

OPERA IN THE
OZARKS
AT INSPIRATION POINT

GOOD NEWS LETTER

Opera in the Ozarks
16311 Highway 62 West
Eureka Springs, Arkansas 72632

October 2023

Don Dagenais, Editor

OIO Announces 2024 Opera Season

Opera in the Ozarks has announced the operas for its 74th season in 2024. The operas will be Giuseppe Verdi's classic *La Traviata*, Robert Ward's dramatic American opera *The Crucible* and a double bill of two unusual works, Maurice Ravel's *L'Enfant et les Sortiliges* (*The Child and the Enchantments*) and *Beauty and the Beast*, by American composer Vittorio Giannini.

The opera season will open on Friday, June 28 and close on Friday, July 19. Federation Days, hosted by the South Central Region of the National Federation of Music Clubs, will be July 17 through 19. The family opera for 2024 will be *Little Red's Most Unusual Day*.

Verdi's *La Traviata* is one of the most popular operas of all time, and tells the tragic story of a young Parisian courtesan, her lover and their doomed affair. *La Traviata* was last performed at Opera in the Ozarks in 2015.

The Crucible is based upon a 1953 play by Arthur Miller and is based upon the true-life story of the horrifying Salem witch trials of the 1600s in Massachusetts. The opera has not been performed at Opera in the Ozarks for over 15 years.

Ravel's comic opera *L'Enfant et les Sortiliges* tells the delightful story of a rambunctious young boy whose dishes, pets and household furniture come alive to torment him after he misbehaves. In addition to the opportunities for comic acting that it presents to the cast, it also contains humorous musical opportunities, including a foxtrot duet for a teapot and cup, and a duet for two cats.

Giannini's *Beauty and the Beast* has a familiar story line and contains tuneful and romantic music.



New Theater Construction Update

Construction is proceeding apace on the new theater being built on the Opera in the Ozarks campus. As you can see from the aerial photo above, much of the work has to date been on the foundation and supporting columns embedded in the hillside behind the current campus. Thus, the work is not very noticeable from the front. However, beams and walls are now beginning to appear and the true scope of the project will become apparent in the next few months.

In addition to the theater itself, new faculty housing is also being built. The faculty housing building is, as of now, virtually complete except for some interior finish work and utilities.

The faculty housing will be ready for occupancy in the summer of 2024. The theater itself will not be ready for performances until the summer of 2025.

The construction work is being financed through the generosity of the Walton Family Foundation, whose \$34 million grant was announced in May. The new theater will seat 300 and will preserve the intimate audience experience of the existing facility. It will also maintain a strong connection with the natural surroundings, with the valley and lake visible from vantage points outside the theater. The space will be fully enclosed and air conditioned. New technical stage systems will provide state-of-the-art production capabilities for artists and designers.

Opera in the Ozarks, as always, expresses its deepest appreciation to the Walton Family Foundation for its unwavering and generous support.

The Walton Family Foundation is a family-led foundation. Three generations of descendants from the founders, Sam and Helen Walton, and their spouses, lead the foundation and create access to opportunity for people and communities. The Foundation focuses on improving education, protecting rivers and oceans and the communities they support, and investing in the Waltons' home region of Northwest Arkansas and the Arkansas-Mississippi Delta.



This photograph is from the Opera in the Ozarks production of Offenbach's *Orpheus in the Underworld* last summer. Photo by Steve Shogren.



News of Our Alumni

Heldentenor **Clay Hilley** (OIO 2004) played "a charmingly hulking Siegfried" in the Deutsch Oper Berlin's recently released DVD recording of Wagner's four



Ring Cycle operas on Naxos, according to a review of the recording in *Opera News* magazine. "Hilley, done up like Melchior in some faded production of yore, is a thoughtful, nuanced actor with a good line in irony. Vocally he's the finest Siegfried on DVD, with ringing top notes, perfect diction and impressive tonal flexibility."

Soprano **Susanne Burgess** (OIO 2015-16) was featured as



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From the General Director

Plus ça change.

My vocabulary in French is primarily limited to menus, but this phrase popped into my head as I sat down to write. In other parts of this newsletter, you can read about all the changes happening at Inspiration Point: the reincorporation of Opera in the Ozarks as an Arkansas corporation, the creation of Inspiration Point Center for the Arts, the construction of a new theater and new faculty housing, new staff members, new governing board officers and members..

I want to emphasize what is staying the same. We are still committed to lifelong learning of music. When Henry Hobart started a music camp in 1950, he included younger musicians. High school and junior high musicians participated in instrumental camps until just a few years ago. At the other end of the age spectrum, we have been entertaining at senior communities for decades.

More specifically, we are committed to classically trained singers, providing the bridge between their academic experience and a career in vocal performance, whether on the opera stage or elsewhere. Opera in the Ozarks will continue the work of nearly three quarters of a century: helping young singers prepare for pro-

fessional opportunities.

Henry Hobart wanted 'only the best' to teach in his program. We continue to bring in faculty from across the country with prestigious faculty positions and professional connections. We also help train a new generation of music and theater support personnel.

We have junior coaches, lighting interns, costume assistants, assistant stage managers, all of whom are gaining skills and experience working with us. We will continue to produce high quality performances of standard opera repertoire and will present American operas that have yet to become standards. We aim to bring our audiences of all ages educational experiences as well as inspiring entertainment.

Opera is over 400 years old and has markedly evolved over that time. We are seeing huge interest in new opera creation amongst composers, both American and international. At the same time, we are rediscovering overlooked gems from the past. With your help, Opera in the Ozarks will keep on presenting the best of the best.



Nancy Preis

A Message From the President

Greetings, Opera in the Ozarks supporters!

I hope you were able to join us for an outstanding season of opera at OIO this summer.



Those of us who were fortunate enough to attend Federation Days also enjoyed a performance of the family opera for the year (*Cinderella*) and heard lots of news about the exciting ongoing construction progress at Opera in the Ozarks. You may have heard about it (!).

Our national profile was raised by a wonderful segment on the NBC *Today Show* filmed during the season and aired in late July. Nancy Preis, Lorraine Ernest and our young performers did a wonderful job representing us and demonstrating our enthusiasm for our opera season.

There is lots of exciting news going on about our programs, and I hope you peruse the articles in this newsletter to keep yourself informed.

I was honored to be selected as the new President of the OIO Board of Directors in July. It is

humbling to be the successor to Carole Langley, who has been such a magnificent President of our organization since 2005. A total of 152 people have served with Carole on the Board of Directors during her remarkable period of service. The longevity and excellence of her Presidency are breathtaking. She is indeed a hard act to follow.

Fortunately, Carole is staying with us as the Chairman of our Board, and she will continue to represent us in public appearances and will be the "first speaker" at the Board meetings on all significant issues.

We also owe an enormous debt of gratitude to Jean Moffatt, who wrapped up an amazing 21 years as our Recording Secretary in July, and also to Duane Langley, who has been our Treasurer since 1996. I suspect that the longevity of their service will never be repeated, and we are indeed blessed to have had the benefits of their talents all of these years.

Have a wonderful holiday season, and remember to keep Opera in the Ozarks in mind when you receive our annual fund appeal in the mail in the coming weeks.

Onward and upward!

Jim Fr.

OIO Honors Longtime Board Members Carole and Duane Langley and Jean Moffatt

Opera in the Ozarks is deeply grateful to these three people, all of whom retired from longtime service on the OIO board in July.

Shown (left to right) are Carole Langley, who was the President of the OIO Board from 2005-2023 (and Vice President before that), Duane Langley, who served as Treasurer of the OIO Board from

1996-2023, and Jean Moffatt, who was the Secretary of the OIO Board from 2002-2023. Janet Parsch (left picture, center), the Vice President of the OIO Board of Directors, handed out the awards. Many thanks to the Langleys and to Jean Moffatt for their long years of dedicated and capable service!



News of Our Alumni

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Magda in two performances of Puccini's *la Rondine* at the 2023 Southern Illinois Music Festival in May and June. She performed with the Metropolitan Opera in New York in Verdi's *Rigoletto* and Cherubini's *Medea* last year and has been hired by the Atlanta Opera to sing Helena in Britten's *A Midsummer Night's Dream* in March of next year. Earlier this year she made her role debuts as Gilda in Verdi's *Rigoletto* for the Boheme Opera of New Jersey.

Gulfshore Opera in Florida has hired mezzo-soprano **Lauren Davis** (OIO 2015) to sing in its upcoming *Go Divas* series. Praised for



her "brilliantly expressed vocalism" by *The Dallas Morning News*, she has sung a variety of

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New OIO Officers and Board Members

Opera in the Ozarks, Inc. elected new officers and directors at the board meeting held in July. Carole Langley, who retired as the OIO president, was elected to the new position of Chairman of the Board. Don Dagenais of Missouri was elected President,

Catherine Coke of Oklahoma was elected the Vice President, and Ed Henson of Arkansas took over from Duane Langley as Treasurer. Brenda Ford from Texas was elected as the new Secretary.

New Board members elected in July were Gary Ardes, Dr. Maggie Garrett, Raquel King and Steve Shogren. Of that group, Steve Shogren previously served on the OIO Board and has graciously consented to return to the Board. Welcome to all of our new Board members!

OIO Hires Josh Gardner

Opera in the Ozarks has hired Joshua Gardner as a development associate. He is a music educator, trombonist, and avid explorer of Arkansas, the Natural State. Before joining the development team at Opera in the Ozarks he spent nearly seven years teaching music in Arkansas and Georgia.

As an educator, Joshua's ensembles consistently received top awards and recognition from organizations, including the Arkansas School Band and Orchestra Association, The Dallas Summer Musical Theatre Awards, Music for All, Bands of America, and Winter Guard International. In 2022 Gardner was a nominee for the Height Jackson Teacher of the Year award, and in 2020, he was a quarterfinalist for the Grammy Music Educator Award®.

In addition to his teaching career, Joshua is also an active trombonist, having performed with several orchestras, theaters, jazz ensembles, and chamber groups around Arkansas and Georgia. Most notably, he has played in touring productions of various Broadway shows.

Gardner earned his Master of Music degree from the University of Georgia, where he served as a graduate assistant for the Hugh Hodgson School of Music. He earned his graduate certificate in instrumental performance and Bachelor of Music Education degree with honors from the University of Central Arkansas.

Joshua is a passionate advocate for the arts and education and is always looking for new ways to inspire others. In his spare time, he loves to hike and kayak the Ozarks with his fiancée, Meredith, and their dogs, Tchaik, Odie and Tucker.





News of Our Alumni

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roles including Rugiero in Handel's *Alcina*, Dido in Purcell's *Dido and Aeneas* and the title roles of *Rusalka* (Dvorak) and *Suor Angelica* (Puccini).

Josh Shaw (OIO 2001, 2006-7) will add to his already busy schedule as the Founding Director and CEO of the Pacific Opera Project by directing Puccini's *Tosca* for Opera Orlando. He also directed Verdi's



Falstaff for the Salt Marsh Opera in September and is slated for Anchorage Opera's production of the comic opera *Scalia/Ginsburg* by Derrick Wang in January. His orchestra conductor partner for the *Tosca* production was **Eiki Isomura** (OIO 2012, 2017).

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OIO Loses Pioneer Margaret Singer

Margaret Ann McConnel Singer, a seminal figure in the early years of Opera in the Ozarks (then known as the Inspiration Point Fine Arts Colony or IPFAC) died in July.

Singer was born in 1939 and first attended IPFAC in 1951 when she was only 12 years old. She was there regularly until 1957. A pianist, she accompanied many performances and rehearsals. The experience she gained at IPFAC enabled her to have a career as a piano accompanist. For example, she accompanied more than 65 performances of Humperdink's *Hansel and Gretel* in the ensuing years throughout the Southwest and in Chicago.

She also accompanied recitals and played the oboe in the IPFAC orchestra.

She later graduated from the Oklahoma College for Women. After winning the Bloch Memorial Award in 1960 she appeared in concert with the Oklahoma City Symphony.

She received a Fulbright grant for further study at the Royal Academy of Music in London. She was awarded several prizes during her time in London. Returning to the United States, she settled in New York and served on the faculties of several music schools. She was a vocal coach at the American Opera Center and also at



the Juilliard School of Music.

She served as an assistant conductor at the New York City Opera and was a head apprentice coach at the Berkshire Music Festival at Tanglewood. She also served as an assistant conductor at the San Francisco Opera and was a vocal coach for the Merola Program in San Francisco.

In later years she held music posts with the Philadelphia Opera, Washington (D.C.) Opera, the Philadelphia Orchestra and other companies.

She often played solo recitals and appeared as an accompanist

with many singers and instrumentalists, including appearances at Lincoln Center and Carnegie Hall.

In 1989 she moved to Karlsruhe, Germany where she worked at the State Conservatory of Music and at the Academy for Strings in Baden-Baden. Beginning in 2000, she was the head of the opera department at the Mozarteum in Salzburg, Austria. She also was an apprentice coach at the Paris Opera.

Earlier this year she became ill at her home in Karlsruhe and was transferred to New York City for medical treatment, where she died in early July. Opera in the Ozarks fondly remembers Margaret Singer as one of the key figures in the early years of the company.

It's Official: We are Opera in the Ozarks

Did you know that our formal legal name was officially changed to Opera in the Ozarks, Inc. this summer? The name of the organization had technically been the Inspiration Point Fine Arts Colony, Inc. since the 1950s. However, the opera program has been known as Opera in the Ozarks since the 1990s, and the change was made official in some legal filings made this summer.

Also this summer, a new nonprofit corporation called Inspiration Point Center for the Arts, Inc. (IPCA) was created in Arkansas. This corporation, governed by its own separate board of directors, was set up for purposes of owning and operating the campus of Opera in the Ozarks, which will be shared by the opera program and other arts organizations which will operate there during all or portions of the nine months of the year when OIO is not the resident company.

The nonprofit tax application of IPCA is now pending with the Internal Revenue Service and is expected to be approved in the coming months. At that time, per plans approved by both boards of directors this summer, the title to the property will officially change hands, the construction funds held by OIO will be transferred over to the new company, and the parties will sign a long-term low-cost lease for the Opera in the Ozarks program each summer.

The board of directors of the new IPCA corporation consists of two OIO members, President Ed Henson and Secretary-Treasurer Janet Parsch, and Northwest Arkansas representatives Alice Martinson (Vice President), Laura Morrison and Rachel Spencer. The IPCA board is seeking additional board members.

NOTES

We have lots of news tidbits to share with you concerning Opera in the Ozarks:

♪ Did you catch the national publicity about OIO in July? The NBC *Today Show* sent on-air personality Harry Smith and a camera crew to OIO shortly before the season opened to film a segment about OIO and the construction of the new theater. The segment aired just after the OIO season was over. It lasted several minutes and showed a number of the singers in excerpts, along with interviews of General Director Nancy Preis and Lorraine Ernest, an OIO alum who was on site teaching master classes.

Several weeks later, the *Today Show* aired the segment a second time.

It's great to be known nationwide!

♪ The OIO Board of Trustees held its final meeting in July 2023. During its final year, the Board of Trustees raised money to provide dress forms for the costume shop (\$4,200), the purchase of a new video camera (\$1,000) and the acquisition of a new refrigerator for the kitchen (\$1,500).

The Board of Trustees was eliminated as part of the adoption by OIO of a new set of Bylaws. The reason is that the historic duties of the Board of Trustees were to manage the physical plant of OIO. That duty, however, will shortly be assumed by the new corporation, Inspiration Point Fine Arts Center, Inc. (IPCA).

OIO expresses its many thanks to those who have served on the Board of Trustees over the years.

♪ Opera in the Ozarks welcomes six new Life Members to its fold, who joined as Life Members before or during Federation Days this summer. The four new Life Members are Chris Cathcart, Connie and Larry Craig, Don Dagenais,

Lorraine (Lori) Ernest and Nancy Preis. They are among those pictured below when all of the Life Members posed for a photographer at Federation Days in July.

Alice Martinson, a former Board member of OIO, generously funded the Life Memberships for Preis and Cathcart. Thank you, Alice, for your wonderful continuing support of OIO!

♪ Opera in the Ozarks has changed its donation levels for the upcoming annual fund campaign. Donation levels are now:

\$25-74 - Active Members

\$75-149 - Contributing Members

\$150-249 - Sustaining Members

\$250-499 - Patron Members

\$500 and above - Angel Members

A Life Membership remains at \$1,000.

♪ The South Central Region of the National Federation of Music Clubs presented its Servant Leadership Awards in July to the following people:

Arkansas - Catherine Cook, Dr. Nancy Preis and Janine Tiner

Kansas - Deloris Wishart

Missouri - Patti Grimmett

Oklahoma - Melanie Bayles and Debra Rue

Texas - Richard Drapeau

Congratulations to these worthy award winners!

♪ Did you know that in order to excavate soil to accommodate the foundation of the new theater being constructed on the OIO campus, the contractor removed more than 1,000 dump trucks of dirt?

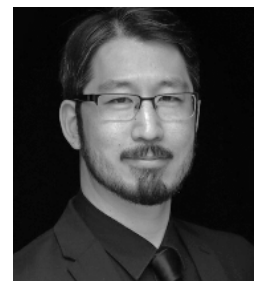
♪ The silent auction held at Federation Days in July resulted in nearly \$1,500 of income for OIO. Thanks to all of those who brought items for the auction, and to those who purchased items to take home. You are making a difference!



News of Our Alumni

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Speaking of **Eiki Isomura**, the Japanese-American conductor serves as the Artistic Director and



principal conductor of Opera in the Heights in Houston, where he has led over 100 performances of 25 different operas. His recent and upcoming performances include Toshio Hosakawa's *The Raven* at Opera Philadelphia, Jack Perla and Jessica Murphy Moo's *An American Dream* at Opera Santa Barbara and the world premiere of Laura Schweninger and Ginger Strand's *Cabaret of Shadows*. He also directs more standard fare, such as Britten's *Albert Herring* at Georgia State University and Gilbert and Sullivan's *The Pirates of Penzance* at the Houston Gilbert &

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The Life Members of Opera in the Ozarks posed for this picture at Federation Days in July.

Congratulations to all who are Life Members. If you are not one of them, please consider joining!



News of Our Alumni

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Sullivan Society. Soprano **Alexandra Lang** (OIO 2009) is joining The New Sussex Symphony



for its concert next May in which she will sing songs of Richard Strauss. In January of this year she sang excerpts from Bellini's *Norma* as part of the Metropolitan Opera Guild's Master Singing Series. Also upcoming for her is a recital with pianist and composer Felix Jarrar in New York City.

Madeline Cieslak (OIO 2000) continues to serve as executive director of



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The family opera performed by Opera in the Ozarks in 2023 was Cinderella, with music adapted from Rossini's La Cenerentola (Cinderella).

The family opera was performed 14 times at 13 different locations prior to and during the OIO summer season. We thank these young artists for bringing opera to communities in Northwest Arkansas!

OIO performers also brought opera/cabaret performances for free to various venues in Holiday Island, Bentonville, Springdale, Bella Vista and Prairie Grove, in addition to Eureka Springs.



From the OIO Archives

As you have seen elsewhere in the pages of this newsletter (and previous issues), a new theater is being built for Opera in the Ozarks which will be opening on the grounds in 2025.

This exciting project will perhaps become even more startling when we compare it to the humble beginnings from which we came. This 1962 photo shows the "tabernacle," which is the original structure



of the present-day theater. When Phillips University (Enid, Oklahoma) first acquired the property, it was used for church retreats, incorporating the tabernacle, a barn, and a small outbuilding. At the time Phillips' "Prof" Hobart established Inspiration Point Fine Arts Colony in 1950, the tabernacle had an ungraded floor and long wooden benches without backrests. It wasn't until 1989-1990 that a canvas was installed to expand the structure's roof line and chairs were purchased to replace the benches.

At a 1955 groundbreaking ceremony for the construction of the Point's Shanewis Lodge, a poem by Jim Mac Bridges and Joanne Knott was recited, which included: "We find the faint rumor of green grass / where musical people have walked / and talked of Bach and Mozart. / We find flowers long dead / but still full of beauty / and know that loves have been / born and have died on the ground we break. / We pause and think of things passed; of tears and grass and flowers."

(According to Prof. Hobart, the reference was to the Indian Trail of Tears which went through the Inspiration Point area.)

The poem also said: "Fill each its building days / with power and glory / and we shall praise Thee / in song and story."

The same could be said of the new theater now being built, so far beyond the dreams of those early pioneers of our organization nearly 70 years ago.

Thanks to Janet Parsch and Jim Swiggart for providing us with this information.

(Photo credit: Opera in the Ozarks Papers, MC 1949, Box 35, Folder 46, Image 2, Special Collections, University of Arkansas Libraries, Fayetteville.)

The Crucible: An American Classic

The story of Robert Ward and Bernard Stambler's modern American opera *The Crucible* really begins almost 300 years ago in Puritan Massachusetts.

In 1689, four children in Salem accused an old woman of witchcraft. Under extreme pressure from the court she confessed to the crime and was executed. More accusations of other people followed, and the colonial governor ordered trials to be conducted. The prosecution swept along like a fever, and soon nineteen women had been condemned and executed.

One hundred fifty more people, men and women, were imprisoned and awaiting trial when public opinion, led by a few enlightened ministers, swayed against the accusers. The colonial governor ruled that mere verbal accusations were insufficient proof in such cases. All pending prosecutions collapsed. The witch scare was over.

In the late 1940s, another period of public accusation took place when the junior senator from Minnesota, Joseph McCarthy, took the floor of the United States Senate to accuse hundreds of citizens of being Communists or Communist sympathizers. Many of the accused were prominent artists, writers, composers and movie producers. Eventually 6,926 people who were "security risks" lost their jobs and had their reputations besmirched for life. None were ever brought to trial or convicted of any subversive activities.

Public opinion turned against McCarthy and his accusations after Senate hearings in 1954 demonstrated that he had no proof of any alleged crimes. Later that year he was censured by the Senate. He failed to be re-elected and his political career was over. A few years later he died at the age of just 48 of various causes exacerbated by alcoholism.

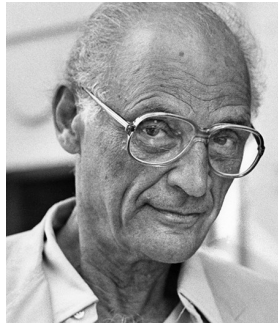
The playwright Arthur Miller thought he saw a parallel between the McCarthy allegations and the Salem witch trial persecutions. He wrote his landmark play *The Crucible* as a protest against McCarthyism, although the McCarthy persecutions are never mentioned in the play.

Miller's play premiered in 1953. Soon thereafter it was seen by the young American composer Robert Ward. Ward had been trained at Eastman and Juilliard and was already the author of two symphonies and numerous other popular orchestral works.

Ward saw operatic possibilities in the play and enlisted Miller and librettist Bernard Stam-

bler to condense the work for the opera stage. He composed the work under a Ford Foundation grant and it premiered at the New York City Opera in 1961.

Ward's opera was greeted with enthusiasm and acclaim by critics and audiences alike and won the Pulitzer Prize for music in 1962. It has since become one of the most popular American operas.



Arthur Miller (above)
and Robert Ward
(below).



In composing *The Crucible* Ward rejected the clashing dissonance of much modern music of the time. He embraced the value of melody, harmony and clear vocal writing. In the composer's own words, he worked "in the aftermath of a great musical revolution" in which "principles which are of perhaps eternal value had reasserted themselves, stripped of all the nonsense in which they were buried by the pedant and unventuresome at the turn of the (20th) century."

As a result, *The Crucible* is full of attractive music. Ward lets his characters sing clear, expressive vocal lines. The opera is full of outstanding solos: Reverend Hale's Puritanical speech in Act I, the two beautiful arias by the slave girl Tituba in Acts I and IV, Judge Danforth's chilling invocation in Act II and the solo by the accused, John Proctor, in Act IV.

The Crucible can be appreciated today as a dramatic and compelling story without regard to the political backdrop against which the play was written. Ward's music complements the story well and the dramatic situations are just as intri-

guing today as they were when written.

Ward went on to have a long career as a composer of many symphonies, chamber music works and operas, but at his death in 2013 at the age of 95 his fame rested mostly on his composition of *The Crucible*.

Do you know a young person in one of our five states who plays a musical instrument? They may well be competing in one of the state music competitions this fall.

The orchestra members of OIO are here to help them. The OIO orchestra members are in the process of making demonstration and teaching videos of the selections which the young instrumentalists are required to play. These could be of great help! They are available for free at our web site, opera.org.



News of Our Alumni

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the St. Joseph's School of Music in St. Paul, Minnesota. She holds degrees from the University of Minnesota and the San Francisco Conservatory of Music. She performed with many companies including the Minnesota Opera, American Repertory Theatre, Bay Area Summer Opera Theater and Dorian Opera Theater.

Tenor **Pedro Arroyo** (OIO 2014) sang in Mozart's *Don Giovanni* and *Die Zauberflöte* with the Staatstheater Meiningen in Germany earlier this



year. Last year he was in *Die Fliegende Holländer* at several German houses. His performance in Handel's *Israel in Egypt* with the Queen City Opera is available in video on YouTube.



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GOOD NEWS LETTER

Opera in the Ozarks Annual Campaign is Coming Soon

Opera in the Ozarks will soon begin work on its annual fund campaign. The annual fund raised \$279,000 for the company last year. The goal for 2023 is \$300,000.

The annual fund campaign is the major source of funding by donors to OIO.

As you know, the fees paid by the singers who appear at Opera in the Ozarks each summer cover only a fraction of the actual cost of running the program. For the balance, OIO depends on the generous donors like you.

We urge everyone to read carefully the campaign material which will be arriving in the mail, and to consider whether your means might permit you to offer additional support to the OIO program. Our new theater under construction will be wonderful, but we want to ensure that we will be able to operate the program so that our young singers and musicians can perform there!



Please do your part to help this campaign when you receive these materials. If the annual campaign is not your cup of tea, OIO has many other ways for you to help maintain our programs for young singers and other soon-to-be professionals. For example, you can underwrite an opera production next year for \$2,500 (we need multiple underwriters for each production, as \$2,500 doesn't pay the whole cost). Or you can sponsor a Night of Opera at OIO for \$300.

We also accept donations to our scholarship funds, as most of our singers need scholarship help each year in order to be able to attend our program. Full scholarships are available at \$5,000, but we accept any partial scholarship donations you may wish to make. We have several generous donors who have contributed money to establish a permanent endowed scholarship, and we happily accept additional donations of that kind. The minimum amount to establish an endowed scholarship is \$10,000.

One way or the other, please help us out this year! Thank you so much.

OPERA IN THE OZARKS MEMBERSHIP FORM

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

Check the appropriate box:

- ☐ \$500 and above Angel
- ☐ \$250-499 Patron
- ☐ \$150-249 Sustaining
- ☐ \$75-149 Contributing
- ☐ \$25-74 Active
- ☐ \$1,000 Life/Endowment

Please donate online or make checks payable to OIO and mail to:

Opera in the Ozarks
Attention: Development
P.O. Box 127
Eureka Springs, AR 72632

Name: _____

Address: _____

City _____ State _____ Zip _____

Phone: (____) _____

Email: _____

Thank you so much!