments are likewise due to Messrs. Alfred Nicholson, Watson, Zerbini, Webb, S. Webb, Severn, and Edward Howell; as also to Mr. Henry Deacon and Mr. Lindsay Sloper, for their presentations of the several pianoforte—or rather, harpsichord—solos. Nor ought I to leave unmentioned many most kind offers of assistance I received—among them one from Madame Sainton-Dolby—of which limited time and other circumstances prevented my availing myself.

Those who were present when the agency of these able and willing artists caused the long “slumbering strains,” only recorded in the following pages, to “wake into voice,” were not slow in expressing their admiration of the result of it. This admiration will of necessity have been increased by the consideration that the majority of the pieces performed were of a kind, and in a style, to which contemporary performers are somewhat unaccustomed. English musicians are, however, distinguished for their versatility; none are called upon, even in their ordinary practice, to deal with so great a variety of music. If the artists of other countries often excel in this or

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that speciality, those of our own are, as a rule, wider in their range,—quicker, because more frequent readers of new works, and superior in general musical accomplishment.

I have indicated, as the necessity or occasion for doing so presented itself, the sources of much of the information contained in the following pages, and named the works from which most of the musical excerpts have been made. For the adaptation (mostly from the German) of English words I am generally responsible; the exceptions being those of Handel's "Passion," the English text of which—a labour of love undertaken for the German Handel Society—is by Mr. Russell Martineau, and the "Passions-Musik" of Bach, Miss H. F. H. Johnston's translation of which is likely to prove inseparable from the notes with which it is associated in Professor Sterndale Bennett's admirable edition. To the author of the former, and the proprietor of the latter, work, Mr. Lamborn Cock, I am indebted for permission to make free use of both.

I have only to express a hope that the publication of this volume may do something to promote catholicity of taste among my musical contemporaries, artist or amateur; inducing them to avail themselves more freely of the inheritance their predecessors have bequeathed to them—an inheritance with the richness and variety of which the majority of them would appear to be but imperfectly acquainted.

J. H.

M.ry, 1865.

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PREFACE

TO

THE SECOND EDITION.

I AVAIL myself of the opportunity afforded by the publication of this new edition to correct or supplement a passage which still stands (in p. 73) as it did in the first, in reference to one of the most interesting composers of the Transition Period, Pergolesi. Evidence which there is no reason to distrust has recently been found, to the effect that Pergolesi was born in 1710, and that he died in 1736, at the very early age, therefore, not of thirty-two, but of twenty-six.

J. H.

March, 1876.

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