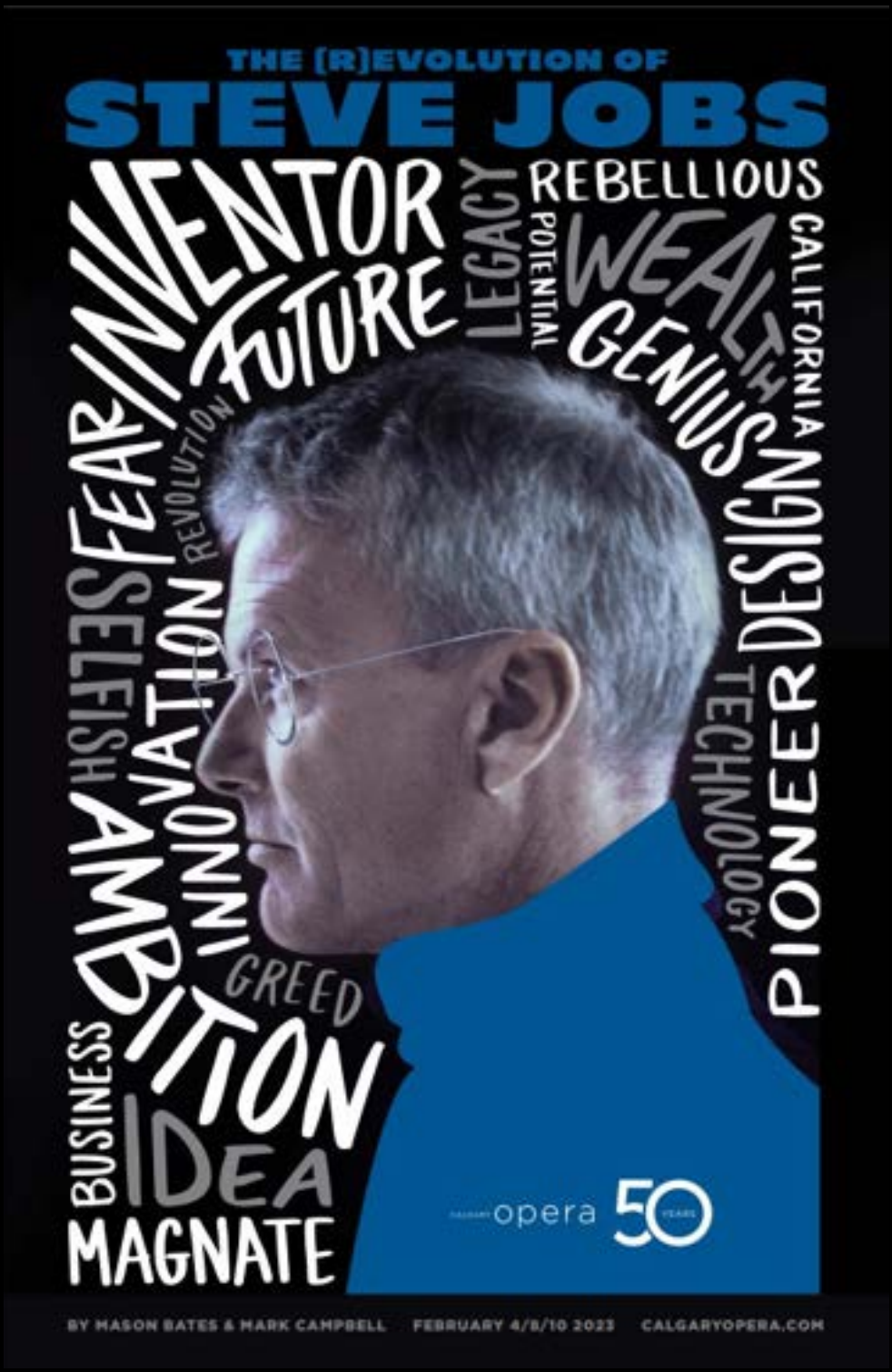

Calgary Opera Study Guide

The [R]evolution of Steve Jobs

Music by Mason Bates, Libretto by Mark Campbell

Calgary Opera's Students Only Dress Rehearsal at the Southern Alberta Jubilee Auditorium

Thursday, February 2, 2023

We acknowledge that together we live, work and play on the traditional territories of the peoples of Treaty 7 region, which includes the Blackfoot First Nation tribes of Siksika, Kainai and Piikani, the Tsuut'ina, the Iyarhe Nakoda First Nation tribes of Bearspaw, Chiniki and Wesley and the Region 3 Métis Nation of Alberta.

Hello Educators, students and families,

For our second mainstage performance of the season we are exploring more recent history with *The (R)evolution of Steve Jobs*. Steve Jobs, the co-founder of Apple, looms large in our collective experience. He is a polarizing figure and lived his life in truly opera-worthy style. The opera premiered in 2017 to rave reviews and we hope that you enjoy it just as much.

It is a treat to see opera function as a modern day storyteller. We are all used to opera telling stories that are sometimes centuries old but in this production I hope you feel the power and emotion with which opera tells the story of this modern day hero/villain. And which is he? A hero? Or a villain? You decide.

I hope that you can make use of this study guide to explore the opera and to help enhance the experience of attending it in person. Thank you for supporting us, and we look forward to the energy and excitement that you bring to every Dress Rehearsal.

***A very special thank you to Cantrell Williams of Atlanta Opera, Neal Long of Lyric Opera of Kansas City and Debra Eck of Austin Opera for their work in creating the original *The (R)evolution of Steve Jobs 2021-2022 Educator Guide*. Any excerpts used in this Study Guide are used with permission.**

Sincerely,

Patricia Kesler

Education and Community Engagement Manager, Calgary Opera

MATURE CONTENT ADVISORY

This production contains strobe lighting that may affect some viewers. Please be advised that the opera contains adult content such as adult language/situations and drug use, including marijuana and psychedelics.

Thank you to our generous Education and Community Engagement supporters in the 2022/23 Season:

Canada Council for the Arts Conseil des arts du Canada

Stalinski Family Fund

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Southern Alberta Jubilee Auditorium

The Venue

Calgary Opera performs their three mainstage operas of the season at the Southern Alberta Jubilee Auditorium. There is a sister auditorium in Edmonton called the Northern Alberta Jubilee Auditorium and together they make up the Alberta Jubilee Auditoria which were gifted to Alberta's citizens in 1957 as premiere performing arts venues from the Alberta government. In 2004 they underwent extensive renovations to improve the seating, acoustics and audience experience. Calgary Opera is one of the resident companies of the Southern Alberta Jubilee Auditorium along with Alberta Ballet.

There is paid parking surrounding the auditorium as well as a drop off and pick up area outside of the main and north doors. Generally speaking there is no concession service available for dress rehearsals but there are water fountains and washrooms on every floor.

Seating

There are approximately 2500 seats in the theatre, including the main floor as well as first and second floor balconies and terraces. During our dress rehearsal performances, usually the first floor balcony and terraces are open, with overflow coming down onto the back of the main floor.

Accessibility

There are many accessible seats available on the main floor and first floor balcony for those with reduced mobility, as well as removable seats that allow for wheelchair patrons and their companions. There is an elevator and escalator in the north lobby which takes patrons up to the first floor. There is only stair access to the second floor from the first floor.

There is accessible parking located close to the main doors of the Jubilee Auditorium

For more information on seating, accessibility, parking or the venue please visit:

https://jubileeauditorium.com/calgary

Preparing for the opera—What to know before you go

PART I: PREPARING FOR THE OPERA EXPERIENCE

The more students are prepared for the experience of seeing a live opera, the more they will understand and enjoy the opera. Knowing the story, the music, and the life and times of the composer & librettist is vital in making their opera experience a sensational one!

BEFORE THE OPERA

Teachers and students may review the study guide and all of the suggested activities and discussions. Some of the activities/discussions should be started prior to seeing the opera. Preparing students ahead of time gives them a chance to view the opera within the context of what they will be working on after i.e. history, reviewing, character studies, discussions, etc.

- Read the synopsis of *The (R)evolution of Steve Jobs* which familiarizes students with the story
- Read about the production on page 7, the composer, librettist and conductor on pages 8, 9 &10, the synopsis on pages 11-13, the character studies on pag 14, and the artists, director and artistic team on pages 15-18. **All items in the guide can be reproduced.**
- Familiarize students with the characters and their opera voice types (i.e. soprano, bass, and tenor) on pg 26. A discussion can be held afterwards to see if students were able to discern between the different voice types
- Discuss the characters and plot, and engage students in discussion around the suggested themes in the study guides.

PART II: ATTENDING THE OPERA

There's nothing more exciting than attending an opera! You'll be a guest at the final dress rehearsal of *The (R)evolution of Steve Jobs.* The preparation for this opera began a long time ago, several years ago in fact, when the opera was chosen and the artists were asked to perform. From costume building and renting to performers memorizing their lines to putting the lighting and set together at the Jubilee Auditorium, countless hours of creative work have gone into making this production possible for you.

The students only dress rehearsal is the final working rehearsal for the entire cast and crew. The performers are in full costume and the Calgary Philharmonic Orchestra, who perform with Calgary Opera at all mainstage performances, plays in the orchestra pit underneath the front of the stage.

In the middle of the main floor the seating is roped off and a table with computers and small lights is set up. This table is for the Director, Stage Director, Lighting Designer and any other technical crew members who need to be present for the final rehearsal. At times the action may be stopped by one of these people in order to make final adjustments. This is an integral part of putting together a live performance and offers the audience a 'sneak-peek' into the artistic process.

Dress rehearsals are not open to the general public. Tickets can only be purchased by students and their family members and teachers by contacting the Calgary Opera Box Office at 403-262-7286.

Preparing for the opera—What to know before you go

DURING THE OPERA

Unlike actors on television or in the movies, performers onstage are very aware of the audience. They want to share their love of performing with you. Everything you do in the audience affects what happens on stage. You can show them how much you appreciate their work and the opportunity to come to the rehearsal by being as quiet as possible and not talking or sharing your opinions with your friends or teachers until the intermission or after the show.

Give the artists and the production your full attention!

HERE'S A LIST OF THINGS TO DO AT THE THEATRE:

Please Do...

- Use the bathrooms before the rehearsal begins or at intermission
- Enter and exit the theatre in an orderly fashion, Dress Rehearsals are General Admission, which means you can sit wherever you would like within the available seating
- Turn off your cell phones and all electronic devices, no photography or video recording is allowed during the performance
- Applaud when the conductor enters and bows
- Applaud after the arias as well as after the performance; you can shout various forms of the word "Bravo" (see "How to Show you Care" below)
- Enjoy the rehearsal! It is a wonderful feeling to be in theatre with other audience members experiencing a live performance, especially after several years of not being able to!
- Have a discussion with your family, friends and teachers after the show about what you liked best, what you didn't like, parts that surprised you and more. The more you talk about and think about the show after you have seen it, the better you will remember it later on.

How to show you care

There is a long tradition of audience reaction to opera that goes back to opera's earliest days in Italy.

You might hear other audience members yelling "Bravo!" , which is Italian for "good, clever or skillful", when they particularly liked something on stage. However, Italian is a gendered language and the way you say some words depends upon who you are saying them to or about.

So, "Bravo!" is only said to a single male, for example after the tenor sings a heart-wrenching aria about his realization that life is short. If the singer you are cheering for is a woman you would say "Brava!"

If there are multiple people on stage of various genders you would say "Bravi!"(Brav-ee) unless they were all women, in which case you would say "Brave!" (Brah-vay).

Got it? It might sound confusing, so don't let it get in the way of you expressing your pleasure with the performance. Enthusiastic clapping is always welcome and even cheering is encouraged at a live opera performance.

About the Production

The (R)evolution of Steve Jobs had its world premiere on July 22, 2017 at Santa Fe Opera and went on to win the 2019 Grammy for Best Opera Recording.

This Canadian premiere is a new groundbreaking co-production of Calgary Opera, Atlanta Opera, Austin Opera, Utah Opera, and Lyric Opera of Kansas City. A co-production means that these four companies worked together to present this opera to audiences in these four cities. Opera is very expensive to create and to perform, doing a co-production means that the four companies share the costs of acquiring the technical equipment, costumes, set pieces and specific instruments that are needed to present this opera.

The Librettist Mark Campbell and the Composer Mason Bates live on opposite sides of the Unites States. They created the work by sending digital files back and forth to each other. Mark Campbell said of this process, "*Mason lives in San Francisco and I live in New York, so the vast majority of our collaboration was done online. After he would set a scene or aria, he'd email me an electronic file. It is impossible to describe the joy I felt, for example in hearing the first product launch sequence. Or the tears he brought to my eyes when I heard how he set [my lines] to music. Or the brilliant goofiness of Woz and Steve's "Ma Bell" duet. Or the dignity and grace in Laurene's aria. The exhilaration I first felt only grows with each new listening.*" Bates and Campbell won a Grammy award for this work, along with the conductor Michael Christie, the original 2017 cast and producer Elizabeth Ostrow with the Santa Fe opera Orchestra.

Why Steve Jobs?

The (R)evolution of Steve Jobs brings the life of business magnate and technology pioneer Steve Jobs to the opera stage. At the intersection of art and technology is the tragic story of a complex and vulnerable human being on his journey from hippie idealist to tech icon. Every scene reveals more of the puzzle behind how a person who revolutionized communications could struggle to make meaningful connections with the people closest to him.

The lives of the rich and famous are the modern fairy tales of our times. Like all good fairy tales, there is always a strong moral lesson at the heart of the story. Steve Jobs achieved all the success one could dream of but he couldn't buy health or happiness in the relationships with the most meaningful people in his life.

The final point is that Steve Jobs, although he passed away in 2011, is a character of our modern age. Countless opera stories revolve around people from centuries ago. Likewise many operas from the classical collection of opera are about ancient myths and/or mythological beings. This opera showcases the power and drama of modern people and stories and ultimately highlights how good opera is at telling stories. Whether we're talking about Steve Jobs or the poet and musician Orpheus from the ancient Greek legend, telling these stories through opera connects the audience to the feelings and narrative and ultimately gives insight into the character and why they made the choices they did. We learn to understand.

Themes in the opera

Power and success are held up as ideal goals in our society and seem to bring with them the promise of happiness. One doesn't have to look far to find proof of the opposite, including in this opera. The effect of power and success on a person is explored in depth through Steve Jobs' life and relationships.

Another theme explored is how the ideals of youth change when we gain power. Another common tale in our society is that of young people with the best intentions and lofty ideals compromising as they acquire more position, power, and money. Many of the best-known companies began with good intentions that slowly shifted, or were sold to companies with dubious track records, in the name of profit.

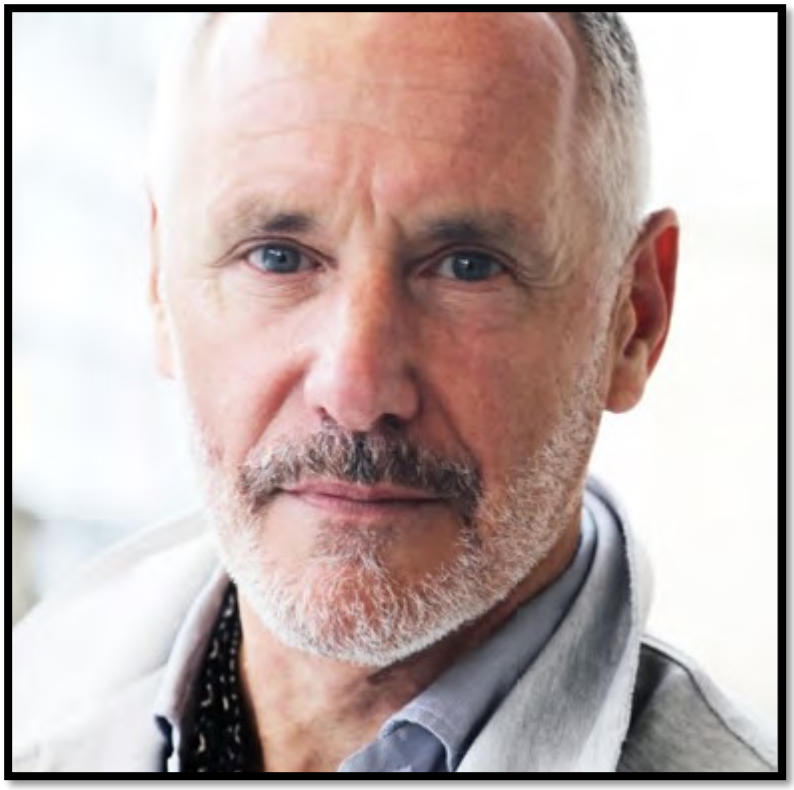
Composer Mason Bates

Composer of the Grammy award-winning opera *The (R)evolution of Steve Jobs*, Mason Bates served as the first composer-in-residence of the Kennedy Center for the Performing Arts in Washington, D.C. Championed by legendary conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds, and he was named the most-performed composer of his generation in a 2021 survey of American music. His opera was hailed as one of the best-selling productions in the history of Santa Fe Opera, where it had its world-premiere in 2017, and was awarded the 2019 Grammy for Best Opera Recording. In 2018, he was named Composer of the Year by Musical America.

As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his former residency with the Chicago Symphony Orchestra, or through his club/classical project Mercury Soul, which transforms commercial clubs into exciting hybrid musical events. He has also composed for films, including Gus Van Sant's *The Sea of Trees* starring Matthey McConaughy and Naomi Watts. He serves on the faculty of the San Francisco Conservatory of Music, which offers instruction in both composition and music technology.

To find out more about Mason Bates, visit his website at https://www.masonbates.com/

Librettist Mark Campbell



Mark Campbell's work as a librettist is at the forefront of the contemporary opera scene in America. A prolific writer, Mark has created 39 opera librettos, lyrics for 7 musicals, and the text for 6 song cycles and 3 oratorios.

Mark's best-known work is *Silent Night,* (which Calgary Opera presented in its Canadian premiere in the 2014-15 season) which received a Pulitzer Prize in Music and is one of the most frequently produced operas in recent history. *The (R)evolution of Steve Jobs*, an audience favourite, received a 2018 GRAMMY Award for Best Opera Recording. Mark's other successful operas include *The Shining, Stonewall, The Manchurian Candidate,* and *As One*.

Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for Lyricist, a Grammy nomination for Best Classical Recording, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pellicotti Award, and a grant from the New York State Council of the Arts.

Mark is also an advocate for contemporary American opera and serves as a mentor for future generations of writers through such organizations as American Opera Projects, American Lyric Theatre, and Washington National Opera's American Opera Initiative. In 2020, he created and is funding the Campbell Opera Librettist Prize, the first and only award for opera librettists. The award is given annually and administered by OPERA America.

To find out more about Mason Bates, visit his website at https://www.markcampbellwords.com/

Conductor Michael Christie

GRAMMY® award-winning conductor Michael Christie is an innovative conductor who is focused on making the audience experience at his performances entertaining, enlightening and enriching.

Mr. Christie is the Artistic and Music Director of the New West Symphony, serving the greater Los Angeles area. For the New West Symphony's 2022-23 season, Christie leads performances of Mason Bates' *Philharmonia Fantastique*: The Making of the Orchestra with animated/ live action film, Reena Esmail's *Meri Sakhi Ki Avaaz (My Sister's Voice),* Dave and Chris Brubeck's *Ansel Adams: America* with photos by Ansel Adams, an all-Mozart concert, Beethoven's Fifth and Ninth Symphonies, and more.

Christie won a 2019 GRAMMY award (Best Opera Recording) for the world premiere recording of Mason Bates' *The (R)evolution of Steve Jobs* with The Santa Fe Opera (PENTATONE). He was featured in Opera News in August 2012 as one of 25 people believed to "break out and become major forces in the field in the coming decade." At Minnesota Opera, Christie led 24 productions over eight years, with six seasons as its first-ever Music Director (2012-18) – from staples of the repertory such as *La Traviata, Nabucco, Macbeth, La bohème, Fanciulla del West, Arabella*, and *Das Rheingold* to performances of 20th- and 21st-century operas via the company's New Works Initiative, including Bernard Herrmann's only opera *Wuthering Heights*, the world premiere of Kevin Puts' *Silent Night*, which won the Pulitzer Prize in 2012, the world premiere of Kevin Puts' *The Manchurian Candidate*, and the world premiere of Paul Moravec's *The Shining*. Deeply committed to bringing new works to life, Michael Christie has championed commissions by Mark Adamo, Mason Bates, Michael Daugherty, Osvaldo Golijov, Mark Grey, Daron Hagen, Huang Ruo, Matthew Hindson, Marjan Mozetich, Stephen Paulus, Kevin Puts, and more.

Christie's conducting career, spanning more than 20 years, has included serving as Music Director of the Phoenix Symphony (2005-13) and Brooklyn Philharmonic (2005-10), and Chief Conductor of the Queensland Orchestra (2001-04), as well as guest appearances leading the Los Angeles Philharmonic, National Symphony Orchestra, Civic Orchestra of Chicago, Rochester Philharmonic Orchestra, Rhode Island Philharmonic, and the Symphonies of Dallas, St. Louis, Atlanta, Houston, Minnesota, Oregon, Indianapolis, Cincinnati, and Santa Rosa. Christie's many European engagements have included leading the Rotterdam Philharmonic, DSO Berlin, Orchestre National de Lille, Swedish and Netherlands Radio Symphony, City of Birmingham Symphony, NDR Hannover Orchestra and the Czech Philharmonic. In addition, Christie enjoys a strong profile in Australia, where he has conducted the Sydney Symphony, Tasmanian Symphony, Opera Queensland, and the Western Australian Symphony in Perth.

Christie graduated from the Oberlin College Conservatory of Music with a bachelor's degree in trumpet performance. Christie lives in the Twin Cities with his wife, Alexis, a physician, and their two children. For more information, visit michaelchristieonline.com

Synopsis

Act 1

PROLOGUE

1965: The Jobs family garage, Los Altos

Paul Jobs presents his son Steve with a workbench as a birthday present and calls it "a fine place to start."

SCENE 1

2007: The stage of a convention center, San Francisco

An adult Steve Jobs delivers a public launch of his company's new product—"one device"—that will revolutionize technology. He ends his pitch noticeably weak and short of breath.

SCENE 2

2007, directly after: Corporate offices, Cupertino

Steve retreats to his office. His wife Laurene chides him for not taking better care of himself and losing himself in his work. She asks him to return home.

SCENE 3

2007, later that afternoon: The hills around Cupertino

Steve goes on a long meditative walk. He encounters Kōbun Chino Otogawa, Steve's former spiritual mentor in Sōtō Zen Buddhism, who died five years before. Steve remembers something he once said: "You can't connect the dots going forward. You can only connect them going backward." As they gaze at the sunset, Kōbun prompts Steve to acknowledge his mortality.

SCENE 4

1973: A class in calligraphy, Reed College, Oregon

A teacher discusses the significance of the ensō, a circle drawn in Japanese calligraphy. Steve is inspired by the aesthetic ideas of elegance and simplicity.

SCENE 5

1973: The garage of the Jobs family home, Los Altos

Steve's best friend Steve Wozniak has created a "blue box," a device that allows the user to make free telephone calls. Steve and "Woz" celebrate the ease with which they think corporate giants can be toppled.

STEVE JOBS

Synopsis continued

SCENE 6

1974: An apple orchard near Los Altos

Steve and his girlfriend Chrisann take LSD. Steve imagines their surroundings coming to life as an orchestra, playing Bach. The two start to make love when Kōbun interrupts them.

SCENE 7

2007: The hills around Cupertino

1975: Los Altos Zen Center

Kōbun informs Steve that he cannot live at the Zen Center and hints that his destiny may lie elsewhere.

SCENE 8

1989: A lecture Hall, Stanford University

Steve meets Laurene for the first time.

SCENE 9

1976: The garage of the Jobs family home, Los Altos

Woz presents a new computer interface to Steve. Chrisann arrives and tells Steve that she is pregnant. When Steve demands that Chrisann end the pregnancy, she leaves in tears. Steve and Woz dream about the future of their invention, Steve remembering the orchestra in the orchard playing Bach and imagining the computer as "something we play."

SCENE 10

1980: Corporate offices, Cupertino

Steve severs ties with Chrisann and angers Woz by denying a fellow employee his pension. Chrisann and Woz lament the loss of the Steve they once knew.

SCENE 11

1989: Steve Jobs' home, Palo Alto

Steve shows Laurene his sparsely furnished home. A shared love for Ansel Adams work and Ella Fitzgerald albums prompt Laurene to encourage Steve to find meaning in his work.

Synopsis continued

SCENE 12

1981–1986: Corporate offices, Cupertino

Steve denies palimony to Chrisann for their child, Lisa, and offends Woz, who quits. Demoted by the board of directors, Steve bitterly leaves the company he founded.

SCENE 13–15

2007: The hills around Cupertino

1989: A lecture hall, Stanford University (REPLAY)

1989: Steve Jobs' home, Palo Alto (REPLAY)

Kōbun reminds Steve that it was necessary for him to learn from his mistakes. He helps Steve relive the more positive aspects of his life, like Laurene.

SCENE 16

2007: Steve Jobs' home

Steve returns home after his walk to find Laurene waiting for him. She confronts him and persuades him to finally accept his illness and mortality. Laurene leaves and Steve is alone. Kōbun conjures the best day in Steve's life: the day he married Laurene.

SCENE 17

1991: Yosemite National Park

2011: Stanford University Chapel

Attendees of the wedding gather in a circle while Kōbun officiates a Buddhist ceremony. Steve steps away to express his love for Laurene. The wedding scene changes suddenly into another ceremony and Kōbun informs Steve that he is witnessing his own memorial celebration. Steve protests a few production elements in the service, and Kōbun tells him to be still, to simplify. Laurene and Woz contemplate Steve's legacy and their time with him. Finally, Laurene is left alone and observes that while Steve will be both lionized and demonized, no one can deny his influence on the world.

EPILOGUE (FULL CIRCLE)

1965: The garage of the Jobs family home, Los Altos

As Laurene looks on, Paul Jobs presents his son with a workbench on his birthday… "a fine place to start."

Cast List + Character Study

Character	Voice Type	Artist
Paul Jobs	Baritone	Connor Hoppenbrouwers*
Steve Jobs	Tenor	Brett Polegato
Laurene Powell Jobs	Mezzo-soprano	Sun-Ly Pierce
Kōbun Chino Otogawa	Bass baritone	Wei Wu
Teacher	Mezzo-soprano	Simran Claire*
Steve Wozniak "Woz"	Tenor	John Tessier
Chrisann Brennan	Soprano	Melody Courage
Young Steve—10 years old	Non-speaking role	Aiden Brown

*2022-23 McPhee Artist singer

Steve Jobs (1955-2011) was a co-founder of Apple Inc.

Laurene Powell Jobs, Steve's wife, becomes a steadying influence in Steve Job's chaotic life. They had 3 children together and were married from 1991 until he passed away in 2011.

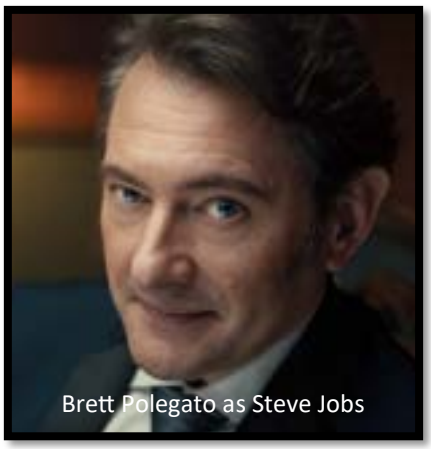
Kōbun Chino Otogawa, a Sōtō Zen priest, is Steve's spiritual mentor. He reappears often in the opera to remind Steve of his spiritual goals when he is getting off track.

Steve Wozniak "Woz", Steve's friend and colleague, developed the original Apple system software. Eventually Steve and Woz have a falling out and Woz quits.

Chrisann Brennan, Steve's girlfriend when he dropped out of college—until she becomes pregnant. Steve did not want the child and told Chrisann to get rid of it. He refused to pay palimony to Chrisann to help support the child.

Additional characters include family members, software engineers, the media, students, friends, and wedding guests.

The Cast & Artistic Team



Brett Polegato as Steve Jobs

One of today's most sought-after lyric baritones, Canadian-Italian Brett Polegato has earned high praise for his artistic sensibility. His career has encompassed over fifty operatic roles at prestigious venues including La Scala, l'Opéra National de Paris, Glyndebourne Festival, Lyric Opera of Chicago, Houston Grand Opera, Teatro Real, Concertgebouw Amsterdam and Carnegie Hall. Recent operatic highlights include debuts at the Metropolitan Opera (**Brétigny** *Manon*) and Wexford Festival Opera (**Dr Talbot**) William Bolcom's *Dinner at Eight*; **Posa** *Don Carlo,* title role ***Eugene Onegin*** and **Marcello** *La bohème* (Grange Park Opera); **Kurwenal** *Tristan und Isolde* (Opera di Roma, Théâtre des Champs-Elysées and Opéra National de Bordeaux); his role debut as **Amfortas** *Parsifal* (Festival de Lanaudière); **Sharpless** *Madama Butterfly* (Irish National Opera and Bregenz Festspiele) and **Richard Brown** Kevin Puts' *The Hours (*Philadelphia Orchestra) .

Melody Courage as Chrisann Brennan

Métis soprano Melody Courage gained national attention as The Native Girl "…played with ethereal grace …" in the 2017 world premiere of *Missing*, coproduced by City Opera Vancouver and Pacific Opera Victoria. *Missing* gives voice, in English and Gitxsan, to the story of Canada's missing and murdered Indigenous women.
Vancouver-based Melody, of Dene, Cree and Chipewyan descent, is much in demand by composers, recently singing in *Heart of the North* (Weisensel/Steele), premiered by Regina Symphony Orchestra. During the pandemic, Melody premiered Ian Cusson's *Winter* with the Canadian Opera Company in their digital concert series.
Engagements for Melody in the current season include her debut as Chrissann in Calgary Opera's production of *The (R)evolution of Steve Jobs, Messiah* with Vancouver Bach Choir, and a recital with Marion Newman, Evan Korbut and pianist Gordon Gerrard with Toronto's Music in the Afternoon.

John Tessier as Steve Wozniak

Highlights to date of John Tessier's distinguished operatic career include Cavalli's *La Calisto* at Teatro alla Scala, *Il barbiere di Siviglia, La fille du Régiment*, and *I Puritani* at Wiener Staatsoper, Cherubini's *Médée at* Théâtre des Champs-Élysées, *Les pêcheurs de perles* and *Maria Stuarda* at Seattle Opera, *The Elixir of Love* at English National Opera and New York City Opera, *Werther for Manitoba Opera, Der fliegende Holländer* at Covent Garden, and *Don Giovanni* at Teatro Colón.

A vibrant discography includes Mozart's Requiem both with the Atlanta Symphony Orchestra and Les Violons du Roy, Corigliano's *A Dylan Thomas Trilogy* with the Nashville Symphony, Paulus' *To Be Certain of the Dawn* with the Minnesota Orchestra, and Bernstein's *A Quiet Place* the Montreal Symphony Orchestra.

The Cast & Artistic Team

Sun-Ly Pierce as Laurene Powell Jobs

Chinese-American mezzo-soprano Sun-Ly Pierce has been engaged by the San Francisco Opera, Aspen Music Festival, Houston Grand Opera, The Orchestra Now, Opera Philadelphia, and Detroit Opera, , working with conductors Nicholas McGegan, Dame Jane Glover, Corrado Rovaris, Leon Botstein, Patrick Summers, Lidiya Yankovskaya, and Darrell Ang, as well as directors Francesca Zamberllo, James Darrah, Tomer Zvulun, and Lileana Blain-Cruz. Her roles include Cherubino (*Le nozze di Figaro*), Stéphano (*Roméo et Juliette*), Dorinda (*Acis and Galatea*), Emilia (Rossini's *Otello)*, Jack (*The Wreckers*), Arsamene (*Xerxes*), Mercédès (*Carmen*), Second Lady (*The Magic Flute*), and more. Ms. Pierce won first place in the 2019 Marilyn Horne Song Competition and the 2020 Eleanor McCollum Competition for Young Singers. Of Clinton, New York, she received her training at Eastman School of Music, Bard College Conservatory of Music, and the Houston Grand Opera Studio.

Connor Hoppenbrouwers as Paul Jobs

Connor Hoppenbrouwers has gained a reputation for the power and beauty of his voice. Born in Edmonton Alberta, Connor started his vocal career under the tutelage of John Tessier and later went on to study with J.Patrick Raftery.

Prominent roles for Connor include Count Almaviva in Le Nozze di Figaro with the University of British Columbia Opera Workshop (2021), Papageno in Die Zauberflote with The University of Alberta Opera Workshop (2019) also as a soloist with The Alberta Baroque Ensemble. An avid musician Connor also performs regularly with orchestra and jazz bands as a double bassist.

Wei Wu as Kōbun Chino Otogawa

Wei Wu trained at the People's University of China, Beijing, before continuing his education at the University of Colorado at Boulder, who recently bestowed upon him the Kalpana Chawla Outstanding Recent Graduate Award. He is a graduate of Washington National Opera's Cafritz Young Artist Program.

During the 2022-23 season, Mr. Wu makes his debut with Los Angeles Opera as Angelotti in *Tosca*, and joins Calgary Opera and Utah Opera as Kobun in *The (R)evolution of Steve Jobs*. He also returns to the roster of The Metropolitan Opera to cover Oroveso in *Norma* and sings Frère Laurent in *Roméo et Juliette* at Central City Opera.

Mr. Wu bowed as Kobun in the world premiere performances of *The (R)evolution of Steve Jobs* at Santa Fe Opera, and appears on the cast live recording, which was released by Pentatone and won Best Opera Recording at the 2019 Grammy Awards.

The Cast & Artistic Team

Simran Claire as Teacher

Simran Claire is a Punjabi-Canadian mezzo-soprano from Vancouver, BC, with a growing reputation as an intelligent and flexible performer. An emerging focus on multidisciplinary work manifested itself in her acting as associate director on Holst's Sāvitri with Against the Grain Theatre. In 2021 Opera Canada praised as "utterly moving" her creative debut with a short film for Pacific Opera Victoria Dadima, exploring her identity, heritage and lineage using the framework of Schumann's Frauenliebe und -leben.

Simran was a Civic Engagement Artist at Pacific Opera Victoria in 2020-2021 season, a Young Artist at the Glimmerglass Festival in 2019, and has sung with Vancouver Opera and Opéra Royal de Versailles. She is a graduate of the UBC (BMus, MMus) and is a recipient of the UBC Medal in Music, the faculty's highest graduating award. She has been featured by CBC Music, Global TV and Opera Canada. Simran is also a trained bhangra and bollywood dancer, and self-taught quilter.

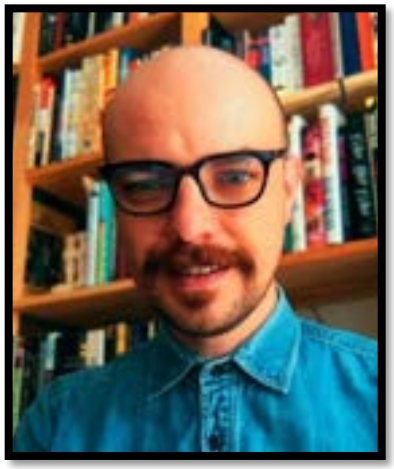
Director Rebecca Herman

Rebecca Herman, Artistic Producer of Local Opera Local Artists (LOLA) in Austin, TX and opera stage director is a storyteller who thrives on surprising, exciting, and moving audiences large and small. She is the Associate Director for Tomer Zvulun's production of *The (R)evolution of Steve Jobs,* recently seen at Lyric Opera of Kansas City and Atlanta Opera and Director at Calgary Opera.

Ms. Herman made her directing debut in 2012 at Tulsa Opera directing Bernstein's *Trouble in Tahiti* for the company's collaboration with the Philbrook Museum's exhibit *American Streamlined Design* and returned for their 2011-12 season. She has directed with Austin Opera (*Don Giovanni, The Daughter of the Regiment*, *Ottello);* Queen City Opera *(Iolanta, Der Freischütz, Die Walküre* Act One, and *Fidelio);* and LOLA (*La Femme Boheme, La Clemenza di Tito: a Retelling; Lardo Weeping)* and assistant directed at Dallas Opera *(Aida)*, Portland Opera *(La Finta Giardiniera)*; The Des Moines Metro Opera Festival (*Manon, Turandot, Flight)*, Michigan Opera Theatre (*Turandot, The Magic Flute, Rigoletto)*, and Austin Opera (*Silent Night, Tosca, The Marriage of Figaro, La Boheme)*.

Find out more online at rebeccahermandirector.com

Production Team



Scenery and Costume Designer Jacob Climer

Projection Designer S. Katy Tucker

Sound Designer Rick Jacobsohn

Lighting Designer Robert Wierzel

Stage Manager Amy Lippold

Chorus Master:	Mark Morash
Repetiteur:	Evan Mounce
Scenery/Costume Designer:	Jacob Climer
Projection Designer:	S. Katy Tucker
Associate Projection Designer:	Blake Manns
Lighting Designer:	Robert Wierzel
Lighting Design realized by:	Marcella Barbeau
Sound Designer:	Rick Jacobsohn
Stage Manager:	Amy Lippold
Assistant Stage Manager:	Ferne Hudson
Assistant Stage Manager:	Shelby-Jai Flick
Head of Wardrobe:	Heather Moore
Head of Makeup:	Debbie Vandelaar
Head of Wigs and Hair:	Franca Vaccaro
Head of Props:	Michael Carr
Director of Production:	Bonni Baynton

The Music & What to Listen For

This section was written in collaboration with Conductor Michael Christie

While this is a new opera, the composer and librettist felt it was important to make use of traditional operatic structures. During the course of the opera you hear an overture, duets, arias, chorus, all the facets that make opera opera! While these tried and true traditional elements are used; the music, and opera, also squarely look to the future with the use of electronic sounds and technical equipment during the performance.

The librettist, Mark Campbell (the artist who writes or adapts the story and chooses the text) decided to tell this story of Steve Jobs' life in a non-linear fashion. Although Campbell doesn't tell us why Jobs' reflection on his life is kaleidoscopic, it wouldn't be a surprise if he imagined it occurring during the final moments in his life or in a moment of deep meditation. The consequence is that the audience experiences glimpses of Jobs in professional and personal settings at completely different times in his life. We get the impression that Jobs' inspired inventions allow the global community to connect to each other and the world around us in still evolving ways, but the creator himself struggled with connecting with those around him!

The opera has an orchestra playing the music, as is normally the case with its strings, winds, brass and percussion families of instruments. However, there also exists a full complement of electronic sounds that are programmed into a keyboard. As the orchestra plays, there is a musician sitting at the keyboard hitting the correct sounds as per the score. To explain this, please watch this short video by the Conductor, Mr. Michael Christie, who has been working with this opera since the beginning, with every production to date: https://youtu.be/37s4KuRWyik

The keyboard setup in the rehearsal hall in the Mamdani Opera Centre in Calgary, where rehearsals for the opera are underway:
Every key is linked to a different electronic sound that is played at a certain time during the opera.

Each main character has their own soundscape, their own instrumental sound and tunes that accompany them onstage. This works similarly to the storied composer Richard Wagner's use of leitmotif, a melody or specific sound that is related to a character that we are reminded of every time we hear it from the orchestra. As Naomi Lewin pointed out in her review of the opera for NPR: "Bates also created a different "sound world" to match each character. Jobs, for instance, played guitar and spent much of his life dealing with electronics, and so he 'has this kind of busy, frenetic, quicksilver world of acoustic guitar and electronica', Bates explains. On the other hand, he says, Job's wife, Laurene Powell, inhabits a 'completely different space, of these kind of oceanic, soulful strings.'

Other characters include Steve Wozniak, Apple co-founder and Jobs' business partner, and the Japanese-born Zen priest Kōbun Chino Otogawa, who led Jobs to convert to Buddhism and served as a mentor for much of his life. Otogawa's 'almost purely electronic' sound world makes use of prayer bowls and processed Thai gongs. - NPR: Steve Jobs' Life Becomes an Opera, Naomi Lewin

What to listen for

Steve "Woz" Wozniak—Saxophones! Saxophones aren't typically written for in an orchestra but immediately suggest jazz when heard. In this case, their jazzy and perky feeling represents the improvisatory nature of the work Steve and Woz did together.

Chrisann Brennan - As in the music of Laurene Powell Jobs, there are no "electronica" sounds associated with Chrisann. Melodies introduced during her aria early in the opera feature the piano and harp and are unmistakable when she joins subsequent scenes.

The Music & What to Listen For

Laurene Powell Jobs—Most often lush strings are used in her presence, a loving, assuring presence for Steve. Since each scene is relatively short and we know so little about Powell Jobs in real life, you'll notice there are numerous musical styles suggestive of her emotional strength and intellect when she is on stage. When she's visiting Steve Jobs' home learning about his passion for music and art, the music has a flowing waltz-like texture. When she confronts him about his illness and its effect on their family and the dominance of his obsessive work-life, the music is more rigid and driving, amplifying her incredible emotional strength. Sometimes the music is very direct when they argue and just as impressively surges in huge waves when she tells of her commitment to the life they share.

Kōbun—Kōbun's scenes are dependent on Bates' "electronica" soundscape. The foundation of this soundscape are swirling electronic gestures representing the outside world Kobun is helping Steve harness. You'll notice that once Kōbun's scenes start with these various swirling effects, the guitar enters, representing Steve's presence alongside Kōbun. Steve and Kōbun's other students would have been called into their meditations by gongs and chimes so they are also featured in these sections. When you hear them, imagine the teacher (Kōbun) using them to persistently keep Steve's attention. Swirling flutes from the orchestra are always present in these scenes. They are rather brisk, complex flourishes and may represent the internal turbulence Steve has underlying his search for spiritual peace. Kōbun was Steve's "Spiritual Advisor" for many years, but Steve was clearly a handful!

Paul Jobs - Steve's father, Paul is only featured at the very beginning and end of the opera. There are hints of "electronica" heard in his brief scenes which feature a distinct early family memory of Steve's birthday as a child. American folk-pop traditions you might recognize from the music of James Taylor or Simon and Garfunkel, with easy syncopations and a slightly "crooning" melodic style, give the distinct impression this is not your typical "modern" musical work.

Steve Jobs—there are multiple soundscapes for Steve, depending upon which part of his life is being explored. When we are watching the technical genius side of him, tech sounds and electronica play are part of the musical texture. This also represents his unceasing look forward to the future. During scenes with Laurene there are no electronic sounds. Jobs shows her his human and vulnerable side, which he kept guarded from most people in his life. Regardless of where we are in the story the instrument that accompanies Steve on the stage is the electric guitar. Jobs had a real-life love for Bob Dylan and the laid back west-coast life and you hear it embodied by the guitar. The full extent of the instrument's potential are abundantly exercised in this opera. It is by far the most involved musical part in the entire production. You will hear gentle melodies, strumming chords, rapid-fire virtuosic writing and driving rock rhythms depending on where we are in Steve's life.

The opera begins with electronic sound but as the story and Steve Jobs' intense life is laid bare, the electronic sounds diminish until, for the final 15 minutes, there are no electronic sounds at all. In the audience, we are observing Jobs eventual acceptance of his humanity, the imperfection of being alive and not being programmed, but free to choose how we live.

The composers' alter-ego, DJ Masonic informs all of Bates' music. Mason often performs as DJ at performance afterparties or standalone events. As a result, he has a flair for the way one song flows into another and knows how to take you as the listener on a musical journey.

Interestingly, in the opera itself, as Woz and Jobs first conceive of their new computer, they sing a piece about the importance of music, of instruments, and how integral they are to our interaction and understanding of the world around us. This becomes a self-referential loop, an opera about technical creation, human fallibility and music, told through music, electronic sound and ultimately Steve's final thoughts as sung by Laurene, not a machine, but a very human presence on stage.

Lessons I

Author: Neal Long of Lyric Opera of Kansas City (used with permission)

TIME FOR A TIMELINE!

Lesson plan for grades 5-12

Time: two 20 to 30-minute session in class, plus potential homework assignment

Objectives: The student will

- Understand how a timeline is used as a compositional device in The (R)evolution of Steve Jobs
- Construct a timeline based on their life
- Propose how their timeline may be realized in an opera

Materials:

- Article entitled "A Timeline of Memory" (follows the lesson on pg. _____)
- Materials for making a timeline (pencil, paper, coloured pencils, software, etc.)
- SPOTIFY playlist: https://open.spotify.com/album/3tIWs92ipMRVl7M6PTziO0?go=1&sp_cid=4bfbc77f9a2bca08cc6f8f2951a20193&utm_source=embed_player_p&utm_medium=desktop&nd=1 - the school or teacher will need to have a Spotify account in order to hear the music

Procedures:

1. Introduce and have students read the article entitled "A Timeline of Memory," included in this education guide. Review the article and timeline graphic together.
2. Invite students to construct a list of events in their life that they might include in an opera telling their story. The events may reflect their entire life or be in relation to a specific period or certain experience. The events can also be based on the life story of a person from history or a current celebrity.
3. Invite students to construct a timeline using their identified events. The timeline can be hand drawn or made on the computer. If your students have access, Adobe Spark is an excellent option. There are also many templates that can be found on Google.
4. Invite students to write a brief narrative explaining why they selected the events listed on the timeline. Discuss how their timeline might be realized in an opera. Will the events be presented in chronological or non-chronological order?

Assessment: Invite students to share thier timeline with the class or in a small group. Ask students to peer review one another's work using the following checklist.

TIMELINE ASSIGNMENT CHECKLIST

- An easy to follow visual chart - either hand drawn or computer created
- A minimum of 5 events listed in chronological order
- Approximate dates listed for each event
- A brief written explanation of the events listed in the timeline and why they were selected
- A brief written narrative of how they envision their story coming to life in an opera

Extensions: Invite students to compare the events included in *The (R)evolution of Steve Jobs* as outlined in the article entitled "A Timeline of Memory" to historical events in Steve Jobs' life as researched by Seattle

Lessons I

TIME FOR A TIMELINE! Continued

Opera: https://www.seattleopera.org/globalassets/downloads/education/exop-student-resources/steve-jobstimeline.pdf

Article: A Timeline of Memory

By Neal Long, Lyric Opera of Kansas City

The (R)evolution of Steve Jobs is a one-act opera comprised of 18 scenes, with an additional prologue and epilogue.

In the album booklet, librettist Mark Campbell describes the process of selecting events from Steve Jobs' life that would "sing" on the stage: "I started by reading and watching everything I could find about Jobs. As I sifted through the events of Jobs' life, several seminal events and anecdotes 'caught the light' and I jotted them down in a journal."

The events captured in the opera, as outlined at left below, are told in a non-chronological order. Campbell describes this construction as befitting a journey of memory. At right, see the scenes in chronological order.

Order of events in the opera (non-chronological)

Prologue	1965
Scene 1	2007
Scene 2	2007
Scene 3	2007
Scene 4	1973
Scene 5	1973
Scene 6	1974
Scene 7	2007/1975
Scene 8	1989
Scene 9	1976
Scene 10	1989
Scene 11	1980
Scene 12	1981/86
Scene 13	2007
Scene 14	2007/1989
Scene 15	2007/1989
Scene 16	2007
Scene 17	1991
Scene 18	2011
Epilogue	1965

Order of events in Jobs' life (chronological)

Prologue/Epilogue	1965
Scenes 4/5	1973
Scene 6	1974
Scene 7	1975
Scene 9	1976
Scene 11	1980
Scene 12	1981-86
Scenes 8/10/14/15	1989
Scene 17	1991
Scenes 1/2/3/7/13/14/15/16	2007
Scene 18	2011

Lessons II

Author: Neal Long of Lyric Opera of Kansas City (used with permission)

OPERAS BASED ON REAL PEOPLE

Lesson plan for grades 6-12

Time: 30-45 minutes

Objectives: The student will

- Demonstrate understanding, make inferences and draw conclusions from nonfiction text
- Demonstrate a plan for gathering relevant information about a research topic

Materials:

- Paper and pencil
- Exercise entitled: Opera About Real People—Three Overviews (follows the lesson on pg _____)

Anticipatory Set:

Look at the names below. Ask the students the following questions: Which names do you recognize? Which names surprise you?

·Julius Caesar	·Sister Helen Prejean	Mary, Queen of Scots
·Richard Nixon	·Horace Tabor	Joan of Arc
·Mahatma Gandhi	·Albert Einstein	Jianzhen
·Queen Elizabeth I	·Chou En-lai	Josh Gibson
·Colonel Jim Thompson	·Charles Blow	Pablo Neruda
·Carry Nation	·Julia Child	J. Robert Oppenheimer
·Susan B. Anthony	·Galileo Galilei	Frida Kahlo
·Gertrude Stein	·Harvey Milk	Wolfgang Amadeus Mozart
·Pablo Picasso	·Ruth Bader Ginsburg	Jacqueline Kennedy Onassis
·Harriet Tubman	·Oscar Wilde	Beck Weathers
·Chiang Ch'ing	·Lizzie Borden	

The individuals above have all been the subject of operas. And with *The (R)evolution of Steve Jobs*, we can add Steve Jobs to the list. There is a long, global history of using real-life stories and historical figures as the basis for operas.

Procedures:

1.Tell the students to select a name on the list that is unfamiliar. Ask them to take a few minutes and learn more about that person and their story. This could be done in class or as a homework assignment.

Lessons II

OPERAS BASED ON REAL PEOPLE continued

Procedures (cont.):

2. Invite students to share a brief synopsis of what they learned about the person they selected with a small group or the entire class. Ask students listening to share why they think this person's story makes for a compelling "story" on stage.

3. Share the following:

The list above is by no means comprehensive. It is important to note that the operas in which historical figures appear may not always be historically accurate, as dramatic presentation sometimes necessitates taking liberties. Librettists, those who write the text of an opera, are not only responsible for deciding how to present historical figures but also historical events. There are cases in which historical figures appear together despite never meeting in real life, are transported to different times and places, are seen participating in fictional events, and appear alongside fictional characters.

4. Take a look at overviews for three specific operas featuring real people. Links are provided to photos and excerpts on YouTube for deeper exploration. Ask students to identify what the individuals featured in these three opera have in common. Does a person need to be "famous" to be a good subject for an opera? If you have the opportunity to hear some excerpts from the operas, you could discuss the different voice types (soprano, mezzo-soprano, tenor, baritone, etc.) the composers selected to portray the main characters in each of the stories.

Assessment:

Ask students to think of two people that would make good subjects for an opera - one historical and one person they know. Answer the following questions about each person selected (in writing or verbally):

- Why do you think the person would make a good subject for an opera?
- What part of their "story" do you think is most compelling and important to portray in the opera?
- What other characters would be included in the opera to help tell the story?

Extension:

*Continue the Assessment exercise above with the following information:

- What voice type/s would you select to perform the subject of the opera? The supporting characters?
- Do you have any other ideas for additional elements of the opera (costumes, sets, special effects, lighting, orchestration, etc.)?

Lessons II

OPERAS BASED ON REAL PEOPLE continued

Three Opera Overviews

This page introduces three operas featuring real people. A few links to information on the internet are provided for additional opportunities to learn more about the operas, the composers and the music. There are many more great resources online!

Giulio Cesare in Egitto (Julius Caesar in Egypt)

Composer: George Frideric Handel (1685-1759)

Librettist: Nicola Francesco Haym (1678-1729)

Giulio Cesare was written for the Royal Academy of Music in London in 1724 and brings to life to events from the Roman Civil War of 49-45 BC. Many productions of Giulio Cesare today are transported to modern times and places. Giulio Cesare is a piece that shows that real people have been the subject of operas since the artform's origins in the 17th century.

ONLINE RESOURCES:

https://www.operanorth.co.uk/news/giulio-cesare-in-a-nutshell/

https://www.earrelevant.net/2021/11/the-atlanta-opera-conquers-new-ground-with-handels-julius-caesar/

Fire Shut Up In My Bones

Composer: Terence Blanchard (b. 1962)

Librettist: Kasi Lemmons (b. 1961)

First performed in 2019, *Fire Shut Up in My Bones* is based on the 2014 memoir of the same name by American journalist Charles Blow. It tells a poignant and profound story about a young man's journey to overcome a life of trauma and hardship. *Fire* made history in 2021 as being the first performance of an opera by a Black composer at the prestigious Metropolitan Opera in New York City.

ONLINE RESOURCES:

https://www.youtube.com/watch?v=YGo4mSQs3wk

https://www.newyorker.com/magazine/2021/10/18/the-tense-turbulent-sounds-of-fire-shut-up-in-my-bones

Bon Appétit!

Composer: Lee Hoiby (1926-2011)

Librettist: Julia Child (1912-2004)

Bon Appétit! is a one-woman opera featuring famed television chef, Julia Child. *Bon Appétit!* is a comedy and, believe it or not, requires the singer to bake a cake on stage while singing! The hilarious text comes from a transcription of one of Julia Child's television episodes and was adapted for the stage by Mark Shulgasser.

ONLINE RESOURCES:

https://www.youtube.com/watch?v=3V0WwrxaDFg

https://www.operasb.org/2013/09/bon-appetit/

Language of Opera & Voice Types

Act - Main sections of a play or opera

Aria - A solo song sung in an opera

Ballet - Dance set to music within an

Opera, particularly common in French opera

Blocking - the precise movement and positioning of actors on a stage in order to facilitate the perfor-mance of a play, ballet, film or opera

Character - Person who is part of the opera's story

Chorus - Music composed for a group of singers or the name of a group of singers in an opera, the cho-rus support the story

Conductor - Person who rehearses and leads the orchestra & the singers in time with each other

Duet - A song performed by two singers, usually to set up a relationship between the two or illustrate their differences

Leitmotif A melodic theme associated with a particu-lar character, place, thing or idea in opera or a recur-ring theme

Libretto - the words of the opera

Opera - a musical work in one or more acts, made for singers and instrumentalists

Opera Buffa - Funny, light opera, Italian in origin

Opera Seria - Serious, dramatic opera, Italian in origin

Operetta – Light, comic with some spoken dialogues

Orchestra - A group of musicians who play together on various musical instruments

Overture - A piece of instrumental music played at the beginning of an opera, sets a tone or feeling for the opera and often introduces musical themes that will be heard throughout the work

Program - Booklet that contains information about the opera, composer, performers, and the opera company

Quartet— A song performed by four singers, often with an individual story or viewpoint being expressed by each

Recitative - Words that are sung in the rhythm of natural speech, serves the purpose of carrying the action of the story forward in a timely manner

Rehearsal - Time when singers/actors practice with or without the orchestra; time when musicians practice together with the conductor.

Répétiteur – Plays piano for all rehearsals leading up to the opera, prior to the orchestra taking over

Scene - Segments of action within the acts of an opera

Synopsis—an abbreviated version of the plot or story of the opera or play, written in the program for the audience to familiarize themselves with the action on stage

Trio—A song performed by three singers, generally used to illustrate the relationship between the three characters, as in a love triangle, or their differences

VOICE TYPES

Soprano - Highest pitched female voice

Mezzo-Soprano - Female voice between soprano and contralto

Contralto – Lowest pitched female voice

Counter-tenor—the equivalent male form of the contralto, highest pitched male voice

Tenor - Second highest pitched male voice

Baritone - Male voice between tenor and bass

Bass - Lowest pitched male voice

Additional Online Resources

ABOUT THE OPERA

Program Notes from the composer: https://www.masonbates.com/revolution-of-steve-jobs/

Explanation of the electronic soundscape by the conductor:

Reviews for the opera by TEENS!: https://www.seattleoperablog.com/search/label/The%20%28R%29evolution%20of%20Steve%20Jobs

Nippon.com-Your Doorway to Japan—Steve Jobs and the Rediscovery of Zen: https://www.nippon.com/en/views/b06101/

NPR – Sing Different: Steve Jobs' Life Becomes an Opera: https://www.npr.org/sections/deceptivecadence/2017/07/22/538088296/sing-different-stevejobs-life-becomes-an-opera

Pasatiempo – Mason Bates and the iOpera: The (R)evolution of Steve Jobs: https://www.santafenewmexican.com/pasatiempo/opera/mason-bates-and-the-iopera-the-revolution-of-steve-jobs/article_e0caed96-4013-5cd5-ba33-177e92e7ec92.html

Second Inversion: Rethink Classical – Mason Bates' Inventive New Opera: https://www.secondinversion.org/2018/07/10/the-revolution-of-steve-jobs-mason-batesinventive-new-opera/

"**Nobody has one button": Steve Jobs Opera sings Apple founder's praises and flaws**: https://www.theguardian.com/technology/2017/jul/23/revolution-of-steve-jobs-opera-sante-fe

ABOUT STEVE JOBS

Facts and important dates from the life of Steve Jobs: https://www.seattleopera.org/globalassets/downloads/education/exop-studentresources/steve-jobs-timeline.pdf

Steve Jobs – Wikipedia: https://en.wikipedia.org/wiki/Steve_Jobs

Lisa Brennan-Jobs on Dad: "I Wish We Had More Time" on Today: https://www.youtube.com/watch?v=dSOUHMEjDv4

Motivational Ark: "Three stories from my life" – with Spanish subtitles: https://www.youtube.com/watch?v=Tuw8hxrFBH8

Steve Job's September 2009 Keynote – the "Goodbye" Speech: https://www.youtube.com/watch?v=sJm0P8xpDzA

Inspiration: Last Words Spoken by Steve Jobs Before Death: https://www.strategicrevenue.com/inspiration-the-last-words-spoken-by-applevisionary-steve-jobs-moments-before-his-death/

Remembering Steve – posted by Apple: https://www.apple.com/stevejobs/

Forbes profile: https://www.forbes.com/profile/steve-jobs/?sh=7551a4232808

NYTimes – Apple's Visionary Redefined Digital Age: https://www.nytimes.com/2011/10/06/business/steve-jobs-of-apple-dies-at-56.html

A Day in the Life of Steve Jobs: https://www.youtube.com/watch?v=U_5AAkfG9DM

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Lewin, Naomi. "Sing Different: Steve Jobs' Life Becomes an Opera." NPR, July 22, 2017. https://www.npr.org/sections/deceptivecadence/2017/07/22/538088296/sing-different-steve-jobs-life-becomes-an-opera. Accessed December 20, 2022.

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