

THE (R)EVOLUTION OF STEVE JOBS

by Mason Bates & Mark Campbell

**2021-2022
EDUCATOR
GUIDE**

Created by
Debra Erck, Austin Opera
Neal Long, Lyric Opera of Kansas City
Cantrell Williams, Atlanta Opera
for the new co-production of the opera
2022



Dear Educators,

Welcome to ArtsBridge Foundation's 2021-2022 Field Trip Season! We are thrilled to present The Atlanta Opera's production of *The (R)evolution of Steve Jobs*.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre- and post-discussion questions and assessment activities. You'll find the Curriculum Connections included in *The (R)evolution of Steve Jobs*. Please, "pick and choose" materials and ideas from the guide to meet your classes' unique needs.

We look forward to inspiring and educating your students through the arts at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

The ArtsBridge Team & The Atlanta Opera

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About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks “special occasion” like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Guidelines for patron health and safety are provided at www.cobbenergycentre.com. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach over 30,000 students each year.

Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 3 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$15 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. All transactions are cashless and must be paid with a debit or credit card. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students **MUST** be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones will be identified by their brightly colored stickers and have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette* on Page 8).

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre.

Follow the Safety First Guidelines located at www.cobbenergycentre.com.



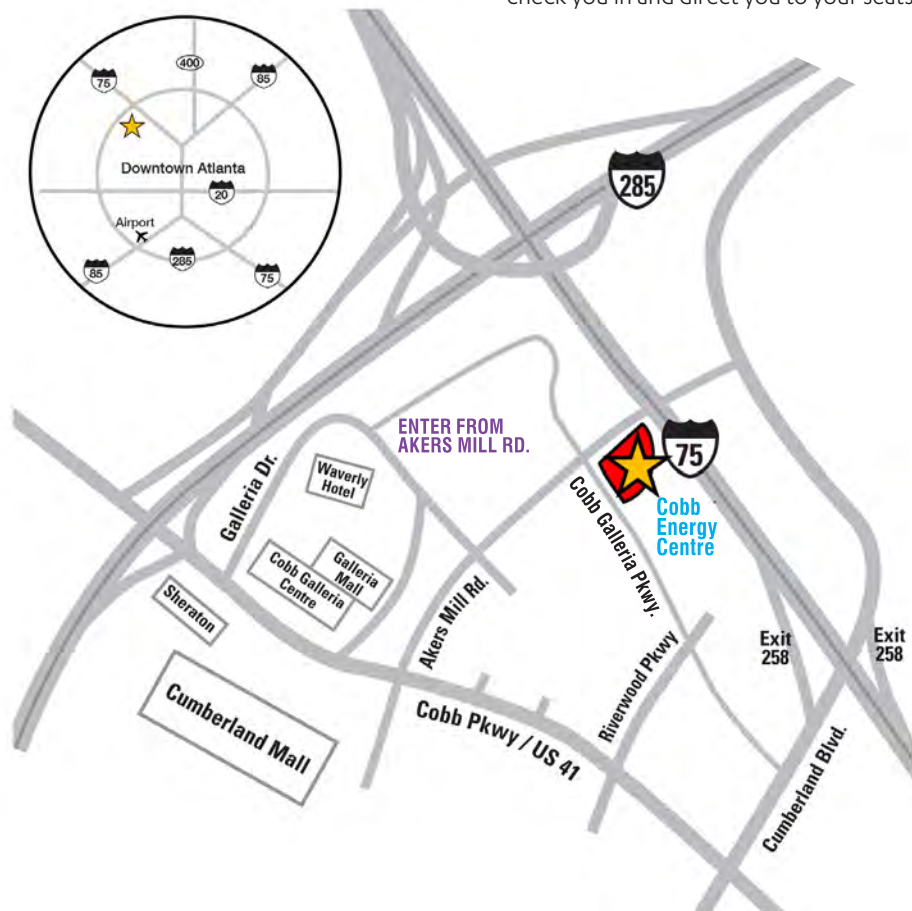
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. Chaperones will give a brightly colored sticker so that they are easily identifiable. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$15 per vehicle parking fee for cars/vans/SUVs. All transactions are cashless and must be paid with a debit or credit card. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first served basis. Seats are not assigned for ArtsBridge events.
- In light of the current health pandemic, please make sure to wash and sanitize your hands and keep a safe distance. Follow the Cobb Energy Centre's Safety First guidelines located at www.cobbenergycentre.com.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



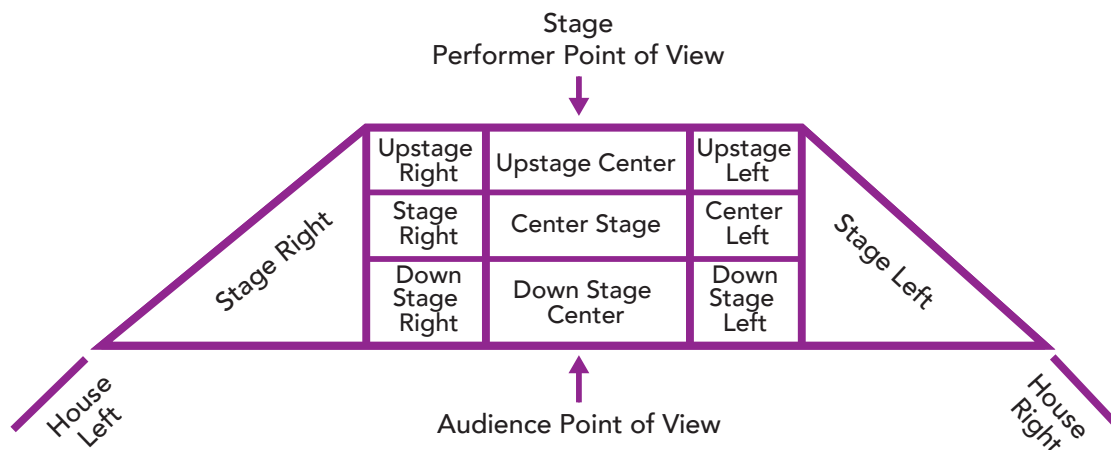
Pre-Show Activities

Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
 - b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
 - c. Ask the class to list all the bad behavior. Write these on the board.
 - d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
 - e. Ask the actors how they felt. Could they concentrate on their performance?
4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



Theatrical Vocabulary

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; work with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound and special effects

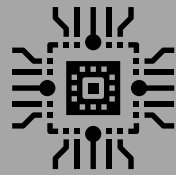
Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

THE (R)EVOLUTION OF STEVE JOBS

OPERA VOCABULARY



ACT / SCENE: Acts and scenes are ways of categorizing sections of operas. An act is a large-scale division of an opera, and an opera will typically include two to five acts. Acts can be subdivided into scenes, which are often differentiated by a change in setting or characters.

ADAGIO: Literally “at ease,” adagio is a tempo marking that indicates a slow speed. An adagio tempo marking indicates that the performer should play in a slow and leisurely style.

ALLEGRO: Italian for “cheerful” or “joyful,” allegro is the most common tempo marking in Western music, indicating a moderately fast to quick speed.

ARIA: A song for solo voice accompanied by orchestra.

BRAVO: Italian for “nicely done”; shouted by audience members after a performance.

CADENZA: An ornamented musical elaboration played in a free style by a soloist to display his or her virtuosity.

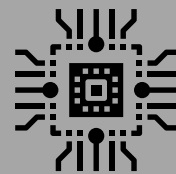
CHORUS: A section of an opera in which a large group of singers performs together, typically with orchestral accompaniment.

CRESCENDO: A gradual raising of volume in music achieved by increasing the dynamic level. When music crescendos, the performers begin at a softer dynamic level and become incrementally louder.

DIMINUENDO: A gradual lowering of volume in music achieved by decreasing the dynamic level. During a diminuendo, the performers begin at a louder dynamic level and become incrementally softer.

THE (R)EVOLUTION OF STEVE JOBS

OPERA VOCABULARY page 2



DYNAMICS: A musical trait pertaining to loudness and softness. Dynamics encompass a spectrum from pianissimo – *pp* (very soft) to piano – *p* (soft) to mezzo piano – *mp* (moderately soft), all the way up to fortissimo – *ff* (very loud). Music can shift to another dynamic level either suddenly or gradually, through a crescendo or diminuendo.

ENSEMBLE: A musical piece for two or more soloists, accompanied by orchestra. Types of ensembles include duets (for two soloists), trios (for three soloists), and quartets (for four soloists).

FINALE: The last portion of an act, a finale consists of several musical sections that accompany an escalating dramatic tension. Finales frequently consist of multiple ensembles with different numbers of characters.

FORTE: Meaning “loud” or “strong” in Italian, forte (*f*) is a dynamic level in music that indicates a loud volume. Adding the suffix “-issimo” to a word serves as an intensifier—since forte means “loud,” fortissimo means “very loud.”

INTERMISSION: A break between acts of an opera.

LEGATO: A type of articulation in which a melody is played with smooth connection between the notes.

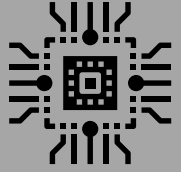
LIBRETTO: The text of an opera, including all the words that are said or sung by performers.

MELODY: A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing.

OVERTURE: An instrumental piece that occurs before the first act as an introduction to an opera.

THE (R)EVOLUTION OF STEVE JOBS

OPERA VOCABULARY *page 3*



PIANO: Abbreviated *p* in a musical score, piano indicates a soft dynamic level.

RECITATIVE: Speech-like singing in between musical numbers that advances the plot.

RHYTHM: Refers to the way music unfolds over time; it is a series of durations in a range from long to short. Along with pitch, it is a basic and indispensable parameter of music.

SCORE: The complete musical notation for a piece, the score includes notated lines for all of the different instrumental and vocal parts that unite to constitute a musical composition.

TEMPO: Literally “time” in Italian, tempo refers to the speed of a piece of music.

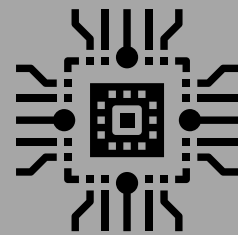
TIMBRE: Pronounced TAM-bruh, a French word that means “sound color.” It refers to the complex combination of characteristics that give each instrument or voice its unique sound.

- Atlanta Opera



THE (R)EVOLUTION OF STEVE JOBS

by Mason Bates & Mark Campbell



EDUCATOR'S GUIDE

Dear Opera Educator,

It is our pleasure to provide this EDUCATOR'S GUIDE as you introduce your students to *The (R)evolution of Steve Jobs*. We hope that it includes some valuable insights into this new and exciting opera, as well as a collection of engaging activities for supporting your students' skill development in the arts and beyond.

There is so much to gleam from the Grammy award-winning score by composer Mason Bates, as well as the clever, humorous and poignant words of acclaimed librettist Mark Campbell. We imagine that as this production travels from city to city across North America and beyond, this guide will evolve, thanks to the collaborative spirit of all the companies listed below, as well as the educators who provide us with insights and feedback along the way.

Thank you for the important work you do in the classroom every day - and for the additional efforts you put in to providing the opportunity for your students to experience live opera. We are honored to join you in this endeavor.

Bravo!

Debra Erck, Director of Education, Austin Opera

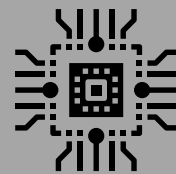
Neal Long, Manager of Education & Community Engagement, Lyric Opera of Kansas City

Cantrell Williams, Education Manager, The Atlanta Opera



THE (R)EVOLUTION OF STEVE JOBS

Mason Bates, composer



Composer of the Grammy award-winning opera *The (R)evolution of Steve Jobs*, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. 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 recent survey of American music. His opera was hailed as one of the best-selling productions in the history of Santa Fe Opera 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 Matthew McConaughey and Naomi Watts. He serves on the faculty of the San Francisco Conservatory of Music, which offers instruction in both composition and music technology.



"The story of Steve Jobs exists at the intersection of creativity, technology and human communication—a thematic crossroads that opera can explore unlike any other medium. Anchoring the imaginative, non-chronological storyline are numbers—real musical numbers—and a clear-as-crystal through-line: how can you simplify human communication onto sleek beautiful devices when people are so messy? This opera travels with Jobs on his journey from hippie idealist to techno mogul and, ultimately, to a deeper understanding of true human connection."
- Mason Bates

<https://www.masonbates.com/>

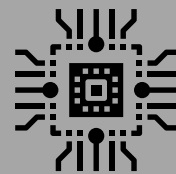
THE
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THE (R)EVOLUTION OF STEVE JOBS

Mark Campbell, librettist

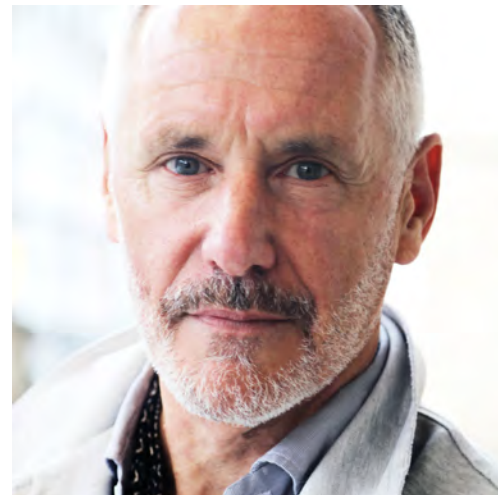


Mark Campbell's work as a librettist is at the forefront of the contemporary opera scene in this country. A prolific writer, Mark has created 39 opera librettos, lyrics for 7 musicals, and the text for 6 song cycles and 3 oratorios.

Mark's best-known work is *Silent Night*, which 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 favorite, 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. Pellicciotti 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.

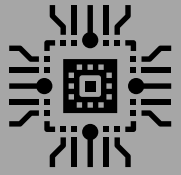


"Mason lives in San Francisco and I live in New York, so the vast majority of our collaboration was done online. After he would set a scene or aria, he'd email me an electronic file. It is impossible to describe the joy I felt, for example in hearing the first product launch sequence. Or the tears he brought to my eyes when I heard how to 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 arias. The exhilaration I first felt only grows with each new listening."
- Mark Campbell

<https://www.markcampbellwords.com/>

THE (R)EVOLUTION OF STEVE JOBS

Characters



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

Laurene Powell Jobs, Steve's wife, becomes a steady influence in Steve Job's chaotic life.

Kōbun Chino Otogawa, a Sōtō Zen priest, is Steve's spiritual mentor.

Steve Wozniak (Woz), Steve's friend and colleague, developed the original Apple system software.

Chrisann Brennan was Steve Jobs's girlfriend when he dropped out of college—until she became pregnant.

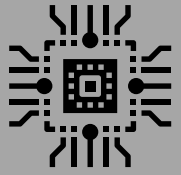
Additional characters include family members, software engineers, the media, students, friends, and wedding guests.

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THE (R)EVOLUTION OF STEVE JOBS

Cast



John Moore, baritone

Steve Jobs

<https://www.singmoore.com/>



Sarah Larsen, mezzo soprano

Laurene Powell Jobs

<https://www.sarahlarsenmezzo.com/>



Bille Bruley, tenor

Steve Wozniak

<https://www.billebruley.com/>



Wei Wu, bass

Kōbun Chino Otogawa

<https://weiwubass.com/>



Madison Leonard, soprano

Chrisann Brennan

(Austin Opera and Lyric Opera Kansas City)

<https://www.madison-leonard.com/>



Elizabeth Sutphen, soprano

Chrisann Brennan

(Atlanta Opera)

<http://www.elizabethsutphen.com/>

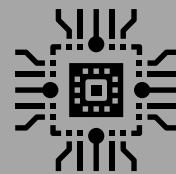
THE
ATLANTA
OPERA

AUSTIN
OPERA

LYRIC
OPERA KC

THE (R)EVOLUTION OF STEVE JOBS

Artistic & Creative Team



Timothy Myers

Conductor (Austin)

<http://timothymyers.com/>



Tomer Zvulun

Director

<https://www.tomerzvulun.com/>



Michael Christie

Conductor (Atlanta and Kansas City)

<https://www.michaelchristieonline.com/>



Jacob A. Climer

Scenic & Costume Design

<http://www.jaclimer.com/>

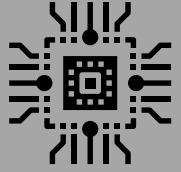


S. Katy Tucker

Projection Design

<http://www.skatyucker.com/>

THE (R)EVOLUTION OF STEVE JOBS



Mature Content Information

The (R)evolution of Steve Jobs explores the life of the controversial tech pioneer Steve Jobs and how his journey from hippie dropout to embattled mogul turns out to be a quest for spiritual wisdom and human connection. Please be advised that the opera contains adult content such as adult language/situations and drug use, including marijuana and psychedelics. For more information, please visit the links below or email cwilliams@atlantaopera.org with any questions or concerns. We recommend the opera for students in grades 6 and above. For further context, we invite you to consult the following resources:

Production Website: <https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>

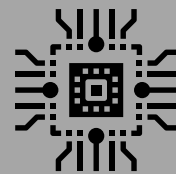
CD Booklet (includes the full text of the opera): <https://www.chandos.net/chanimages/Booklets/PT6690.pdf>

Recording: https://www.youtube.com/playlist?list=OLAK5uy_lFuXaxAEBkHuu3Rbd4jOcq1XvOYBL8o4Y

Podcast with the opera's creators: <https://www.atlantaopera.org/podcast/>

THE (R)EVOLUTION OF STEVE JOBS

ABOUT THE MUSIC



"One of the nation's leading young composers, Mason Bates uses every tool in the modern musical arsenal to tell this compelling story of our time. In addition to an opera orchestra Puccini or Strauss might have recognized (amplified by saxophone, piano, and alto flute), Bates incorporates electronic sounds generated by computer, guitar, and an immense percussion battery including vibraphone, marimba, glockenspiel, bamboo chimes, Tibetan bells, prayer bowls, tuned gongs, wood blocks, rute, and sandpaper blocks. Sometimes his orchestra excites us with the mechanical, crushingly intense, relentlessly manic pace of modern life; sometimes the orchestra encourages us to relax, with yawning harmonics and jazzy sighs helping us stretch out and recoup after all that intensity. Bates' quirky but engaging rhythms may remind you of Bernstein; he uses repetition both in terms of motives representing story elements (in the post-Wagner tradition) and as cells (in the tradition of America's minimalists)."

- A SONIC WORLD FOR TODAY'S AMERICA, Seattle Opera

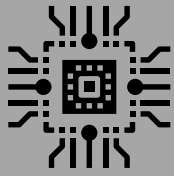
"Opera stands or falls by its writing for voice, and The (R)evolution of Steve Jobs offers some of the juiciest roles for singers of any recent America opera. As Steve becomes more and more obsessed with concealing his inner chaos behind slick technological products, the truth of humanity breaks through in show-stopping arias and ensembles. Steve's trajectory toward crisis is chronicled in Chrisann's "I could learn to like you," the duet "Ma Bell was just taken down" for Woz and Steve, and Steve's own "These machines could be...", almost a contemporary rewrite of the Composer's Hymn to Music from Ariadne auf Naxos. Climbing back up from his downfall, Steve learns wisdom when confronted by Kōbun's aria "Take one step," Woz's "Goliath," and Laurene's "Humans are messy." The big climaxes of the opera come in concertante ensembles, first for the original iPhone product launch in 2007, later for the circumstances leading up to Steve being forced out of Apple in 1985." - THE SOUL IN THE VOICE, Seattle Opera

"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, Jobs' wife, Laurene Powell, inhabits a 'completely different space, of these kind of oceanic, soulful strings.'

Other characters include Steve Wozniak, 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.

As often happens when his compositions premiere, Bates will be seated among the orchestra musicians, triggering sounds and playing rhythms from two laptops."

- NPR: Steve Jobs' Life Becomes an Opera, Naomi Lewin



INSTRUMENTATION

2 flutes (both double piccolo)

2 oboes

2 Bb clarinets

2 alto saxophones

2 bassoons

4 horns in F

3 C trumpets

2 tenor trombone

1 bass trombone

laptop

percussion (2 players)

harp

piano / celesta

guitar

strings

Steve - Baritone

Laurene - Mezzo-Soprano

Woz - Tenor

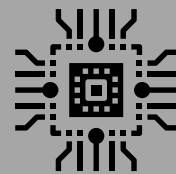
Chrisann - Soprano

Kōbun - Bass

Chorus

THE (R)EVOLUTION OF STEVE JOBS

Spotify Playlist



The (R)evolution of Steve Jobs is such a new opera, that there are limited recordings at this time. The Grammy Award winning recording by Santa Fe Opera is fantastic, but we are unable to provide access to the complete recording of this work, due to copyright challenges. We can, however, share a playlist of short clips from SPOTIFY so you can get a sense of what you will hear when you attend the live performance. If you have a SPOTIFY or APPLE MUSIC account, you may be able to access the entire album.

In the lesson activities and suggestions that follow, we will refer to the list of 26 excerpts on the SPOTIFY playlist provided by The Atlanta Opera on the following webpage:

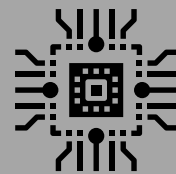
<https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>



A co-production with Lyric Opera of Kansas City, Atlanta Opera, and Austin Opera | rendering: Jacob A Climer & S Katy Tucker

THE (R)EVOLUTION OF STEVE JOBS

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 Otagawa, 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.

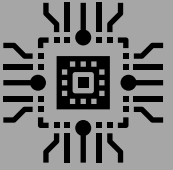
SCENE 5

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.

THE (R)EVOLUTION OF STEVE JOBS

Synopsis



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

Kobun 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.

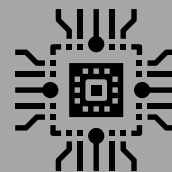
SCENE 11

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.

THE (R)EVOLUTION OF STEVE JOBS

Synopsis



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.

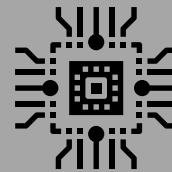
EPILOGUE (FULL CIRCLE)

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."

THE (R)EVOLUTION OF STEVE JOBS

LESSON: Time for a Timeline!



AUTHOR: Neal Long, Lyric Opera of Kansas City

GRADE LEVEL/S: 5th-12th grades

TIME DURATION: Two 20 to 30-minute sessions 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"
- Materials for making a timeline (pencil, paper, colored pencils, software, etc.)
- SPOTIFY playlist: <https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>

ANTICIPATORY SET:

Play excerpt #10, "That Can Also Be a Ticking Clock," on the SPOTIFY playlist. Invite students to discuss how time and memory is presented in the excerpt and reflected in the music. Note the beginning of the scene takes place in 2007 and transitions to 1975 as Steve Jobs and Kun Chino Otogawa recall a memory.

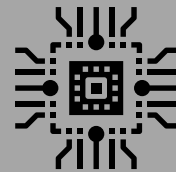
PROCEDURES:

1. Introduce and have students read the article entitled "A Timeline of Memory," included in this educational 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.
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 options that can be found on Google.
4. Invite students to write a brief narrative explaining why they selected the events listed on the timeline and how their timeline might be realized in an opera. Will the events be presented in chronological or non-chronological order?

THE (R)EVOLUTION OF STEVE JOBS

LESSON: Time for a Timeline

PAGE 2



ASSESSMENT:

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

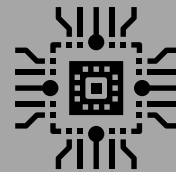
Invite students to compare the events included in *The (R)evolution of Steve Jobs* as outlined in the article entitled "A Timeline of Memory" to historical events in Steve Jobs' life as researched by Seattle Opera:

<https://www.seattleopera.org/globalassets/downloads/education/exop-student-resources/steve-jobs-timeline.pdf>



THE (R)EVOLUTION OF STEVE JOBS

ARTICLE: A Timeline of Memory



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.

The (R)evolution of Steve Jobs

Prologue

1965	Scene 1
Scene 2	2007
2007	Scene 3
Scene 4	2007
1973	Scene 5
Scene 6	1973
1974	Scene 7
Scene 8	2007 / 1975
1989	Scene 9
Scene 10	1976
1989	Scene 11
Scene 12	1980
1981-1986	Scene 13
Scene 14	2007
2007 / 1989	Scene 15
Scene 16	2007 / 1989
2007	Scene 17
Scene 18	1991
2011	Epilogue
	1965

The (R)evolution of Steve Jobs

1965

Prologue / Epilogue

1974

Scene 6

1976

Scene 9

1981-1986

Scene 12

1991

Scene 17

2011

Scene 18

1973

Scenes 4 / 5

1975

Scene 7

1980

Scene 11

1989

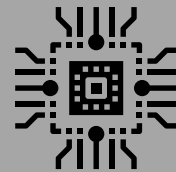
Scenes 8 / 10 / 14 / 15

2007

Scenes 1 / 2 / 3 / 7 / 13 / 14 / 15 / 16

THE (R)EVOLUTION OF STEVE JOBS

Lesson: Operas Based on Real People



AUTHOR: Neal Long, Lyric Opera of Kansas City

GRADE LEVEL/S: Grades 6-12

TIME DURATION: 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
- Opera About Real People – Three Overviews

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:

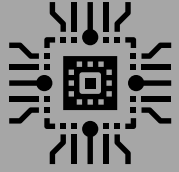
1. Tell the students to select a name on the list that is unfamiliar. Ask them to take a few minutes and learn more about that person and their story. This could be done in class or as a homework assignment.

(cont. on next page)

THE (R)EVOLUTION OF STEVE JOBS

Lesson: Operas Based on Real People

PAGE 2



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:

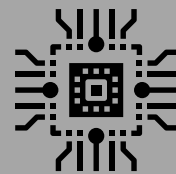
- What voice type/s would you select to perform the subject of the opera? The supporting characters?
- Do you have any other ideas for additional elements of the opera (costumes, sets, special effects, lighting, orchestration, etc.)?

*Invite your students to share their ideas for people that would make great subjects for an opera!

Email derck@austinopera.org OR share on social media with the hashtag #afineplacetostart

THE (R)EVOLUTION OF STEVE JOBS

LESSON: Operas Based on Real People



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.metopera.org/season/2021-22-season/fire-shut-up-in-my-bones/>

<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.

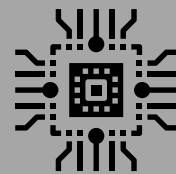
ONLINE RESOURCES:

<https://www.youtube.com/watch?v=3V0WwrxADFg>

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

THE (R)EVOLUTION OF STEVE JOBS

LESSON: What Sounds Tell YOUR Story?



Part 1

AUTHOR: Debra Erck, Austin Opera

GRADE LEVEL/S: 6th-12th grades

TIME DURATION: Two 30-minute sessions in class, plus "out of class" time (15 mins.)

OBJECTIVES: The Student will

- Identify and record a variety of sounds around them
- Compose a short piece of music using technology
- Listen to 21st Century Opera music

MATERIALS:

- Device for recording audio (or audio/video)
- paper and pencil
- Recordings: *The Typewriter* by Leroy Anderson; "Prologue" from *The (R)evolution of Steve Jobs* and "Liquid Interface" by Mason Bates (links in lesson)

ANTICIPATORY SET:

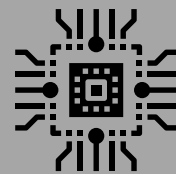
If possible, take students for a "sound walk" around the school campus – indoors and out. Ask them to make a list of the various sounds they hear.

PROCEDURES:

1. Invite students to share what kinds of sounds they heard. Were they sounds of nature? Were they sounds that came from manmade things? Were they sounds made by people?
2. Listen to excerpts from the following examples that incorporate manmade sounds into a classical piece. Ask students to pay attention to how unconventional sounds are integrated with the traditional instruments found in an orchestra.
"The Typewriter" by Leroy Anderson (1908-1975)
<https://www.youtube.com/watch?v=rVFR7wDZT9A>
"Prologue" from *The (R)evolution of Steve Jobs*
<https://www.masonbates.com/music-catalog/the-revolution-of-steve-jobs/>
Briefly discuss how Mason Bates uses electronica and recordings of sounds in his compositions. Mason Bates incorporates electronic sounds generated by computers in this opera to enhance the storytelling of the man, Steve Jobs.
3. Assign students the following tasks:
 - *Think about what sounds tell YOUR story?
 - *Record sounds from your daily life that tell YOUR story OR bring to class items that can create sounds to tell your story (like the typewriter and bell).

THE (R)EVOLUTION OF STEVE JOBS

LESSON: *What Sounds Tell YOUR Story?*



Part 2

PROCEDURES:

1. Begin the 2nd part or this lesson by listening to "liquid Interface" by Mason Bates. In this piece, Mason Bates uses snippets of actual glaciers breaking into the Antarctic.
<https://www.masonbates.com/liquid-interface/>
2. Divide students into pairs or small groups and have them share the sounds they brought to class (live or recordings). Ask students to discuss how these sounds tell THEIR story.

ASSESSMENT:

Ask students to share their "Sound Stories" on Instagram with the hashtag #afineplacetostart. For more information go here:

<https://docs.google.com/document/d/1HSzrptOLeetbrVAnNidprY3v1cP6WIEeZ9S6c1A7wrg/edit>

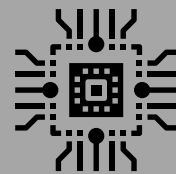
EXTENSIONS:

- Group extension activity: Create a "Sound Story" to represent the group. Select a piece of music that resonates with the group. It can be a popular song (radio, device playlist, etc.) or a piece of music they are learning and performing in a music class (band, choir, orchestra). Invite the students to explore how they would integrate their individual found "sounds" with the selected piece to create a new work.
- Individual extension: Compose a short piece of music which includes a recording of found "sounds." The composition can be for a solo performer (singer, instrumentalist) or group of musicians.



THE (R)EVOLUTION OF STEVE JOBS

LESSON: Conducting Challenge!



AUTHOR: Debra Erck, Austin Opera

GRADE LEVEL/S: 9th-12th grades

TIME DURATION: 15-20 minutes

OBJECTIVES: The Student will

- ID meter signatures in a piece of music
- Conduct the steady beat in 3/4 and 4/4 time
- Listen to 21st Century Opera Music

MATERIALS:

- baton (or pencil, mallet, etc. to conduct with)
- PPoint (includes music score excerpt and visual of conducting patterns)
- SPOTIFY playlist: <https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>

ANTICIPATORY SET: Play excerpt #16 on the SPOTIFY playlist. Invite students to identify and move to the steady beat as they listen.

PROCEDURES:

1. Introduce the composer, Mason Bates (photo in PPoint). Describe the excerpt of music from his opera, *The (R)evolution of Steve Jobs*.
2. Give a brief description of opera, emphasizing that most operas are performed by singers and instrumentalists (the orchestra). Mason Bates also integrates electronic sounds into his music, which in this piece includes recordings of computer generated sounds.
3. Model the 3/4 conducting pattern, counting "1-2-3", inviting the students to practice along with you. Repeat with the 4/4 pattern, counting "1-2-3-4".
4. Invite the students to look the score excerpt (page 136, Letter "C"). Identify where the meter changes from 4/4 to 3/4 and back again. Listen to excerpt #16 from the SPOTIFY list a few times to become familiar with the music. You will hear one measure of music (mm56) before the printed section begins. Ask the students to say out loud "1-2-3" or "1-2-3-4" to identify the meter changes as they are following the music.

ASSESSMENT:

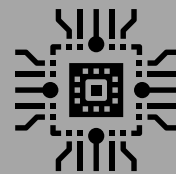
Once the students can comfortably identify the meter changes, invite them to conduct along with the music as they count "1-2-3" or "1-2-3-4."

EXTENSIONS:

Invite students to composer an 8-measure rhythm with at least one meter change. In small groups, have students learn one another's rhythms. Then invite each student to conduct their groups as they perform the composed rhythms.

THE (R)EVOLUTION OF STEVE JOBS

LESSON: *Be Here Now*



AUTHOR: Neal Long, Lyric Opera of Kansas City

GRADE LEVEL/S: 4th–12th grades

TIME DURATION: 20-minute class session

OBJECTIVES: The Student will

- Practice being present according to the five senses
- Explore how their body responds to changes in environment
- Engage in mindfulness and meditation exercises

MATERIALS:

- Pencil and several pieces of paper (other drawing materials as available)
- SPOTIFY playlist: <https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>
- Libretto excerpt
 - *You can also find the complete libretto here: Steve Jobs Libretto
<https://www.chandos.net/chanimages/Booklets/PT6690.pdf>
- The Present Moment worksheet

ANTICIPATORY SET:

Play excerpt #2, “Overture,” on the SPOTIFY playlist. Invite students to move carefully around the room in response to the music. At the end of the excerpt, invite students to place their hand on their heart and pay attention to how their heartbeat and breathing feels. In contrast, play excerpt #5, “Meditative Interlude,” on the SPOTIFY playlist and invite students to repeat the exercise. Students may share their experiences out loud with the class or write them down.

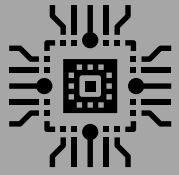
PROCEDURES:

1. Print or display the libretto excerpt provided. As a class, read through the text beginning with Laurene’s line, “And after this is over.” Notice how Laurene is encouraging Steve to “be here now” and take in the world around him. This is an example of being present and it is a mindfulness technique that everyone can benefit from.

THE (R)EVOLUTION OF STEVE JOBS

LESSON: *Be Here Now*

PAGE 2



2. Invite students to complete The Present Moment worksheet. You can either make copies or display the prompts to the class. Invite students to work collaboratively to define expectations (quiet classroom, respecting physical space, etc.) before beginning the exercise. Consider setting when assigning this worksheet and perhaps consider going outside the classroom.

3. Invite students to do the following: 1) open a blank piece of paper, 2) place their pencil or chosen drawing medium on the paper, 3) take a moment to notice and observe their natural breathing, and 4) visualize their breath as a line. Have students represent their breath on the paper by drawing lines. Invite students to breathe a bit faster or a bit slower and notice how the lines on the page change accordingly. Conversely, encourage students to change the way they are drawing and see how it impacts their breathing. On a new sheet of paper, have students repeat the exercise using deep, slow breaths for relaxation. To learn more about mindful art exercises: <https://creativityintherapy.com/2017/08/drawing-your-breath-a-mindful-art-exercise/>

4. Play excerpt #26, "Hope You Like This Table," on the SPOTIFY playlist. As students listen, invite them to listen to Laurene's vocal line and pay close attention to the rests/breaths in between phrases as opposed to the sound being produced. Have students mark Laurene's breaths in their copy of the libretto. Play the excerpt a second time and invite students to draw Laurene's breath as they did in step 3.

ASSESSMENT:

Invite students to share their breath drawings with each other. Discuss how the drawings vary depending on individuality and source (natural breathing, breathing for relaxation, and Laurene's singing).

EXTENSIONS:

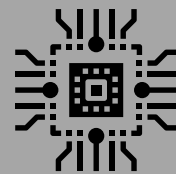
- Invite students to download the free Smiling Minds app to practice short meditations and other exercises: <https://www.smilingmind.com.au/smiling-mind-app>
- Invite students to participate in the What Sounds Tell Your Story Challenge. Click on the QR code here – or check out the What Sounds Tell Your Story Lesson in this guide.



THE (R)EVOLUTION OF STEVE JOBS

LESSON: *Be Here Now*

Libretto Excerpt



Excerpt from *The (R)evolution of Steve Jobs*.

Mark Campbell, librettist

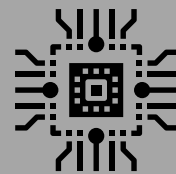
Scene 18

Laurene:

And after this is over,
The very second this is over,
For better or worse,
Everyone will reach in their pockets, or purses,
And — guess what? —
Look at their phones — their “one device.”
I’m not sure Version 2.0 of Steve Would want that.
Version 2.0 might say:
“Look up, look out, look around.
Look at the stars, Look at the sky,
Take in the light,
Take another sip,
Take another bite,
Steal another kiss,
Dance another dance,
Glance at the smile.
Of the person right there next to you.”
Look up, look out, look around.
Be here now. Be here now.
And then he would say:
Please buy them, but don’t spend your life on them.”

THE (R)EVOLUTION OF STEVE JOBS

ACTIVITY: THE PRESENT MOMENT



Name: _____

Date: _____

The Present Moment

What does it mean to be present?

The word “present” describes what is happening right now, in the moment.

Sit quietly and pay attention to what is going on right now using your five senses.

Reflect on what you experience below.

Right now I see.....

Right now I hear.....

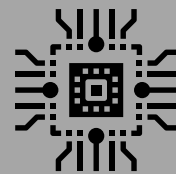
Right now I am touching.....

Right now I smell.....

Adapted from <https://www.education.com/worksheet/article/mindfulness-the-present-moment/>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



by Debra Erck, Austin Opera

Learn more about Steve Jobs, composer Mason Bates, and other themes connected to the opera, *The (R)evolution of Steve Jobs*

AUDIO

YouTube Playlist - Grammy Award Winning recording by Santa Fe Opera

https://www.youtube.com/playlist?list=OLAK5uy_IFuXaxAEBkHuu3Rbd4jOcq1XvOYBL8o4Y

VIDEO

The Making of *The (R)evolution of Steve Jobs*

https://www.youtube.com/watch?v=_luI9z3LUIM

Mason Bates & Mark Campbell discuss the opera

<https://www.youtube.com/watch?v=zgtSkTVCCbw>

Santa Fe Opera, 2017

Highlights from *The (R)evolution of Steve Jobs*

<https://www.youtube.com/watch?v=dLSeAj9pqZ8>

Overture and Scene One (Santa Fe Opera)

<https://www.youtube.com/watch?v=ddTQmLyfbqo>

Scene One, Part II - "One Device"

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

Scene Three - "You're dying, Steve." - with Wei Wu, bass

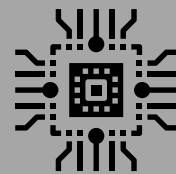
<https://www.youtube.com/watch?v=HuqSwKhplmw>

Dark Interlude & Scene 13, with Wei Wun, bass

<https://www.youtube.com/watch?v=-1ACdwLyj9I>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



VIDEO

Seattle Opera

Trailer, featuring John Moore, baritone

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=m5WXd6f03B4&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=1)

[v=m5WXd6f03B4&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=1](https://www.youtube.com/watch?v=m5WXd6f03B4&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=1)

Scene 5: “Ma Bell”, with John Moore, baritone and Garrett Sorenson, tenor

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=CAvEhwTyFmM&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=2)

[v=CAvEhwTyFmM&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=2](https://www.youtube.com/watch?v=CAvEhwTyFmM&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=2)

Scene 6: “I Could Learn to Like You”, featuring Madison Leonard, soprano

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=pqfV0QOnlkc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=15)

[v=pqfV0QOnlkc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=15](https://www.youtube.com/watch?v=pqfV0QOnlkc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=15)

Scene 7: “Take one step”

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=K3q4l6PgXRo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=6)

[v=K3q4l6PgXRo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=6](https://www.youtube.com/watch?v=K3q4l6PgXRo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=6)

Scene 9: “Something we play” – featuring John Moore, baritone

[https://www.youtube.com/watch?v=yH3cB-](https://www.youtube.com/watch?v=yH3cB-JWELc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=3)

[JWELc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=3](https://www.youtube.com/watch?v=yH3cB-JWELc&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=3)

Scene 16: “Humans are messy”

[https://www.youtube.com/watch?v=tVDPb-](https://www.youtube.com/watch?v=tVDPb-odRqo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=5)

[odRqo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=5](https://www.youtube.com/watch?v=tVDPb-odRqo&list=PLWpqPsEHuRYbOTeCiWluro9GpM8CSWNMa&index=5)

“Wrong, All Wrong” – excerpt featuring chorus (Indiana University Opera)

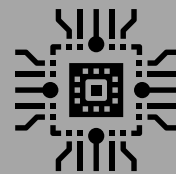
https://www.youtube.com/watch?v=SDS7X_lmfrU

Mothership by Mason Bates – Get ready to be mesmerized!

<https://www.youtube.com/watch?v=PFh7LAFel4w>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



ABOUT THE OPERA

Program Notes from the composer

<https://www.masonbates.com/revolution-of-steve-jobs/>

Austin Opera

<https://austinopera.org/opera/the-revolution-of-steve-jobs/>

Atlanta Opera

<https://www.atlantaopera.org/performance/the-revolution-of-steve-jobs/>

Lyric Opera of Kansas City

<https://kcopera.org/performances/the-revolution-of-steve-jobs/>

Seattle Opera Production

<https://www.seattleopera.org/on-stage/revolution-of-steve-jobs/>

Reviews for the opera by TEENS!

<https://www.seattleoperablog.com/search/label/The%20%28R%29evolution%20of%20Steve%20Jobs>

San Francisco Opera Educator Materials

<https://sfopera.com/discover-opera/education/schools/classroom-materials/the-revolution-of-steve-jobs/>

NPR – Sing Different: Steve Jobs’ Life Becomes an Opera

<https://www.npr.org/sections/deceptivecadence/2017/07/22/538088296/sing-different-steve-jobs-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-bates-inventive-new-opera/>

The Guardian – Classical album of the week: Tech god gets an all-American opera

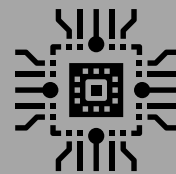
<https://www.theguardian.com/music/2018/jul/12/classical-album-week-bates-the-revolution-of-steve-jobs-review>

“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>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



ABOUT THE MUSIC & COMPOSER - MASON BATES

Mason Bates website - <https://www.masonbates.com/>

Behind the Scenes at Intel's Gamer Days: A Date with Destiny

<https://www.masonbates.com/2021/10/13/behind-the-scenes-at-intels-gamer-days-with-dr-lupo/>

Philharmonia Fantastique – Get a sneak peek at Mason Bates' new concerto for orchestra & animated film.

<https://www.masonbates.com/philharmonia-fantastique/>

KQED: Meet Mason Bates – The Man Behind Steve Jobs the Opera

<https://www.kqed.org/arts/11525582/meet-mason-bates-the-man-behind-steve-jobs-the-opera>

WRTI90.1 – The Visionary Composer Behind the New Opera About Steve Jobs

<https://www.wrti.org/arts-desk/2017-09-04/the-visionary-composer-behind-the-new-opera-about-steve-jobs>

Articles exploring some of the musical innovations and trends found in 21st Century Classical Music.

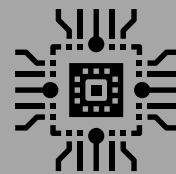
<https://nmbx.newmusicusa.org/found-three-examples-of-21st-century-music/>

<https://www.dummies.com/article/academics-the-arts/music/general-music/exploring-the-classical-music-of-the-21st-century-143024>

<https://blog.oup.com/2015/08/technology-composer-electronic-music-internet/>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



ABOUT THE LIBRETTIST - MARK CAMPBELL

Mark Campbell website - <https://www.markcampbellwords.com/>

Broadway World Interview: Mark Campbell Talks Steve Jobs: “There’s More to Life Than Technology”

<https://www.broadwayworld.com/seattle/article/BWW-Interview-Mark-Campbell-Talks-Steve-Jobs-Theres-More-to-Life-Than-Technology-20190208>

Puget Sound Business Journal – Patti Payne: Steve Jobs opera librettist Mark Campbell tells all

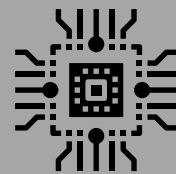
<https://www.bizjournals.com/seattle/news/2019/02/28/steve-jobs-opera-librettist-mark-campbell.html>

OperaWire – Writing Operatic History: Librettist Mark Campbell on Creating Operas about Steve Jobs, Georgia O’Keefe, and Murderers

<https://operawire.com/writing-operatic-history-librettist-mark-campbell-on-creating-operas-on-steve-jobs-george-okeefe-murderers/>

THE (R)EVOLUTION OF STEVE JOBS

ADDITIONAL ONLINE RESOURCES



ABOUT STEVE JOBS

Facts and important dates from the life of Steve Jobs

<https://www.seattleopera.org/globalassets/downloads/education/exop-student-resources/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-apple-visionary-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

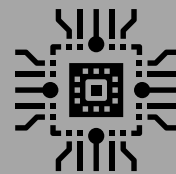
<https://www.nytimes.com/2011/10/06/business/steve-jobs-of-apple-dies-at-56.html>

A Day in the Life of Steve Jobs

https://www.youtube.com/watch?v=U_5AAkfG9DM

THE (R)EVOLUTION OF STEVE JOBS

GLOSSARY



By Neal Long, Lyric Opera of Kansas City

The terms below all appear in *The (R)evolution of Steve Jobs*. Mark Campbell, the librettist, carefully researched Steve Jobs' life to construct the opera. Some of the terms relating to technology, Buddhism, and history may be unfamiliar to audiences.

Adams, Ansel— American landscape photographers and environmentalist

Buddhism— an Indian religion or philosophical tradition based on a series of original teachings attributed to Gautama Buddha

Chavez, Cesar— American labor leader and civil rights activist; co-founder of the National Farm Workers Association which eventually became the United Farm Workers labor union

datuoku— Japanese word from freedom; escape from daily routine

Dylan, Bob— American singer-songwriter, author, and visual artist

ensō— in Zen, a hand-drawn circle in one or two uninhibited brushstrokes representing enlightenment, strength, elegance, the universe, and mu (the void).

Fitzgerald, F. Scott— American novelist and writer; best known for novels depicting the flamboyance and excess of the Jazz Age

Ford, Henry— American industrialist; founder of the Ford Motor Company

Japanese calligraphy— also called shodō; a form of calligraphy or artistic writing of the Japanese language

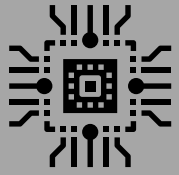
Hoffman, Abbie— American political and social activist; co-founder of the Youth International Party and member of the Chicago Seven; leading proponent of the Flower Power movement

kanso— Japanese word for simplicity; a Zen principle meaning elimination of clutter

kinhin— a meditative circle

THE (R)EVOLUTION OF STEVE JOBS

GLOSSARY page 2



Kissinger, Henry— former United States Secretary of State and National Security Advisor under the presidential administrations of Richard Nixon and Gerald Ford

Los Altos— a city in California in the San Francisco Bay Area; originally an agricultural town, Los Altos is now an affluent bedroom community on the western edge of Silicon Valley; Steve Jobs' family home.

LISA — Locally Integrated Software Architecture; a desktop computer developed by Apple released in 1983; also the name of Steve Jobs' first daughter

Ma Bell — colloquial term for the Bell System, a system of companies that dominated the telephone services industry in North America from 1877-1983

Popular Mechanics — a magazine of popular science and technology; founded In 1902 and still in existence; <https://www.popularmechanics.com/>

Product Launch — events presented by Apple to announce and demonstrate new products; <https://www.apple.com/apple-events/>

shizen — Japanese word for nature

Silicon Valley — a region in northern California serving as a global center for high technology and innovation, including companies like Apple.

Sōtō Zen — the largest of three traditional sects of Zen in Japanese Buddhism

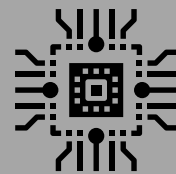
Thomas, Dylan — Welsh poet and writer

Vatican — a city-state surrounded by Rome, Italy; the headquarters of the Roman Catholic Church; home to the Pope

yūgen — Japanese word for grace

THE (R)EVOLUTION OF STEVE JOBS

OPERA 101: WHAT IS OPERA?



THE BASICS

Opera is a dramatic story told through song, it combines all of the elements of art, words, music, drama and dance. The earliest Italian operas were called by several names, such as “favola in musica” (fable in music) and “drama per musica” (drama by means of music). This last title is very close to the dictionary definition and is the correct basis for any discussion about opera. The unique thing about opera is the use of music to convey an entire story/plot. This is based on the feeling that music can communicate people’s reactions and emotions better than words (read or spoken) or pictures. Opera takes any type of dramatic story and makes it more exciting and more believable with the help of music. Many famous stories have been made into operas, including Cinderella, Hansel and Gretel, and Romeo and Juliet.

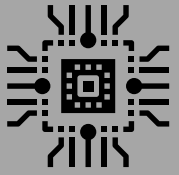
A BRIEF HISTORY

The concept of opera was developing many years before the first opera was written. Its beginning can be traced to the ancient Greeks. They fused poetry and music, creating plays that incorporate song, spoken language and dance, accompanied by string or wind instruments. In the 1100s the early Christian church set religious stories to music; a style known as liturgical drama. The first true opera, *Daphne* (1597), was composed by Jacopo Peri. It told the story of a Greek mythological character, Daphne, from Ovid’s “Metamorphosis.” The first great composer of opera was Claudio Monteverdi. Some of his operas are still performed today. German composer Christoph Gluck’s most famous opera, *Orfeo ed Euridice* (*Orpheus and Eurydice* - 1762), marked a shift in importance from the performers to the drama. It also reduced the amount of recitative and laid the foundations for the progression of the art form. Wolfgang Amadeus Mozart was another prolific composer during this time and many of his operas like *Le nozze di Figaro* (*The Marriage of Figaro* - 1786) and *Die Zauberflöte* (*The Magic Flute* - 1791) are still frequently performed around the world.

- Atlanta Opera

THE (R)EVOLUTION OF STEVE JOBS

OPERA 101: WHERE DID OPERA BEGIN?



OPERA AROUND THE GLOBE

Italy was the first country where opera became popular. It was the homeland of Jacopo Peri and Claudio Monteverdi. In time, this exciting form of entertainment spread to the rest of Europe. France and Germany joined Italy as the principal opera producers. Eventually, opera came to reflect the stories and musical styles of each of these countries.

The Italians have always been famous for their love of singing, and so in Italian opera there has always been great emphasis placed on the singer and the beautiful sounds of the human voice. It wasn't until the late 19th century and early 20th century with the later works of Verdi and the operas of Puccini that a balance was achieved between the role of the orchestra and that of the singer. These two forces were combined to give a more effective presentation of the story.

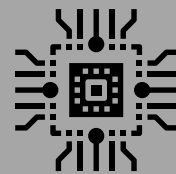
The French have favored the pictorial side of drama, and this has led to a continuing emphasis on the visual spectacle, especially with dancing. For example, the Paris opera audience in the 19th century would not accept a work for performance if it did not contain a major ballet. Verdi, an Italian composer, had to add ballets to all of his works to get them performed in Paris.

The Germans have always sought to extract from both the Italian and French traditions and go beyond both in an attempt to present more than just a story. In fact, one of the greatest German opera composers, Richard Wagner, chose legends or myths for most of his opera plots so that he could communicate ideas as well as a story.

- Atlanta Opera

THE (R)EVOLUTION OF STEVE JOBS

OPERA 101: TYPES OF OPERATIC VOICES



If you sing in a choir at school or church, you're probably already familiar with the different kinds of voice types. We have the same kinds of voice types in opera, but there are a few differences.

SOPRANOS are the highest female voice type, with a range similar to a violin. In opera, they usually sing roles like the Heroine, Princess, Queen, or Damsel in Distress. Sopranos are usually the female lead in the opera. An example is Bess from *Porgy and Bess*.

MEZZO-SOPRANOS are the middle female voice type. Their sound is darker and warmer than a soprano. They often perform the roles of witches, sisters, maids, and best friends. Mezzos also play young men on occasion, aptly called "pants roles" or "trouser roles," such as Hansel in *Hansel and Gretel*.

TENORS are the highest male voice type – they often sing roles like the hero, the prince, or the boyfriend. They can sound like a trumpet in both range and color. Tenors can be athletic and energetic as well as sensitive and emotional. They get all the good high notes and a lot of the applause!

BARITONES fit between choir tenors and basses – not as high as the tenors, but not as low as the basses. They can play both good and bad characters: sometimes they're the boyfriends or brothers – or the ringleader for some comedic shenanigans – but in serious operas they can be the bad guys.

BASSES are the lowest male voice type – they can sound like a bassoon, tuba, or low trombone. In a serious opera they can represent age and wisdom (and sometimes evil geniuses), in a comic opera they can make you laugh. Sometimes they steal the show with their super low notes and provide a comforting presence with their warm, rumbling tones.

Think of your favorite story, movie, or television show. If that story was turned into an opera, what kind of voice types would be best for each of the characters?

You can hear different kinds of voice types in popular music too. Think about your favorite singers – do they have high voices or low voices? What do you like best about the way they sing?

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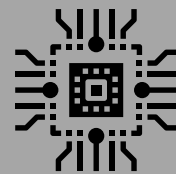
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OPERA 101: STYLES OF OPERA



OPERA SERIAS - Serious opera. These stories are often tragic, and typically involve heroes and kings or ancient myths and gods. *Giulio Cesare* (*Julius Caesar* - 1724) by George Frideric Handel is a classic example of opera seria.

OPERA BUFFA - Comic opera, typically sung in Italian. The jokesters in these operas are typically from the working class, such as maids, peasants, or servants, who keep busy getting the best of their employers. *Il Barbiere Di Siviglia* (*The Barber of Seville* - 1816) by Gioachino Rossini is an amusing example of opera buffa.

SINGSPIEL - or "Sing Play," evolved in German speaking countries out of the comic opera tradition. It includes elements of comic opera, spoken dialogue interjected among the sung phrases, and often, an exotic or fanciful theme. Mozart's *Die Zauberflöte* (*The Magic Flute* - 1791) is an example of this style.

BEL CANTO - This Italian phrase means "beautiful singing". These operas grew from a style of singing emphasizing long phrases, breath control and flexibility in singing both loudly and softly. *Norma* (1831) by Vincenzo Bellini is a popular example of bel canto.

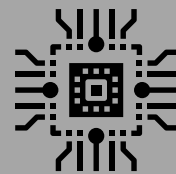
GRAND OPERA - Performed with elaborate sets and costumes. Many people are needed to make it happen. Grand opera involves royalty, heroism, an elaborate ballet scene, and can often last for several hours. Charles Gounod's *Faust* (1869 version) is an example of grand opera.

MUSIC DRAMA - A style of opera that is created by a single artist who writes both the text and the music to advance the drama. This style fuses many art forms and makes each one as important as the others. *Die Walküre* (*The Valkyries* - 1870) and other operas by Richard Wagner define this style.

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OPERA 101: CAREERS IN OPERA



In addition to the singers and musicians you see on stage and in the orchestra pit, there are many other people who help bring opera to life!

MUSIC DIRECTOR/CONDUCTOR is responsible for the musical excellence of an opera. They ensure the singers understand the music, sing in the appropriate style, and work with the orchestra to make sure everyone is playing correctly together.

STAGE DIRECTOR is responsible for the action on the stage. They work with the designers to create the concept for the production. They help the singers understand why their characters would act in certain ways, and how the characters communicate with each other.

CHOREOGRAPHER creates movement or dancing for operas. They study dance, movement and do research on different historical periods.

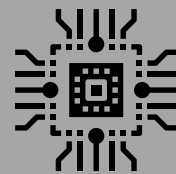
PRODUCTION MANAGER helps make the director's and designers' vision a reality by working with the shops that build the scenery and costumes.

TECHNICAL DIRECTOR makes sure that the lighting, scenery, costumes, and props are coordinated and that the crews who handle those elements know what needs to be done during the performance.

STAGE MANAGER manages the rehearsal schedule and takes detailed notes about the stage directions, lighting cues and scenery changes. During the performance, they are backstage calling all the technical cues and making sure the show runs smoothly.

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OPERA 101: CAREERS IN OPERA



SET DESIGNER creates the concept for the physical environment of the opera and works with the director to create the scenery that helps tell the story. They research history, color, space, architecture, and furniture.

LIGHTING DESIGNER helps create the mood of each scene with light, shadow, and color. They also study the music and work with the set designer and the director to decide how light will be used to help tell the story.

COSTUME DESIGNER creates the look of the characters with clothing. They choose the fabrics and supervise the construction of the costumes, or selection of pre-made costumes.

WIG & MAKE-UP DESIGNER creates the hair and make-up styling for the show in tandem with the costumes and the production design. They are also responsible for any special effects make-up like scars, wounds, or blood.

WARDROBE MANAGER makes sure all the costumes are clean and pressed and coordinates all the costume changes. Dressers help the singers put on their complicated costumes and change their costumes during the performance.

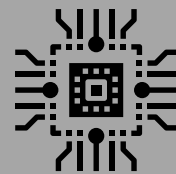
PROPERTIES (PROPS) MASTER is responsible for all the objects that the singers touch or move that are not part of their costumes. They do a lot of research to find the perfect period newspaper, set of glasses, bouquet of flowers, or book. They make artificial things look real on stage, like food or drink.

CREW & STAGEHANDS includes carpenters and electricians. They assist with the installation of the set on stage once it has been built. During the performance, they are responsible for set and lighting changes.

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WORDSEARCH



SEATTLE OPERA.

WORD SEARCH

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STUDENT RESOURCES

W U I N P K V J V J Z B G P I P H O N E
S P U M A Q V R U X O J O B S R R J M Q
S D Q S U S B Y K W E Y T K Q O B Q L A
V E I K N V N X B P W O A S Y T F N F X
T L I E N I H C A M N K N Y V N S T A W
L S B P K M A C I N T O S H J E A N G X
O D U K H A F H L E I Q W J W V X K J F
N I D V E U I A P T Y G G V E N V O M R
I A T C G I U N A A U T W J L I C T W K
T M H I C R W C Z K K Z P B P G K G W F
R R Q R E N I D C O R N P A P Y Q N G E
E Q E N M N H Y M K W M C P A H J Z S T
P B E T U Y S O F T W A R E H C J M U R
U Y C M U B U D D H I S M L R K P I Z P
C M M U F P T E C H N O L O G Y S E Y O
S O C I A L M E D I A I E N V J N M I R
C M X L W X H O J T U M S K U U K U Q X
R V H F F T B A C R S O I P B B K J D T
D I E A O U D X Y V R J O E C N O K T I
X Y Q P H O R N S T E V E Y D P A K U O

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BUDDHISM
CEO
COMMUNICATIONS
COMPUTER

CUPERTINO
INVENTOR
IPHONE
JOBS
KOBUN

LAURENE
LISA
MACHINE
MACINTOSH
SOCIAL MEDIA

SOFTWARE
STEVE
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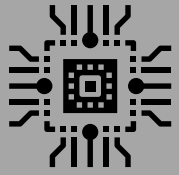
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ABOUT THE PRODUCTION



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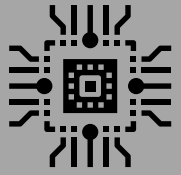
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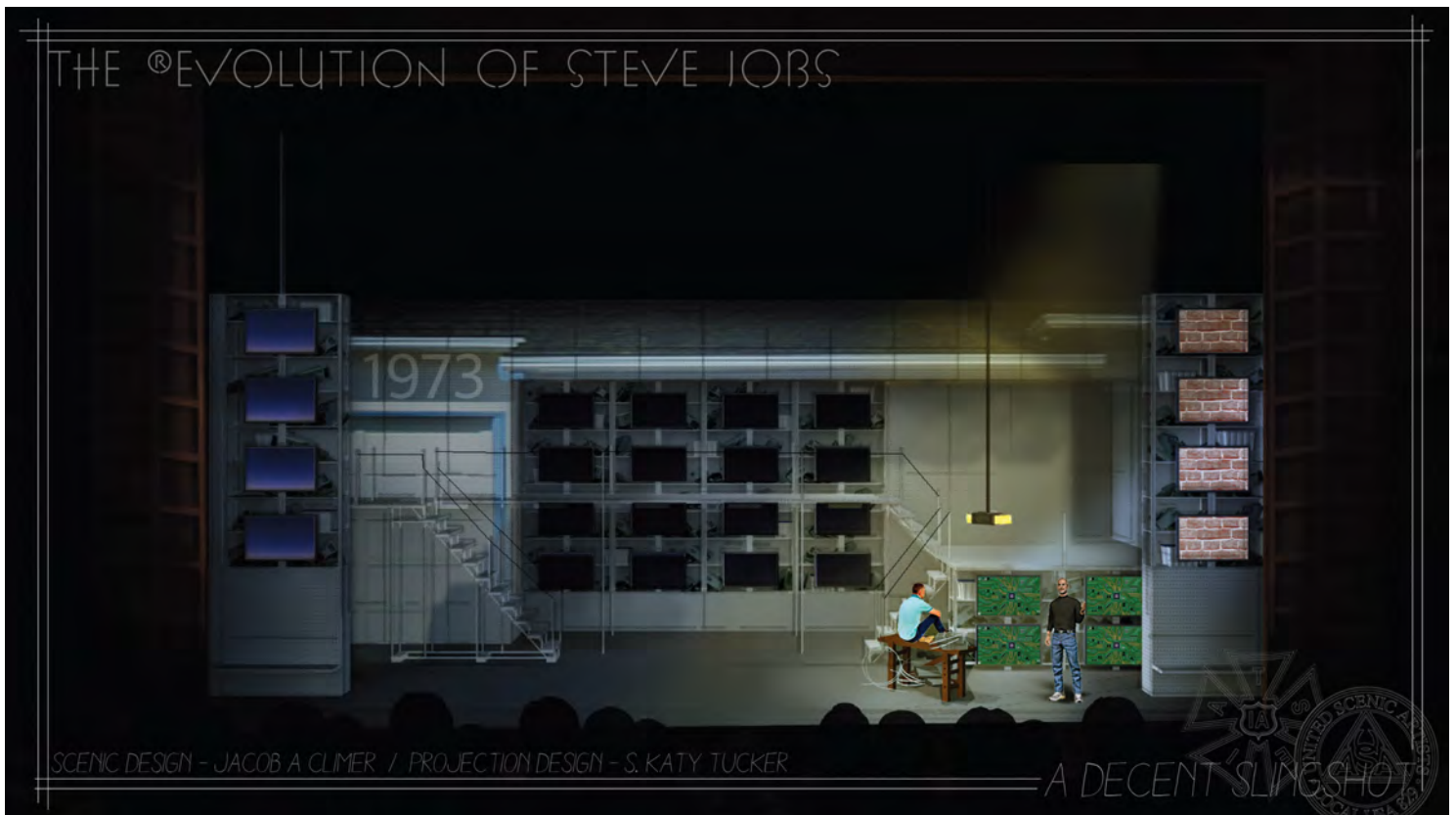
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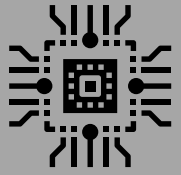
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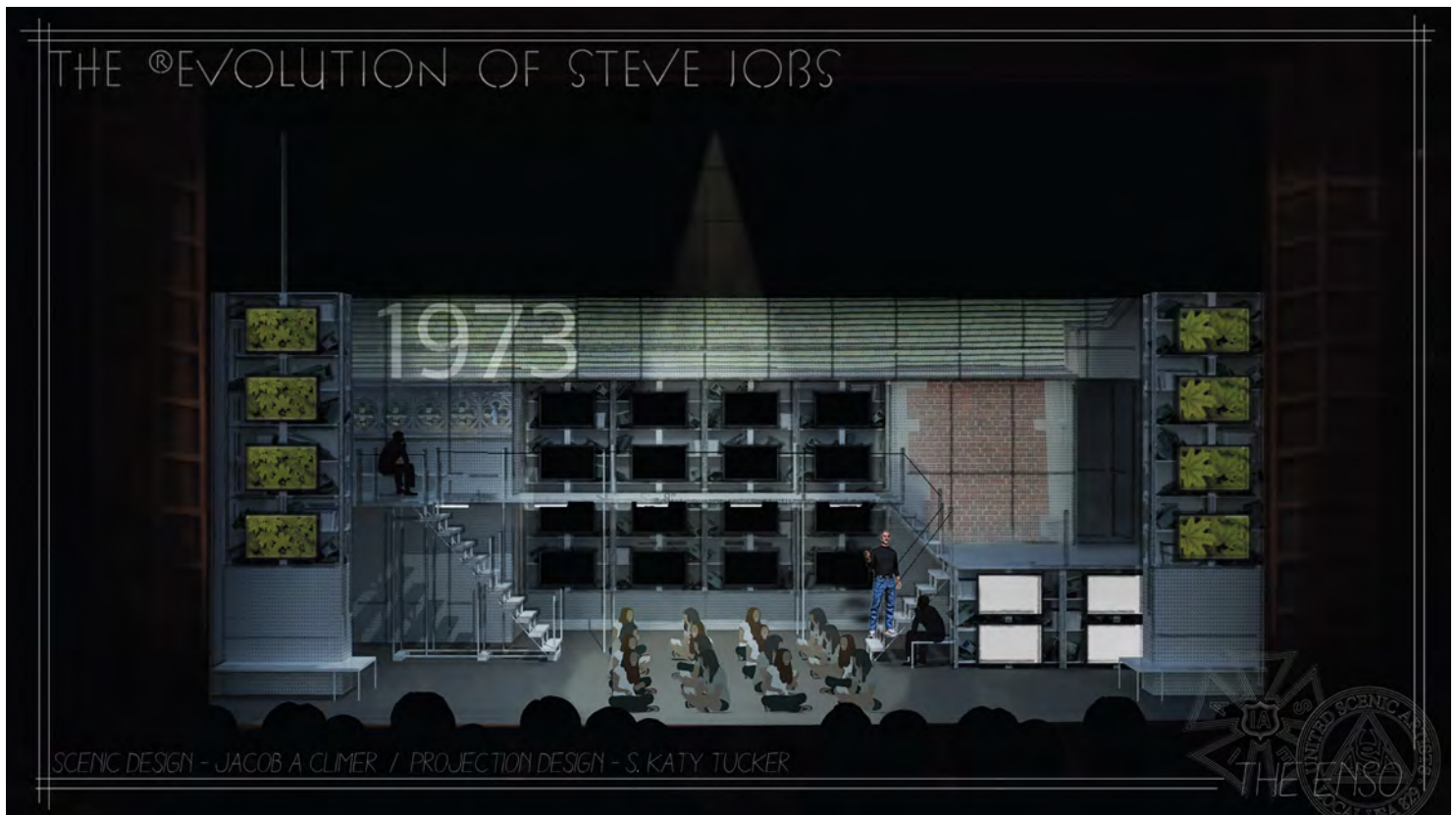
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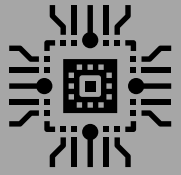
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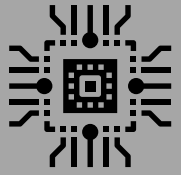
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