

Ladies and Gentlemen, a very good evening and a very warm welcome to Professor Andrew Kirkman's inaugural lecture. It's a particular pleasure this evening to welcome Andrew's mother, Iris, who is with us this evening and Andrew's wife, Amy, thank you very much for joining us.

There was a university forum last week and one of the questions I was asked was 'Vice-Chancellor, we are a very successful university, but are we still a scholarly community?'. To which my answer was that we were a successful university precisely because we were a scholarly community. And one of the occasions where we exemplify being a scholarly community is precisely these sorts of occasions when distinguished colleagues deliver their inaugural lectures.

So, it's been important to the history of the university for a long time and they remain I think as important now as they were since our foundation. Andrew and I have something in common. We both started playing the violin at a relatively early age. Here I think the similarity ends. Andrew was good enough to become a professional musician and I was good enough to become a historian.

If you were to speak to Andrew about his early years and how that passion for music was nurtured, he'd tell you that he was a relative late-comer to music. Unlike many of his musical peers, he didn't start playing the violin while he was still aged in single figures. His passions were first ignited about the age of 11, when he borrowed a recording from his grandmother of Tchaikovsky waltzes. He says he was mesmerised and so began his love of music.

It's therefore no surprise that Andrew went on to pursue his interest in music through university life, during which he was a student at the University of Durham, at King's College London and at Princeton in the US. And it was in his advanced musical studies at university that Andrew developed an interest in the sacred music of the renaissance. An interest that began when he was studying A Levels, but was nurtured and deepened during his university career.

Since then, Andrew has gone on to an enormously distinguished academic career. He has been on the staff at the University of Manchester, the University of Wales and the University of Oxford and, immediately before joining us here at Birmingham, he was on the staff at Rutgers University in the US.

Andrew joined the University of Birmingham in 2011 as the Peyton and Barber Professor of Music and Head of the Department of Music. Andrew's main research interest has been sacred music of the fifteenth century and its dissemination across Europe. His early publications look principally at issues of style and influence, though more recently Andrew has been much more concerned with historiography and the cultural context of Music.

The subject of the Mass from the 14th to the early 16th century was the focus of his most recent book – 'The cultural life of the early polyphonic mass' – published by Cambridge University Press in 2010.

Since joining Birmingham, Andrew's taught courses on music in the renaissance, music in the 1960s and indeed on other subjects. He conducts concerts with the University orchestras and the Birmingham University Singers and he tries to maintain, unlike me, his proficiency as a violinist.

I think most of you will also know that Andrew has another reputation, an international reputation both as a conductor and as a performer. And in 1995, Andrew founded the renaissance vocal group, the Binchois Consort, for a performance of Dufay's Mass of St Anthony. Hyperion Records subsequently engaged him and the Binchois Consort has gone on to record a number of CDs for Hyperion, as well as performing across Europe and the US.

Andrew's recordings have garnered many prizes from the European music industry, as well as receiving enthusiastic reviews in both the national press and the specialist music press. And it's that fusion of Andrew's interests and distinction as a performer and his distinction as a scholar of music which gives his work his particular authority and resonance.

So, I like you am enormously looking forward to Andrew's inaugural lecture, entitled 'The life and after life of early musics'.

Ladies and Gentlemen, Andrew.

Thank you very much David.

I'm aware that inaugural lectures are typically occasions to introduce, or even give a synopsis of, a new (or newish...) professor's research. In my case that could mean I'd be treating you to a 50-60' monologue on music's role in late medieval piety, or maybe a detailed analysis of cantus firmus behaviour in a series of late fifteenth-century Masses. What I'm actually going to do is something rather different from that, though it certainly touches on both those things.

A great attraction, for me, of research into music history, as opposed to some other kind of historical study, is the opportunity that it's given me to invoke the aspects of history that I've focussed on in sonic reality; to resurrect that history – however partially – from the closed confines of the past and allow it to sound again for today's ears.

In many cases that's concerned me with repertory that – essentially – died with the cultures whose needs it expressed, and very often with music that's never been heard since. And that's given me plenty of scope: the proportion of Western art music that's still regularly heard is a tiny fraction of what survives; and the reasons for the currency of what is regularly heard today can have to do with lots of contingencies beyond notions of 'intrinsic' quality. Music can fall foul of prevailing ideologies, or simply lack sufficiently powerful advocacy; it can drop off the public radar by having fallen out of step with prevailing fashion or listening habits, or may never have been fashionable to begin with.

Of course the reverse can also be true: music can enjoy substantial posthumous revival or 'rediscovery', as in the case of the output of a provincial German composer called J. S. Bach; or like the Mahler symphonies, which still within living memory could be greeted by orchestral musicians with derision.

Even among composers now firmly ensconced in the canon there are plenty of dark corners: the operas of Haydn, to give one striking example that I've dabbled with myself. Some musics, some composers, and some genres within the works of some composers, have just not made the transition to modern tastes as successfully as others. Of course such value judgments aren't immutable: our presence tonight in a hall that witnessed – only some half a century ago – pioneering revivals of Handel operas that are now familiar across the world is sufficient to

remind us of that. There seems little doubt that that particular sea change owed a fair bit to changes in approaches to performance: Handel's music has responded better to the lighter touch of 'historically informed' performance than it did to prevailing operatic norms. Similar shifts can produce dividends elsewhere, and we'll touch later on another example of precisely that. That's not to make any grandiose claims about being able fully to recreate an 'authentic' style of performance; but it's nonetheless true that using period instruments can open one's ears to textural possibilities that just aren't available on modern instruments, and that may thus in turn awaken us to compositional insights that might otherwise have remained unavailable to us.

But there's no doubt that, generally speaking, some of the largest swathes of unfamiliar territory remain in the music of the pre-baroque era, with – generally speaking – things getting murkier the further back in time one travels. It's here that the torchlight of post-Enlightenment revival of musics from the Western cultural past has had the toughest time penetrating. It's also where the ground has most obviously shifted over the last two-three decades.

Even when I first started studying late medieval music (which was clearly not very long ago...) performance inroads into it were modest, and the sounds produced frequently gave (to me at any rate) rather little by way of sensual pleasure: it was almost as if at least some performers had taken to heart the sophistry and crabbiness perceived in it by the musicological pioneers of the previous century. An important motivator for getting me into performing and recording this stuff was my own research interest: I wanted to experience the music in sound and, in contrast to some of what I was hearing, in a way that seemed at least to me to have some musical conviction. I vividly remember the impact of a performance I put on in London in about 1984 of Ockeghem's *Missa De plus en plus*, at that time probably the first modern performance of a piece for which a quick Amazon search the other day turned up no fewer than five CD recordings.

Times have certainly changed. But even today it's not unusual, at least in the abstract, for late medieval music to get a frosty response. That's probably nowhere truer than in the case of the isorhythmic motet. Even for a listening public that accepts 18th-century dance forms and sonata structure without question, pieces built on repeated statements of a borrowed tenor suffer suspicions of arbitrariness and 'mere' formula. No doubt that's partly due to the very word 'isorhythm' itself, invented by those same 19th-century scholars who struggled to find sensual beauty in the pieces it engendered.

But in the hands of a master craftsman, the repetitions of isorhythm can be the key to structures imbued with elegance and poise, or – as in the case of the first piece I'm going to play you – real power and drive. While I don't want to get lost in technicalities, the trick lies in the manipulation of the rhythmic and melodic repetitions, which frequently accelerate under the aegis of a pattern of repetition involving progressively shorter note values.

Like so many other motets of its time, the fabulous *Incomprehensibilia firme*, which I recorded with my group the Binchois Consort in 2000, survives in a state of anonymity. But a number of us strongly suspect here the hand of Antoine Busnoys, the brilliant and wayward chapel musician of Duke Charles the Bold of Burgundy. There are such striking resemblances to pieces firmly ascribed to Busnoys that it's difficult to imagine it being by anyone else. In its extraordinary control of musical architecture, relentless forward drive and brilliantly glittering surface, *Incomprehensibilia* stands as one of the most impressive musical edifices of its age. Coming from a time when composers' voices were marked more than anything – at least by our standards – by stylistic consistency, a piece such as this strikes a pose of such originality, individuality and self-confidence that it seems almost to belong to another age. Holding the vast musical juggernaut together is the borrowed structural plainchant, divided into three sections that form the armatures for the three sections of the motet. Each section begins with reduced forces, with a different voice stating the plainchant each time before it's taken over, in a fully scored passage, by the customary tenor. Beginning placidly, the non-chant bearing voices soon release their latent energy in brilliant arabesques that propel the music into glorious climaxes before launching it into the still greater activity of faster moving closing passages.

To grasp the substance of this motet, though, is still to wonder at its sum. It's clear that it's a direct musical response to the words it sets, drawn from the so-called 'Athanasian Creed', and I'm going to read you just the opening of that text:

'There are three matters of faith firmly to be believed that cannot be understood,
But nevertheless are made credible by their author;
But the immensity of God surpasses all things visible.'

Listening to this extraordinary piece, we're surely tempted to ask if the music itself is not capable of – wordlessly – taking the three 'incomprehensibles' of the Catholic Church alluded to in the text, and raising them to some superior sensory understanding.

Of course music, however direct and impressive on its own terms, never exists in isolation from the culture whose needs it serves, and such needs were probably never more profoundly felt than in the later Middle Ages. One of my preoccupations in recent years, often in collaboration with my colleague Philip Weller from the Univ. of Nottingham, has been to present sacred music of the era in the context of the objects and spaces with which it interacted. Vitalised by the presence of devotional works of music, venerated objects – in wood, alabaster, paint, stained glass – became catalysts of engagement with the other senses. This multimedia experience, with all its component strands, together conjured up a charged exchange of plea and (hoped-for) heavenly intercession for the earthly souls whose investments – personal or corporate – had brought them into being.

Some of you here tonight were present in this hall a couple of years back when – with the aid of the Binchois Consort and projected images – we presented something of that interaction, that synergy, in the context of music and alabaster images dedicated to various saints.

What I'm going to discuss today though is a similar project that Philip and I have been engaged on in recent years, involving the so-called Wollaton Antiphonal and the today little-known Saint John of Bridlington, who died in 1379 and became, in 1401, the last Englishman to be canonised prior to the Reformation.

What you're looking at here is a page from the Wollaton Antiphonal, a rare survival of a late medieval illuminated liturgical book that's today preserved in Nottingham University library, which recently brought it to the end of a painstaking decade-long restoration. The book was prepared in the early fifteenth century for the great Lancastrian magnate and veteran of Agincourt Sir Thomas Chaworth, so it's no surprise to find in it a rhymed office for the favoured Lancastrian Saint John of Bridlington. This is the only complete copy of the Office that includes music (and here's another page with part of it):

But one small part of this Office music does survive elsewhere, and that's this melody here, the Responsary 'Quem malignus spiritus'. We find this a long way from the English Midlands, in MSS in Lucca and Trento, northeastern Italy, where it functions as the incorporated tenor of a polyphonic Mass.

These distant survivals tell us a lot about the cachet of English music at this period, due both – presumably – to its sonic qualities and to the splendour of English pageantry of which it was a fragment. Although it was fashioned for particularly English ritual surroundings, interest in this music abroad was clearly such that great effort was expended both in acquiring it and in adapting it to different local practices; which is just as well for us, since otherwise most of it would have been lost to history.

What this means is that the St John melody is heard, sung mostly in long notes in the tenor voice [and you can see that rhythmicisation in the example here], in a series of linked settings of the Kyrie, Gloria, Credo, Sanctus and Agnus Dei, where it's dressed up in two other counterpointing voices. Borrowing melodies for this kind of reuse was standard practice at the time in polyphonic Mass settings, and it's clear that the melody in question was always chosen for some emblematic purpose of the person or body who commissioned the Mass. Given the elegant and sophisticated nature of this setting, which – like the motet I just played you – survives without an ascription, it's clear that it was composed for a richly endowed choir, certainly for someone with Lancastrian sympathies if not indeed directly for a member of the Lancastrian royal house.

Wherever else it was performed in the fifteenth century, though, it seems very likely that at least at some point it resounded through the cavernous space of Bridlington Priory, the site of the saint's shrine and an important Lancastrian place of pilgrimage. And about a month ago we were privileged to be able to sing it there, along with some other items of the chant office, in a concert that, together with a symposium, marked the priory's 900th anniversary.

I'm going to play you part of the recording of the Mass that we made several years ago; you're going to hear two sections of the Sanctus, the point in the polyphony that marked the focal point of the Mass in the transubstantiation, and elevation, of the host.

Whatever its attraction as a venue for research, I've always felt strongly that unfamiliar musics and unfamiliar performing styles have vital roles to play in teaching: while students can (and doubtless will) go away and carry on performing Beethoven 5 and Handel's Messiah for the rest of their lives, an important role for us within the academy is to broaden their musical outlook and give them a curiosity for the unfamiliar that can enrich their lives, and – one hopes – also the broader musical landscape.

One of the principal ways I put that into practise in my last job at Rutgers Uni. was through a Baroque/classical orchestra, called 'Musica Raritana', after the Raritan River that flowed through town. Because the ensemble functioned mainly for postgraduate performance students of a very high calibre, I was able to run it in short, sharp blasts and still get impressive results. So for a week or so each semester I'd bring in professional coaches from NYC to work with them on period-style playing in the context of some historically based project or other. I'm going to talk a bit about the last of these projects, partly because it was chosen very much with a mind to my move here, and to a continuation in the Barber Opera.

Handel's opera Alcina's been a staple of the modern repertory since its London revival in 1957 and the famous championing of its title role by Joan Sutherland. Much less familiar, though is the opera that was playing around the same time as its premiere, in 1735, at the rival London opera company, the 'Opera of the Nobility': Niccolò Porpora's Polifemo. What we did in this programme was to pit a first half of music by Porpora against a second of excerpts from Alcina. Besides introducing Porpora's thrilling music to an unsuspecting crowd, this also functioned to cast a completely new light on Alcina.

London in the mid-1730s must have been a heady time for opera, and one that – in its showiness and overt virtuosity – was worlds away from the fifteenth-century musical world I've been talking about up to now. In these glittering surroundings, some of the most brilliant composers and singers of the age vied for public attention. While the competition drove more than a little conflict and skulduggery, I think it's fair to say that it also created an atmosphere in which musicians already endowed with prodigious talent would be driven to raise their game to ever dizzy heights of compositional and vocal brilliance. Through Handel's works we know about one side of that competition; but to hear that in the context of its also brilliant competition was exhilarating for all of us, and perhaps especially for the two student and one professional singers who had a crack at filling the shoes of the original star performers.

While the names of those C18 performers are still familiar today, the superstar of the firmament was unquestionably the great Carlo Broschi, better known by his sobriquet Farinelli. The season 1734-5 saw the apogee of the rivalry between the two composing heavyweights, whose operas were first performed within just over two months of one another. With Farinelli in his London debut as Aci, Francesca Cuzzoni as Galatea and Antonio Montagnana in the title role, Polifemo (based on the same plot from Ovid used for Handel's Acis and Galatea) must truly have been a sensation. And it came very much at Handel's expense, since Porpora had snagged both Cuzzoni and Montagnana from his rival's troupe, the latter even breaking his contract with Handel in the process.

It's probably unsurprising that Porpora rose to some of his greatest heights in composing for Farinelli, and similarly unsurprising that Farinelli's arias in Polifemo are the only ones to have maintained any familiarity today, albeit to a very select audience. Farinelli's legendary status has of course far outlived the relatively short duration of his career; so much so that only about seven years ago his body was exhumed in the interests of an attempt to understand how his physique may have been capable of producing his unbelievable vocal feats.

By far the most celebrated of the many thousands of young men 'unmanned'—as the euphemism goes—in the quest after the extraordinary beauty and power of the male soprano voice, Farinelli was noted for an amazing virtuosity, which, over an incredible range of more than three octaves at the height of his powers, was capable of negotiating dizzying runs and vertiginous leaps at a pace that left his audiences gasping for breath.

Yet that kind of glitter was only one side of his musical armoury: his sense of musical line and ravishing tone seems to have set him entirely apart from would-be rivals. For this aspect of his artistry he may have been indebted to the Emperor Charles VI. Showing unusual musical perceptiveness (esp. for a royal) the Emperor is said to have advised him that 'Those gigantic leaps, those never-ending notes and passages ... only surprise, and it is now time for you to please; ... if you wish to reach the heart, you must take a more plain and simple road.'

Such a road is travelled with unbelievable beauty in Porpora's Alto Giove, from which I'm going to play you an excerpt now. You're going to hear this, as sung in the concert I conducted, by my colleague from the Binchois Consort Mark Chambers (on whom I can assure you no surgery was necessary). The incantatory text is important to an understanding of the ethereal beauty of the setting:

'Great Jove, your grace, your glory are the great gift of immortal life that your sovereign gesture bestows on me.'

The scene's magically set by Farinelli's signature opening messa di voce: a long held crescendo-diminuendo effect on a single note that he could reputedly sustain for as long as a minute. This was said to be an especially effective tool in Farinelli's kit (and if any of you have seen that cheesy movie about Farinelli, it's the one that leads one of the powdered ladies to swoon and faint).

Here then is the da capo (return) section of Porpora's Alto Giove

I suggested a little while ago that certain repertoires have fared rather better when transposed to modern instruments than others. One programme of pieces that in my experience benefitted particularly – and illuminatingly – from a period-sensitive approach involved early works by Felix Mendelssohn. This was a programme I mounted with Musica Raritana and the German fortepianist Christoph Hammer. Having worked on it for a week and performed it in concert we went on to record it professionally as a disc that's due to come out at some point on Naxos. The two pieces on the recording were the early A minor Piano Concerto, written in 1822 when Mendelssohn was 13, and his Piano Quintet, written, at age 15, the year before the much more famous Octet which it foreshadows in a number of ways.

Although both of these pieces had been performed and recorded a number of times since their revival in the latter half of the twentieth century, as far as I knew no attempts had been made to present either of them in a manner attentive to the performance practice of their own time.

Attempting this involved a two-pronged approach: first, sourcing an appropriate piano, and second, researching into contemporary string style, in which I got invaluable advice from Professor Clive Brown, an expert on late C18/ early C19 string style at Leeds.

Most obvious is of course the choice of instruments. We used a replica of an 1815 six-octave Streicher grand piano. I was very lucky to be able to find this, because it was very close to the piano (which still exists) on which Mendelssohn played for two weeks in November 1821 while living in Goethe's house in Weimar and performing there for assembled luminaries.

We also followed Mendelssohn's own practice in using the piano not only for the solo part but also to add continuo realisation in the concerto tuttis. The orchestral musicians played on gut strings and with the modern, Tourte-style bows that were already generally current at the time these pieces were composed, but using them in a manner attentive to what we can surmise about that of Mendelssohn's early working environment.

Actually there's a good deal more to go on here than you might at first blush imagine: Mendelssohn's violin teacher, Eduard Rietz, was a pupil of the great violin pedagogue Pierre Rode, an important figure in the celebrated, and well-documented, Paris school of violin playing of the early nineteenth century. That school was noted for its cantabile style, and for an approach to bowing that largely avoided the bouncing, spiccato bow strokes being popularized around the same time by Paganini. Although the Tourte bow was naturally suited to techniques of that nature—as its subsequent history has amply shown—it remained for much of its early life, especially in tutti playing, resolutely on the string, and—especially in fast passagework—in its upper half. Fascinatingly, we can learn a lot about string phrasing (and by analogy quite a bit also about musical phrasing more generally, especially in the voice) by studying bowings in this music. By modern standards single bow strokes were extremely slow and extended, something that jives very closely with the extended 'song-without-words' phrasing so characteristic of Mendelssohn. As I play you a couple of examples you'll also notice the much more sparing use than's typical today of vibrato, a technique that, until the twentieth century, generally occupied a role as only one of a battery of techniques of ornamentation, rather than, as today, that of a more or less persistent colouring of the tone. Also characteristic of the time, and of the recording we made, is a sparing use of glissando slides and subtle tempo shifts, which add greatly to the affective quality of this still wonderfully fresh and crystalline music. I'm going to play you two short excerpts:

FIRST a taste of the slow movement of the Concerto. You'll hear the mid-point moment where the mood shifts abruptly from an opening song for muted strings to a B minor middle section with dramatic tremolos, bass pizzicati and undulating diminished sevenths, with all the elements highlighted in lucid detail by the gut strings and period keyboard.

THEN the final pages of the already much riper Mendelssohn of the Quintet. Here I'm going to play the stormy return of the scherzo and concluding helter-skelter stretta transformation of the opening theme of the finale in D minor. Here again the bright sounds of the instruments bring out the exhilaration of the music in a way that would be difficult if not impossible to achieve with the thicker tonal characteristics of their modern counterparts.

Long phrases are also a strong characteristic of my last example, but here they're achieved in a very different way. While Mendelssohn was able to draw out a sense of line via seemingly endless bow strokes, the still little known English composer Cyril Scott creates a special kind of continuity by constant shifts in metrical indications. Clearly the aim was to achieve a loose, metrically unconstrained sense of line and phrasing; this certainly gives it a beguiling quality; but given the notational complexities that result, that's something that – as a player – you have to work hard at to make it feel intuitive.

I alluded at the beginning of my talk to musics that have been submerged from public view by changes in fashion. That's nowhere truer than for the music of Scott. In the pre-WWI period he enjoyed a lofty reputation internationally, with no less a figure than Debussy calling him 'one of the rarest artists of the present generation'. He was seen as an 'enfant terrible' of the English musical scene, was a formidable pianist, and was admired by many of the composing and conducting luminaries of the day. He was also a true 'Renaissance man': in the course of his long life he published five volumes of poetry and about 40 books on topics as diverse as ethics, alternative medicine and the occult.

My interest in him came about as a result of a concatenation of circumstances that illustrates the best of what a University musical life can offer. I got to know of Scott's music from a pianist friend and collaborator

who'd recorded his Second Piano Sonata. But it was when I invited that friend, American pianist Clipper Erickson, to campus to give concerts and a masterclass that the pieces of my engagement with Scott came together. My colleague Ben Earle, who's interested in British modernism – in which arena Scott's an important player – asked me if we could play the first version of the First Violin Sonata, a piece he was encouraging his pg. student Peter Atkinson to take on as a research project.

Since then we've performed the piece five times and have been in regular dialogue with Scott's son Desmond, who's alive and e-mailing, aged 86, from his home in Toronto. Our connection with Desmond got a boost when we sent him a recording of a concert performance we gave of the First Sonata, and learned from him that – although there's a recording of a revision of the Sonata from 1956 – ours were probably the first performances of the first version since its premiere in 1908.

Scott's music has seen a minor revival over the last decade or so; but there's still quite a lot that's never been performed at all, especially from his later years, when he continued, undeterred, to compose in the face of total indifference from the musical establishment. We decided to record the first version of the Sonata coupled, at Desmond's suggestion, with Scott's last work for violin, the Fourth Sonata of 1956, a piece that was completely unperformed until two concerts we gave in the US about a month ago, when we also made the recording. The takes from the recording sessions are still being edited, and the disc should – I hope – be out next year.

I'm going to end by playing you two excerpts from the First Sonata, since first and foremost what I'd like to resound within you as you leave this evening is the actual sounds of what I've been discussing. Before I do that, though, I'm going to return to where I started, and say just a little about why I attach some importance to what I've been talking about, especially in a University context.

Clearly I have an agenda here, and it's one I've been up front about since I came to this institution: and that's to bring performance right into the centre of University experience and – importantly – University research. I hope we'd all agree that (even these days) an object of teaching and research is to stir the imagination and – in historical studies – to evoke something of the essence of a social or cultural milieu. The key word here is evocation: music can evoke history with an intensity that words – and arguably no other medium – can. It can seize our imagination (sometimes even against our will...) and place before us an extended, experiential moment. And as we immerse ourselves in that moment, it can open up a portal to a different world, yet one with endless potential to enrich our own. Sometimes that can be a world that's been all but lost, like the world of Scott's First Violin Sonata, a quirky yet absorbing corner of that pre-lapsarian cultural flowering before the First World War so wonderfully evoked, this time in words, by Leonard Woolf.

Certainly, as Desmond Scott pointed out to me, there's a world of difference between the two versions of the First Sonata, separated as they are by fifty years, vast stylistic sea changes, and not one but two world wars. Besides shedding about 15" of music, the later version lost the rhapsodic sweep of the earlier one, including a huge, manic piano cadenza near the end of its finale. The core of the Sonata, though, is the remarkable stillness of the slow movement, that seems to emerge from an opium-induced haze. I'm going to play you a section of this, followed by the climactic passage of the first movement, both from a live performance we gave in Philadelphia in April.

This latter section is a swift burn-out of the energy pent up by the 10-minute rumination, that precedes it, on themes that are to reach an apotheosis more than half an hour later at the end of the Finale, and as such it also, I think, forms a fitting 'drive to the cadence' for my lecture this evening.

Thank you very much Andrew for an extremely interesting, enjoyable in a variety of ways, talk on the life and afterlife of early musics. I wasn't entirely sure when early music was going to stop. I suppose Mendelssohn's not all that contemporary, but then Cyril Scott is very interesting, someone I've never heard of I fear, not being terribly musical. I did wonder whether Andrew was going to rise to the challenge of presenting an early music approach to the current fad for electroacoustic music. Something that has got to be performed on period instruments, an Apple Mac or something, I don't know. But you have presented to us the importance of the interaction between research and performance, both for you as an individual scholar and for the department, for the agenda that you are setting for the department and for the university.

You have brought to our ears, you've brought to life music that was underappreciated or not appropriately appreciated. Music that was perhaps unfamiliar or even scarcely intelligible. You, with regard to the genuinely early music with which we started, the music of the 15th century, you've revealed the sensual beauty. Something that should never have been in doubt, composed by people working for beautiful church buildings, with the stained glass, with the alabasters and other objects of devotion to which you have referred.

You have played us various recordings from your Binchois Consort. You've even given us a bit of your own live singing. Fortunately perhaps not in the style of Farinelli, though I've no idea if you could stretch that high. Universities squeeze people hard, Andrew. Anyway, thank you very much for an extremely enjoyable, interesting and, for me, instructive inaugural lecture. There are refreshments outside but before I'll take you there, let's thank Andrew one more time for this wonderful inaugural lecture.