



For Immediate Release: April 15, 2025 / **updated April 23, 2026**

[2025–2026 Season Announcement Press Kit](#)

[2025–2026 Season Video \(YouTube\)](#)

[2025–2026 Season Brochure \(PDF\)](#)

[2025–2026 Season Brochure \(Interactive\)](#)

## CAL PERFORMANCES 2025–26 CALENDAR OF EVENTS

### Performance Venues

Zellerbach Hall – Bancroft Way at Dana Street, UC Berkeley campus

Zellerbach Playhouse – Bancroft Way at Dana Street, UC Berkeley campus

Hertz Hall – Bancroft Way at College Avenue, UC Berkeley campus

Hearst Greek Theatre – 2001 Gayley Road, UC Berkeley campus

First Congregational Church (also known as First Church) – 2345 Channing Way, Berkeley

### Ticket Information

Tickets to Cal Performances are available at [calperformances.org](http://calperformances.org), by phone at (510) 642-9988, or in person at the Ticket Office at Zellerbach Hall, Tuesday–Friday, 12–5:30pm and Saturday–Sunday, 1–5pm. (Check [website](#) for summer and holiday hours.)

There is a \$15 per order service charge on ticket purchases made by phone or online that are not part of a subscription package. There is no fee for tickets purchased in person at the Zellerbach Hall Ticket Office. There is a \$20 service charge on all subscription orders.

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### AUGUST 2025

**Saturday, August 30, 8pm**

**Greek Theatre**

*Special Event*

***[Sarabande Africaine](#)***

**Angélique Kidjo and Yo-Yo Ma**

with Thierry Vaton and David Donatien and special guest Sinkane

### **Program:**

Two endlessly curious musicians come together to search beyond the edges of their musical backgrounds, exposing the ways humans have all been connected for a very long time; it's a collaboration that asks listeners to joyfully question the tenets of genre and tradition that underpin cultural thinking.

An *Illuminations*: “Exile & Sanctuary” event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$65–\$285 (prices subject to change)

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SEPTEMBER 2025

**Saturday, September 27, 8pm**

**Hertz Hall**

*Classical Recital*

[Aryeh Nussbaum Cohen](#), *countertenor*

**John Churchwell**, *piano*

*Uncharted*

**Program:**

Korngold/Selections from *Lieder des Abschieds*, Op. 14

H. L. Adams/"Prayer" from *Nightsongs*

Price/Sunset

Handel/"O Lord, whose Mercies numberless" from *Saul*

C. Schumann/"Ich stand in dunklen Träumen," Op. 13, No. 1

Brahms/"In meiner Nächte Sehnen," Op. 57, No. 5

"Unbewegte laue Luft," Op. 57, No. 8

Janowski/Avinu Malkenu

Ravel/"Kaddish" from *Deux mélodies hébraïques*

Jake Heggie/*Oh Children: Three Poems by Margaret Atwood* (West Coast Premiere, Cal Performances  
Co-commission)

R.Schumann/*Liederkreis*, Op. 39

Countertenor Aryeh Nussbaum Cohen ventures beyond the traditional countertenor repertoire, performing an interpretation of lieder in the Austro-Germanic tradition by Brahms, Clara and Robert Schumann, and Erich Wolfgang Korngold. This program also features Black American composers H. Leslie Adams and Florence Price, music inspired by Cohen's Jewish heritage, and the West Coast premiere of a recent song composed by Jake Heggie.

**Tickets:** \$78 (prices subject to change)

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**Sunday, September 28, 3pm**

**Zellerbach Hall**

*Recital*

[Daniil Trifonov](#), *piano*

**Program:**

Taneyev/Prelude and Fugue in G-sharp minor, Op. 29  
Prokofiev/*Vision Fugitives*, Op. 22  
Myaskovsky/Piano Sonata No. 2 in F-sharp minor, Op. 13  
R. Schumann/ Piano Sonata No. 1 in F-sharp minor, Op. 11

Pianist Daniil Trifonov is known for constructing gripping narrative arcs across the length of his concerts, and for delivering the most serene, delicate moments in an almost conspiratorial whisper, while building rippling layers of sound to conjure power and emotion from the keyboard. The repertoire for this recital features an early piano sonata by Robert Schumann as well as underperformed works by Prokofiev, Mayaskovsky, and Taneyev.

**Tickets:** \$48–\$125 (prices subject to change)

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**OCTOBER 2025**

**Thursday, October 2, 7:30pm**

**Zellerbach Hall**

**Friday, October 3, 8pm**

**Saturday, October 4, 2pm**

*Dance*

**[Paris Opera Ballet](#)**

***Red Carpet, A North American Premiere by Hofesh Shechter***

**Program:**

Hofesh Shechter/*Red Carpet* (North American Premiere)

Steeped in a ballet tradition that dates to the court of Louis XIV, the dancers of the Paris Opera Ballet meet the visceral and emotive choreography of London-based choreographer Hofesh Shechter in the North American premiere of a new full-length work. Shechter creates vivid, urgent cinematic tableaux in his works, and his new creation—which will be danced to live music provided by a quartet of cello, double bass, drums, and a brass instrument—has been envisioned especially for the Paris Opera Ballet, whose tour includes only two US cities, with Berkeley as the only one on the West Coast.

For blind and visually impaired audience members, live audio descriptions are available for the Saturday, October 4, 2pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](https://calperformances.org/accessibility).

**Tickets:** \$55–\$145 (prices subject to change)

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Sunday, October 5, 3pm

Hertz Hall

*Recital*

[Anne Sofie von Otter](#), *mezzo-soprano*

**Kristian Bezuidenhout**, *fortepiano*

*Schwanengesang*

**Program:**

Schubert/*Schwanengesang* D. 957, with selected keyboard works

Mezzo-soprano Anne Sofie von Otter, known as the Octavian (*Der Rosenkavalier*) of her generation, has long associations with Carlos Kleiber, Claudio Abbado, and Sir Colin Davis, and has a history of genre-crossing collaborations with the likes of Elvis Costello, Brad Mehldau, and Rufus Wainwright. In this recital with keyboardist Kristian Bezuidenhout, she brings her intensity to Schubert's *Schwanengesang* song cycle, a collection first published after the composer's death that mines complex emotional terrain, from love and despair to sorrow and serenity. A pair of Schubert keyboard interludes, interspersed with the songs, showcases Bezuidenhout's talents.

**Tickets:** \$86 (prices subject to change)

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Saturday, October 11, 8pm

Zellerbach Hall

*New Music*

[Kronos Quartet](#)

*Beyond the Golden Gate*

**Program:**

Nicole Lizée/*Death to Kosmische*

Victoria Shen/*New Work* (World Premiere)

Traditional (arr. Jonathan Berger)/*Ya Taali'een 'ala el-Jabal* (inspired by Rim Banna)

Dai Wei/*New Work* (World Premiere)

Angélica Negrón/*Marejada*

*Beyond the Golden Gate*

Wu Man, *pipa*, in conversation with David Lei

Windy Chien, *visuals*

Featuring music by Dai Wei, Wu Man, Lu Yun, Tan Dun, and Charmaine Lee

Since its founding 50 years ago, Kronos Quartet has revolutionized what a string quartet can be. Through collaborations with musicians and composers across the globe, commissioning initiatives, educational programs, and exceptional musicianship, Kronos has made concert music responsive to

the people and issues of the time.

Joined by the next generation of Kronos musicians in the quartet's current lineup, founder David Harrington has doubled down on the ensemble's mission. Its two-part Berkeley program features new and recent works by an international cohort of women composers, including world premieres by Dai Wei and Victoria Shen; plus a special presentation of *Beyond the Golden Gate*, a hybrid performance-discussion-screening with Bay Area community activist David Lei that explores the impact of Chinese Americans on American culture.

An *Illuminations*: "Exile & Sanctuary" event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$58–\$92 (prices subject to change)

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**Sunday, October 12, 3pm**

**Hertz Hall**

*Recital*

[Isidore Quartet](#)

**Program:**

Haydn/String Quartet in B-flat major, *Sunrise*

Gabriella Smith/*Carrot Revolution*

Dvořák/String Quartet in G major

The Isidore Quartet returns to Cal Performances with a program that combines familiar repertoire with contemporary. Gabriella Smith's *Carrot Revolution* mines contrasting musical influences to explore, in her words, "new ways of looking at old things." Haydn's *Sunrise* quartet represents the height of his mastery, and Dvořák's joyful penultimate quartet in G major is full of color and lyricism.

**Tickets:** \$74 (prices subject to change)

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**Saturday, October 18, 8pm**

**Zellerbach Hall**

**Sunday, October 19, 3pm**

*Orchestra/Chamber Music*

[Philharmonia Orchestra](#)

**Santtu-Matias Rouvali**, *principal conductor*

**Víkingur Ólafsson**, *piano*

**Program:**

**Saturday, October 18, 8pm**

Beethoven/Piano Concerto No. 5, *Emperor*  
Gabriela Ortiz/*Si el oxígeno fuera verde* (Bay Area Premiere)  
Sibelius/Symphony No. 5

**Sunday, October 19, 3pm**

Sibelius/*Finlandia*  
Ravel/Piano Concerto in G major  
Shostakovich/Symphony No. 5

London's Philharmonia Orchestra returns to Berkeley with Finnish conductor Santtu-Matias Rouvali, making his Cal Performances debut. In two programs featuring 2025–26 season Artist in Residence Víkingur Ólafsson, orchestra, conductor, and soloist take audiences on a journey through a collection of works spanning from Romantic masterpieces to a new commission.

The first concert features Ólafsson as soloist in Beethoven's iconic *Emperor* concerto, as well as the orchestra performing Sibelius' Fifth Symphony. The program also includes the Bay Area premiere of a new commission by Mexican composer Gabriela Ortiz who won three 2025 Grammy Awards for a recording of her most recent orchestral works.

The second concert matches Ravel's jazz-inflected Piano Concerto in G major with Shostakovich's turbulent Fifth Symphony.

**Tickets:** \$45–\$165 (prices subject to change)

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**Saturday, October 25, 8pm**

**Zellerbach Hall**

*Vocal Celebration*

[Lila Downs](#)

*Día de los Muertos*

**Program:**

Cal Performances celebrates Día de los Muertos, the Day of the Dead, with Grammy- and Latin Grammy-winning Mexican American singer Lila Downs, who bridges cultures and languages as both a musician and activist. Backed by an all-star band, she brings her powerful voice and vibrant stage presence to a set of original and traditional songs in Spanish and English, as well as indigenous languages from her native Oaxaca.

**Tickets:** \$40–\$93 (prices subject to change)

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**Thursday, October 30, 7:30pm**

**Zellerbach Hall**

*Recital*

[Nobuyuki Tsujii, piano](#)

**Program:**

Beethoven, arr. Liszt/*An die ferne Geliebte*

Beethoven/Piano Sonata in F minor, *Appassionata*

Tchaikovsky, arr. Pletnev/*The Nutcracker Suite*

Prokofiev/Piano Sonata No. 7

Japanese pianist Nobuyuki Tsujii—known to his legion of fans simply as Nobu—is a classical musician with a pop star’s following. Since winning the gold medal at the Van Cliburn International Piano Competition, he has gone on to have an international career. In this recital, he performs Beethoven’s *Appassionata* sonata, Mikhail Pletnev’s piano adaptation of music from Tchaikovsky’s *The Nutcracker*, and Prokofiev’s tumultuous seventh sonata.

**Tickets:** \$40–\$96 (prices subject to change)

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NOVEMBER 2025

**Saturday, November 1, 8pm**

**Zellerbach Hall**

*New Music*

[Third Coast Percussion & Salar Nader, tabla](#)

*Murmurs in Time*

**Program:**

Hussain/*Murmurs in Time*

Jessie Montgomery/*Lady Justice/Black Justice, The Song*

Jlin/*Please Be Still*

Tigran Hamasyan/*Sonata for Percussion*

In a tribute to the late *tabla* master Zakir Hussain, Chicago’s Third Coast Percussion continues a collaboration initiated with the music legend before his passing. The Grammy-winning ensemble had commissioned Hussain to compose *Murmurs in Time*—a work that combines the beauty and complexity of Hindustani classical music with the group’s new-music ethos. In it, Salar Nader, a *tabla* virtuoso and disciple of Hussain since age seven, performs his teacher’s part in the ensemble. The program also includes newly commissioned works from composer/performers Jessie Montgomery, Tigran Hamasyan, and Jlin, and a solo performance by Nader.

*Third Coast Percussion, Salar Nader, and Cal Performances dedicate this performance to the memory of Ustad Zakir Hussain.*

**Tickets:** \$38–\$86 (prices subject to change)

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**Sunday, November 9, 3pm**

**Hertz Hall**

*Early Music*

**Twelfth Night**

*All'Italiana*

**David Belkovski**, *harpsichord and direction*

**Rachell Ellen Wong**, *violin and direction*

**Shelby Yamin**, *violin*

**Andrew Gonzalez**, *viola*

**Andrew Koutroubas**, *cello*

**Adam Cockerham**, *theorbo*

**Nicoletta Berry**, *soprano*

**Program:**

Vivaldi/Overture to *Il Giustino*

Telemann/Sonata in A minor, TWV 43:a5

Handel/“Se vago rio” from *Aminta e Fillide*

Fasch/Sonata in D Minor, FaWV N:d3

Vivaldi/Violin Concerto in E minor, RV 278

Handel/*Armida abbandonata*

Durante/Concerto in G minor

Handel/“É un foco quel d’amore” from *Agrippina*

Handel/“Al dispetto di sorte crudele” from *Aminta e Fillide*

The next-generation period-instrument ensemble Twelfth Night, founded by violinist Rachell Ellen Wong and harpsichordist David Belkovski, makes its Berkeley debut with a lively Italian-themed concert. The program features the virtuosity of Twelfth Night in instrumental and vocal works from across the (mostly) Italian Baroque, including Handel’s cantata *Armida Abbandonata* and selections from the opera *Agrippina* and the cantata *Aminta e Fillide* as well as overtures, sonatas, and concertos by Vivaldi, Telemann, Fasch, and Durante.

*Note: This program was updated on Oct 7, 2025*

**Tickets:** \$76 (prices subject to change)

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**Friday, November 14, 8pm**

**Zellerbach Hall**

*Recital*

[Jeremy Denk, piano](#)

***Bach's Six Partitas for Solo Keyboard***

**Program:**

Bach/The Six Partitas for Solo Keyboard of J.S. Bach

MacArthur Fellow, author, and noted musical commentator and Pianist Jeremy Denk returns to Cal Performances with Bach's six keyboard partitas. With a wide-ranging repertoire, Denk is especially renowned for his performances of J.S. Bach; his recording of the Goldberg Variations reached No. 1 on the *Billboard* Classical Charts, while his performance of the *Well-Tempered Klavier*, Book I was featured in the *Cal Performances at Home* 2020–21 digital season.

**Tickets:** \$82–\$110 (prices subject to change)

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**Sunday, November 16, 3pm**

**Zellerbach Hall**

*Family/ Vocal Celebration*

[Vienna Boys Choir](#)

***Strauss For Ever***

**Program:**

The Vienna Boys Choir returns to Berkeley with a richly varied and lively program featuring music by Johann Strauss Jr., Haydn, Mozart, Offenbach, and Brahms, along with a selection of traditional American spirituals, beloved Broadway and film music, and much more.

Strauss was the grandfather of the Viennese waltz and polka styles that defined that city's music for generations, and this group has been singing choral renditions of his work since the 1920s. The choristers honor his current 200th birthday celebration with classics like the *Blue Danube* waltz and the *Tritsch Tratsch* and *Pizzicato* polkas, all sung with by these young voices.

**Tickets:** \$46–\$120 (prices subject to change)

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**Saturday, November 22, 8pm**

**Zellerbach Hall**

*Theater*

[Manual Cinema](#)

***The 4th Witch, Inspired by Macbeth*** (Cal Performances Co-commission)

**Program:**

The visual storytellers of Manual Cinema return to Cal Performances with another meticulously crafted handmade production. *The 4th Witch* follows a young girl, orphaned during wartime, who

becomes unwittingly apprenticed to the three witches from Shakespeare’s *Macbeth*. As the truth of her family’s fate is revealed, she must choose between paths of reconciliation and vengeance. Told without text—like a silent film coming to life on stage—the story explores themes of war and generational conflict through shadow puppetry, actors in silhouette, immersive sound design, and live music.

**Post Performance Q&A:**

Immediately following the performance [Shannon Jackson](#), UC Berkeley’s Cyrus and Michelle Hadidi Professor of the Arts & Humanities and Department Chair of History of Art, will moderate a conversation with the artists of Manual Cinema. The discussion, which takes place on the Zellerbach Hall stage, will include a behind-the-scenes look at the technical and artistic elements that went into making *The 4th Witch*, and will elaborate on the performance’s connection to Cal Performances’ 2025–26 *Illuminations* theme, “[Exile & Sanctuary](#).” Free to all ticket holders.

**Tickets:** \$48–\$88 (prices subject to change)

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**Sunday, November 23, 1pm**

**Zellerbach Hall**

*Family*

[Disney’s MOANA](#)

**Live-To-Film Concert**

**Program:**

Disney Concerts and AMP Worldwide present Disney’s *MOANA* Live-To-Film Concert North American tour, featuring a full-length screening of the beloved movie accompanied by live performances of a unique on-stage musical ensemble of top Hollywood studio musicians, Polynesian rhythm masters and vocalists, celebrating the music and songs from this award-winning Walt Disney Animation Studios’ animated classic.

**Tickets:** \$38–\$94

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**Saturday, November 29, 2pm**

**Zellerbach Hall**

**Saturday, November 29, 8pm**

**Sunday, November 30, 3pm**

*Dance/Family*

[MOMIX](#)

*Alice*

**Moses Pendleton**, *artistic director*

**Program:**

Blending illusion and acrobatics with a sense of whimsy and wonder, *Alice*, choreographed by the company's artistic director Moses Pendleton, features the athleticism and theatrical flair of MOMIX's celebrated dancers as they traverse a series of absurdist vignettes inspired by Lewis Carroll's iconic storybook characters from *Alice's Adventures in Wonderland*.

For blind and visually impaired audience members, live audio descriptions are available at the Sunday, November 30, 3pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](http://calperformances.org/accessibility).

**Tickets:** \$40–\$92 (prices subject to change)

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**DECEMBER 2025**

**Saturday, December 13, 2pm**

**Zellerbach Hall**

*Vocal Celebration*

**[Ensemble Cherubim Chamber Chorus](#)**

*Carols of Birds, Bells, and Peace from Ukraine: A Holiday Celebration*

**Marika Kuzma**, *director*

**Frederica von Stade**, *mezzo-soprano*

**L. Peter Callender**, *narrator*

**Piedmont East Bay Children's Choir**

**Program:**

Choral director Marika Kuzma, a first generation Ukrainian American and professor emerita of music at UC Berkeley, returns to campus with her acclaimed Ensemble Cherubim and a selection of special guests. Performed in Ukrainian interwoven with several other languages, the program of songs, hymns, carols, and spoken word captures the intimacy of music traditionally sung in Ukrainian homes, churches, and town squares during the holiday season, including Mykola Leontovych's renowned "Shchedryk" ("Carol of the Bells") and musical treasures from ancient times to the present day. Projections of the varied Ukrainian landscape will showcase the beauty of the country and the culture.

**Tickets:** \$38–\$89 (prices subject to change)

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**Sunday, December 14, 3pm**

**Zellerbach Hall**

*Vocal Celebration*

**[Soweto Gospel Choir](#)**

*Peace*

**Program:**

The multi-Grammy-winning Soweto Gospel Choir and South African cultural ambassadors return to Berkeley singing of love and peace, from gospel classics and spirituals to feel-good pop songs by Peter Gabriel, Kate Bush, Leonard Cohen, and others.

**Tickets:** \$42–\$98 (prices subject to change)

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**Saturday, December 20, 2pm**

**Zellerbach Hall**

**Saturday, December 20, 8pm**

*Vocal Celebration*

**[San Francisco Gay Men's Chorus](#)**

***Holiday Spectacular 2025!***

**Program:**

San Francisco Gay Men's Chorus returns for its annual Christmas pageant at Zellerbach Hall. The hilarious and heartwarming spectacle is different each year as the chorus offers clever sendups of pop culture and political personalities in their performance of chart-topping hits and classic holiday carols.

**Tickets:** \$48–\$98 (prices subject to change)

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JANUARY 2026

**Saturday, January 17, 8pm**

**Zellerbach Hall**

*Orchestra/Chamber Music*

**[Chicago Symphony Orchestra](#)**

**Riccardo Muti, conductor**

**Program:**

Brahms/Symphony No. 4

Stravinsky/*The Fairy's Kiss*

Ravel/*Boléro*

Conductor Riccardo Muti and the Chicago Symphony Orchestra reconvene in Berkeley for a program of orchestral gems for one night only. In 2023, Muti stepped down as the esteemed ensemble's music director to assume the role of Music Director Emeritus for Life, and his close relations with this group of musicians continues. Muti conducts Brahms' Fourth Symphony;

Stravinsky's suite from the ballet *The Fairy's Kiss*; and Ravel's *Boléro*.

**Ticket:** \$60–\$225 (prices subject to change)

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**Sunday, January 18, 3pm**

**Hertz Hall**

*Recital*

[Samantha Hankey](#), *mezzo-soprano*

Myra Huang, *piano*

**Program:**

Poulenc/3 *Chansons de Federico García Lorca*

Schumann/*Dichterliebe*

Satie/La Diva de l'Empire

Schoenberg/"Gigerlette" from *Brettli-Lieder*

Trenet/Boum!

Weill/Speak Low

    Youkali

Porter/So in Love

American mezzo-soprano Samantha Hankey makes her Cal Performances debut with a program of lieder, cabaret songs, and popular favorites sung in English, French, and German. Though having performed as Octavian in the Metropolitan Opera's *Der Rosenkavalier* in past years, Hankey opts for more intimate fare in recital, including songs by Kurt Weill and Cole Porter, Poulenc and Satie, as well as Robert Schumann's *Dichterliebe*.

**Tickets:** \$72 (prices subject to change)

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**Friday, January 23, 8pm**

**Zellerbach Hall**

**Saturday, January 24, 8pm**

**Sunday, January 25, 3pm**

*Dance*

[Mark Morris Dance Group](#)

*MOON* (Bay Area Premiere, Cal Performances Co-commission)

Wendall K. Harrington, *projections*

Isaac Mizrahi, *costumes*

**Program:**

Choreographer Mark Morris looks upward at the Moon as his next source of inspiration, exploring

humankind's fascination with the constant celestial companion. This new multimedia work danced before a backdrop featuring video, animation, and photo stills of the Moon is set to live and recorded music that includes popular American songbook tunes, as well as excerpts from NASA's Golden Record—a gold-plated copper phonograph record that was launched into space on the Voyager 1 and Voyager 2 spacecrafts in 1977, carrying sounds and images of Earth as a message to any potential extraterrestrial life. The live music features selections from Marcel Dupré's *24 Inventions*, Op. 50 and György Ligeti's *Musica ricercata*, performed on piano, organ, and double bass. Morris says of earthlings' attempts to understand their enigmatic neighbor, "I'm interested in how the Moon came to be our fall-in-love token, and the mystery and glamour of it."

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**Tickets:** \$46–\$156 (prices subject to change)

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**Sunday, January 25, 3pm**

**Hertz Hall**

*Orchestra/Chamber Music*

**Takács Quartet**

**with Jordan Bak, *viola***

**Program:**

Schubert/String Quartet in C minor, *Quartettsatz*

Mozart/ String Quintet in C major

String Quintet in G minor

As it enters its 51st season, the renowned Takács Quartet continues to deepen its connections to timeless masterworks and enliven the string quartet repertoire through fresh artistic collaborations. For its first Berkeley concert this season, the group is joined by award-winning Jamaican American violist Jordan Bak in his Cal Performances debut for a performance of Mozart's viola quintets in C major (K. 515) and G minor (K. 516). Bak contributes to the Takács' ensemble blend in these melodic works. The quartet returns on Sunday, February 22.

**Tickets:** \$102 (prices subject to change)

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**Saturday, January 31, 8pm**

**Zellerbach Hall**

*Vocal Celebration*

## [An Evening with Kelli O'Hara](#)

### **Program:**

Broadway star, opera diva, and television actor Kelli O'Hara is known for her Tony-winning performance in *The King and I*; starring role in Kevin Puts' *The Hours* at the Metropolitan Opera; and Emmy-nominated role in *The Gilded Age* on HBO. In her Cal Performances debut, she'll sing show tunes and classics from the Great American Songbook, plus some surprises.

**Tickets:** \$56–\$185 (prices subject to change)

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FEBRUARY 2026

Sunday, February 1, 3pm

Hertz Hall

*Recital*

[Steven Banks](#), *baritone saxophone*

**Xak Bjerken**, *piano*

*Golden Silhouettes*

### **Program:**

Saint-Saëns/Bassoon Sonata

Carlos Simon/*hear them*

John Musto/*Shadow of the Blues*

Beethoven/7 Variations on “Bei Männern, welche Liebe fühlen”

Barber/Cello Sonata

In his Cal Performances debut, Steven Banks, the first saxophonist to win the coveted Avery Fisher Career Grant, offers a whirlwind musical tour on the baritone saxophone. His recital features works by two American composers—a duet commissioned from Carlos Simon and a blues-inflected song cycle by John Musto—and cello showpieces by Beethoven and Barber.

**Tickets:** \$72 (prices subject to change)

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Thursday, February 5, 7:30pm

Zellerbach Hall

*Jazz*

[Cécile McLorin Salvant](#)

### **Program:**

Vocalist and composer Cécile McLorin Salvant is classically trained and steeped in jazz, blues, and Caribbean music, as well as Baroque repertoire and musical theater. The MacArthur Fellow and

three-time Grammy winner, vocalist, and composer brings fresh perspectives to jazz performance through dramatic storytelling, vivid historical context, and daring original composition.

**Tickets:** \$42–\$98

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**Saturday, February 7, 8pm**

**Hertz Hall**

*New Music*

**[Eco Ensemble](#)**

**David Milnes**, *director*

Taylor/*In this Moment 02072026*, for solo wind instruments and loop station

Melford and Monaco/*Thrum* (2026), for two improvising pianists

Mu-Xuan Lin/*Concupiscentia Femina* (2024–25), for trumpet, trombone, bass clarinet, baritone voice, electronics, and video

*Double Jeopardy* (2014, 12-instrument version)

Ken Ueno/*Bokuseki* (2026), for solo oboe

Matthew Evan Taylor/*Prayer Service for Earnestine* (2017), for chamber orchestra

**Program:**

UC Berkeley's department of music boasts some of contemporary music's leading lights with many of its celebrated faculty and alumni having established international careers. Eco Ensemble is the department's innovative new music group in residence, led by David Milnes. The group's annual concert this season takes a deep dive into the music of two recent additions to the composition faculty. Matthew Evan Taylor centers the human breath as a primary organizational structure of his music, and Mu-Xuan Lin's work is influenced by her experience in the visual arts, creative writing, cinema, and theater.

Note: A video projection used in this performance contains nudity and mature content.

**Tickets:** \$38 (prices subject to change)

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**Saturday, February 7, 8pm**

**Zellerbach Hall**

*New Music*

**[Joyce DiDonato](#)**, *mezzo-soprano*

**Time for Three**

*Emily – No Prisoner Be* (Cal Performances Co-commission)

**Nicolas Kendall**, *violin and vocals*

**Charles Yang**, *violin and vocals*

**Ranaan Meyer**, *bass and vocals*

**Program:**

Mezzo-soprano Joyce DiDonato's latest immersive program is a collaboration with Pulitzer Prize-winning composer Kevin Puts and Grammy-winning chamber ensemble Time for Three. In a series of 24 intimate songs, DiDonato traverses the poetry of Emily Dickinson, accompanied by the eclectic singing instrumentalists of Time for Three.

**Tickets:** \$36–\$86 (prices subject to change)

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**Tuesday, February 10, 7:30pm**

**Zellerbach Hall**

*Recital*

**[Bruce Liu](#)**, *piano*

**Program:**

Ligeti/*Fanfares*

Beethoven/*Piano Sonata in C-sharp minor, Moonlight*

*Sonata in C major, Waldstein*

Chopin/*Nocturnes, Op. 27*

Ravel/*Alborada del gracioso*

Albéniz/*El Puerto*

Liszt/*Rhapsodie espagnole*

Ever since taking first prize at the International Chopin Piano Competition in 2021, Chinese Canadian pianist Bruce Liu has been on the rise, with recitals on many of the world's most prestigious concert stages. His Cal Performances debut program features a selection of that award-winning Chopin, Beethoven's *Moonlight* sonata, and a trio of pieces inspired by Spanish themes.

**Tickets:** \$40–\$110 (prices subject to change)

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**Saturday, February 14, 8pm**

**Zellerbach Hall**

**Sunday, February 15, 3pm**

*Dance*

**[Martha Graham Dance Company](#)**

**GRAHAM100: A Celebration of the Company's 100th Anniversary**

**Janet Eilber**, *artistic director*

**Program:**

**Friday, February 14**

Graham/*Night Journey* (music: William Schuman)

*Chronicle* (music: Wallingford Riegger)

Baye & Asa/*Cortege* (music: Jack Grabow)

**Saturday, February 15**

Graham/*Appalachian Spring* (music: Aaron Copland)

*Immediate Tragedy* (music: Henry Cowell)

Jamar Roberts/*We the People* (music: Rhiannon Giddens)

Hope Boykin/*En Masse* (Bay Area Premiere; music: Bernstein and Christopher Rountree)

As early as the 1930s, the members of Martha Graham’s company reflected diverse cultural backgrounds, and Graham’s commitment to experimentation and attention to contemporary social, political, psychological, and gender issues has forever altered the scope and direction of the art form.

The Graham company returns to Cal Performances for the first time in more than a decade to celebrate its 100th anniversary with classic Graham works such as the iconic *Appalachian Spring*, the psychological thriller *Night Journey*, and the anti-war protest *Chronicle*—all featuring Isamu Noguchi’s original sets—alongside newly commissioned dances by contemporary choreographers. Saturday’s performance features a new work by the choreography team of Baye & Asa in response to Graham’s seminal war protest, *Cortege of Eagles*. Sunday’s matinee includes the Bay Area premiere of *En Masse* by Ailey alum Hope Boykin as well as Jamar Roberts’ *We the People*, a collaboration —part lament, part protest—with roots musician Rhiannon Giddens exploring determination and resistance.

For blind and visually impaired audience members, live audio descriptions are available at the Sunday, February 15, 3pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](https://calperformances.org/accessibility).

**Tickets:** \$42–\$120 (prices subject to change)

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**Saturday, February 21, 8pm**

**Zellerbach Playhouse**

*Jazz*

**Somi**

**Program:**

Vocalist and composer Somi Kakoma, known simply as “Somi,” is a jazz artist for the globally connected times. The Midwestern daughter of parents who emigrated from Rwanda and Uganda, she found her musical voice traversing cultural bridges between Africa and the US, weaving

Afropop, soul, and jazz into her body of work. The music on her latest release was composed in Lagos, Dakar, Paris, and New York, offering a musical travelogue that weaves deeply personal storytelling with modern jazz and African sensibilities.

**Tickets:** \$60 (prices subject to change)

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**Saturday, February 21, 8pm**  
**Sunday February 22, 3pm**

**Zellerbach Hall**

*Dance*

**[A.I.M by Kyle Abraham](#)**

**Charanee Wade**, *vocals*

**Crystal Monee Hall**, *vocals*

**Liany Mateo**, *bass*

**Luther Allison**, *piano*

**Otis Brown III**, *drums*

**Guy Dellacave**, *saxophone*

**Thomas Giles**, *saxophone*

**Program:**

Kyle Abraham/*The Gettin'* (music: Max Roach with arrangements and original compositions by Robert Glasper)

Kyle Abraham/*If We Were a Love Song* (music: Nina Simone)

Kyle Abraham/*2 X 4* (music: Shelley Washington)

Choreographer Kyle Abraham brings A.I.M company to Berkeley for its Cal Performances debut featuring three works danced to live performances of the music that inspired them. Abraham tells stories at the intersection of Black and queer culture, reflecting on themes of love, isolation, and personal and social change. Max Roach's track "The Gettin'" from his *Freedom Now Suite* infuses the movement on stage with a taut, edgy energy. *If We Were a Love Song* features moody music by Nina Simone sung by Crystal Monee Hall, setting the stage for a series of intimate solos and duets exploring different aspects of love. And the new *2 X 4* is a collaboration with composer and saxophonist Shelley Washington fueled by contrasts and oppositions.

For blind and visually impaired audience members, live audio descriptions are available at the Sunday, February 22, 3pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](https://calperformances.org/accessibility).

**Tickets:** \$38–\$86 (prices subject to change)

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Sunday, February 22, 3pm

Hertz Hall

*Orchestra/Chamber Music*

**Takács Quartet**

**Program:**

Haydn/String Quartet in G minor, *Rider*

Clarice Assad/*NEXUS* (Bay Area Premiere, Cal Performances Co-commission)

Debussy/String Quartet

The season's second Takács Quartet performance features the Bay Area premiere of *Nexus*, a new work co-commissioned by Cal Performances from Brazilian American composer and pianist Clarice Assad. The ensemble says of the collaboration, "Clarice's music inspires interactive spirit and theatrical energy—we feel liberated by her limitless imagination." (The quartet's first performance is on January 25.)

**Tickets:** \$102 (prices subject to change)

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Sunday, February 22, 3pm

Zellerbach Playhouse

*New Music*

**Canto Ostinato**

**An AMOC\* & Sandbox Percussion Co-Production**

**A work by Simeon ten Holt**

**Jonathan Allen**, *percussion*

**Victor Caccese**, *percussion*

**Ian Rosenbaum**, *percussion*

**Terry Sweeney**, *percussion*

**Conor Hanick**, *piano*

**Matthew Aucoin**, *piano*

**Program:**

ten Holt/*Canto Ostinato*

American Modern Opera Company (AMOC\*) and Sandbox Percussion join forces to present a rarely performed opus by Dutch composer Simeon ten Holt. *Canto Ostinato* is a layered, minimalist work from the 1970s that has earned a cult following in ten Holt's native Netherlands, and is realized here by the four mallet percussionists of Sandbox, joined by AMOC\* members Conor Hanick and Matthew Aucoin on piano. As envisioned by these interpreters, ten Holt's instrumental score unfurls

in a dramatic arc over the afternoon-length sonic journey.

**Tickets:** \$54 (prices subject to change)

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**Friday, February 27, 8pm**

**Zellerbach Hall**

*Recital*

**Chris Thile**, *mandolin and vocals*

**Program:**

Chris Thile brings the full range of emotions to his eclectic recital performances, whether performing on the mandolin, singing a ballad, or telling stories that recall his time as host of the public radio program *Live from Here*. The MacArthur Fellow and four-time Grammy winner performs selections from his new recording of Bach sonatas and partitas—a love letter to the composer and a joyous reflection on a lifetime communing with his music.

**Tickets:** \$50–\$110 (prices subject to change)

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**Friday, February 27, 8pm**

**Zellerbach Playhouse**

**Saturday, February 28, 2pm**

**Saturday, February 28, 8pm**

**Sunday, March 1, 3pm**

*Theater*

**Yaa Samar! Dance Theatre**

***Gathering***

**Program:**

Conceived, written, and directed by choreographer Samar Haddad King, *Gathering* is a full-length work exploring themes of love, loss, trauma, and dislocation. Through movement, text, song, and puppetry, an international cohort of collaborating artists from nine different countries tells a fictional story of a village under siege, and one woman's struggle to reconcile her fragmented memories. Part staged work, part interactive experience, *Gathering* invites audiences to join as participants and witnesses in the collective action.

**Tickets:** \$74 (prices subject to change)

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MARCH 2026

**Sunday, March 1, 3pm**

**Hertz Hall**

*Recital*

[Geneva Lewis, violin](#)

Evren Ozel, *piano*

**Program:**

Bach/Violin Sonata in E major

R. Schumann/Piano Sonata in F minor, *Concerto for piano without orchestra*

Schoenberg/Phantasy

Schubert/Fantasy in C major

New Zealand-born, US-raised violinist Geneva Lewis has been garnering attention on the international recital circuit since winning both the Borletti-Buitoni Trust Award and an Avery Fisher Career Grant. In this recital, her Cal Performances debut, she performs a late-period masterpiece by Schoenberg, Bach's E major violin sonata, and Schubert's conversational Fantasy in C major. Pianist Evren Ozel joins her, returning to campus following his March 2025 Berkeley debut.

**Tickets:** \$74 (prices subject to change)

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**Friday, March 6, 8pm**

**Zellerbach Playhouse**

*Jazz*

[Julia Keefe Indigenous Big Band](#)

**Program:**

The Julia Keefe Indigenous Big Band celebrates and extends the contributions of Native musicians, composers, and bandleaders throughout the rich history of jazz. Indigenous artists like Russell "Big Chief" Moore, Mildred Bailey, Oscar Pettiford, and Jim Pepper ascended into the limelight as star performers, but many other players were never recognized. Keefe's dynamic ensemble shines a light on that legacy, featuring a "who's who" of Indigenous musicians from a range of tribal affiliations across North and South America.

An *Illuminations*: "Exile & Sanctuary" event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$74 (prices subject to change)

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**Saturday, March 7, 8pm**

**Zellerbach Playhouse**

*Jazz/Film Screening with Live Music*

[Charlie Chaplin's \*The Kid\*](#)

Marc Ribot, *guitar*

**Program:**

Iconoclast guitarist and fixture of New York's downtown music scene, Marc Ribot lends his distinctive musical personality to a live score for a special screening of Charlie Chaplin's 1921 silent masterpiece, *The Kid*. Ribot's bluesy avant-roots guitar playing is instantly recognizable as the sound of Tom Waits' albums of the 1980s and '90s. In his own work, he has explored the legacy of free jazz hero Albert Ayler, Cuban bandleader Arsenio Rodríguez, and Haitian classical composer Frantz Casseus. Ribot channels all these influences as a counterpoint to Chaplin's slapstick and sentimental story of an abandoned child and his adoptive father.

**Tickets:** \$74 (prices subject to change)

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**Sunday, March 8, 3pm**

**Zellerbach Hall**

*Early Music*

**The English Concert**

**Handel's *Hercules***

**Harry Bicket**, *conductor*

**Ann Hallenberg**, *mezzo-soprano* (Dejanira)

**William Guanbo Su**, *bass* (Hercules)

**Hilary Cronin**, *soprano* (Iole)

**Alexander Chance**, *countertenor* (Lichas)

**The Clarion Choir**

**Steven Fox**, *artistic director*

**Program:**

Britain's early-music ensemble returns with a concert performance of the Handel masterwork *Hercules*. With a libretto in English, the musical drama is a showcase for mezzo-soprano Ann Hallenberg, who sings the role of the hero's wife Dejanira, evolving from impatience to rage to despair as her jealousy leads her to murder and madness. It also features some of Handel's choral writing performed by the voices of New York City's Clarion Choir.

**Tickets:** \$46–\$140 (prices subject to change)

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**Friday, March 13, 8pm**

**Zellerbach Hall**

**Saturday, March 14, 8pm**

*Theater*

**Opera Parallèle**

***La Belle et la Bête***

**Nicole Paiement**, *artistic director and conductor*

**Brian Staufenbiel**, *director and scenic designer*

by Philip Glass, Libretto by the composer  
Based on the film by Jean Cocteau

**Featuring:**

Chea Kang, *soprano* (La Belle)

Hadleigh Adams, *baritone* (La Bête/Le Prince/Avenant)

Sophie Delphis, *mezzo-soprano* (Félicie/Adelaïde)

Aurélien Mangwa, *baritone* (Le Père/Ludovic/L'Usurier)

**Program:**

This original presentation of the fairy tale *Beauty and the Beast* blurs the distinctions between film and live opera, merging Jean Cocteau's classic 1946 romantic fantasy story on screen with Philip Glass' 1994 score. Glass composed the music as a new soundtrack to the film, transforming the original spoken French dialogue into sung libretto. Now Opera Parallèle has responded to the dreamlike, subconscious elements of the story with its own new film and stage direction, further blurring the barriers between the characters onscreen and the singers on stage.

**Tickets:** \$55–\$135 (prices subject to change)

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Sunday, March 15, 3pm

Hertz Hall

*Orchestra/Chamber Music*

[JACK Quartet](#)

**Program:**

Austin Wulliman/*The Late Edition* (West Coast Premiere)

Keir GoGwilt/*Treatise on Limited Freedoms: Future Mode 1* (West Coast Premiere)

Hans Abrahamsen/*String Quartet No. 4*

Gabriella Smith/*Aegolius* (World Premiere)

Rihm/*String Quartet No. 3, Im Innersten*

Contemporary music ensemble the JACK Quartet performs a program of new and recent works by living composers. The group is known for the fierce commitment and virtuosity it brings to a range of innovative and idiosyncratic repertoire—where each piece and each composer challenges the players with novel techniques, sounds, and approaches to their music making. In this concert, the JACK performs the world premiere of Gabriella Smith's *Aegolius*, as well as the West Coast premieres of new works by Keir GoGwilt and JACK violinist Austin Wulliman. Also on the program, European luminary Hans Abrahamsen's *String Quartet No. 4*.

**Tickets:** \$74 (prices subject to change)

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Thursday, March 19, 7:30pm  
Friday, March 20, 8pm

Zellerbach Hall

*New Music*

**Silkroad Ensemble with Rhiannon Giddens**

***Sanctuary: The Power of Resonance and Ritual***

Rhiannon Giddens, *banjo and vocals*  
Layale Chaker, *violin*  
Shawn Conley, *bass*  
Sandeep Das, *tabla*  
Mauro Durante, *percussion\**  
Haruka Fujii, *marimba and percussion*  
Maeve Gilchrist, *harp*  
Mehdi Nassouli, *guembri\**  
Karen Ouzounian, *cello*  
Mazz Swift, *violin and vocals*  
Niwel Tsumbu, *guitar*  
Francesco Turrisi, *frame drums and accordion*  
Kaoru Watanabe, *Japanese flutes and percussion*

**Program:**

In this program, the Silkroad Ensemble explores music as a powerful medium for healing and connection across cultures. Rhiannon Giddens leads the eclectic collection of performers steeped in American, South Asian, West African, and southern European musical traditions, in an interactive presentation that welcomes audience participation and reflection. Italian *tarantella*, Congolese string music, Indian *tabla*, American roots music, and Syrian *taarab* converse across ethnic and national boundaries, with the signature organicism and collaborative ethos that has defined Silkroad's performances since its founding 25 years ago.

An *Illuminations*: "Exile & Sanctuary" event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$48–\$110 (prices subject to change)

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Saturday, March 21, 8pm  
Sunday, March 22, 3pm

Zellerbach Hall

*Family*

**Drum Tao**

*The Best*

**Program:**

Masters of spectacle and athleticism, the *taiko* drummers of Drum Tao conjure “a visual cornucopia” (*Broadway World*) in their high-energy productions. The company’s newest show, *The Best*, blends contemporary stagecraft with centuries-old drumming traditions and new choreography for audiences worldwide.

For blind and visually impaired audience members, live audio descriptions are available at the Sunday, March 22, 3pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](http://calperformances.org/accessibility).

**Tickets:** \$39–\$90 (prices subject to change)

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**Sunday, March 22, 3pm**

**Hertz Hall**

*Recital/Early Music*

**[Théotime Langlois de Swarte, violin](#)**

**Program:**

Purcell/Prelude in G minor  
Biber/ Passacaglia in G minor, The Guardian Angel, from Rosary Sonatas  
Matteis Jr./ Fantasia in C minor, Con discretione  
Matteis/ “Passaggio rotto,” from Ayres for the Violin, Book II  
Matteis Jr./Fantasia in A minor  
Telemann/ Largo from Fantasy No. 7 in E-flat major  
Telemann/ Fantasy No. 1 in B-flat major  
Larghetto from Keyboard Concerto in D major  
Bach/ Violin Partita No. 2 in D minor, BWV 1004

Charismatic and accomplished violinist Théotime Langlois de Swarte returns to Berkeley with a thrilling program of Baroque showpieces. Rapidly emerging as a much sought-after soloist (on both Baroque and modern violins), de Swarte has built a reputation for breathing new life into centuries-old music, whether standards of Baroque repertoire or obscure, even unfinished works. Regardless of what is on his music stand, and whatever his role onstage, de Swarte’s dynamic, spontaneous, and frequently improvisational approach delights audiences the world over.

Due to a sudden hand injury, harpsichordist Justin Taylor is unable to perform as he was scheduled to do in this performance.

**Tickets:** \$78 (prices subject to change)

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**Sunday, March 29, 3pm**

**Hertz Hall**

*Orchestra/Chamber Music*

[David Finckel, cello](#)

**Wu Han, piano**

**Program:**

Bach/Cello Sonata in D major

Debussy/Cello Sonata

Britten/Cello Sonata

John Corigliano/*Fancy on a Bach Air* for solo cello

Chopin/Cello Sonata in G minor

As co-directors of both Music@Menlo and the Chamber Music Society of Lincoln Center, cellist David Finckel and pianist Wu Han are a ubiquitous presence on both coasts. The energy they bring to their leadership in the arts is matched only by the synergy of their duo performances. In this recital, they perform a repertoire spanning more than two-and-a-half centuries, from Bach to John Corigliano, and featuring Debussy's masterful sonata, Chopin's last major work, and a rarely performed Britten sonata composed for Mstislav Rostropovich.

**Tickets:** \$84 (prices subject to change)

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APRIL 2026

**Tuesday, April 7, 7:30pm**

**Zellerbach Hall**

**Wednesday, April 8, 7:30pm**

**Thursday, April 9, 7:30pm**

**Friday, April 10, 8pm**

**Saturday, April 11, 2pm**

**Saturday, April 11, 8pm**

**Sunday, April 12, 3pm**

*Dance*

[Alvin Ailey American Dance Theater](#)

**Alicia Graf Mack**, *artistic director*

**Matthew Rushing**, *associate artistic director*

**Program:**

From its first public performances in 1958, to the premiere of the masterpiece *Revelations* in 1960, through the struggles of touring during the Civil Rights Movement, to the tragic loss of its founder in 1989—across much social upheaval and cultural change, Alvin Ailey American Dance Theater has thrived as a model of Black resilience and unparalleled artistic excellence. The company now

welcomes new leadership, with this residency marking its first Berkeley performances under incoming artistic director Alicia Graf Mack.

For blind and visually impaired audience members, live audio descriptions are available at the Saturday, April 11, 2pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](http://calperformances.org/accessibility).

**Tickets:** \$47–\$164 (prices subject to change)

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**Friday, April 17, 7pm**

**Zellerbach Hall**

**Saturday, April 18, 8pm**

**Sunday, April 19, 3pm**

*Dance*

**[The Joffrey Ballet](#)**

*Midsummer Night's Dream*

**Alexander Ekman**, *choreographer*

**Mikael Karlsson**, *composer*

**Anna von Hausswolff**, *vocalist*

**Program:**

The Joffrey Ballet continues its association with Cal Performances with a signature work, Alexander Ekman's celebration of the traditional Scandinavian summer solstice festival. A trip to a surreal realm of earthly and supernatural delights, *Midsummer Night's Dream* features a musical score by composer Mikael Karlsson to be performed live by Swedish indie rock sensation Anna von Hausswolff and an on-stage band. Dancers cavort in pastoral revelry as reality and fantasy blur in a joyous ode to the arrival of the summer season.

For blind and visually impaired audience members, live audio descriptions are available at the Sunday, April 19, 3pm performance. Headsets may be reserved at the time of ticket purchase or by contacting the Cal Performances Ticket Office at (510) 642-9988 or [tickets@calperformances.org](mailto:tickets@calperformances.org). More information can be found at [calperformances.org/accessibility](http://calperformances.org/accessibility).

**Tickets:** \$50–\$175 (prices subject to change)

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**Friday, April 17**

**UC Berkeley Campus**

**5:30pm Cocktail Reception**

**7pm Performance**

**9pm Gala Dinner**

**[Cal Performances' 2026 Gala](#)**

**The Joffrey Ballet**  
*Midsummer Night's Dream*

Alexander Ekman, *choreographer*

Mikael Karlsson, *composer*

Anna von Hauswolff, *vocalist*

Cal Performances hosts a gala evening with all proceeds supporting Cal Performances' artistic initiatives and education programs. Information is available by contacting the Cal Performances Development Office at 510.642.8653 or [donate@calperformances.org](mailto:donate@calperformances.org).

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**Tuesday, April 21, 7:30pm**

**Zellerbach Hall**

*Early Music*

[Jordi Savall](#), *direction, program concept, and music selection*

**Hespèrion XXI, La Capella Reial de Catalunya, and special guests**

*Songs, Battles, and Dances from the Old and the New World (1100–1780)*

**Program:**

Marcabru/ Fanfare - Crusader song: *Pax in nomine Domini* - Planctus

Des Prés/ *Agnus Dei* / *Da pacem Domine* from *Missa Da pacem*

Sephardic Tradition/ *El pan de la aflicción* (Aramaic prayer in Ladino)

Alonso/ *La tricotea Samartín la vea* (Canzon alla Villota)

Traditional/ *Another man done gone* (Slave song)

Attaignant/ *La Guerre* (Pavane)

Parabosco/ *Ricercare XIV: Da pacem Domine*

Flecha, The Elder/ *La Ndegrina: San Sabeya gugurumbé*

Traditional/ *Los Negritos/ Gurumbé* (Son Jarocho)

Traditional/ *Look over yonder* (Slave song)

Aguilera de Heredia/ *Tiento de Batalla*

Ferrabosco/ *Four-note Pavan: Hear me, O God*

Fernandes/ *Tleycantimo choquiliya* (Mestizo and Indian)

Traditional/ *You gonna reap what you sow* (Slave song)

Rossi/ Psalm 137: *'Al nahārôt bave'el* (By the Waters of Babylon)

Johnson/Brade/ *The King's Morisco*

Fernandes/Anonymous/ *Xicochi conetzintlé* (Villancico)/ *Xochipitzabuatl*

De Zéspedes/ *Ay, que me abraso, ay* (Guaracha)

Traditional/ *El Arrancazacate* (son from Tixtla /Improvisations)

Traditional Isixhosa/ *Indodana* (Spiritual song and prayer)

Tye/ In Nomine XII: *Crye*

Anonymous/ Tonada *El Congo: A la mar me llevan*

from the *Codex Trujillo* (Lima)/ Tonada de *El Chimo: Jaya llúncb*

Cachua serranita, *nombrada El Huicho Nuevo: No ay entendimiento humano*

Catalan viol virtuoso and musical polymath Jordi Savall returns to Cal Performances, joined by nearly two dozen musicians, including his celebrated ensembles Hespèrion XXI and La Capella Reial de Catalunya, and special guest performers from Mexico and Guadeloupe who place their rich musical traditions in dialogue with Spanish and European forms. This special program takes us on a sound journey that traces a map of influences that crossed between the Old and the New Worlds. Through three axes—song, battle, and dance—the repertoire explores how music served as a tool of faith, resistance, and survival during seven centuries of global transformations.

An *Illuminations*: “Exile & Sanctuary” event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$48–\$106 (prices subject to change)

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**Thursday, April 23, 7:30pm**

**Zellerbach Hall**

*Recital*

[Alexandre Kantorow, piano](#)

**Program:**

Bach, arr. Liszt/Variations on “Weinen, Klagen, Sorgen, Zagen”

Medtner/Piano Sonata in F minor

Chopin/Prelude in C-sharp minor

Alkan/*La Chanson de la folle au bord de mer*

Scriabine/*Vers la flamme*

Beethoven/Piano Sonata No. 32 in C minor, op. 111

French pianist Alexandre Kantorow makes his Berkeley debut in a wide-ranging program of keyboard music. The recital features Liszt’s piano variations on themes from Bach’s twelfth cantata, Chopin’s dreamy C-sharp minor Prelude, and Scriabin’s *Vers la flamme*, a piece that, according to pianist Vladimir Horowitz, was inspired by the composer’s eccentric conviction that a constant accumulation of heat would ultimately cause the destruction of the world, and Nikolai Medtner’s rarely performed first sonata.

**Tickets:** \$68–\$86 (prices subject to change)

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**Friday, April 24, 8pm**

**First Congregational Church**

*Early Music*

**The Tallis Scholars**

***Mysteries and Miracles***

**Program:**

Victoria/*Missa O magnum mysterium*

Gabrieli/*O magnum mysterium*

de Wert/*Egressus Jesus*

Matthew Martin/*Felix namque*

Tallis/*Videte miraculum*

Gallus/*Mirabile mysterium*

Guerrero/*Maria Magdalena*

Arvo Pärt/*Tribute to Caesar*

*Virgencita*

The Tallis Scholars perform an Easter season program featuring works inspired by miraculous events in the biblical story of Jesus' life. Victoria's seminal *Missa O magnum mysterium*, celebrating the miracle of the virgin birth, is the concert's centerpiece, amplified by motets by Tallis, de Wert, and Slovenian composer Jacobus Gallus exploring Christian themes of wonder and awe. Contemporary Estonian composer Arvo Pärt illuminates Christ's teachings in his *Tribute to Caesar*, and marvels at the appearance of the Virgin of Guadalupe in *Virgencita*.

**Tickets:** \$78–\$102 (prices subject to change)

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**Wednesday, April 29, 7:30pm**

**Zellerbach Hall**

*Recital*

**Víkingur Ólafsson, piano**

***Opus 109***

**Program:**

Bach/Prelude in E major, from *The Well-Tempered Clavier, Book I*

Bach/Partita No. 6 in E minor

Beethoven/Piano Sonata No. 27 in E minor, Op. 90

Schubert/Piano Sonata in E minor

Beethoven/Piano Sonata No. 30 in E major, Op. 109

Pianist Víkingur Ólafsson performs Beethoven's innovative and emotive Opus 109 piano sonata, taking audiences on a journey of musical inspiration and influence that includes side trips through the keyboard music of Bach and Schubert, interspersed between movements.

Previously, he devoted an entire season of performances to Bach's *Goldberg Variations*—playing the cycle for 88 concerts in total, including at Cal Performances in May 2024—because, in his words, “I wanted to know how deeply I can dive into a composition and how many different facets I can discover in it.” He won a Grammy Award this year for his sterling recording of that work.

Ólafsson designed this concert program to explore the first of Beethoven's great final piano sonata trilogy, Op. 109, in depth. He presents this masterpiece in the context of the composer's formal breakthrough in his earlier Op. 90 sonata and of Beethoven's ongoing fascination with the legacy of J.S. Bach. Beethoven's profound influence on his younger contemporary Schubert is still another thread of the program: the rarely performed Sonata in E minor, which Schubert wrote when he was only 20, shows his awareness of Beethoven's innovative two-movement Op. 90.

Ólafsson describes the recital as “a road to Opus 109.... Some of [the music] is very Classical. Much of it is progressive and Romantic, but the roots all lie in the Baroque period with Bach.”

**Tickets:** \$50–\$125 (prices subject to change)

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MAY 2026

**Sunday, May 3, 3pm**

**Zellerbach Hall**

*Recital*

[Renée Fleming](#), *soprano*

**Inon Barnatan**, *piano*

**Program:**

Mozart/“Laudate Dominum,” from *Vesperae Solennes de Confessore*

Handel/“To fleeting pleasures make your court,” from *Samson*

“Lascia ch'io pianga” from *Rinaldo*

Puccini/ “O mio babbino caro” from *Gianni Schicchi*

Mendelssohn/*Rondo capriccioso*, Op. 14

Hahn/ “L'heure Exquise,” from *7 Chansons Grises*

Si mes vers avaient des ailes

“Les étoiles,” from *12 Rondels*

Traditional American songs to be announced from stage

J. Todd Frazier/*We Hold These Truths*

John Kander/*A Letter from Sullivan Ballou*

Wild/*Selections from 7 Virtuoso Etudes after Gershwin*

The Man I Love

I Got Rhythm

Porter/“Down in the Depths (on the 90th Floor),” from *Red, Hot and Blue*  
“So in Love,” from *Kiss Me, Kate*  
Lerner & Loewe/“I Could Have Danced All Night,” from *My Fair Lady*  
Andrew Lippa/*The Diva*

Five-time Grammy winner Renée Fleming’s recent work has found her on stage for the world premiere of Kevin Puts’ *The Hours* at the Metropolitan Opera and on screen in a new series of IMAX films, Renée Fleming’s *Cities That Sing*. In this recital, pianist Inon Barnatan joins Fleming for a program of beloved songs, arias, and piano showpieces.

**Tickets:** \$52–\$194 (prices subject to change)

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**Saturday, May 9, 8pm**

**Zellerbach Hall**

*Vocal Celebration*

**[Lara Downes and Friends](#)**

*This Land: Reflections on America*

**Lara Downes, piano**

**Judy Collins, vocals**

**Tarriona “Tank” Ball, vocals**

**Invoke Quartet**

**Karl Mitze, viola, mandolin**

**Geoff Manyin, cello**

**Zach Matteson, violin**

**Nick Montopoli, violin, banjo**

**Oakland Interfaith Gospel Choir**

**Program:**

In an eclectic presentation, classical pianist, NPR host, and San Francisco native Lara Downes is joined by an all-star cast of collaborators for a selection of classical and popular music exploring the richness and complexity of the American experience as the nation approaches its 250th anniversary. The program, featuring folk legend Judy Collins, Grammy-winning singer Tarriona “Tank” Ball of Tank and the Bangas fame, the Invoke Quartet, and the Oakland Interfaith Gospel Choir, takes as its inspiration George Gershwin’s vision of a “musical kaleidoscope of America,” spanning a century of works and arrangements.

An *Illuminations*: “Exile & Sanctuary” event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) to learn more.

**Tickets:** \$38–\$92 (prices subject to change)

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