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 EPISCOPAL CONFERENCE CENTER
 OAKHURST
 43803 HIGHWAY 41
 OAKHURST, CA 93644

Please join us for our exciting Opera at Oakhurst, 2023: Opera and the Creative Artist. As this is the 27th anniversary of the popular program, and reservations are on a first come, first served basis, we advise early registration.

Please complete the form below and mail or reserve online through our secure server:

<https://eccoyosemite.org/ecco-event-registration>

Name _____

Mailing Address _____

City _____ State _____ Zip _____

E-mail _____

Phone _____

ACCOMMODATION DESIRED:

\$939.00 Per Person- Double Occupancy
 Roommate: _____

\$1,099.00 Per Person- Single Occupancy
 (limited availability)

\$687.00 Per Person- Commuter
 (includes everything but lodging)

A \$100.00 per person non-refundable deposit is required to secure your reservation. Final Payments are due by February 14th.

Credit Card reservations will have a 4% surcharge

Checks are preferred

MC/VISA/Discover Card# _____

Exp. Date _____ CVV # _____

(Signature required for all transactions)



Revel in ECCO's simplicity and serenity . Located 12 miles from the south entrance to Yosemite National Park and an hour north of Fresno, the Episcopal Conference Center Oakhurst sits at an elevation of 3,100 feet. We're high enough to escape the central valley fog yet low enough to enjoy a dusting of snow in the winter, along with a colorful four-season climate. ECCO's grounds encompass 160 acres forested with oak, incense cedar, manzanita and ponderosa. Our dining room overlooks an inviting pond on which our swan holds court. Our comfortable lodge rooms are all private, each with ground level entry. Every room has at least 2 beds, with a variety of configurations. Handicapped rooms are available upon request. The majority of our discussions take place in Sumner Walters Conference Center, which is not far from our beautiful Lyles Dining hall. Our expert kitchen team lovingly prepares superb meals for you, from our state-of-the-art kitchen. Meals are served buffet style and with a large variety of options. ECCO's staff is committed providing you a home away from home.

[www. ECCOyosemite.org](http://www.ECCOyosemite.org)

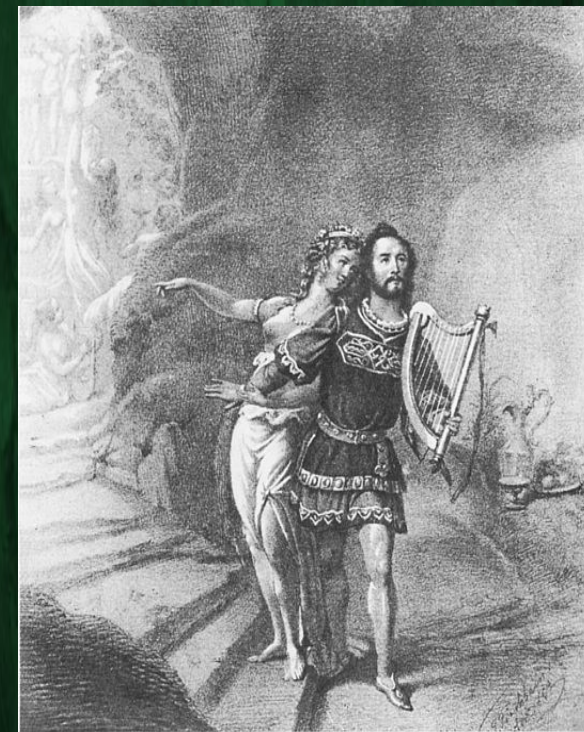
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 Episcopal Conference Center Oakhurst
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Opera at Oakhurst Presents:

Opera and the Creative Artist

March 30th - April 3rd, 2023



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Episcopal Conference Center

Oakhurst

Presented by

Simon Williams

OPERA AND THE CREATIVE ARTIST

During the 19th century, creative artists and the impulses that drove them became one of the most striking themes of European opera and theatre. This arose in large part from the Romantic movement (1770-1850), when the creative imagination came to be regarded as the most important, sometimes the sole source of artistic production. Consequently artists, in whatever medium they worked, could lay claim to having a vital function in a society that was modernizing fast. Although such modernization brought the “Western” world vast wealth and power, such forces were also understood to have a dehumanizing impact. While opera and the theatre in many ways reflected and celebrated their society’s prosperity and dominance, they could also resist it. One of the ways in which that resistance manifested itself was in displaying the imagination of creative artists as transformative influences on their audiences, spectators, and readers.



In this seminar we will explore seven operas in which creative artists are the central figures. All have potential to change society, but in some cases that potential is never reached due to the failings of the artist whose imagination can both inspire those who admire their work and yet that work might destroy the artist. We will begin by viewing and discussing Massenet’s *Werther* (1892), where the central character is the archetype of the Romantic artist doomed by his self-absorption. This will be followed by two Wagner music dramas, *Tannhäuser* (1845) and *Die Meistersinger von Nürnberg* (1868), which are among the most extended operatic explorations of artistic creativity; in *Tannhäuser* the Romantic artist is defeated by his volatility and unresolved splits within his imagination, while *Die Meistersinger* represents an artistic utopia, a Romantic artist’s dream. We will then consider Berlioz’s early operatic masterpiece, *Benvenuto Cellini* (1838), which climaxes with the casting of his famous statue of Perseus, presented as a triumph of the Romantic artist. This will be followed by a consideration of Offenbach’s *Les contes d’Hoffmann* (1870), one of the most penetrating depictions of a Romantic poet whose visions dissolve before he can realize them. We will

then move into more modern times by exploring Benjamin Britten’s final operatic masterpiece, *Death in Venice* (1973), which centers on the experience of a dying novelist. Finally we will consider Richard Strauss’s final masterpiece, *Capriccio*, in which the entire action is taken up by determining what opera is from multiple viewpoints.

This year the seminar will be one day longer than previous seminars, beginning in the late afternoon of Thursday March 30 and ending on midday on Monday, April 3. The seminar will be composed of talks by Professor Williams, who will also lead discussions on the operas we are studying. Talks will be illustrated by ample musical and video excerpts and three complete operas will be played in evening sessions. We also hope to include, as we have done for many years now, a vocal concert as part of the Sunday evening gala festivities.

Our low price covers everything!

In addition to lodging and Professor Williams’ wonderful instructional seminars, our pricing includes all regular meals, from Thursday’s arrival social and dinner to Monday’s departure lunch, with Saturday afternoon tea and the grand finale social and banquet on Sunday.

A \$100.00 per person non-refundable deposit is required to secure your reservation with the balance due no later than February 14th. Cancellations between February 14th and February 28th incur a \$275.00 cancellation fee; After February 28th all fees are non-refundable.

For more information, please contact ECCO: Phone: (559)683-8162 Fax: (559) 683-4971 E-mail: ecco@sti.net

Mailing Address: 43803 Highway 41, Oakhurst, CA 93644



As we enter our twenty-seventh year, Opera at Oakhurst is proud to welcome back Simon Williams, Professor Emeritus of the Department of Theater and Dance at the University of California, Santa Barbara.

He has taught at universities on four continents, including the Universities of Regina and Alberta in Canada, Cornell University and, since 1984, at UC Santa Barbara. He has published widely in the fields of European continental theatre, the history of acting and Shakespearean performance, and operatic history. His major publications include, *German Actors of the Eighteenth and Nineteenth Centuries* (Greenwood, 1985), *Shakespeare on the German Stage, 1586-1914* (Cambridge University Press, 1990), widely considered to be the definitive volume in its field, *Richard Wagner and Festival Theatre* (Greenwood, 1994) and *Wagner and the Romantic Hero* (Cambridge, 2004); he also coedited *A History of German Theatre* (Cambridge, 2008). He has contributed numerous articles in his fields of specialty in leading learned journals and edited collections, including *The Cambridge Companion to Grand Opera* (Cambridge, 2003), *The Cambridge Companion to Opera Studies* (2013) and *The Opera Handbook* (Oxford University Press, 2014).

He recently edited *The Cambridge Encyclopedia of Stage Actors and Acting* (2015) and is currently co-editing its sequel, *The Cambridge Encyclopedia of Stage Directors and Directing*. He reviews opera in Los Angeles for *Opera News* and *Opernwelt* and has directed opera and spoken theatre at UCSB, including most recently, Mozart’s *Così fan tutte*, Monteverdi’s *L’incoronazione di Poppea*, Pirandello’s *Right You Are*

If You Think So!, Wilde’s *The Importance of Being Earnest*, and Brecht’s *The Caucasian Chalk Circle*. An award-winning teacher, he has spoken at opera leagues and guilds in Los Angeles, San Francisco, Honolulu, Chicago, Washington DC, New York, Seattle, Boston, Sydney, and Melbourne, as well as at several cities in Europe, including the Bayreuth Festival.

