

# SEATTLE OPERA.



## THE (R)EVOLUTION OF STEVE JOBS

Music by Mason Bates  
Libretto by Mark Campbell

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# THE (R)EVOLUTION OF STEVE JOBS

VOLUME 43 ISSUE 4

## 15 AMPLIFICATION IN THE OPERA HOUSE: A Modern Sound for Modern Opera

By Jonathan Dean

## 22 THE MUSIC OF COMMUNICATION: Notes from the Composer

By Mason Bates

## 24 A REVOLUTION COMES TO SEATTLE: Notes from the Librettist

By Mark Campbell

## 30 ANGELA MEADE INSPIRES FUTURE FANS

### Production Essentials

- 10 Production Sponsors
- 11 The Cast
- 12 The Story
- 16 Artists
- 20 Orchestra
- 21 Chorus

### Departments

- 7 From the General Director
- 8 Board of Directors
- 9 Service Directory
- 9 From the President
- 28 Programs and Partnerships Sponsors
- 32 Institution Donors
- 35 Staff Chat
- 36 Seattle Opera Staff
- 38 Seattle Opera at the Center
- 45 Planned Giving
- 46 Donor Impact
- 48 Amusements
- 49 Seattle Opera Podcast
- 50 Upcoming Events

### Seattle Opera

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Ken Howard, Santa Fe Opera, 2017





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## FROM THE GENERAL DIRECTOR



All art forms are subject to continual change and evolution, but in recent years opera has perhaps changed more than most others. In essence, our aim is very simple; to tell stories through music that make our audience leave the theater both moved and enlightened. Ideally, they also find a potent connection between what they have just experienced in the theater and their own lives. But most of the classic operas of the repertoire have been around for more than 100 years, and their stories inevitably have become too well-known. Production style can help an opera reflect contemporary thought and social mores, but the built-in danger of this approach is its potential to distort the core of the work in its bid to make a point. So, this is where newly composed operas come in.

New operas are essential to the art form if it is to survive and prosper, and one of the marvels of the current American opera scene is the sheer number and variety of new works that are being brought to the stage and are quickly becoming part of the established repertoire. Throughout the US last season, there were more performances given of Laura Kaminsky and Mark Campbell's *As One* than there were of *The Magic Flute*! Seattle Opera commissioned Jack Perla and Jessica Murphy Moo's *An American Dream* as recently as 2015, and since then it has received no fewer than four new productions. And, of course, the best way to ensure that a new opera doesn't languish on the shelf after its premiere is to co-produce it with other companies. It is with great excitement, therefore, that we bring you *The (R)evolution of Steve Jobs*, the fruit of our collaboration with Santa Fe Opera, San Francisco Opera, and the Indiana University Jacobs School of Music. If connecting our work to our audience's lives is our ultimate goal, what better way to put this into practice than with an opera about the man whose creations, for better or worse, connect us all?

Steve Jobs was undoubtedly a complicated man, the very stuff of an opera protagonist. The simplicity and perfection that he sought in his machines was not matched in his private life. To quote the words of his wife Laurene in the libretto, "Humans are messy. Open our cases, you'll find only chaos, wires all jumbled, circuits not working." Whether one likes it or not, humanity will never be the same because of Jobs' products and the cultural transformation that they helped usher in. But this opera is no mere bio-opera. Mason Bates and Mark Campbell have created a work that is thought-provoking, funny, moving, and above all, touches on a number of important questions that we confront in our lives today. How do we take advantage of the advances in communication that technology offers us, while at the same time retaining our all-important human connections? Does Jobs' masterpiece, the 'one device,' paradoxically isolate us as individuals as much as it enables our connectivity?

It is a pleasure to welcome back to Seattle Opera our director, Kevin Newbury, who gave us such a compelling *Maria Stuart* in 2016. He and his design team have created a production whose combination of technical sophistication and clarity of storytelling would, I believe, have gained the seal of approval of Steve Jobs himself, and is the perfect counterpart to the sound world of Mason Bates' music. Leading the production from the podium, I am delighted to introduce our conductor Nicole Paiement, who will be making her Seattle Opera debut with this production. This opera has gripped the audiences who have already seen it in Santa Fe and in Bloomington, and I am extremely proud to offer it here at McCaw Hall.

Alden Lang

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MARCH 6 | 7:30 P.M.

BARBER: *Adagio for Strings*

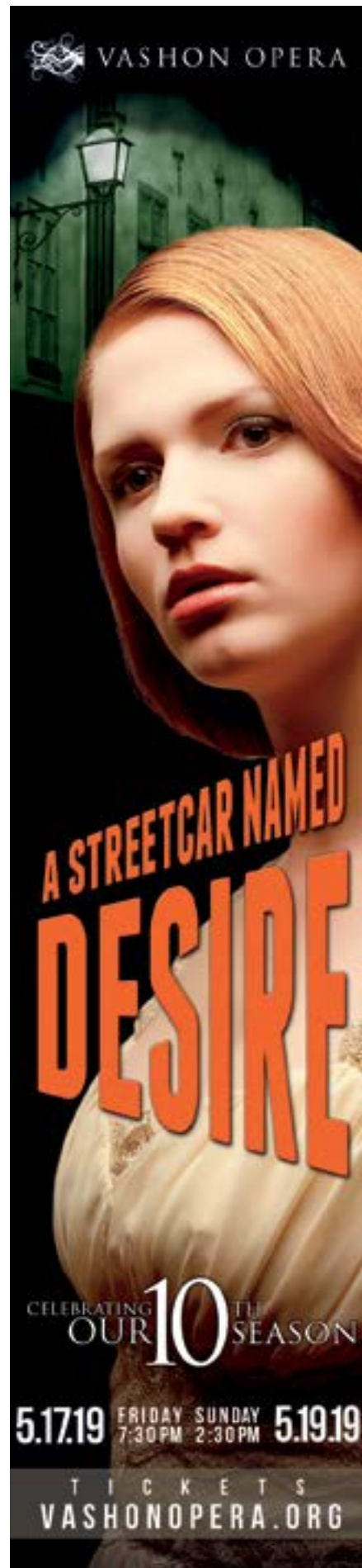
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<sup>†</sup> Deceased

## FROM THE PRESIDENT



It is my pleasure to welcome you to McCaw Hall and to the West Coast premiere of *The (R)evolution of Steve Jobs*, a production featuring music by composer Mason Bates and words by librettist Mark Campbell. The story examines the life of one of the world's best known tech visionaries—frailties and all. Jointly commissioned with Santa Fe Opera and San Francisco Opera and co-produced with Indiana University, *The (R)evolution of Steve Jobs* utilizes cutting-edge stage and sound technology and the dazzling set design of Vita Zzykun.

I am absolutely thrilled about our new season, and I hope you are too. Passion, fantasy, and intrigue will abound in performances of *Rigoletto*, *Cinderella*, and *La bohème*. *Eugene Onegin*, which was last presented by the company nearly two decades ago, and *Charlie Parker's Yardbird*, a compelling new drama about the jazz icon, in combination with a recital by the talented Costa-Jackson sisters—Ginger, Marina, and Miriam—makes the 2019/20 season our biggest in recent years. In addition, with the growing Seattle population, we are adding more performances of favorites *Rigoletto* and *La bohème*. We'll also be introducing the first weekday matinee since the opening of McCaw Hall during *La bohème*. We especially look forward to welcoming middle and high school students to this performance.

As a reminder, now is the time to order your subscription or consider reserving season tickets for the first time. By ordering early, you can help us reduce our overall production costs.

It's also my pleasure to share with you that Seattle Opera is adding a chamber opera to next season's line-up. *The Falling and the Rising* is a new American opera we co-commissioned based on the true stories of active duty soldiers and veterans. The production demonstrates our commitment to telling stories that speak to the hearts and minds of citizens in Seattle and the State of Washington, and is particularly relevant because of our community connections to the armed services. We look forward to sharing more details soon.

With spring just around the corner, I hope that you're looking forward to warmer temperatures, longer days, and our first ever Big Opera Party on Friday, May 10. The festive night starts with a reception in the Opera Center, followed by dining on the stage of McCaw Hall surrounded by the set of *Carmen*. In addition to performances and a live auction of exclusive opera experiences, the merriment continues with an after-dinner dance party. You can reserve your place at the party at [seattleopera.org/bigoperaparty](http://seattleopera.org/bigoperaparty)

Thank you for joining us for tonight's presentation and for your continued support of Seattle Opera.

Brian Marks  
 President, Seattle Opera Board of Directors

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# THE (R)EVOLUTION OF STEVE JOBS

Music by Mason Bates †  
Libretto by Mark Campbell †

World Premiere: Santa Fe Opera  
July 22, 2017  
Seattle Opera Premiere

Performed at Marion Oliver McCaw Hall:  
February 23, 24m, and 27, and March 2, 6,  
8, and 9, 2019  
In English with captions  
Performances 7:30 p.m. Matinee 2:00 p.m.

17 Scenes: 1 hour 30 minutes with no  
intermission

CONDUCTOR  
Nicole Paiement †

STAGE DIRECTOR  
Kevin Newbury

SET DESIGNER  
Vita Tzykun

LIGHTING DESIGNER  
Japhy Weideman †

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59 Productions, Benjamin Pearcy †

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Rick Jacobsohn †

CHOREOGRAPHER  
Chloe Treat †

COSTUME DESIGNER  
Paul Carey †

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John Keene

ENGLISH CAPTIONS  
Jonathan Dean

## CAST

(in order of vocal appearance)

PAUL JOBS  
Morgan Smith

STEVE JOBS  
John Moore

LAURENE POWELL JOBS  
Emily Fons †

KÔBUN CHINO OTOGAWA  
Adam Lau

STEVE WOZNIAK  
Garrett Sorenson †

TEACHER  
Sarah Mattox

CHRISANN BRENNAN  
Madison Leonard †

YOUNG STEVE JOBS  
Thomas Gomes †

† Seattle Opera mainstage debut

Commissioned by Seattle Opera, The Santa Fe  
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Indiana University Jacobs School of Music.

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ASSOCIATE CHOREOGRAPHER  
Ali Stoner †

PROJECTION DESIGN ASSOCIATE  
Brad Peterson †

MUSICAL PREPARATION  
Philip A. Kelsey, David McDade,  
Jay Rozendaal

STAGE MANAGER  
Yasmine Kiss

# THE STORY

## SYNOPSIS

By Mark Campbell

### PROLOGUE

**1965: The garage of the Jobs family home, 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 and asks him to return home.

### SCENE 3

**2007: Later that afternoon, the hills around Cupertino**

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

### SCENE 4

**1973: A class in calligraphy, Reed College, Oregon.**

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

### SCENE 5

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

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

### SCENE 6

**1974: An apple orchard near Los Altos**

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

### SCENE 7

**2007: The hills around Cupertino**

**1975: Los Altos Zen Center**

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

### SCENE 8

**1989: A lecture hall, Stanford University**

Steve meets Laurene for the first time.

### SCENE 9

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

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

### SCENE 10

**1980: Corporate offices, Cupertino**

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

### SCENE 11

**1989: Steve Jobs’ home, Palo Alto**

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

### 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.”

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## AMPLIFICATION IN THE OPERA HOUSE

a modern sound for modern opera

By Jonathan Dean

For many of us, it's very simple: opera is the art of singing without amplification. That's right, in a typical opera at McCaw Hall, even when you're sitting at the back of the second tier you are enjoying the actual sound of the singers' voices, no microphones needed. The purity of that transaction—voice to ears—is one of the chief attractions of the art form, and increasingly, the opera house is one of the few places in the world where unamplified voices, in all their individuality and human beauty, are presented in public.

That's not to say we don't have microphones. Opera companies have used amplification for decades, for various purposes: recording operas for broadcast or archive, or helping singers and orchestra hear each other. Amplification has only ever affected the Seattle Opera audience experience in operas with lots of spoken dialogue (such as *The Magic Flute* or *Beatrice and Benedict*), or for offstage 'special effect' situations. Unlike opera companies who use amplification to correct for unfortunate acoustics, we are blessed with a performing space ideally designed to deliver unamplified voices, blending with traditional instruments, to audience ears. At McCaw Hall, no such 'enhancement' is necessary.

"Amplification allows us to explore new sound worlds. I believe it will make for better story-telling by enabling us to deliver the text to you, complete with nuances and full range of emotion. I ask you to listen with your customary eagerness; I assure you, we are giving our utmost to tell this important story."

—John Moore

But new technology has a way of transforming not just the means, but also the end, of human activity. Acoustic guitars blend beautifully with unamplified voices. But a singer needs a microphone to blend with an electric guitar. Without it, the voice wouldn't sound integrated, and might easily be overpowered. Going back several decades, opera composers such as Philip Glass and John Adams began incorporating electronic instruments and sounds into their opera orchestras, deeply enriching their sound worlds. They use microphones to blend the singers' voices into these new sound worlds, where the source of the sound is not acoustic, but rather a set of speakers in the auditorium. The music Mason Bates has written for *The (R)evolution of Steve Jobs* requires the singers' voices to be amplified; that way, the voice comes from the same speakers where the electronic sounds originate. You might not even notice that the singers are amplified; the goal is less about making them louder, and more about incorporating the voices with the electronic sounds. This approach creates an important new role, that of the sound designer, who now joins the other members of an opera's creative team.





# ARTISTS

## MASON BATES

Composer (Richmond, VA)



### Seattle Opera Debut

Recently honored with a 2019 Grammy Nomination for Best Contemporary Classical Composition for *The (R)evolution of*

*Steve Jobs*, Mason Bates serves as the first composer-in-residence at the Kennedy Center for the Performing Arts. His symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, through his residency with the Chicago Symphony Orchestra. His club/classical project Mercury Soul transforms spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events.

## MARK CAMPBELL

Librettist (New York, NY)



### Seattle Opera Debut:

*As One* ('16)

Mark Campbell's work as a librettist is at the forefront of the contemporary opera scene in this country,

with five new operas premiering in 2017 alone. His best-known work is *Silent Night*, which received the 2012 Pulitzer Prize in Music. Other operas include *Later the Same Evening*, *The Manchurian Candidate*, *Bastianello/Lucretia*, *Volpone*, *As One* (produced by Seattle Opera in 2016), *The Shining*, and *Elizabeth Cree*.

## PAUL CAREY

Costume Designer (Wooster, OH)



### Seattle Opera Debut

Recently:

*The (R)evolution of Steve Jobs* (Indiana University); *Fellow Travelers* (Lyric Opera of Chicago); Bernstein's *Mass* (Ravinia Festival)

## EMILY FONS

Laurene Powell Jobs



### Mezzo-Soprano

(Milwaukee, WI)

### Seattle Opera Debut

Recently: *Cherubino, The Marriage of Figaro* (San Diego Opera); *Oronteia, Oronteia*

(Haymarket Opera); *The Child, L'enfant et les sortilèges* (Berlin Philharmonic and Seiji Ozawa Music Academy)

Upcoming: *Hansel, Hansel and Gretel* (Michigan Opera Theatre); *Poppea, The Coronation of Poppea* (Opera Theatre of Saint Louis)

## RICK JACOBSON

Sound Designer (Cortlandt Manor, NY)



### Seattle Opera Debut

Recently: *The*

*(R)evolution of Steve Jobs* (Indiana University); *West Side Story* (The Philadelphia Orchestra)

Upcoming: *Candide* (The Philadelphia Orchestra); *Tosca* (Bravo Vail, Philadelphia Orchestra); Aaron Jay Kernis: *Symphony No 2, Flute Concerto* (NAXOS)

## JOHN KEENE

Chorusmaster (Lancaster, PA)



### Seattle Opera Debut:

Chorusmaster, *Fidelio* ('12)

Recently: Conductor, *As One* (Seattle Opera); Chorusmaster, *Aida, Porgy and Bess* (Seattle

Opera); Assistant Conductor, *Der Ring des Nibelungen* (Seattle Opera)

Upcoming: Chorusmaster, *Carmen* (Seattle Opera); Judge, Metropolitan Opera National Council Auditions

## ADAM LAU

Kōbun Chino Otogawa



### Bass

(San Francisco, CA)

### Seattle Opera

Debut: *Papa, Makoto Kobayashi, An American Dream* ('15)

### Previously at Seattle

Opera: *Ferrando, Il trovatore* ('19); *The Speaker, The Magic Flute* ('17)

Recently: *Sarastro, The Magic Flute* (Kentucky Opera); *Laurent, Romeo and Juliet* (Utah Opera); *Figaro, The Marriage of Figaro* (Lyric Opera of Kansas City)

Upcoming: *Oroveso, Norma* (Utah Opera); *Basilio, The Barber of Seville* (Portland Opera); *Alidoro, Cinderella* (Seattle Opera)

## MADISON LEONARD

Chrisann Brennan



### Soprano

(Coeur d'Alene, ID)

### Seattle Opera Debut

Recently: *Juliet, Romeo and Juliet, Ilia, Idomeneo* (Wolf Trap Opera); *Morgana, Alcina*

(Washington National Opera)

Upcoming: *Frasquita, Carmen* (Seattle Opera); *Emmeline, Emmeline* (Tulsa Opera); *Gilda, Rigoletto* (Seattle Opera, Austin Opera)

## SARAH MATTOX

Teacher



### Mezzo-Soprano

(Bend, OR)

### Seattle Opera Debut:

*Fyodor, Boris Godunov* ('00)

### Previously at Seattle

Opera: *Kate Pinkerton,*

*Madame Butterfly* ('17); *Second Lay Sister, Suor Angelica* ('13); *Second Maid Servant, Elektra* ('08)

Recently: Mezzo soloist, *Mozart Coronation Mass* (Sno-King Chorale); *Maria, Distant Worlds Final Fantasy Concert* (Seattle Symphony); Mezzo soloist, *Bern Heblsheimer Memorial Concert Series*

Upcoming: Mezzo soloist, *The Armed Man* (Seattle Choral Company); Composer, *Heart Mountain Suite* (Whatcom Chorale); Mezzo soloist, *A Night at the Opera* (Walla Walla Symphony)

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## ARTISTS CONT.

**JOHN MOORE**  
Steve Jobs



**Baritone** (Milford  
(Okoboji), IA)  
**Seattle Opera Debut:**  
Count Almaviva, *The  
Marriage of Figaro* ('16)  
**Previously at Seattle  
Opera:** Figaro, *The*

*Barber of Seville* ('17); Papageno, *The Magic  
Flute* ('17)

**Recently:** Count Almaviva, *The Marriage  
of Figaro* (San Diego Opera); Achilla, *Giulio  
Cesare* (Glyndebourne Festival Opera); Mr.  
Johannes Zegner, *Proving Up* (Opera Omaha)

**Upcoming:** Figaro, *The Barber of Seville*  
(Portland Opera); Zurga, *The Pearl Fishers*  
(Lyric Opera of Kansas City); Eugene Onegin,  
*Eugene Onegin* (Seattle Opera)

**KEVIN NEWBURY**  
Stage Director (New York, NY)



**Seattle Opera Debut:**  
*Mary Stuart* ('16)  
**Recently:** *The  
(R)evolution of Steve  
Jobs* (Santa Fe Opera  
and Indiana University);  
*Fellow Travelers*

(Prototype Festival, Lyric Opera of Chicago);  
Bernstein's *Mass* (Ravinia Festival)

**Upcoming:** *Candide* (Philadelphia Orchestra);  
*La Favorite* (Houston Grand Opera); *Castor  
and Patience* (Cincinnati Opera)

**NICOLE PAIEMENT**  
Conductor (San Francisco, CA)



**Seattle Opera Debut**  
**Recently:** Michael van  
der Aa's *Sunken Garden*,  
American premiere  
(Dallas Opera); Kevin  
Puts' *Silent Night*  
(Glimmerglass and

Washington National Opera); Joby Talbot's  
*Everest*, world premiere (Dallas Opera)

**Upcoming:** Jake Heggie's *Dead Man Walking*  
(Lyric Opera of Chicago); Laura Kaminsky's  
*Today It Rains*, world premiere (Opera  
Parallèle San Francisco); George Benjamin's  
*Written on Skin* (L'Opéra de Montréal)

**BRAD PETERSON**  
Projection Design Associate  
(Charlotte, NC)



**Recently:** With 59  
Productions: *Marnie*  
(Metropolitan Opera),  
*An American in Paris*  
(Broadway and Japan),  
*Candide* (Santa  
Fe Opera)

**Upcoming:** With 59 Productions: *Marie* (5th  
Avenue) As Designer: *Actually We're Fu\*\*ed*  
(Off-Broadway)

**MORGAN SMITH**  
Paul Jobs



**Baritone**  
(Cincinnati, OH)  
**Seattle Opera Debut:**  
Donald, *Billy Budd* ('01)  
**Previously at Seattle  
Opera:** Riccardo, *I  
puritani* ('08); Jim

Crowley, *An American Dream* ('15); Count  
Almaviva, *The Marriage of Figaro* ('16)

**Recently:** Eugene Onegin, *Eugene Onegin*  
(Lyric Opera of Kansas City); Count Almaviva,  
*The Marriage of Figaro* (Inland Northwest  
Opera)

**Upcoming:** Herman Broder, *Enemies*,  
*A Love Story* (Kentucky Opera); Tadeusz,  
*The Passenger* (Israeli Opera); Musiklehrer,  
*Ariadne auf Naxos* (Cincinnati Opera); Earl  
Mann, *Blind Injustice* (Cincinnati Opera)

**GARRETT SORENSON**  
Steve Wozniak



**Tenor** (Louisville, KY)  
**Seattle Opera Debut**  
**Recently:** Steve  
Wozniak, *The  
(R)evolution of Steve  
Jobs*, world premiere  
(Santa Fe Opera); Laca,

*Jenůfa* (Metropolitan Opera); Faust, *Faust*  
(Kentucky Opera)

**ALI STONER**  
Associate Choreographer  
(Charlottesville, VA)



**Seattle Opera Debut**  
**Recently:** *The  
(R)evolution of  
Steve Jobs* (Indiana  
University); *Snow*  
(CUNY Segal Center);  
*The Hummm*,

(American Repertory Theater's OBERON)

**Upcoming:** *Here Comes the Blackout* (Born  
Lucky Studios); *Marrow in the Bone* (Barn Arts  
Collective)

**CHLOE TREAT**  
Choreographer (San Antonio, TX)



**Seattle Opera Debut**  
**Recently:** Director  
and choreographer,  
*Spring Awakening*  
(Manhattan School of  
Music); Director,  
*Eco-Village* (Off-

Broadway); Director and Choreographer,  
*The Wave* (Indiana University)

**Upcoming:** Director and Choreographer,  
*Street Scene* (Mannes School of Music)  
Director and Choreographer, *Untitled  
Opera Film* (New Camerata Opera)

**VITA TZYKUN**  
Set Designer (Odessa, Ukraine)



**Recently:** Scenic and  
costume designer,  
*Faust* (Lyric Opera of  
Chicago); Costume  
designer, *The  
Passenger*, Russian  
premiere (The Bolshoi

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Theater); Costume designer, *Dinner at Eight*,  
world premiere (Minnesota Opera)

**Upcoming:** Scenic and costume  
designer, *Wozzerck* (Des Moines Metro  
Opera); Scenic designer, *MASS* (Ravinia  
Festival); Scenic designer, *The(R)evolution of  
Steve Jobs* (San Francisco Opera)



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**JAPHY WEIDEMAN**

**Lighting Designer** (Asheville, NC)



**Seattle Opera Debut**  
**Recently:** *Charlie and the Chocolate Factory* (Capitol Theatre, Sydney); *Lobby Hero* (Helen Hayes Theater, Broadway); *The Hard*

*Problem* (Lincoln Center Theater)

**Upcoming:** *Dear Evan Hansen* (West End-London); *Life After* (The Old Globe); *Rolling Stone* (Lincoln Center Theater)

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**ORCHESTRA**

**Violin I**

Noah Geller, *Concertmaster*  
 Mariel Bailey  
 Cecilia Poellein Buss  
 Timothy Garland  
 Leonid Keylin  
 Elizabeth Phelps  
 Clark Story  
 John Weller  
 Jean Wells Yablonsky, *Asst. Concertmaster*  
 Arthur Zadinsky

**Violin II**

Evan Anderson  
 Natasha Bazhanov, *Principal*  
 Brittany Breeden, *Asst. Principal*  
 Stephen Bryant  
 Linda Cole  
 Xiao-po Fei  
 Artur Girsky  
 Victoria Parker

**Viola**

Susan Gulkis Assadi, *Principal*  
 Mara Gearman, *Asst. Principal*  
 Wesley Dyring  
 Joseph Gottesman  
 Daniel Stone  
 Rachel Swerdlow  
 Julie Whitton

**Cello**

Nathan Chan, *Principal*  
 Bruce Bailey  
 Roberta Downey, *Asst. Principal*  
 Walter Gray  
 David Sabee

**Bass**

Joseph Kaufman, *Principal*  
 Jonathan Burnstein  
 Travis Gore, *Asst. Principal*  
 Todd Larsen

**Flute/Piccolo**

Jeffrey Barker, *Principal*  
 Robin Peery

**Alto Flute**

Robin Peery

**Oboe**

Ben Hausmann, *Principal*  
 Chengwen Winnie Lai

**Clarinet**

Emil Khudiyev, *Principal*  
 Eric Jacobs

**Saxophone**

Fred Winkler, *Principal*  
 Jennifer Nelson

**Bassoon**

Seth Krinsky, *Principal*  
 Dana Jackson Bliss

**Horn**

Jeff Fair, *Principal*  
 Jenna Breen  
 Danielle Kuhlmann  
 Jonathan Karschney

**Trumpet**

David Gordon, *Principal*  
 Christopher Stingle  
 Michael Myers

**Trombone**

Ko-ichiro Yamamoto, *Principal*  
 David Ritt  
 Steve Fissel

**Timpani**

James Benoit, *Principal*

**Percussion**

Michael Werner, *Principal*  
 Matthew Decker

**Harp**

Valerie Muzzolini Gordon, *Principal*

**Guitar**

Michael Nicoletta, *Principal*

**Piano/Celeste**

David McDade, *Principal*

**Electronica**

Philip A. Kelsey

**Personnel Manager**

Scott Wilson

**Asst. Personnel Manager**

Keith Higgins

Rotating members of the string sections are listed alphabetically

The Orchestra is composed of members of the Seattle Symphony Orchestra.

**CHORUS**

**Soprano**

Carissa Castaldo  
 Jennifer Cross  
 Karen Early Evans  
 Dana Johnson Robbins

**Mezzo**

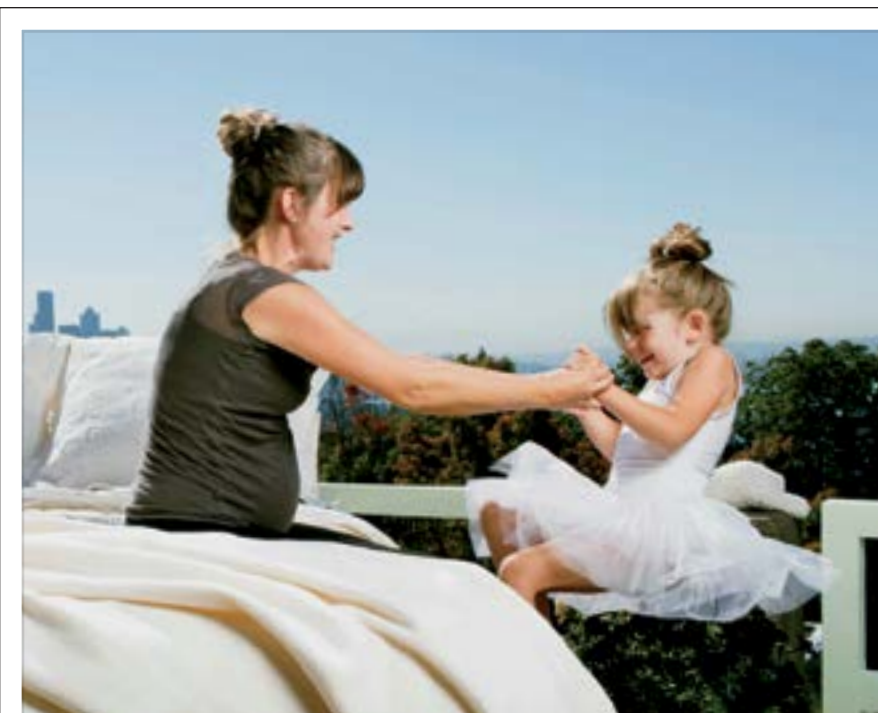
Elizabeth Peterson  
 Melissa Plagemann  
 Susan Salas  
 Lucy Weber

**Tenor**

Nathan Barnes  
 Benjamin Cleveland  
 Andrew Etherington  
 Jon Farmer

**Bass/Baritone**

Ryan Bede  
 Michael Dunlap  
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# THE MUSIC OF COMMUNICATION

Notes from Composer Mason Bates



© Philip Newton

**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. Opera, after all, can illuminate the interior thoughts of different characters simultaneously through the juxtaposition of individual themes. That makes it an ideal medium to explore a man who revolutionized how we communicate.

**The (R)evolution of Steve Jobs** explodes the concept of Wagnerian leitmotifs—the melodies assigned to various characters—into soundworlds. Each character in this opera walks onstage with not only a theme, but an entire sonic identity. As they interact, their musics (sounds) collide, blending almost as if mixed by a DJ. In my symphonic music, I have often looked to exotic forms to pull new sounds out of me, whether in an “energy symphony” or an anthology of mythological creatures. In this opera, that happens on the level of character. The music of Steve Jobs is a quicksilver blend of orchestra and whirring electronica, the latter of which was partly built using samples of Mac gear. I wanted Steve’s soundworld to have an authenticity to it, whether through the use of internal machine sounds (spinning hard drives or key clicks) or external sound effects (charming whizzes and beeps). Gary Rydstrom of Skywalker Sound was an indispensable partner on this front, as he created many Mac sounds during

his time at Apple in the 1990s. Accompanying Steve is also an acoustic guitar—an instrument whose predecessors appeared quite often in early opera, but one that has rarely been heard in opera houses since. Jobs loved the guitar, and the energetic sound of a fingerpicked steel-string illuminates the busy inner world of a restless man.

In fact, Jobs’ search for inner peace is the story of the opera—which, in a sentence, is about a man who learns to be human again. The key role in this journey is his wife Laurene, who acted as the electrical “ground” to the positive and negative charges of Jobs. His buzzing inner energy made for a visionary of Jesus-like charisma, but he could quickly become a cold tyrant. Laurene is a soulful and strong woman who convinces Jobs of the importance of true human connection, the person who reminds him that people don’t have one button: they are beautifully complicated. Her slow-moving, oceanic harmonies collide with the frenetic music of Steve, and ultimately she succeeds in slowing down his busy inner world.

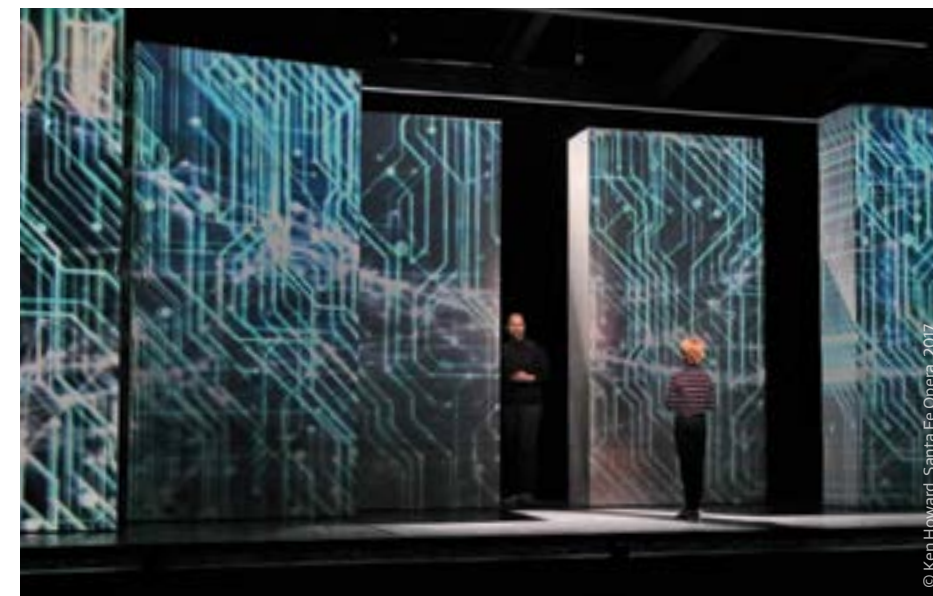
Another key character is spiritual advisor Kōbun, an important yet overlooked figure who receives stunning treatment by master librettist Mark Campbell. A panoply of Tibetan

prayer bowls and Chinese gongs drifts across the electronics, sometimes sounding purely “acoustic,” sometimes imaginatively processed as if in a nirvana-esque limbo. The “mystical bass” trope in opera has a long history (think Sarastro). This opera continues that tradition with the enhanced storytelling of electronic sounds, which eerily blow across the mesmerizing sound of a low bass voice.

Finally, we have Steve Wozniak and Chrisann Brennan, important foils both musically and dramatically. Woz is always trailed by a pair of saxophones, whereas Chrisann is accompanied by hummingbird-like flutes. These two characters know Steve from the early days, and through their eyes we witness his stunning transformation.

Anchoring the imaginative, non-chronological storyline are numbers—real musical numbers—and a clear-as-crystal through-line: how can you can 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.

**“THE MUSIC OF STEVE JOBS IS A QUICKSILVER BLEND OF ORCHESTRA AND WHIRRING ELECTRONICA, THE LATTER OF WHICH WAS PARTLY BUILT USING SAMPLES OF MAC GEAR.”  
—MASON BATES**



© Ken Howard, Santa Fe Opera, 2017

# A REVOLUTION COMES TO SEATTLE

Notes from Librettist Mark Campbell

The last time I worked with Seattle Opera was about two years ago when the company presented a splendid production of *As One*, an intimate chamber opera about the emergence of a transgender person that I co-created with Laura Kaminsky and Kimberly Reed.

This opera, *The (R)evolution of Steve Jobs*, is quite a different animal. About a whole different kind of emergence.

My collaborator Mason Bates chose Jobs as the subject for an opera. While I knew his choice was audacious and potentially treacherous, I also recognized that it was the perfect pairing of a composer to a subject matter, especially considering Mason's success at bringing electronic music to the orchestra. But as excited as I was about working with Mason, I was initially wary of creating another "bio-opera," especially about a figure everyone knows (or thinks they know).

How could I create an original (and entertaining) story that might dispel people's notions—good or bad—about the man? What would opera add to the already well-trampled paths of the books and movies that came before it? What makes the general public so obsessed about a person who may have helped humanize technology but came up pretty short in the human department himself? What makes Steve Jobs, dare I ask, sympathetic?

It started with research. Discovering that Jobs was a Sōtō Zen Buddhist most of his adult life gave me a welcoming entrance

into the story. Learning that Buddhists sometimes walk in a meditative circle called a *kinhin* helped me establish an action in the story—and was also very relevant to Jobs, who did the very un-California-like thing of going on long walks to help solve his problems. More of a circular idea emerged when I found out that Buddhist monks often perform the ritual drawing of a round character every day called an *ensō*.

I began to conceive a story in a non-traditional, circular way in which the narrative springs from the afternoon and evening of a day in 2007 when Jobs was likely forced to accept his own mortality and motivated to follow his own advice: "You can't connect the dots going forward. You can only connect them going backward." I decided to add a character to accompany Jobs on his backward-looking dot-connecting journey: his own spiritual advisor, Kōbun Chino Otogawa. While this libretto is mostly set on that single day in 2007 and Kōbun inconveniently died in 2002, I chose to honor that old operatic tradition of ghosts...

(A serendipitous side note about Kōbun... I enlisted my friend and librettist Kelley Rourke, creator of *Odyssey*. Kelley is a Buddhist teacher. I asked her to review the libretto to make sure the portrait of the character felt authentic. Since Kelley does not study that particular kind of Buddhism, she suggested I seek help from the Brooklyn Zen Center. I emailed them anonymously and, within an hour, received an inspiring response from Teah Strozer, who was then the Guiding



© Ken Howard, Santa Fe Opera, 2017

**“WHAT WOULD OPERA ADD TO THE ALREADY WELL-TRAMPLED PATHS OF THE BOOKS AND MOVIES THAT CAME BEFORE IT?”  
—MARK CAMPBELL**

Teacher at the Center. She informed me that she not only studied music at the University of Southern California, but was also a student of Kōbun for many years, and even knew Steve Jobs. Ms. Strozer took the time to read the libretto and her advice about Kōbun was absolutely invaluable.)

In his circular path, Jobs' memories arrive through emotional rather than chronological connections as he reviews the formative influences and events in his life: his exposure to the aesthetics of minimalism in a calligraphy class at Reed College; his vision of a field becoming an orchestra under the influence of acid; his desire to subvert corporate culture in a prank he and Woz played on Ma Bell; the youthful problems of his relationship with Chrisann Brennan; the ego that consumed any joy he had in his work and eventually led to his firing from a

company he founded; and finally meeting Laurene Powell, a woman that helped him understand human fallibility.

The "(R)evolution" in the title refers more to the orbicular nature of the narrative than to the revolution in technology Jobs helped hasten. (I also could've called the opera *The Long Walk of Steve Jobs*, but I think new opera is too much of hard sell already to put the word "long" in a title.)

(Another sidenote... Sometimes when I got stuck writing this libretto and needed inspiration, I would look back to 1984 and my first experience with my toaster-sized 128k Mac in my toaster-sized East Village apartment above the kitchen of an Indian restaurant. The typefaces, the smiling face graphic, the ease in turning it on and off... these innovations are taken for granted now, but were revolutionary at the time. I became a "Macolyte" pretty early on

and it was revisiting those past moments that helped me understand how Jobs democratized the computer.)

*The (R)evolution of Steve Jobs* premiered at Santa Fe Opera and immediately became the biggest hit in the company's history. Some critics were apoplectic that I hadn't eviscerated Jobs, that I tried to make him sympathetic and didn't write their version of the man; some saw operatic Armageddon in the mic'ing of singers. But the critics' digs made no difference. The audience was thoroughly engaged and entertained, and, I believe, moved at the end of the opera.

However, after we opened and later, following the second production at Indiana University's Jacobs School of Music, I felt that the opera needed some improvement. The character of Laurene was underwritten; there should've been



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more clarity about Kōbun's death; and the ending was smudged with too much sentimentality. I changed a phrase here or there, greatly extended one of Laurene's scenes, and tightened the ending to give it more impact. A Broadway show is performed before an audience for weeks and weeks of previews; new operas are usually given one dress rehearsal with an audience. I was grateful for these chances to improve the libretto—and took them.

*The (R)evolution of Steve Jobs* is attracting a new audience to the opera house and that makes me very proud. Seattle Opera was one of the first companies in this country to identify that the old format of producing operas no longer works; that we need new and relevant—and entertaining—operas to prevent this art form we love from dying. I couldn't be more grateful to be here again with another one of my works, albeit very different from the previous one the company produced. I really hope it won't be too long before I'm back here again.



*The (R)evolution of Steve Jobs*

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## ANGELA MEADE INSPIRES FUTURE FANS

While performing in Seattle Opera's *Il trovatore*, soprano Angela Meade took time from her rehearsal and performing schedule to coach and speak with two groups of talented teens.



© Philip Newton

### TEEN VOCAL STUDIO MASTERCLASS

Five singers from Seattle Opera's Teen Vocal Studio had the unique opportunity to receive one-on-one coaching from Ms. Meade. Held at the Opera Center's Tagney Jones Hall, the performers presented a variety of works, among them Leonard Bernstein's "I Hate Music," Handel's "Piangerò la sorte mia" from *Giulio Cesare*, and Fauré "Chanson d'Amour." Breath support, sound control, and vocal phrasing were just a few of the signing fundamentals Ms. Meade demonstrated after each selection. Raina Swanson-Edison, who recorded the entire masterclass, was amazed by the experience. "It was an incredible opportunity to sing for someone who you admire so much, and the feedback was wonderful."

“THIS IS SOMETHING THAT I’LL ALWAYS REMEMBER,”  
—LILY BENSON

### CHIEF SEALTH INTERNATIONAL HIGH SCHOOL

Music students at Chief Sealth International High School received a surprise visit from Ms. Meade shortly after the new year. She shared her journey from Centralia, Wash., where she was a young person uncertain of her career path, to a student at Centralia Community College, where she discovered that she had a knack for classical voice. During the visit, students performed a choral song for Ms. Meade, and had a chance to ask the soprano questions about her life and career. Afterward, the students received tickets to see *Il trovatore* and met Ms. Meade backstage prior to the performance.

From camps and touring productions to intensive training opportunities, we are committed to creating unique opera experiences that connect artists to community members of all ages. Your investment in Seattle Opera's Programs and Partnerships initiative make opportunities like these possible. Thank you.



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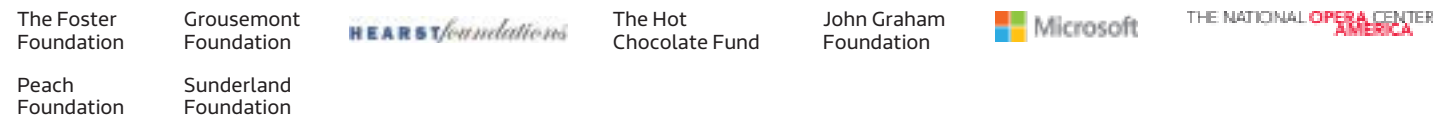
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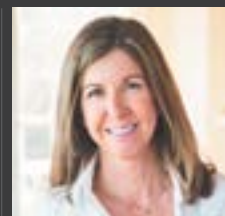
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# STAFF CHAT: COURTNEY CLARK



## WHAT DID YOU DO BEFORE YOU CAME TO SEATTLE OPERA?

I was a K-5 music educator in rural Tennessee. For eight years, I taught more than 600 students each week. I taught music fundamentals and founded a performing chorus called Divas and Divos in Training. Besides singing, the choir emphasized self-confidence, cooperation, and public speaking. I was passionate about creating opportunities for the students to experience live performances. I was the first teacher in my district to take students to Nashville to see the opera, symphony, and Country Music Hall of Fame. I really enjoyed preparing them for these field trips and performances.

## HOW DID THE STUDENTS RESPOND TO SEEING PERFORMANCES?

I will never forget the first time I took a group to the Schermerhorn Symphony Center to see the Nashville Symphony. When the lights were dimmed and the curtains were raised there was a collective gasp. Then there was total silence, and their eyes were wide open with anticipation. They were completely amazed. Seeing their expressions was deeply memorable.

## WHEN DID YOU BECOME INTERESTED IN THE PERFORMING ARTS?

I grew up in Atlanta, and I've always had an interest in music. I began singing in elementary school, and by middle school I was performing roles in *Annie*, *My Fair Lady*, and *Oliver*. I also played the cello. But chorus was my real thing. I earned my first music scholarship in seventh grade, which paid for my first voice lessons. I won that scholarship every year until I went to college. I attended an arts magnet high school, similar to the school featured in the film and TV show *Fame*. I was a member of the show chorus. The chorus performed at functions throughout the city and even toured Europe. After I moved to Tennessee, I was a chorister in the Nashville Opera for 18 seasons. I also played the role of Elizabeth Taylor Greenfield in the 2015 film *Portraits, The First Black Divas of Song and Opera*.

## WHAT INSPIRED YOU TO COME TO SEATTLE OPERA?

Having the opportunity to create high quality opera educational experiences and performances in and out of the classroom full time intrigued me. The potential inspired me to apply for the position. I enjoyed teaching, but I loved preparing my students for life-changing opportunities. At Seattle Opera I'm striving to create those experiences on a larger scale.

## WHAT ARE YOU MOST LOOKING FORWARD TO IN THE COMING YEAR?

Now that we're here in the Opera Center, I'm looking forward to expanding our programming. Of course, we have to live in the new space a bit longer to learn how best to grow our community and educational programs. We're starting with new Opera Time sessions for families with children ages 2-5 this month! It's a very exciting time to be here.

## WHAT IS YOUR FAVORITE OPERA?

My favorite? Oh gosh. This is hard because my first role was Bess in *Porgy and Bess* in a college workshop. But I believe my all-time favorite is *La bohème*. I remember going to the Metropolitan Opera to see it. I will never get over it. It still affects me. I don't care how many times I see it. I love the role of Mimì, and I just love the repertoire. I can't wait to see it in McCaw Hall next season.

## WHY DID YOU START KNITTING?

I've always wanted to learn. My mother, grandmother, and great-grandmother sewed, quilted, and knitted. My great-grandmother made beautifully designed quilts. The first time I tried knitting was a disaster. I couldn't coordinate my hands at all. My second week at the opera, I noticed several colleagues knitting together. I asked to join them, and they were happy to have me in the group. They're teaching me the basics. It's great having talented coaches right in the building. I'm finding that knitting is calming and a stress reliever. The best part is the pretty results.

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"My students LOVED the performance of *Così fan tutte* - they were chattering about it the entire ride home, stood around at the school talking about it until I sent them home after midnight, and then today can't stop discussing it! They said to tell you and the cast they were shooketh.

I loved the discussions it opened about the role of art in portraying truth, the societal expectations and norms that it highlights, and how the updated production brought home the emotions and the discomfort with the unhealthy relationships in a way that isn't always accessible when people are in hoop skirts."

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**THE (R)EVOLUTION OF STEVE JOBS LIBRETTO**

Mark Campbell has crafted a multifaceted portrait of Steve Jobs' life. The libretto traces the tech innovator's relationship with his best friend, girlfriend, wife, and spiritual mentor. The perfect complement to the Grammy®-award winning recording. \$19.95



**2019/20 SEASON ASSORTMENT**

Get ready for our just-announced upcoming season with a wide selection of books, CDs, and other items. From audio recordings to insightful analysis, unique gifts to complete libretti, you'll find lots of ways to get in the spirit. Prices vary.



**EXCLUSIVE ARTWORK T-SHIRTS EXCLUSIVE ARTWORK**  
**THE (R)EVOLUTION OF STEVE JOBS T-SHIRTS**

Designer Kitty Kough has created this exclusive illustration for the West Coast premiere of this groundbreaking work. Jobs' signature spectacles are represented in a chic semi-abstract style that pays tribute to his affinity for the Zen hand-drawn *ensō* circle. The green text on black background color scheme recalls the early computer era. Available in men's and women's styles. Prices vary.



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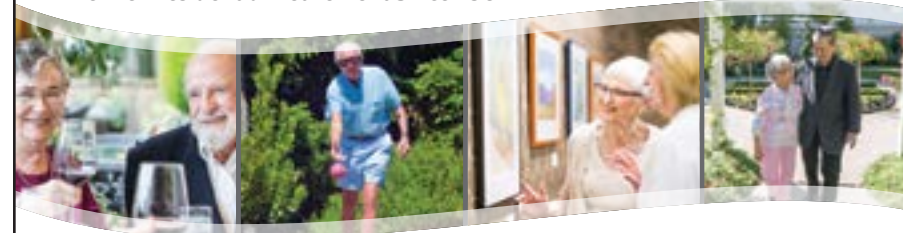
Did you know *Carmen* was originally a big flop? Or that Thomas Edison adored *La bohème*?



Learn more about the wild and wonderful world of opera with Seattle Opera Podcasts, a co-production with KING FM hosted by our own resident dramaturg Jonathan Dean. Short, 15-minute introductions to every opera in our current and 2019/20 season are now available. Additional podcasts will be released by opening night which explore additional topics. Check iTunes, or your favorite podcast provider and subscribe today!



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**P N O P E R A . O R G**

# UPCOMING EVENTS

## FOR DONORS

### **CARMEN: COSTUME SHOP TOUR**

Tuesday, April 2  
Take a tour of our costume shop during preparation for *Carmen* led by Susan Davis, Costume Director. (Annual Fund donors of \$500 and more.)

### **CARMEN SPOTLIGHT DINNER**

Thursday, May 2  
Enjoy dinner and receive a unique perspective on the production from General Director Aidan Lang as he interviews a special artistic guest before the dress rehearsal. Dinner cost is \$95 per person. (Annual Fund donors of \$3,000 and more.)

### **CARMEN DRESS REHEARSAL**

Thursday, May 2  
Watch the final details come together at the rehearsal prior to opening night. (Annual Fund donors of \$250 and more.)

### **CARMEN NORCLIFFE DINNER**

Saturday, May 4  
Join us for a three-course dinner before the opening night performance of *Carmen*. (Annual Fund donors of \$5,000 and more.) SEATTLEOPERA.ORG/BENEFITS

## FOR SUBSCRIBERS

### **CARMEN: COSTUME PREVIEW**

Tuesday, April 2  
Have a look at the gorgeous costumes from *Carmen* with Costume Director Susan Davis and Dramaturg Jonathan Dean.

## BRAVO!

### **BRAVO! Nights**

Under 40? Join BRAVO! and enjoy complimentary wine and coffee in the BRAVO! lounge.

### **BRAVO! Spring Concert**

Saturday, March 23  
Mezzo-soprano and Seattle Opera chorister Cheryse McLeod Lewis brings her incredible solo show "Then Sings My Soul" to Tagney Jones Hall at the Opera Center. Join us for an uplifting evening of American music including Broadway, jazz, spirituals, and American art songs. SEATTLEOPERA.ORG/BRAVORSVP

## LASER OPERA

April 13, 8:30 p.m.  
21+ Show  
Opera takes over the Pacific Science Center Laser Dome for one night only! This annual BRAVO! tradition features a live laser show choreographed to a soundtrack of operatic favorites.

## BRAVO! BASH

Friday, May 10  
Hit the dance floor for a night of one-of-a-kind entertainment at the BRAVO! Bash. Save the date—more details to come! SEATTLEOPERA.ORG/BRAVOBASH

## TALKS AND PUBLIC PRESENTATIONS

### **PRE-PERFORMANCE TALKS**

60 minutes before every Seattle Opera performance. Free admission with performance ticket. Nesholm Family Lecture Hall, McCaw Hall

### **OPERA TALKS BACKS**

This 30-minute event is hosted by a member of the artistic or education staff and will feature a special guest from the cast or creative team. Join us to explore a variety of perspectives on performance and production. In the Allen Room at McCaw Hall after every performance. Space is limited. Free with performance ticket.

## YOUTH, FAMILY & COMMUNITY EVENTS

### **ODYSSEY: A YOUTH OPERA**

March 1, 2, & 3  
Cornish Playhouse at Seattle Center  
After a glorious victory, Odysseus and his courageous crew face monsters, tempests, sorcery, and the gods themselves during their epic journey home. Performed by students age 7–18 as part of the Youth Opera Project. In recounting this timeless story, the Youth Opera Project examines choices that guide and foster our humanity. SEATTLEOPERA.ORG/ODYSSEY

### **SEATTLE OPERA SPRING BREAK CAMP**

April 8–12  
Create your own opera story! Seattle Opera Campers (grades 1–8) will weave together an original story based on some of the most beloved opera music in the repertoire. Participants will receive vocal, theatrical, and movement training in an encouraging environment that inspires self-expression through the performing arts. Finally, each group will have the opportunity to share what they've learned in a performance for their families at the Opera Center. SEATTLEOPERA.ORG/CAMP

April 13

All Ages show: 6:30 p.m.  
Opera takes over the Pacific Science Center Laser Dome for one night only! This annual family tradition features a live laser show choreographed to a soundtrack of operatic favorites. Tickets \$10. (Free for BRAVO! members)

### **STUDENT DRESS REHEARSAL**

School groups, chaperones, and full-time students are eligible to attend the final dress rehearsal of each mainstage performance. \$15 registration per person includes an interactive discussion in the Nesholm Family Lecture Hall. A limited number of chaperone passes are included at no cost for groups of 15 or more.

Interested in an in-depth look at the opera process? Visit our website for information about **Backstage Pass!**

Up next: *Carmen*, May 2  
Pre-rehearsal talk at 6:15 PM  
Curtain at 7:00 PM  
SEATTLEOPERA.ORG/EXPERIENCEOPERA

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### **PIANO KI AVAAZ**

Composer Reena Esmail presents her newly commissioned piano trio.

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