

<b>Institution:</b> University of Oxford		
<b>Unit of Assessment:</b> 33 – Music, Drama, Dance, Performing Arts, Film and Screen Studies		
<b>Title of case study:</b> Stravinsky: Myths and Rituals. Reimagining Stravinsky's music for artistic professionals and engaging new audiences		
<b>Period when the underpinning research was undertaken:</b> October 2003 – December 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Jonathan Cross	Professor of Musicology	October 2003-present
<b>Period when the claimed impact occurred:</b> January 2016 - December 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<p><b>1. Summary of the impact</b> (indicative maximum 100 words)</p> <p>At the heart of this study is the concert series <i>Stravinsky: Myths and Rituals</i> (2016) given in London, Aix-en-Provence and San Francisco by the Philharmonia Orchestra. It was devised and implemented by Jonathan Cross, Series Consultant, alongside Principal Conductor, Esa-Pekka Salonen. The beneficiaries of Cross's research included professional musicians, marketers, digital producers, designers, broadcasters, and audiences. In presenting the music of Stravinsky through 'intelligent programming, brilliant performances' (<i>Observer</i>), a new public was brought to engage with a body of significant 20th century artistic activity, and the work of professional practitioners was extended and deepened. The project's significance was recognised by the South Bank Sky Arts Award 2017 for Classical Music.</p>		
<p><b>2. Underpinning research</b> (indicative maximum 500 words)</p> <p>The principal underpinning research was published as a monograph in 2015 [R1] with Cross as sole author. The research was supported primarily by the Bodleian Library Oxford, the British Library, and the Paul Sacher Stiftung Basel (the key holding of sketches, manuscripts and other documents relating to Stravinsky), and by an AHRC Research Leave Award. Cross's wide knowledge of Stravinsky's music and its contexts was drawn on fully to inform the Philharmonia project, as well as ongoing impact work with commercial and non-UK educational organisations. Some of Cross's work is of a technical, musical-analytical nature [e.g. R2], and while the details of this are not necessarily appropriate for a general audience, nonetheless his understanding of compositional processes and analytical reception of the works deeply informs the ways in which he is able to explain the music to make it accessible to a wider public.</p> <p><i>Igor Stravinsky</i> [R1], written (though not exclusively) with a non-specialist readership in mind, and widely reviewed in both academic and non-academic publications, took a new angle on Stravinsky's life and work. It argued that it was the composer's life as an émigré (further explored in [R3 &amp; R4]) which shaped and coloured his creative work. It presented a re-evaluation that critiqued earlier sub-divisions of the composer's life and work into discrete creative periods, and instead took an interdisciplinary understanding of modernism as a means to interrogate the creation, structure and reception of the music across the entire output. New relationships between works emerged; new contexts were proposed. Lesser-known or understudied works were situated alongside more familiar works. The research explored in detail the connections between music and place (see also [R5]), and between Stravinsky's music and his cultural milieu, contemporaries and collaborators (from Auden to Proust, Cocteau to Picasso, Boulanger to Souvtchinsky), as well as his successors (discussed further in [R6]).</p>		
<p><b>3. References to the research</b> (indicative maximum of six references)</p> <p>R1. [Authored Book, listed in REF2] <i>Igor Stravinsky</i> ('Critical Lives') (Reaktion, 2015), 224 pp. Reviewed, among other places, on BBC Radio 3 ('a very sophisticated thesis'), and in the</p>		

*Observer* ('authoritative'), *Classical Music* ('absolutely essential, a model of its kind') and *Musical Times* ('could not be bettered. ... a model of elegant lucid writing and clear organisation'). Translations into French (Éditions Contrechamps), Chinese (Shanghai Literature & Art) and Turkish (Repar Publishing) will all appear in 2021.

**R2.** [Chapter, available on request] 'Some thoughts on Stravinsky's "Apotheosis"', in M. Locanto (ed.), *Igor Stravinsky: Sounds and Gestures of Modernism* (Brepols, 2014), 224–30. ISBN 9782503553252.

**R3.** [Chapter, available on request] 'Stravinsky in exile', in T. Levitz (ed.), *Igor Stravinsky and his World* (Princeton University Press, 2013), 1–17. ISBN 9780691159874. ('This brilliant essay shows musicology at its best.' *Opera News*)

**R4.** [Chapter, available on request] 'Stravinsky's *Petrushka*: modernising the past, Russianising the future; or, how Stravinsky learned to be an exile', in P. Fairclough (ed.), *Twentieth-Century Music and Politics: Essays in Memory of Neil Edmunds* (Ashgate, 2012), 23–35. ISBN 9781409473114.

**R5.** [Chapter] 'Paris, Art Deco, and the spirit of Apollo', in G. Griffiths (ed.), *Stravinsky in Context* (Cambridge University Press, 2020), 80–89. DOI: [10.1017/9781108381086.012](https://doi.org/10.1017/9781108381086.012)

**R6.** [Chapter, available on request] 'Rewriting *The Rite*: creative responses to *Le Sacre du printemps*', in H. Danuser and H. Zimmerman (eds), *Avatar of Modernity: The Rite of Spring Reconsidered* (Boosey & Hawkes, 2013), 198–218. ISBN 9780851628233.

#### 4. Details of the impact (indicative maximum 750 words)

##### ***Informed Marketing Strategies, Developed Professional Practice***

Cross was approached in 2012 by the Philharmonia Orchestra to work as Series Consultant alongside one of the world's leading conductors, Esa-Pekka Salonen, to devise and deliver a major concert series consisting exclusively of the music of Stravinsky, including semi-staged operas and ballets. The main series was to be presented in London in 2016, with repeat events in Aix-en-Provence and San Francisco. The challenge was to engage a public with music that they might find unfamiliar or difficult. The objective was to reach as wide an audience as possible. The Head of Marketing was explicit about utilizing Cross's 'expertise ... to talk in a way that resonated with people – audiences, the media – that even ... Salonen couldn't or wouldn't be able to do' [A.i].

The Philharmonia exploited Cross's research in order to 'bring the series alive in terms of the depth of understanding we wanted to convey about who Stravinsky was and what his music meant' [A.i]. Cross thus worked from the start in collaboration with Salonen to decide on repertoire and shape programmes; and to help deliver a marketing strategy, audience engagement, professional development, and media content. 'What Jonathan's really good at is being able to cover things in depth while doing things in a really accessible way.' [A.i]. The Philharmonia's Concert Manager acknowledged how Cross developed the team's approach: 'We pushed the envelope ... I don't think we would have been able to understand it and feel as confident if we didn't have [Jonathan] there' [A.ii].

Cross worked with the entire Philharmonia marketing team to enrich their understanding of the music of Stravinsky, including running a half-day company seminar. The Head of Marketing attests: 'Jonathan added value at each step of [the] process.' 'The marketing team had access to materials and ideas and expertise at 100x the depth we usually would have' [A.i]. It changed the team's thinking on how to make the music accessible, and how to shape the accompanying digital work. Cross also worked alongside the Series Designer to advise on the development of an appropriate and consistent visual language to promote the project (used online, in-hall branding, publicity, programme book, London Underground advertising campaign, etc.) 'Jonathan's deep knowledge of Stravinsky – and his excellent biography [R2] – were crucial in helping us build a successful campaign generating excitement around the Philharmonia Orchestra's special programme' [A.iii].

One crucial aspect of the impact of Cross's research was that he was able to help develop the practice of professional musicians. The Orchestra's Principal Clarinetist observed, 'Taking part in the thrilling Philharmonia series, "Stravinsky, Myths and Rituals", conceived and presented by Jonathan Cross and Esa-Pekka Salonen, was a revelation to many of us. ...

[M]uch of this music was new to us. ... What amazing music! *Agon* in particular will always stay with me, with striking choreography to match the strangeness of this amazing music' [A.iv]. Cross also worked as advisor to professional theatre and opera director Irina Brown in coordinating the drama with the music of the semi-staged productions of *Mavra* and *Renard*. The two spent time together working through the dramatic implications of the music so that Brown was then able to refine her understanding of the works in order fully to develop her directorial ideas, as recognised by the *Telegraph*: '*Mavra* hit the mark again thanks to a simple staging' [B.i].

### **Reception and recognition**

Cross's role was singled out in the national press ('brilliantly contextualized by the series consultant Jonathan Cross', [B.i]). The series was selected by the *Guardian* and *Observer* as among top musical events of 2016 [B.ii & B.iii]. Other professionals recognized the originality and significance of the series ('it's been one of the highlights of 35 years of concert-going, brilliantly planned and a chance to hear things that one hardly ever hears live', [A.v]). The series was shortlisted for a 2017 Royal Philharmonic Society award, and received the South Bank Sky Arts Award 2017 for Classical Music, both citations mentioning its innovation and high musical standards. In presenting the Sky Arts Award, trumpeter Alison Balsom praised 'an exceptionally rich series of works, due to both their inspired curation [by Cross] and enthralling performances. Audiences have been captivated by this presentation of music, drawing upon folklore and myth, which have been fresh and uncompromising. ... The winner's performances have been described as electrifying, compelling and, indeed, revelatory' [B.iv].

### **Deepened public understanding; Stravinsky's music brought to a wider audience**

The series was supported by an 86-page programme book [F], edited and mainly authored by Cross (approximately 1000 copies sold [C.i], 'way above [what] we would [usually] see' [B.i]). It was also distributed free to selected public and university libraries. One critic tweeted, 'What a FANTASTIC programme book! ... One to keep' [B.v]. Cross also authored content for the dedicated interactive series website (approximately 4,500 views [D.i] across the duration of the series – described in the French press as 'an excellent online project' [B.vi]). He scripted and presented material for YouTube and other sites, notably *Stravinsky's Journeys* [E.i], a 35' film placing the composer in context, accessed over 50,000 times [D.ii], as well as a shorter film on myth [E.ii], viewed approximately 3,000 times [D.iii]. These solicited many positive YouTube user comments. ('Inspiring'. 'Beautifully filmed and scripted'. 'I will be recommending this video to music students embarking on music history in their studies.' [B.vii])

Cross gave a series of well-attended and well-received free pre-concert talks and study days at the Royal Festival Hall. The Director of Music and Performing Arts, Southbank Centre, observed, 'Jonathan Cross has the rare talent of being able to take some of the most complex musical ideas and explain them in a manner that is both compelling and illuminating for a non-specialist audience. He brings his academic research and knowledge into the public realm and makes it both accessible and utterly authentic' [A.vi]. All five concerts were broadcast live on BBC Radio 3 to enable much wider reach. Cross participated in the broadcast of the opening concert, explaining the context of the music to listeners [G.i]. Attendance in London alone was over 6,000, achieving net income of approximately GBP100,000 [C.ii]. One concert showcased rarely heard late works to a near sell-out audience. The Concert Manager of the Philharmonia Orchestra states 'We definitely got some new audience ... because it was so unusual' [A.ii].) After the final concert, Salonon wrote personally to Cross: 'many thanks for your invaluable help, expertise and passion' [A.vii].

### **Increased engagement with Stravinsky through media appearances, international educational programmes and publishing consultancy**

Cross appears regularly on BBC Radio 3 to discuss Stravinsky, e.g., *Music Matters* (31 October 2015) [G.ii]; *The Listening Service* (17 June 2018) [G.iii]; *Record Review*, 'Building a Library: *The Rite of Spring* (6 July 2019) [G.iv]. *The Listening Service* has 115,000 weekly listeners [D.iv], and thus Cross's research is able to reach a very wide public and raise awareness of the

music of Stravinsky from the perspective of musical performances. The *Record Review Series* Producer wrote, 'You did a wonderful thing on Stravinsky recordings for us on Record Review last summer' [A.viii]. And an unsolicited email from a national music critic wrote of the *Rite of Spring* programme, 'Brilliant! It's the first one I've heard in the new ... live format that has actually worked, thanks to your combo of erudition and ease of conversation' [B.viii].

In 2016 Cross was *professeur invité* at the Paris Conservatoire where he delivered a three-month masters course (in French) on 'Stravinsky and the modern world', challenging francophone performance students with unfamiliar Anglo-American ideas and literature, as well as introducing them to new teaching and learning methods. The Conservatoire's music history lead commented, 'Not only did the sessions allow the history class students to meet one of the finest current Stravinsky specialists, but they also had the chance to discover what collective seminar work is as it is practised in English-speaking universities.' The visit 'helped raise awareness for the future musicologist who made up the music history class of professional practices with which they were unfamiliar' [A.ix]. One student, who was a member of the seminar, and who went on to hold a major national position in French music criticism observed that 'it was also very enriching for us, French students accustomed to Paris Conservatoire's methods, to discover and experiment with the new tools and other ways of working typical of the higher education across the Channel. ... Jonathan Cross thus influenced not only the work of the students but also that of our teacher ... and the modus operandi of the music history class at the Conservatoire' [A.x].

Cross is consultant to the music publisher Boosey & Hawkes, preparing for the 50th anniversary of Stravinsky's death (2021) to promote the work around the world. He authored *Stravinsky Connections: A Guide for Performers and Programmers*, a 40-page brochure with a print-run of 2000 copies [C.iii], distributed to 37 countries [A.xi], also downloadable, and translated into Spanish. His essays featured in five issues of the B&H online newsletter [H.i-v] (10,000-person mailing list per issue [C.iv]). International music promoters, performers, opera houses, dance companies and festival organizers thus benefit from Cross's research in helping them to rethink and extend their activity. For Boosey & Hawkes, exploiting 'Cross's research has commercial significance, quantifiable in terms of additional performances and broadcasts, recording and streaming revenue, rental fees, licensed royalty income, and sheet music sales, as well as wider awareness across territories of Stravinsky's work' [A.xi].

## 5. Sources to corroborate the impact (indicative maximum of 10 references)

### A. Selected statements from external professionals.

- i. Selected quotes from interview with Head of Marketing, Philharmonia Orchestra.
- ii. Selected quotes from interview with Concert Manager, Philharmonia Orchestra.
- iii. Email from *Myths and Rituals* series designer, 12.11.2020.
- iv. Email from Principal Clarinettist, Philharmonia Orchestra, 19.12.2020.
- v. Email from BBC Radio 3 producer, 11.10.2016.
- vi. Email from Director of Music and Performing Arts, Southbank Centre London, 13.11.2020.
- vii. Email from Esa-Pekka Salonen, Principal Conductor, Philharmonia Orchestra, 20.10.2016.
- viii. Email from *Record Review Series* Producer, 18.01.2019.
- ix. Statement from Director of Music History Classes, Paris Conservatoire (in French, with translation), 18.12.2020.
- x. Email from former student at Paris Conservatoire, now French Editor at Bachtrack, 20.12.2020.
- xi. Email from Vice President for Publicity & Marketing at Boosey & Hawkes, 09.12.2020.

### B. Selected media coverage & responses on social media.

- i. *The Daily Telegraph*, 29.05.2016, review of Concert 2.
- ii. *Observer*, 04.12.2016, annual review of musical year.
- iii. *Guardian*, 08.12.2016, annual review of musical year.

- iv. Citation from Sky Arts Southbank Awards.
- v. Tweet from *Sunday Times* Chief Music Critic, 27.05.2016.
- vi. *Le Temps*, 27.05.2016, review of digital content for series.
- vii. A selection of user comments on *Stravinsky's Journeys* film, accessed 11.12.2020.
- viii. Email from national music critic, 06.07.2019.

**C. Selected commercial impact statistics.**

- i. Sales figures for *Stravinsky: Myths and Rituals* programme book (E.ii.) (Philharmonia Orchestra).
- ii. Ticket sales figures and income in the UK and overseas for the *Myths and Rituals* series (London, Aix-en-Provence, San Francisco) (Philharmonia Orchestra).
- iii. Print and distribution figures for *Stravinsky Connections* (F.ii.) (Boosey & Hawkes Music Publishers Ltd.).
- iv. Distribution figures for Boosey & Hawkes eQuarternotes newsletter (H.i.–v.) (Boosey & Hawkes Music Publishers Ltd.).

**D. Selected online & radio statistics.**

- i. Website usage statistics for Philharmonia Minisite (Philharmonia Orchestra).
- ii. *Stravinsky's Journeys* (E.i.), viewer statistics (YouTube), accessed 11.12.2020.
- iii. *Jonathan Cross on Neo-Classicism and Myth* (E.ii.), viewer statistics (YouTube), accessed 11.12.2020.
- iv. Selected BBC Radio 3 listener statistics, shared 26.11.2020 (BBC).

**E. Online films.**

- i. *Stravinsky's Journeys*, 35' YouTube Film, 18.04.2016: <https://youtu.be/xIAtoxbt7LQ>
- ii. *Jonathan Cross on Neo-Classicism and Myth*, 4' YouTube Film, 18.04.2016: <https://youtu.be/yfq4hbAVKOq>

**F. *Stravinsky: Myths and Rituals*, print programme book, 86pp.**

**G. Selected BBC Radio appearances.**

- i. *Radio 3 in Concert*, 26.05.2016.
- ii. *Music Matters*, 31.10.2015.
- iii. *The Listening Service*, 17.06.2018.
- iv. *Record Review*, 06.07.2019.

**H. Selected articles from issues of Boosey & Hawkes eQuarternotes Newsletter.**

- i. *Stravinsky Today*, April 2020.
- ii. *Stravinsky and the Stage*, June 2020.
- iii. *Stravinsky: Myth, Faith and Memory*, August 2020.
- iv. *Stravinsky in the New World*, September 2020.
- v. *Stravinsky and the Modern Age*, November 2020.