

E. From Russia with Love

To extend this exploration towards the world of ballet, we look at the biggest star dancer of our own lifetimes, **Rudolf Nureyev**, and his extraordinary catalytic effect on those who worked with him after he defected from the Soviet Union in 1961.

Ballet: Nureyev in *Le Corsaire*

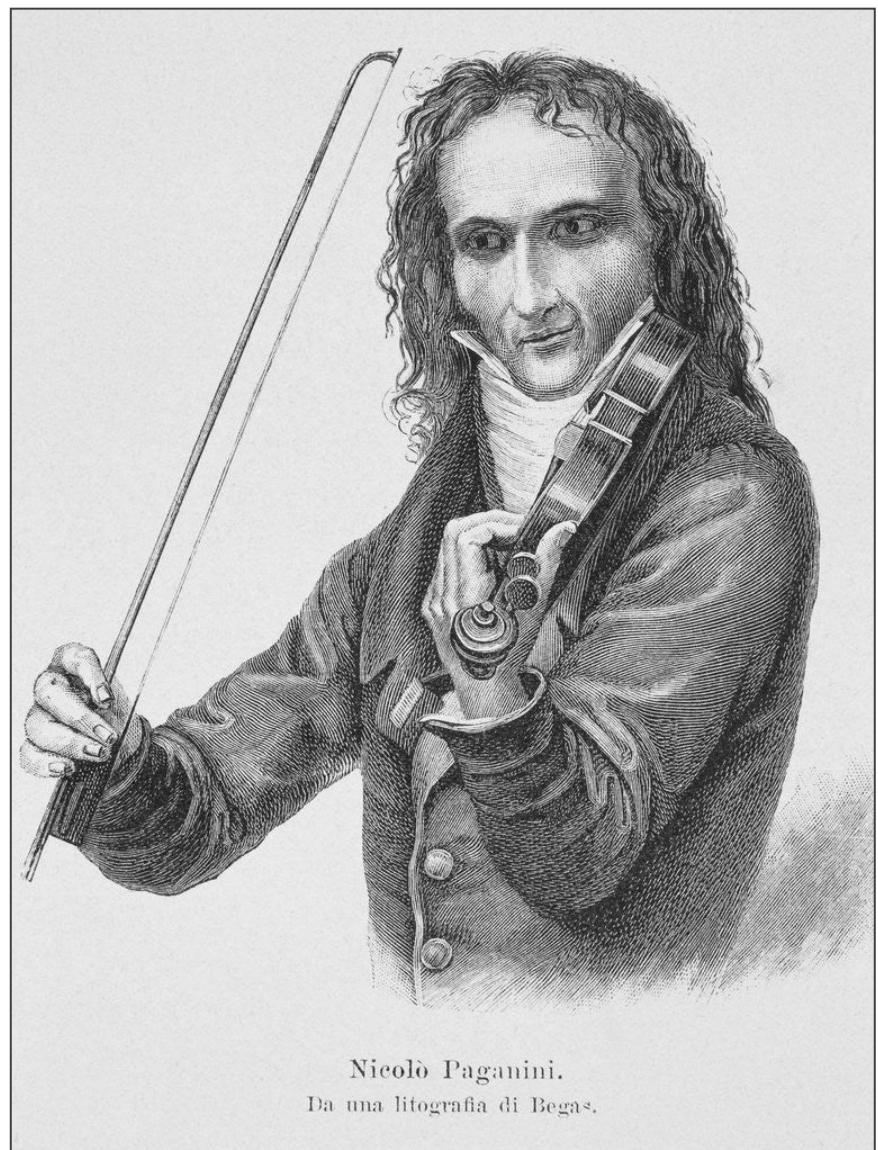
Interview: Dame Margot Fonteyn on Nureyev

Ballet: *Swan Lake*, Act III duet (Nureyev and Fonteyn in Vienna)

Ballet: Nureyev's *Manfred* in Paris (Mathias Heymann)

Michael **Balfe** (1808–70, *Irish composer*), Isabella **Colbran** (1785–1845, *Italian singer*), Eugène **Delacroix** (1798–1863, *French painter*), David **Garrett** (David Christian Bongartz, 1980–, *German violinist*), Manuel **Garcia** (1775–1832, *Spanish singer*), Jean-Auguste-Dominique **Ingres** (1780–1867, *French painter*), Jenny **Lind** (1820–87, *Swedish singer*), Franz **Liszt** (1811–86, *Hungarian pianist and composer*), Maria **Malibran** (1808–36, *Spanish singer*), Giacomo **Meyerbeer** (1791–1864, *German-French composer*), Rudolf **Nureyev** (1938–93, *Russian dancer*), Niccolò **Paganini** (1782–1840, *Italian violinist and composer*), Gioacchino **Rossini** (1792–1868, *Italian composer*), Pauline **Viardot** (1821–1910, *Spanish-French singer and composer*)

Popularity... and then?



Niccolò Paganini.

Da una litografia di Begas.

5. Virtuosi

WITH ITS EMPHASIS ON THE EXTRAORDINARY INDIVIDUAL, the Romantic Era of the early 19th century was also the first to idolize musical superstars, charismatic performers like Paganini and Liszt who gave public concerts to adoring crowds, often playing music that they themselves had composed to showcase their virtuosity. The same period also saw the rise of *bel canto* opera and romantic ballet, fields also dominated by a few superstars of exceptional ability, though performing material written for them by others.

The fact that these performances have been perpetuated, whether through printed scores or steps handed down from practitioner to pupil, means that anybody with the skill to attempt them today is essentially recreating the virtuosity of the original performer, as well as displaying his or her own. We shall look at a couple of these later interpreters also, as part of our larger enquiry into how stardom is attained, and what happens next. In many ways, each of the eight musicians in today's class had a similar rise to the pinnacle of success, but very different trajectories on the way down. *rb*.

A. The Devil's Violinist

Niccolò Paganini's addiction to the adulation of crowds and the money to be made from them drove him to unheard-of triumphs, but at the eventual expense of his health, happiness, and artistic creativity.

Bernard Rose: *The Devil's Violinist* (2013), tavern scene (David Garrett)

Christopher Nupen: *Paganini's Daemon*, clips

Rose: *The Devil's Violinist*, London Concert (24th Caprice)

Paganini: *Violin Concerto #2*, finale, *La campanella* (David Garrett)

B. Lisztomania

After attending a violin recital by Paganini, **Franz Liszt** determined to do the same for the piano. And he did, unleashing a fervor that Heine dubbed "Lisztomania." But he turned his back on this in later years, becoming innovative as a composer and contemplative in his spiritual life.

Liszt: *Paganini étude, La campanella* (Yuja Wang)

Film: Liszt improvises on Glinka theme (Svyatoslav Richter)

Liszt: *Hungarian Rhapsody #2*, fast section (Lang Lang)

Liszt: *Consolation #3* (Daniel Barenboim)

C. Beckham of the Violin

The violinist playing the role and music of Paganini earlier in the class is a German virtuoso, **David Garrett** (taking his mother's maiden name). While never losing his classical chops, he has used them in pop-music settings, to appeal to wider audiences.

Video: *Despacito* (David Garrett and Franck van der Heijden)

Video: *The Fifth* (David Garrett, after Beethoven)

D. The Spanish Connection

To make similar points about the *divas* of the *bel canto* era, we need to look at four different singers—**Isabella Colbran**, **Maria Malibran**, **Pauline Viardot**, and **Jenny Lind**—all of whom have some kind of connection to the pioneering Spanish tenor, **Manuel Garcia**.

Rossini: *Semiramide*, "Bel raggio lusinghier," excerpt (Jessica Pratt)

Colbran: "La speranza al cor mi dice"

Documentary: Cecilia Bartoli on Malibran, restoring Balfe aria

Meyerbeer: *Ein Feldlager in Schlesien*, audio excerpt

Video short: Jenny Lind in America (PT Barnum Museum)

Film: *The Greatest Showman*, Barnum (Hugh Jackman) introduces Lind

Animation: Pauline Viardot as Orphée (sung by Herta Töpper)

Viardot: *La nuit* (Déborah Salazar)