

Walton Family Foundation Announces \$34 Million Grant to Build New OIO Theater

It is now official...Opera in the Ozarks will be building a new theater!

In a press release issued on May 4 by the Walton Family Foundation, the Foundation announced support for a new theater building for Opera in the Ozarks. The Foundation has granted \$34 million to fund the design and construction of the new facility.

The purpose of the grant, the Foundation said, was "to attract the best of a new generation of aspiring singers and musicians."

"For seven decades, artists have traveled to Opera in the Ozarks on their music education journey," said Jim and Lynne Walton. "A new theater continues this

legacy by offering generations of future musicians and singers a new stage to showcase their talents."

The new theater will seat 300 audience members. The theater has been designed to preserve the intimate audience experience of the existing facility.

In addition to the new theater, the facility will feature a lobby for guests and an expanded costume shop. The project also includes new faculty housing with multi-unit apartments. Construction on the new theater began recently. It is scheduled to be completed in mid-2025.

According to the Walton Family Foundation, the theater is designed to "maintain a strong connection with the natural surroundings. The space will enhance both patron comfort and improve production capabilities for artists and designers."

Nancy Preis, the General Director of Opera in the Ozarks, said that "a new theater will be transformational for our artists and audiences. It will offer artists a stage worthy of their talents. Our new home will also be a welcoming space for audiences to enjoy an intimate and high-quality performance."

The Walton Family Foundation issued a video to accompany its announcement of the new theater. It can be found on YouTube at [youtube.com/watch?v=KceWjaa7Ub0](https://www.youtube.com/watch?v=KceWjaa7Ub0).



This architect's rendering shows what the new theater for Opera in the Ozarks will look like. Shown below are a couple of photos from the recent construction activities at the campus, including one of some new practice cabins being delivered.



Photos courtesy of Dr. Alice Martinson.

The 2023 Opera in the Ozarks season will begin on Friday, June 23, with Donizetti's comic opera *The Elixir of Love*. Copland's folk opera *The Tender Land* premieres on June 24. The third opera, Offenbach's hilarious *Orpheus in the Underworld*, premieres on June 27. The operas perform in repertory through July 21. Tickets are now on sale online at [opera.org](https://www.opera.org) and by telephone at (479) 253-8595.

The Walton Family Foundation is, at its core, a family-led foundation. Three generations of the descendants of the founders, Sam and Helen Walton, and their spouses, work together to lead the foundation and create access to opportunity for people and communities. The Foundation works in three areas: improving education, protecting rivers and oceans and the communities they support, and investing in our home region of Northwest Arkansas and the Arkansas-Mississippi Delta.



News of Our Alumni

Baritone **Darren Drone** (OIO 2012-13) sang the lead role in Verdi's *Falstaff* with the San Jose Opera last winter. He has been praised by



Opera News for having a "generously warm tone and deep resonance." He was a featured soloist in the 2021-22 Metropolitan Opera staging of *Porgy and Bess* and also appeared in the Santa Fe Opera's *Carmen* last year.

The title role in Verdi's *Falstaff* served as a vehicle for another OIO alum in February, internationally renowned baritone **Mark Delavan** (OIO 1983-



84). He sang the role for the Maryland Lyric Opera (Bethesda) in

(continued on page 3)

A Message From the President

Editor's Note: Carole Langley, who has been a member of the Opera in the Ozarks board since 1995 and its President since 2005, is stepping down from the presidency at Federation Days this summer. The Board has nominated her for the new position of Chairman of the Board, and if elected, she will continue to be the public "face" of the organization and will continue to have an important voice on the OIO Board.

At a Board meeting this spring, Carole made the following comments to the OIO Board, which are being printed here as her farewell column as OIO President.

I have enjoyed working with all of you Opera in the Ozarks friends for a lot of years! Thank you so much for your love of music and OIO. But thank you especially, for the work that you have done and continue to do for OIO that helps make it so successful and growing! We of course, must not forget all those who came before us who gave us this special opportunity to work with and for "our" beloved opera.

As you may know, I was at Inspiration Point as a student in 1958. (The summer before that, I had participated in the Aspen, Colorado Summer Music Festival.) After Inspiration Point, I was hired to sing with the Kansas City Lyric Opera in what, I think, was their second season.

The following summer I was awarded a NFMC scholarship to attend a summer opera program in Pittsburg, Pennsylvania, and one of the fun things from that was being invited back to sing at the organization's very fancy special banquet. I had to fly by myself from Oklahoma City to Pittsburg - my first flight alone - so it was a little scary. (I had flown to New York City with the Oklahoma City University (OCU) Surrey Singers when we sang lots of programs for the opening of *Oklahoma*, so I shouldn't have been afraid, but I was!)

Following those exciting events, I traveled to Europe by ship. Then to Munich, Germany, by train, where I lived with a German family. I learned to speak "pretty good" German and auditioned with various theaters until I was hired as a leading soprano in the Munster Germany Opera, way up north. It was amazing!

I had wonderful experiences with my German colleagues and got to sing some really exciting operas. Of course, they were all sung in German. I loved *The Tales of Hoffman*, *Undine* and *La Boheme*, but thought *The Barber of Seville* was the most fun of all.

There were several others that I enjoyed,

and I really loved being a part of the German musical scene. But after a while I wanted to come back home, and thank goodness I did. I began teaching at OCU, took a job in Midwest City as Choir Director for a United Methodist Church and met a handsome young Air Force Officer, Duane Langley. That's the best part of the story.

We married and had two children. After Duane finished his service in Vietnam we got to go back to Germany. That was great! Now as a "rich" young Air Force wife, I could shop to my heart's content!

When we came back to the States, Duane continued working until his military retirement, when he began to work for Flight Safety.

I became the Missouri Federation of Music Clubs State President and then, through our Federation work, we both became involved at Inspiration Point where my good friend, Jim Swiggart from OCU, was in charge.

The lady who was then serving as IPFAC's Treasurer was anxious to have someone else take over that position, and Duane has been doing it ever since.

These past years have been exciting as we've worked with OIO. I can only imagine where this wonderful organization can go from here, and now, with a lot of help from each of us, the future is bright. But we certainly do not want to forget OIO's amazing past either. Hopefully, the ideas that we foster and the decisions we make today, and in the years to come, will help provide continued and wonderful growth and success for our beloved Opera in the Ozarks.

Carole Langley

Did you know that for as little as \$300 you can sponsor a Night of Opera at Opera in the Ozarks? The evening will be dedicated to you. You will receive special recognition from the stage and a memento of your special evening.

Also, many of the young artists who attend Opera in the Ozarks are able to do so only through the generosity of our scholarship donors. If you would like to contribute a scholarship for one of our singers, a full scholarship is \$5,000, but we also accept half-scholarships and any amount towards one of our students.

You may send your donation to our treasurer, Duane Langley, whose address appears on the last page of this newsletter. If you are sponsoring a Night of Opera, let him know of your choice of evening, if you have a preference. We want to be sure you get recognized!

An Update on Organizational Changes for Opera in the Ozarks

A series of organizational and officer changes are coming to Opera in the Ozarks this summer in order to accommodate the construction of a new theater on the campus at Inspiration Point.

First, a new Arkansas nonprofit corporation called Inspiration Point Center for the Arts (IPCA) has been created with a six-person board of directors.

This corporation will soon become the owner of the Inspiration Point campus, including the new theater and all related facilities. The corporation will enter into a long-term low-rent lease with Opera in the Ozarks for the company's operation of the summertime Opera in the Ozarks program. During other times of the year, IPCA will be able to lease out the facility to other users.

Legal assurances will be put in place to make certain that the facility will always be available to Opera in the Ozarks for its summertime opera program (unless the program lapses or is discontinued)

and to make sure that other uses are consistent with the quality and nature of the opera programming.

The six members of the new IPCA Board are Ed Henson, Alice Martinson, Laura Morrison, Janet Parsch, Nancy Preis and Rachel Spencer. Ed Henson was elected the President of the board, with Alice Martinson the Vice President and Janet Parsch the Secretary/Treasurer. Other members will be added later.

This new structure will also require Opera in the Ozarks (the corporation is being legally renamed to avoid any confusion with IPCA) to make some organizational changes. These will be the subject of a revised set of Bylaws to be voted upon by the membership during Federation Days this summer. An article summarizing the proposed Bylaws changes appears on page 5 of this issue.



News of Our Alumni

(continued from page 2)

January. *Washington Classical Review* said that "Mark Delavan strutted admirably as the pompous knight... His bass-baritone thundered mightily in the tavern scenes, and he presided over the action with impeccable comic timing... his interpretation was both hilarious and ultimately sympathetic."



The New Amsterdam Opera in New York hired **Laura Zahn** (OIO 2016) to sing Marguerite in Boieldieu's 1925 opera *La Dame Blanche* last fall. According to a review in *Opera News*, "though visually young for the loyal retainer Marguerite, Laura Zahn used her rounded mezzo and expressive features memorably."

The Cleveland Orchestra has recently issued a recording of works by the little-known African American composer George Walker. One of them, *Lilacs*, features a vo-

(continued on page 4)

From the Opera in the Ozarks Archives



by Janet Parsch

This spring Opera in the Ozarks will celebrate the groundbreaking for the construction of its new theater. This brings to mind a photograph we have in our archives of another groundbreaking, which took place in July 1955. It is pictured here. The groundbreaking was for Shanewis Lodge.

The Shanewis ("shaw-nee'-wiss") Lodge, which is today the Opera in the Ozarks office building, was originally built as a house for Constance Eberhart, who served as the Opera Workshop Director and in other capacities

for eight years from 1951-58.

A noted operatic authority and opera singer, Ms. Eberhart was the daughter of Nelle Richmond Eberhart, the librettist of the opera *Shanewis*, which was composed by Charles Wakefield Cadman. *Shanewis* debuted at the Metropolitan Opera in New York City on March 23, 1918, and is the first American opera to have been presented at the Metropolitan Opera for more than a single season. It was also the first opera about Indigenous Americans (Native Americans) featured at the Met. *Shanewis* was performed at IPFAC in 1954, 1955, and 1958 under the direction of Ms. Eberhart.

"Prof" Henry Hobart (left in the photo) was the founder of Inspiration Point Fine Arts Colony (IPFAC) in 1950 and was its executive director until his death in 1966. The Rev. George Rossman (right) owned property across from IPFAC and was a supporter of IPFAC in its early days. It is speculated that he may also have been representing Phillips University in Enid, Oklahoma, which had a close history and affiliation with IPFAC.



News of Our Alumni

(continued from page 3)

calist, and the soloist is soprano **Latonia Moore** (OIO 1999).



Moore also appears with the Metropolitan Opera this year in leading roles in Verdi's *Aida*, the Metropolitan Opera's first production of Blanchard's *Champion* and Puccini's *La Boheme*. Moore also sang at the *Opera News* awards ceremony held in New York in April.

Josh Shaw (OIO 2001, 2006-7) recently marked his 100th production as a stage director with Sondheim's *Into the Woods* for Intermountain Opera Bozeman in Montana. He has already reached 101



(continued on page 5)

From the General Director

In other parts of this newsletter, you will have learned of the establishment of Inspiration Point Center for the Arts (IPCA), the company that will own and operate our rapidly evolving campus. IPCA will also develop new programming and offer rentals to fill our facilities with activity nearly year round. The goal is to be a center for lifelong learning of music and allied arts.

As part of this, IPCA has developed its first new, non-opera program: a Creative Arts Experience for Veterans. Lisa Tricomi, who is directing our production of *Orpheus in the Underworld* this summer, will be the director of this new program as well. It is a sampler of three forms of creative arts therapy: drama therapy, music therapy and art therapy.

We have partnered with the Drury University (Springfield) music therapy department and with the Fayetteville Veterans' Health Services art therapist as well as the Eureka Springs School of the Arts. Veterans and their spouses will be invited to spend a residential weekend at The Point while they explore these forms of expression that have well documented therapeutic value. We are still looking for a few financial sponsors for this program, which will launch in August.

Other future projects for IPCA include partnering with the University of Arkansas in expanding an existing chamber music festival to include performances in our new theater, as well as organizing a composition competition for chamber music involving voice.

Our All-State orchestra academy will continue as well, offering free online examples of how to play All State selections for high school students.

We hope that when the facilities are ready, we can re-introduce on campus instrumental instruction and retreats. We have a long list of potential activities but are proceeding at a measured pace.

Opera in the Ozarks will always remain our flagship program and will continue to assist young singers on their path to a career in opera. Our program continues to evolve and improve and with a jewel box of a theater, we will continue to attract the best and the brightest. Music will always fill the air in these mountains.



From the Artistic Director

I write this column on the first Sunday in May--at the end of a momentous week--and I'm not thinking about what happened to King Charles III.

Earlier this week, the Walton Family Foundation made the long-awaited announcement of its gift of a new theater to Opera in the Ozarks. For months it has been obvious that something has been up out at Inspiration Point. You can't hide a towering crane and all the adult versions of Tonka trucks digging and grading, pushing and pulling, coming and going.

So this year, the truck noise will not be limited just to inopportune moments during performances (for a final season!) but will also contribute an unavoidable, rumbling soundtrack to our daily life this summer at Inspiration Point.

While construction proceeds noisily outside, occurring simultaneously inside our rehearsal studios--and later in our tired and soon-to-be-retired theater--will be another growth process, one more akin to that suggested by our 2023 "Farm-Fresh Opera" theme.

The printed scores of works by Donizetti, Rossini, Offenbach and Copland will serve as the fertile earth into which we transplant 33

talented vocalists, already sprouted. The artistic staff will cultivate, fertilize, weed, prune, and otherwise nurture them, shaping the musical, dramatic and technical elements.

They gestate, sprout then blossom—not only as individuals but later as a unified company. All bring the composers' works to life on our stage where we share the harvest with our audience.

Knowing (rather, hoping) that we would break ground at Inspiration Point this spring, I chose Aaron Copland's *The Tender Land* for its Opera in the Ozarks premiere this season. We are thankful for the generosity and vision of our benefactors, and the trust they continue to place in our artistic and educational missions.

As we are now in a season of planting, I believe that the chorus, "The Promise of Living," will serve as an emblematic anthem for our organization at this juncture. At the groundbreaking ceremony on Friday, May 26, the entire company will sing Copland's uplifting Act I finale.



(continued on page 5)

Summary of OIO Bylaws Revisions

Members of Opera in the Ozarks, Inc. (formerly known as Inspiration Point Fine Arts Colony, Inc.) will vote on a revised set of Bylaws at Federation Days this summer. These revised Bylaws were carefully prepared by a Nominating and Governance Committee, chaired by Janet Parsch and Don Dagenais, which was appointed by the Board last fall. The committee also included Alice Conway, Brenda Ford, Ed Henson, Nancy Preis and Janis Saket.

The changes from the old Bylaws fall roughly into five categories:

First, the Board has added a new officer for the corporation, which is the Chairman of the Board. This position is reserved for an experienced long-time OIO leader who will be the "up front" representative of the Board but who is not responsible for day-to-day operations, which will be the responsibility of the President.

Second, the new Bylaws eliminate the positions of the former Trustees. They were assigned the responsibility for the physical plant of the OIO campus. Since that responsibility is being taken over by the new IPCA board, the Trustees become unnecessary. These positions have been retained, however, as members of the Board, thus increasing the number of At-Large board members by five (16 to 21 members).

Third, the new Bylaws eliminate the original requirement of state boards for each state. The original Bylaws contained a provision for separate OIO boards for each of the states (as distinguished from the state Federation of Music Club boards, which is different). The state presidents currently on the OIO board pointed out that this provision has been ignored for many years, so it was removed.

Fourth, the new Bylaws incorporate a number of additional changes throughout, in order to tailor them to the new operating function of the corporation, which is to run the summertime Opera in the Ozarks program but not to be responsible for the facility in other ways. One of these is to make the corporation a Board-governed organization rather than a member-oriented organization, since the concept of "member" for a nonprofit corporation is outdated and has never been clear.

Fifth, the new Bylaws include a number of provisions intended to update the corporation's operations to the 21st century, for example to allow electronic meetings and electronic voting. Also a number of cleanups were inserted.

The new Bylaws have been reviewed extensively by all of the current OIO Board members and have been unanimously recommended to the membership for adoption at Federation Days.

Artistic Director

(continued from page 4)

The text reads, in part:

*The promise of living,
The promise of growing,
Is born of our singing in joy and thanksgiving.*

*For many a year we've known this field
And know all the work that makes her yield.*

*Are you ready to lend a hand?
By working together we'll bring in the harvest, the blessings of harvest.*

*The promise of living,
The promise of growing,
The promise of ending is labor, and sharing, and loving.*

2023 is to be Opera in the Ozark's season of planting in the knowledge and promise of a rich, future harvest.



SILENT AUCTION

Federation Days is coming up in July (see page 7 for details.)

When you attend Federation Days, be sure to shop at our silent auction, where all sorts of interesting treasures can be found.

Some items are music related and some are of general interest. In the past, our silent auction has featured such items as jewelry, antiques, artwork, books, decorative items, crystal, quilts, recordings, music-related gifts and other treasures.

Our auction chair is Connie Craig, whom you can contact at (573) 221-8490 with any questions. Please bring your items with you to Federation Days, or send them along with a friend who is coming. Don't forget your checkbook or credit card! Bid early and often.



News of Our Alumni

(continued from page 4)

productions with a staging this spring of *The Barber of Seville* for the Gulfshore Opera.

Soprano **Suzanne Burgess** (OIO 2015-16) made her Metropolitan Opera debut last fall as the Countess Ceprano in Verdi's *Rigoletto*. In Janu-



ary she was at the Atlanta Opera for Britten's *A Midsummer Night's Dream*.

The El Portal Theatre in North Hollywood, California featured baritone **Robert Norman** (OIO 2009) in its cast for *The Magic Flute*, which it called "Superflute" in its pro-



(continued on page 6)



News of Our Alumni

(continued from page 5)

duction, in March. He played the role of Monastatos.

Tenor **Ben Gulley** (OIO 2007) has been accumulating frequent flyer miles. In January he was in Florida with the Tallahassee Symphony Orchestra singing excerpts from //



Trovatore in a Verdi concert. In April he was in Portland, Oregon to sing the role of the Prince in Dvorak's *Rusalka*. This year he sings Radames in *Aida* with the Fort Worth Opera and is the tenor soloist in Bruckner's *Te Deum* with the Belgian National Orchestra in Brussels. He also appears back in Florida as Edgardo in Donizetti's *Lucia di Lammermoor* with Opera Orlando.

Sopranos **Krista Renée Pape** and **Kanisha Marie Feliciano** (both OIO 2019) sang with the Lyric Opera of Kansas City in a concert production of

(continued on page 7)

In Honor of a Musical Power Couple

Editor's Note: Gene and Linda Vollen, both longtime members of the Opera in the Ozarks board, have announced their retirements from the board effective this summer. We asked Janis Saket, the President of the Kansas Federation of Music Clubs, to give us some information about these remarkable people.

by Janis Saket

One of the most knowledgeable musicologists I know is Dr. Gene Vollen. If the topic is music, he can expound on it with great authority. But his expertise extends to a far greater arena than just music. This Renaissance man could be sitting in an ivory tower encircled by musical treatises of all genres, but his interests cover a plethora of subjects.

His musical interests began and were nurtured when he was quite young, and his mother observed the six-year-old boy watching his sister practice her piano lessons. He would then try to imitate what she had done at the keyboard. His mother asked if he, too, would like to take piano lessons like his sister. Gene actually cried when he was asked this because he told his mother he wanted the lessons so badly but was afraid they would say "no."

That was the beginning of a life-long love affair with music which included nearly all instruments and certainly every musical fact he could cram into his cranium!

Dr. Gene Vollen and his wife Linda are two musical treasures that have not only graced the governing board of Opera in the Ozarks for many years, but also the musical life of Pittsburg, Kansas. They were brought to that community in 1970 when he was hired to teach Music Theory and Music History at Pittsburg State University. By 1978 he had become head of the music department and served in that capacity until 1995 when he retired as Professor Emeritus. During his tenure the department continued to thrive and grow while becoming the educational destination of some of the finest musicians worldwide.

His wife Linda became the perfect partner in ensuring his success with the department. She was and is an accomplished violinist and played with many of the university ensembles.

The two actually met at the University of North Texas where they were both pursuing advanced music degrees. He had come from Michigan State University, and she graduated from Penn State. After two years of sharing classes and future goals they found that this was to be the beginning of a wonderful partnership. They married and became the power couple we know today.

After a brief stint teaching in Tennessee Dr. Vollen applied for and received a Fulbright Scholarship which enabled them to live in Paris



for a year while he furthered his understanding of the wonderful world of music. She discovered the wonderful world of Paris!

Upon returning to the states Dr. Vollen was offered and accepted a position in the music department at Capitol University of Ohio where he taught for three years. It was during his tenure there that he learned of the position in Pittsburg where he and Linda would soon become a part of that community.

Linda became a very active member of the local Treble Clef club while she continued to support her husband by raising two children, running a busy household, and serving as hostess for countless receptions held after concerts and recitals at the university. Her lemon bars certainly could have earned a place in the food hall of fame!

Because of Linda's association with the local Treble Clef Club where she served several years as president, she became involved in the Kansas Federation of Music Clubs. She became president of that organization in 2008 which led to her involvement with Opera in the Ozarks.

As the Kansas representative she served on the OIO governing board at that time. Dr. Vollen always accompanied her on these trips and usually spent the time during meetings practicing his viola in the motel room. Jean Moffat became aware of this fact and immediately presented the idea to the board that since Linda's husband was here anyway, he should become a member of the board. The board accepted her proposal and the rest, as they say, is OIO history.

Gene has served as a Trustee while both have continued to be governing board members. It is a musical endeavor that they both believe in and support. Linda said that they love the operas, and she was so glad to actually see the performances, since she had usually experienced them from her position with the pit orchestras.

Both Gene and Linda have served in official capacities with the National Federation of Music Clubs and until recently attended all the state and national conventions on a yearly basis. Their commitment to music and young artists truly earns them the title of one of Kansas' favorite musical power couples.

Federation Days Will be July 19-21

by Jean Moffatt

Representatives from the five states in the South Central Region are expected at Federation Days July 19-21. They can see all three mainstage operas and the children's opera during the three days. Headquarters will be Best Western Inn of the Ozarks.

Oklahoma will serve as host for Federation Days. Each of the other states will host a meal using that night's operas as its theme. Arkansas will host the Wednesday luncheon with "Orpheus in the Underworld" as its theme. OIO general director Nancy Preis will be the speaker.

Kansas will host the Thursday luncheon with "The Tender Land" as its theme. Tom Cockrell, OIO artistic director, will be the speaker and will announce the 2024 operas to be performed.

Missouri will host the Friday luncheon with "The Elixir of Love" as theme. Don Dagenais will speak about the opera.

Texas will host the evening banquet and use the children's outreach opera of *Cinderella* performed Thursday afternoon as theme. NFM guest Julie Watson, Public Relations chair, will be the speaker.

Business meetings will be included in the three days, including the Governing Board of Opera in the Ozarks and meetings of the representatives from each state. A silent auction coordinated by Connie Craig will raise funds for OIO. A memorial service will commemorate OIO friends lost during the past year.

The official call to Federation Days will be sent out around June 1 with registration and room reservations due by June 20.

Those who arrive early can enjoy a chamber music concert at the Point on Monday night and a Broadway Cabaret at the historic Crescent Hotel on Tuesday night. You can purchase tickets at www.opera.org.

The Elixir of Love: Needed or Not?

Gaetano Donizetti's comic opera *l'Elisir d'Amore* (*The Elixir of Love*) was composed, amazingly, in only two weeks due to an emergency which occurred at an opera house in Milan back in 1832.

Despite the haste of its origin, *The Elixir of Love* became an almost immediate hit. It is a delightful work with a charming plot and bubbly music to match. It has never left the standard operatic repertoire.

At its core, the story is about two young people who manage to find true love despite a multiplicity of barriers.

For one, they are of entirely different social classes and educational accomplishment (he is a country bumpkin, she a sophisticated and educated landowner).

For another, they overcome the plans of another man (the regimental leader Sergeant Belcore) to marry the lady. And finally, they circumvent the intervention (or is it unintentional aid?) of a crafty charlatan, Dr. Dulcamara.

The "doctor," you see, is in the business of foisting fake medicines onto the unsuspecting populations of small towns. He sweeps into town in one of the opera's first scenes, preaching the unsurpassed virtues of his worthless potions, hoping to sell as much as he can before escaping to the next burg down the road.

When he runs across the ignorant bumpkin Nemorino, who needs a love potion to help win the heart of his beloved but unreachable Adina, the doctor sniffs a golden opportunity. He plies the young man with some cheap wine while

overcharging the lovesick victim.

The heart of the story is that the fake love potion, of course, does not work. But other factors are at play which *do* bring the young couple together. Adina, initially resisting Nemorino, realizes in the opera's crucial scene (Act II) that he really does love her enormously, and she sees something in him other than the lovesick ignoramus that others mistake him for. And Nemorino, for his own part, has eyes only for her.

But when the doctor approaches Adina, now growing fonder of Nemorino, about her possibly needing his love potion as well, she responds with the most sensible words of the story.

She doesn't need an elixir of love, she tells Dr. Dulcamara. She will rely upon her own charms instead. "The formula is my pretty face. The elixir is my eyes."

And so it is. All Adina needs to win over Nemorino are her own charms, and all ends happily as the two are united at the end.

But the townspeople, spurred on by Dr. Dulcamara, think this is the result, instead, of the "doctor's" quack remedy.

Therefore, as the curtain falls all sing the praises of "the elixir of love."

Correction

In the last issue of the newsletter we misspelled the name of one of our new Life Members of OIO, who is Catherine Cook. We apologize to her for this error.



News of Our Alumni

(continued from page 6)

Sondheim on Sondheim, singing excerpts from musicals composed by the late Broadway composer.

In May, soprano **Keely Futterer** (OIO 2009, 2012-13) sang Musetta in Puccini's



La Boheme with the Minnesota Opera. She is singing in Handel's *Rinaldo* and Bernstein's *Candide* with the Glimmerglass Festival this summer. Also appearing with the Glimmerglass Festival this summer are **Justin Burgess** (OIO 2017-18) and **Schylar Vargas** (OIO 2016).



Film director Jennifer Cooney's movie *Wild Fire*, soon to be released, features **Annie Gill** (OIO 2008-9).



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GOOD NEWS LETTER

Join us for a Broadway Cabaret Concert!

Who doesn't love a good Broadway tune and witty lyrics? Well, if you have never heard a classically trained voice sing your favorite Broadway number, you are missing something wonderful. Opera singers love to sing Broadway!

Opera in the Ozarks will host two extraordinary evenings packed with songs and also including light refreshments or a buffet meal.

On July 13 at 7:00 p.m., a Broadway Cabaret will be held at the Mt. Sequoyah Center in Fayetteville. That performance will include light refreshments. On July 18 at 6 p.m., a second Broadway Cabaret will be held at the Crescent Hotel in Eureka Springs. That one will include a full buffet meal and a cash bar. Both of these events sell out quickly, so you should get your tickets today! Tickets are available on our website, opera.org.



Are you a fan of our wonderful Opera in the Ozarks orchestra? Most of our audience members are. The musicians of the Opera in the Ozarks orchestra come from all over the country (and even internationally). They are talented instrumentalists who can do so much more than play opera.

Every year, our orchestra musicians put together an exquisite program of chamber music with a variety of ensembles across a wide spectrum of styles.

This season there will be a chamber music performance on Monday, July 17 at 7:30 p.m. in the OIO theater. Please come to support our musicians!

OPERA IN THE OZARKS MEMBERSHIP FORM

My tax deductible membership and/or contribution of \$_____ is enclosed.

Check the appropriate box:

- ☐ \$500 Patron
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Your membership gift is important to IPFAC. Thank you so much!