

Friday, March 13, 2026, 8pm
Saturday, March 14, 2026, 8pm
Zellerbach Hall

Opera Parallèle

La Belle et la Bête

An Opera by Philip Glass

Based on the film by Jean Cocteau

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Nicole Paiement *Conductor*
Brian Staufenbiel *Director and Production Concept*

CAST

Hadleigh Adams *La Bête/Le Prince/Avenant/L'Officier*
Chea Kang *La Belle*
Sophie Delphis *Félicie/Adélaïde*
Aurelien Mangwa *Le Père/Ludovic/L'Usurier*

ORCHESTRA

Jessie Nucho *Flute and Piccolo*
David Cortez *Soprano Saxophone*
Michael Hernandez *Alto and Soprano Saxophone*
Keisuke Nakagoshi *Keyboard 1*
Kevin Korth *Keyboard 2*
Taylor Chan *Keyboard 3*
Gregory Messa *Percussion*

CREATIVE TEAM

David Murakami *Projection Designer and Director of Photography*
Natalie Barshow *Costume Designer*
Y. Sharon Peng *Hair and Makeup Designer*
Jessica Ann Drayton *Lighting Designer*
Jay Cruz *Sound Designer and Keyboard Programmer*

PRODUCTION TEAM

Erin Neff *Assistant Director*
Bethanie Baeyen *Stage Manager*
Elisabeth Reeves *Assistant Stage Manager*
Kyo Yohena *Costume Assistant*
Marc Wagenseil *Technical Drawings*
Sam Clevenger *VFX Artist*
Kevin Korth, Patricia Kristof Moy *French Coaches*
Taylor Chan, Keisuke Nakagoshi *Rehearsal Pianists*
Dave Gardner *Additional Set Construction*

*This evening's performance will last approximately 90 minutes
and be performed without intermission.*

This performance is made possible in part by Bob Ellis.

*Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—
one that honors our venues as places of respite, openness, and respect.*

Please see the Community Agreements section on our Policies page for more information.



IN MEMORIAM

Bob Ellis

This performance is dedicated to the memory of Bob Ellis, a thoughtful visionary and passionate champion of live performance who passed away in late 2025.

Bob made invaluable contributions to the performing arts in the Bay Area throughout his life, including as a founding board member of Opera Parallèle and as a dedicated supporter and patron of Cal Performances.

Synopsis

Once upon a time, in a world of magic and wonder, the true love of a beautiful girl finally dispelled the torment of a feral but gentle-hearted beast. Jean Cocteau's sublime adaptation of Mme. Leprince de Beaumont's fairytale masterpiece is a landmark of motion picture fantasy, with unforgettably romantic performances by Jean Marais and Josette Day. By transforming the characters of both the Beast and Belle from childlike figures into complex adult characters living in a surrealistic dream world, Cocteau transforms the tale into a surreal vision of death and desire while exploring themes that continue to resonate today—identity, compassion, and inner beauty. This timeless icon of cinematic wonder served as the inspiration for Philip Glass' 1994 opera of the same name.

From the Founder and Artistic Director

Jean Cocteau's *La Belle et la Bête* is a cinematic masterpiece, a visual poem that transforms a timeless fairy tale into a surreal world of enchantment. The work takes us on a journey of musical and cinematic fantasy that celebrates the power of love, compassion, resilience, and the true meaning of beauty. It explores the universal idea that we all wear multiple masks to protect ourselves, adapt, and navigate through social demands. These are themes that resonate strongly at a time when we all need to be reminded of our inner strength and that there is good and beauty in the world.

Glass' original concept was to perform his new score in conjunction with the projected film, replacing the original soundtrack with his own setting of the Cocteau text—a kind of reverse lip synching. In true Glass style, he asks the audience to suspend its disbelief and join him in the surreal sound world he has built. In this world, the pacing of the singing voice sometimes aligns with the actors on the screen and sometimes purposely moves on its own, not only cre-

ating tension and release but becoming an important dramaturgical device to underline critical moments in the story.

Opera Parallèle (OP) was given the privilege to push Glass' concept even further by exploring the boundaries of live operatic experience and deepening the power of storytelling by merging the worlds of film and theater. We are so grateful to have received special permission from Janus Films, Dunvagen Publishing, and the Philip Glass Ensemble to expand on the work of two visionary artists—Cocteau and Glass. Our production blurs the lines between what is real and surreal, who is singing and where, what is conscious and unconscious.

As the film begins, Cocteau invites us to suspend disbelief and enjoy the film with the eyes of a child—to erase our preconceptions and expectations. We offer this production to you in that spirit.

This production is dedicated to our dear friend Bob Ellis, whose memory will inspire us to always break boundaries and remain, in his image, consummate optimists.

—Nicole Paiement

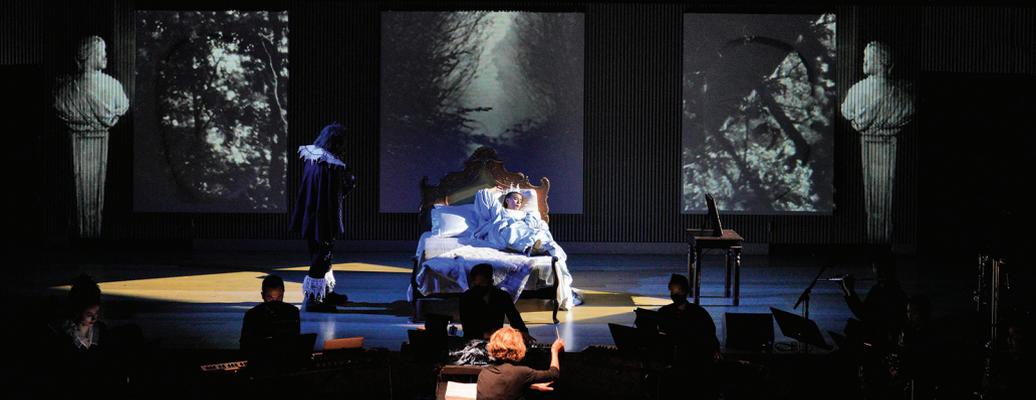
From the Creative Director

When Opera Parallèle was asked by Philip Glass, and then given permission, to create a new production of *La Belle et la Bête*, we let our imagination go wild as an homage to Glass and Cocteau. OP would finally finish Glass' fantastical Cocteau trilogy! My production concept integrates three elements: Cocteau's iconic film, OP's version of the film with our singers, and the same singers live on stage. It took some serious planning on the part of the production and design team to pull this off, so I dedicate these performances to the unsung heroes behind the magic that makes OPERA!

Once we got the green light, media designer David Murakami and I spent weeks creating a production design with all of the timings as well as a preproduction shoot schedule. We created a kind of "operatic"



My father is dying.



Photos by Cory Weaver.



storyboarding that would help integrate film and live theater. This would all begin with a three-day pre-production green-screen film shoot at our friend Paul Drescher's Ensemble Studio in Oakland. These assets would be used in the OP version of the film and immersive projections throughout the production. But before we could do any filming, we worked with OP's wig and hair designer Sharon Peng to recreate an exact replica of the original "Beast" down to the hair. She spent weeks preparing and hours making the Beast up before our first film shoot. To recreate the magical costumes, we turned to Natalie Barshow, who, through some secret Cocteauian incantations, was able to combine and build her

costume-doppelgängers to match the Cocteau film. Maestro Paiement and Jacques Desjardins worked with sound designer Jay Cruz to program the keyboards and work with the singers on the intricacies and timings of the score. Then we created the staging of the live sections, with herculean musical preparation, to sync the live music and film. Jessica Ann Dayton designed the lighting in the theater, and a production was born.

I would like to thank the entire design and production team for sharing their imagination and incredible skills with me and Opera Parallèle to create this production; it has been a pleasure and honor.

—Brian Staufenberg

ABOUT THE ARTISTS



Hadleigh Adams
(*La Bête/*
Le Prince/
Avenant/L'Officier)
Baritone Hadleigh Adams is delighted to return to Opera Parallèle. Born in New Zealand, Adams

relocated to the US in 2012 after studying at London's Guildhall School of Music & Drama. He is a former Merola artist and San Francisco Opera Adler Fellow. Among his extensive performance history, Adams has performed as a principal baritone at London's Royal National Theatre, the Nederlandse Reisopera, Lincoln Center Festival, San Francisco Opera, and the Los Angeles Philharmonic. His performances center around the Baroque and modern operatic repertoires.



Chea Kang
(*La Belle*)

Korean soprano Chea Kang is recognized for her distinctive voice and innovative artistry, consistently bringing creativity and originality to her performances. She has appeared at San Francisco Opera, where she debuted as Sister Catherine in *Dialogues of the Carmelites* (2022), covered Papagena in *The Magic Flute* (2024), and joined the Merola Program as a young artist during the summer of 2025. She is the second prize winner of the 2024 Handel Aria Competition and a semifinalist in the 2024 Concert Artists Guild Competition. Kang has further developed her artistry through prestigious young artist programs, including Schwab Vocal Rising Stars at Caramoor (2025) and the Georg Solti Accademia (2023), working under the guidance of world-renowned artists and mentors. She has also performed internationally as a

soloist in Lee Mingwei's Sonic Blossom exhibition, engaging audiences in museums and unconventional venues through intimate, immersive performances. Kang earned her bachelor's degree from the Juilliard School and went on to complete a master's degree and an Artist Diploma at the San Francisco Conservatory of Music, training under the mentorship of César Ulloa.



Sophie Delphis
(*Félicie/Adélaïde*)

Franco-American mezzo-soprano Sophie Delphis' operatic roles include: Cherubino (*Le nozze di Figaro*), Giunone (*La Calisto*), Carmen and Mercédès (*Carmen*), Flora (*La Traviata*), Rosina (*Il barbiere di Siviglia*), Marla Maples (*The Drumpf and the Rhinegold*, premiere), Cenerentola and Tisbe (*La Cenerentola*), Concepción (*L'heure espagnole*), Hansel (*Hansel and Gretel*), and Elle (*La voix humaine*). An avid recitalist, Delphis regularly produces programs for musical and cultural organizations in the United States and China. Recent and upcoming works include Ravel's *Chansons madécasses* and *Trois poèmes de Stéphane Mallarmé*, Bolcom's *Cabaret Songs*, Schoenberg's *Pierrot Lunaire* and *Das Buch der Hängenden Gärten*, and Messiaen's *Harawi*. Along with classical repertoire, she enjoys collaborating with composers, improvisers, and theater artists on new works. Delphis is a soloist on the Grammy Award-nominated Naxos recording of Milhaud's *Oresteia* trilogy. She currently resides in New York City, where she is pursuing a doctoral degree in voice performance at the Graduate Center CUNY.



Aurelien Mangwa
(*Le Père/Ludovic/ L'Usurier*)

Baritone Aurelien Mangwa hails from Yaounde, Cameroon, where he began singing in classical choirs. After obtaining his high school diploma, he studied at the Conservatory in Belgium with Thierry Migliorini. He also worked (and is still studying) in Chicago with Allan Glassman and at San Francisco Conservatory of Music with César Ulloa. Mangwa did summer training programs in Berlin and in Chicago. He has recently sung for Opera Festival Chicago. Past operatic roles include Monsieur de Saint-Aiglefin (*YES!*), The Sergeant (*Manon Lescaut*), Mr. Gobineau (*The Medium*), Don Giovanni (*Don Giovanni*), Escamillo and Zuniga (*Carmen*), and Sarastro (*Die Zauberflöte*). Mangwa has also appeared as the baritone soloist in Puccini's *Messa di Gloria*. He has received invitations to sing the baritone and bass parts in diverse sacred music repertoire. Mangwa has performed in a master class with Zachary Gordin and won the Encouragement Award in the Metropolitan Opera's Laffont Competition (Washington District).



Nicole Paiement
(*Conductor*)

OP Founder, Artistic Director, and acclaimed conductor Nicole Paiement has performed with companies across the US and internationally, including the Orchestra Sinfonica Siciliana in Palermo, Washington National Opera, Seattle Opera, Lyric Opera of Chicago, the Atlanta Opera, and the Dallas Opera. Highlights include George Benjamin's *Written on*

Skin and Osvaldo Golijov's *Ainadamar* for Opéra de Montréal, Jake Heggie's *It's a Wonderful Life* for English National Opera, Joby Talbot's *Everest* with the BBC Symphony at the Barbican Center, and John Adams' *The Gospel According to the Other Mary* for the Volksoper Vienna. In summer 2025, she conducted the world premiere of Derek Bermel's *The House on Mango Street* at the Glimmerglass Festival, as well as concerts with the Grant Park Music Festival in Chicago. During the current season, Paiement returned to Montreal to conduct *Jenůfa*, followed by debuts with the Transylvania State Philharmonic Orchestra in Romania and Pacific Opera Victoria.



Brian Staufenbiel
(*Director and
Production Concept*)

Brian Staufenbiel is the Creative Director for Opera Parallèle, where he has directed and created the conceptual designs of the company's productions since it was founded in 2010. Specializing in multimedia, immersive, and interdisciplinary productions, he actively works across a wide range of artistic disciplines, collaborating in film and with media designers, choreographers and dancers, circus artists, and designer fabricators. His progressive approach to stagecraft has garnered critical acclaim for many of the company's productions, including *Wozzeck*, *Orphée*, *Champion*, *Dead Man Walking*, and *The Shining*. This season includes a world premiere production of Cuomo and Patrick Shanley's *Doubt* with Opera Parallèle and this production of Philip Glass' *La Belle et la Bête*, with repeat productions of *The Shining* at Portland Opera, Utah Opera, and Opera Tampa, and *Fellow Travelers* at Pittsburgh Opera. Last season included world-premiere pro-

ductions of Hanlon and Fleischmann's *The Pigeon Keeper*, Wallace and Korie's *Harvey Milk Reimagined*, and Talbot and Scheer's *Everest at the Planetarium*. Recent work includes OP's West Coast premiere of Spears and Pierce's *Fellow Travelers*, and Golijov's *Ainadamar* for Opéra de Montréal and Pacific Opera Victoria. Other recent work includes new productions of Moravec and Campbell's *The Shining* and the West Coast premiere of composer David T. Little and librettist Royce Vavrek's *Vinkensport*, combined with a world premiere by composer Karpman and Collins' *Balls*. Staufenbiel co-directed, with choreographer Yayoi Kambara, *IKKAI*, a dance installation about Japanese incarceration camps in the United States during World War II, which was performed at Georgia Tech.

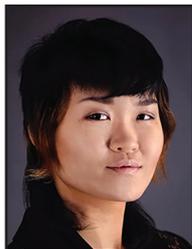


David Murakami
(*Projection Designer
and Director of
Photography*)

David Murakami is a projection designer and film director focused on the union between the cinematic and theatrical. Notable productions include *Ainadamar* at Opéra de Montréal, *Das Rheingold* and *Elektra* at Minnesota Opera, Luis Valdez's *Zoot Suit* at the Mark Taper Forum, *The Shining* and *La Belle et la Bête* with Opera Parallèle, *Rigoletto* with Pacific Symphony, *Aida* at Arizona Opera, and several musicals aboard Princess Cruises' flagship Royal-class vessels. Other companies include Atlanta Opera, Berkshire Theatre, Calgary Opera, Celebration Theatre, Dallas Opera, Des Moines Opera, East West Players, LA Opera, LINES Ballet, Lyric Opera of Kansas City, McCoy Rigby, Opera Theatre of Saint Louis, Presidio Theatre, Riyadh Season, Seattle Opera, SFJAZZ, Skylight Theatre, South Coast Repertory,

ABOUT THE ARTISTS

San Valley Summer Symphony, and Virginia Opera. Murakami is a proud member of United Scenic Artists 829 and teaches at the University of California, Irvine. Visit www.davidmurakami.com.



Y. Sharon Peng
(*Wig and Makeup Designer*)

Y. Sharon Peng's work ranges from stage to editorial to film and television. A member of IATSE 706, she is head of

wigs and makeup at Opera San José and a foreperson at San Francisco Opera. Recent stage productions include OP's *The Pigeon Keeper* and *Harvey Milk Reimagined* (2025), *Mozart & Salieri* (Opera San José), *Alliance* (Palo Alto Players), and *Shout! the Musical* (South Bay Musical Theatre).

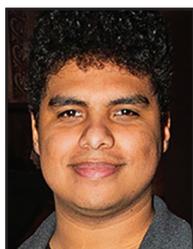


Jessica Ann Drayton
(*Lighting Designer*)

Jessica Ann Drayton holds a BFA from Wright State University and an MFA in lighting design from the University of Cincinnati College-

Conservatory of Music (CCM). She is the 2024 Howell Binkley Fellowship Recipient. Her selected lighting designs include *Beauty and the Beast*, *Singing in the Rain*, *Anxiety Project* (Archbishop Alter High School); *Fat Ham*, *Amen Corner*, *Wrecking Ball*, *Ma Rainey's Black Bottom* (Cincinnati Shakespeare); *Once on This Island*, *Cunning Little Vixen*, *Spelling Bee*, *Cinderella* (CCM); *Winter's Tale Remix* (Epic Theatre Company, NY); *Everly Brothers* (Ivoryton Playhouse, CT); *La Ville Morte* (Catapult Opera, NY); and *Secret Garden* (TheaterLabs Dayton).

Drayton could not continue to pursue her craft without the love and support of her friends and family (especially Jonathan, Sophiam, and Nigel). Explore more of her work at DraytonDesignsLLC.com. Fiat Lux.



Jay Cruz
(*Sound Designer and Keyboard Programmer*)

Jay Cruz is a composer and music technologist based in San Francisco. He studied under Daria

Novo at the San Francisco Conservatory of Music as part of the Technology and Applied Composition program. Cruz made his Opera Parallèle debut with the 2022 production of *La Belle et la Bête* at SFJAZZ and has continued to work with the company as both a marketing associate and artist. His recent OP commission for Miriam Hitchcock's short film *A Constellation* was nominated for Best Originally Recorded Song and Best Sound Design at the 2025 Nice International Film Festival.



Natalie Barshow
(*Costume Designer*)

Natalie Barshow is a recent graduate of the University of California, San Diego, with an MFA in costume design. She was born and raised in the San

Francisco Bay Area. Barshow's designs have been seen nationally and internationally, including at Yerba Buena Center for the Arts, Grace Cathedral, LJP's WOW Festival, and South Korea's MODAFE Festival. She is also a media artist whose work explores embodiment and identity through clothing, fabric, projections, and animation.



Phillip Glass
(*Composer*)

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from

Twyla Tharp to Allen Ginsberg, Leonard Cohen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. The operas—*Einstein on the Beach*, *Satyagraha*, *Akhmaten*, and *The Voyage*, among many others—play throughout the world's leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese's *Kundun*, while *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since *Fantasia*. His associations, personal and professional, with leading rock, pop, and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multigenerational audience in the opera house, the concert hall, the dance world, in film, and in popular music—simultaneously.



Jean Cocteau
(*Filmmaker*)

Jean Cocteau was an enormously influential French artist and writer and known as one of the major figures of Dada and Surrealism. With an

oeuvre that spanned painting, novels, poetry, plays, and films, Cocteau established himself as a leading creative force in Paris. A regular member of the avant-garde, he maintained long-term friendships with artists such as Pablo Picasso, Tristan Tzara, Francis Picabia, and Man Ray. "The job of the poet (a job which can't be learned) consists of placing those objects of the visible world which have become invisible due to the glue of habit, in an unusual position which strikes the soul and gives them a tragic force," he once mused. Born on July 5, 1889, in Maisons-Laffitte, France, the self-taught Cocteau would regularly draw his friends and acquaintances in a distinctive, fluid style informed by his interests in Cubism, psychoanalysis, and Catholicism. "Poets don't draw," he once quipped about his artworks. "They unravel their handwriting and then tie it up again, but differently." Among his best-known works is the novel *Les Enfants Terribles* (1929) and his critically acclaimed films *Le Sang d'un poète* (*Blood of a Poet*, 1930), *La Belle et la Bête* (*Beauty and the Beast*, 1946), and *Orphée* (*Orpheus*, 1949). Cocteau died on October 11, 1963, at the age of 74 in Milly-la-Forêt, France. Today, his works are included in the collections of the Museum of Modern Art in New York, the National Gallery of Art in Washington, DC, and the Courtauld Institute of Art in London, among others.

Alexandre Kantorow, *piano*

This gifted French pianist, admired for his “assured, eloquent playing” (*The New York Times*), makes his Berkeley debut in a program of Chopin, Beethoven, Liszt (after Bach), and Scriabin along with a rarely performed sonata by Nikolai Medtner.

This performance is made possible in part by Art Berliner and Marian Lever.

Apr 23 ZELLERBACH HALL, BERKELEY



Víkingur Ólafsson, *piano* *Opus 109*

Cal Performances’ 2025–26 Artist in Residence explores the first of Beethoven’s great final piano sonata trilogy, Op. 109, taking us on a journey of musical inspiration and influence that includes side trips through the keyboard music of Bach and Schubert.

Leadership support for the 2025-26 Víkingur Ólafsson residency at Cal Performances is provided by Michael P. N. A. Hornel.

This performance is made possible in part by Jeffrey Mackie-Mason and Janet Netz.

Apr 29 ZELLERBACH HALL, BERKELEY



Renée Fleming, *soprano* Inon Barnatan, *piano*

Among the most celebrated singers of our time, Renée Fleming captivates with her sumptuous voice, consummate artistry, and riveting stage presence. Here, the five-time Grammy winner is joined by gifted pianist Inon Barnatan for a program of songs and arias.

Support for the presentation of Israeli artists is provided by The Sir Jack Lyons Charitable Trust. This performance is made possible in part by Michael A. Harrison and Susan Graham Harrison.

May 3 ZELLERBACH HALL, BERKELEY



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This production of *La Belle et la Bête* was made possible, in part, by Lead Sponsors Gordon Getty and Bob Ellis. Additional support provided by Norby Anderson, Marcia Barinaga and Corey Goodman, Michèle and Larry Corash, Dagmar Dolby, Donna Dubinsky and Len Shustek, Philip Goward and Theodore Ueki, Amy Graham and Jamie Lantz, Jane Hartley, Stephen and Diane Heiman, Marlies Hensel, Franklin “Pitch” Johnson, Amelia Kaymen and Eric Yopes, Dina Kuntz and Sherry Parker, Fred Levin, Lisa Lindelef, Bernice Lindstrom, Scott Lord, Elizabeth McMillan and George Varian, Peggy Otum and Andrew Price, Nicole Paiement and Brian Staufenbiel, Robert Ripps and Steven Spector, Jerry Roth and Ray Jenks, Jack and Betty Schafer, and Diane Wilsey.

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About Opera Parallèle

Opera Parallèle merges tradition with innovation to re-invent opera for our modern world. We are committed to the highest artistic standards in our productions. We foster an inclusive and creative environment that values curiosity and innovation. We are committed to equity, diversity, and inclusion in all aspects of our work. We embrace communication and respect and are accountable for our actions.

We believe in the power of music, the importance of storytelling, and the ability of art to ignite awareness.

Opera is for everyone.

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