

A Quest for Freedom: Friedrich Schiller, Sir Walter Scott and Romantic Opera

Start date 11 February 2022 **End date** 13 February 2022

Venue Madingley Hall
 Madingley
 Cambridge
 CB23 8AQ

Tutor **Dr Robert Letellier** **Course code** 2122NRX076

Director of ISP and LL Sarah Ormrod

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Tutor biography

Robert Ignatius Letellier was educated in Grahamstown, Cambridge, Salzburg, Rome and Jerusalem. He is a member of Trinity College Cambridge, the Maryvale Institute in Birmingham, and the University of Cambridge Institute of Continuing Education. His publications number over 100 items, including books and articles on the early and Romantic novel (particularly the Gothic Novel and Sir Walter Scott), the Bible, and European culture. He has specialised in the Romantic opera, especially the work of Giacomo Meyerbeer, and has written on Daniel-François-Esprit Auber, the opéra-comique, the operetta, Ludwig Minkus and 19th-century ballet. He has also worked as a consultant for the BBC, the Royal Opera House, Naxos International and Marston Records.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the Terrace Bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Introduction: Enlightenment and Romanticism
22:00	Terrace Bar open for informal discussion

Saturday

07:30	Breakfast (for residents only)
09:00 – 10:30	Schiller (Verdi)
10:30	Coffee
11:00 – 12:30	Schiller (Donizetti, Tchaikovsky)
13:00	Lunch
14:00 – 16:00	Free time
16:00	Tea
16:30 – 18:00	Schiller (Rossini)
18:00 – 18:30	Free time
18:30	Dinner
20:00 – 21:30	Scott (Rossini)
21:30	Terrace Bar open for informal discussion

Sunday

07:30	Breakfast (for residents only)
09:00 – 10:30	Scott (Donizetti, Bellini, Bizet)
10:30	Coffee
11:00 – 12:30	Scott (Marschner, Nicolai, Sullivan)
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

The aim of the course is to examine the very influential work of Friedrich Schiller and Sir Walter Scott in the context of European Romanticism, and to understand them as effective works of fiction, and as cultural catalysts, particularly in their effects on music, most especially the national operas of Italy, France, Germany and Britain, and the greatly extended influence exerted through this medium.

Content:

Friedrich Schiller, in his poetry and plays, was a major influence in the flowering of the Romantic Movement. His series of dramas, using famous historical personages in contexts of conflict and change, capture a plea for human integrity and a cry for liberation from injustice of every kind. His message was especially potent in the concepts of human freedom and the growth of national identity in early decades of the century, and proved a popular source for librettists of early Romantic opera, in figures like the tragic Mary Queen of Scots (Donizetti), the Swiss folk hero William Tell (Rossini), Joan of Arc the French heroine (Verdi, Tchaikovsky), and the idealistic infanta of Spain, Don Carlos (Verdi).

Sir Walter Scott, writing at the same time as Schiller, was one of the most influential figures of the Romantic Movement. His poems and cycle of historical novels were enormously popular, and generated a host of imitators in all the major European languages. Scott's influence was hardly more decisive than in the world of opera where he contributed to the shaping of the major national schools, through his narrative poems like *The Lady of the Lake* (Rossini), the clash of cultures and religion in *Ivanhoe* (Marschner, Nicolai, Sullivan), and tragic fate of those caught up in the ferment of politics, like *The Bride of Lammermoor* (Donizetti) and *The Fair Maid of Perth* (Bizet).

Presentation of the course:

The course will be presented in lectures (with extensive musical examples and readings from the poems, plays and novels of Friedrich Schiller and Sir Walter Scott), allowing time for questions and discussion.

As a result of the course, within the constraints of the time available, students should be able to:

1. The learning outcomes are focused on expansion of knowledge about:
 - 1) the works of Schiller and Scott
 - 2) the operatic heritage of 19th-century Europe
 - 3) the richness and diversity of the Romantic Period in Europe (early, middle and late)
2. The course aims to develop the analysis of literature and music in specific genres and within specific cultural time periods.
3. The learning aims at expanding the sense of wider cultural contextualization, with a regard for history, painting and other pertinent aesthetic expression surrounding the place of the novel and the operas in the culture of the day.
4. Students will have the opportunity to grow in confidence and analytical skills by articulating their reactions through frequent exchange of opinions.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

1. Sharpe, Lesley (1991). *Friedrich Schiller: Drama, Thought and Politics*. Cambridge University Press.
2. Schiller, Friedrich. *The Robbers and Wallenstein*. Translated with an Introduction by F. J. Lampert. Penguin, 1979.
3. *Schiller. Five Plays*. Translated by Robert David MacDonald. London: Absolute Classics, 1998.
4. Sharpe, Lesley (1995). *Schiller's Aesthetic Essays: Two Centuries of Criticism*. Camden House.
5. Schiller, *On the Aesthetic Education of Man*, ed. Elizabeth M. Wilkinson and L. A. Willoughby, 1967
6. Bell, Duncan (2010). *Ethics and World Politics*. Oxford University Press. p. 147.
7. Lockhard, J.G. *The Life of Sir Walter Scott*. London: Dent. 1906.
8. Buchan, J. *Sir Walter Scott*. London 1932.
9. Scott, Sir Walter. *Collected Poetry and Plays*. London, 1906.
10. Scott, Sir Walter. *The Waverley Novels*. Many Editions. Numerous complete editions exist, among them the first edition, *The Waverley Novels: New Edition* (Edinburgh: R. Cadell, 1830) and *The Centenary Edition* (Edinburgh: Adam and Charles Black, 1871). The Everyman Library contains one of the best collected editions. Fine popular editions include the Collins Library of Classics and the Nelson Classics. Other modern editions of individual novels are published by Penguin. No significant textual variations exist between these different editions.
11. *The New Grove Dictionary of Opera*. Ed. Stanley Sadie. 4 vols. London: Macmillan, 1992. 2nd ed. 2001.