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ADELAIDE FESTIVAL

F

3 – 19 MAR 2023

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Acknowledgement of Country

Adelaide Festival recognises and thanks the people and the lands of the Kurna Nation of the Adelaide Plains and the Peramangk Nation of the Adelaide Hills. We recognise their ongoing connection to place and land as the oldest continuous culture. We acknowledge these traditional lands have been a place of movement, music, and storytelling for over 60,000 years and take pride in honouring those traditions.

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Peter Malinauskas MP
Premier of South Australia

We are so lucky to have the Adelaide Festival that, 63 years on, continues to define our reputation as a world-class festival city that attracts travellers from across the country and that our communities proudly support.

The free opening concert in Elder Park will be a Festival highlight for everyone, featuring some of Australia's finest First Nations artists in *Spinifex Gum* with Marliya and Emma Donovan alongside our very own Adelaide Symphony Orchestra.

Free events continue around the city, in Mount Barker and of course in the Pioneer Women's Memorial Garden with our much-loved Adelaide Writers' Week. Venues including UKARIA, Adelaide Festival Centre, Adelaide Town Hall, our beautiful galleries and the city's newest venue, Hindley Street Music Hall, will host the finest artists from around Australia and across the world.

I encourage everyone to take part in this wonderful festival and congratulate everyone involved.



Andrea Michaels MP
Minister for Arts

I am so proud that amongst the world's best international artists appearing at the 2023 Adelaide Festival, we have such a wonderful group of South Australian artists and companies featuring so prominently. Over 17 days and nights, Adelaide audiences will experience world premiere works from our very own Australian Dance Theatre, Slingsby and Windmill Theatre Company.

International performances include eight Australian premieres, with first-time visits from Ballett Zürich and Spain's Escolania de Montserrat boys' choir and returning companies such as Internationaal Theater Amsterdam (who brought one of the Festival's most talked-about events in its 63-year history with 2014's *Roman Tragedies*), and extraordinary Canadian choreographer Crystal Pite who last joined us in 2017. There will also be an exclusive exhibition of some of Andy Warhol's best-known works at the Art Gallery of South Australia.

Have an incredible Festival – I look forward to seeing you there!



Judy Potter
Chair, Adelaide Festival

Welcome! We are so pleased to bring the 2023 Adelaide Festival to life in March. I am delighted to welcome Adelaide Festival's new creative team – Artistic Director Ruth Mackenzie CBE, Chief Executive Kath M Mainland CBE and Adelaide Writers' Week Director Louise Adler AM.

The Festival could not happen without the continued support of everyone who believes in it as much as we do – deepest thanks to the South Australian Government, the Adelaide Economic Development Agency and the City of Adelaide, Foundation Adelaide Festival, our corporate partners and all our philanthropic supporters.

Finally, I thank Neil Armfield AO and Rachel Healy for their incredible contribution to the Adelaide Festival during their term as Co-Artistic Directors and for the work initiated by them for the 2023 Festival. Ruth, Kath, Louise and the entire Adelaide Festival team and volunteers – a big thank you for your dedication. To my fellow board members of the Adelaide Festival and Foundation Adelaide Festival Boards – thank you for your unwavering support.



Image: Andrew Beveridge

Ruth Mackenzie CBE and Kath M Mainland CBE
Artistic Director and Chief Executive

Welcome to Adelaide Festival 2023.

We are proud to present to you this stunning program initiated by former Co-Artistic Directors Rachel Healy and Neil Armfield AO. The program represents 17 days packed full of art, entertainment and fun and there is truly something for everyone. The program you are about to discover is home to incredible artists at the peak of their powers from all over the world including the Netherlands, Germany, Palestine, Canada, Belarus, USA, UK and, importantly, commissions and premieres from outstanding artists making work right here in Adelaide. It features 20 world and Australian premieres and brings all the excitement of great art, freshly minted, that speaks to the world in which we live today. First Nations voices are prominent in work from artists from all over Australia.

From the free opening night concert featuring the powerful and uplifting *Spinifex Gum*, to the enchanting acrobatic family show *Air Play* that closes the Festival, this program includes works of every artform for all tastes and ages. Adelaide in March is THE festival city and we are lucky indeed to share it with such incredible arts organisations and festivals. We are delighted to continue our partnership with WOMADelaide and to present exhibitions from AGSA, Samstag, ACE, Adelaide Botanic Garden and Carrick Hill. A huge thank you to Rob Brookman AM, Associate Director of the 2023 Festival, and to the entire AF team. We cannot wait for you to enjoy the treats this Festival has in store for you.



The Adelaide Festival Board sincerely thanks Neil Armfield AO and Rachel Healy for their vision, passion and determination to deliver the best to Adelaide and Australian audiences. We owe them a huge debt of gratitude for the extraordinary success of the last six years. They have played a major role in building the success of Adelaide Festival, leaving the new team well placed to continue their legacy.

Image: Mark Gambino

OPENING EVENT / AUSTRALIA **FREE**

Spinifex Gum

with Adelaide Symphony Orchestra

Conducted by Aaron Wyatt

Since its stunning premiere at the 2018 Adelaide Festival, *Spinifex Gum* has disarmed and uplifted audiences across Australia, bringing together the lush vocals of Marliya, the music of Felix Riebl and Ollie McGill (The Cat Empire) and the choreography of Deborah Brown.

In this fully orchestrated version, the artists of *Spinifex Gum* will be joined by the Adelaide Symphony Orchestra and powerhouse singer-songwriter Emma Donovan as Adelaide Festival's free opening night concert returns to Elder Park.

A Cairns-based choir of talented young Aboriginal and Torres Strait Islander women and girls, Marliya is the beating heart of *Spinifex Gum*. Under Lyn Williams AM (Gondwana Choirs), their vibrant voices blend stunning harmonies with a joyous pop-choir sound, singing in both English and Yindjibarndi to speak to important social and cultural issues with passion and exuberance.

This unique show confronts some of the most hard-hitting issues of our time, while emphasising the importance of empowerment and recognising what can be achieved when we come together as one.

The event will open with the debut performance of the Citizens Orchestra, part of the *Floods of Fire* project initiated by the ASO under Artistic Director Airan Berg.

Join with us in celebration and protest under the stars as we open the 2023 Adelaide Festival.

- Where** Elder Park
- When** Fri 3 Mar, 7.30pm. Gates open from 5pm.
- Duration** 2hrs 30mins, incl. interval
- Tickets** FREE
- Note** Event proceeds rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 3pm on the day of the performance for final weather arrangements. Camping chairs and picnic blankets permitted. No BYO alcohol.
- Access** 

"This is the Australia we live in, and it needs sharp life affirming protest songs like *Spinifex Gum's* more than ever."

The Adelaide Review

Spinifex Gum has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and the Major Festival Initiative in association with the Confederation of Australian International Arts Festival Inc., Adelaide Festival, Sydney Festival and Monash Academy of Performing Arts.

Major Festivals Initiative



Australia Council for the Arts

PRESENTING PARTNERS



The Advertiser We're for you





Image: Jan Versweyeld

THEATRE / THE NETHERLANDS

A Little Life

Internationaal Theater Amsterdam

Directed by Ivo van Hove

Based on the novel by Hanya Yanagihara

Australian Premiere / Australian Exclusive

No other novel in recent memory has captivated and moved millions of readers quite like Hanya Yanagihara's *A Little Life*. No other director in recent memory has created unique theatre experiences quite like Ivo van Hove.

Working with Internationaal Theater Amsterdam (formerly Toneelgroep Amsterdam), van Hove is renowned for his epic productions and Adelaide Festival audiences will remember two of his finest – the celebrated Shakespeare cycles *Roman Tragedies* and *Kings of War*.

In *A Little Life*, van Hove and his extraordinary ensemble of actors take on a modern classic with a similarly grand scope that dives into timeless themes of ambition, privilege, cruelty and power.

The gripping narrative tracks the deeply intertwined lives of four men over a period of more than 30 years – there's actor Willem, visual artist JB, architect Malcolm and Jude, a lawyer with a past shrouded in mystery. Tightly bound together by their close friendship, they grapple with the influence of Jude's traumatic history on their lives. But how do you help someone who doesn't want to be helped?

Celebrated from Amsterdam to New York, most recently at the Edinburgh International Festival, *A Little Life* interrogates the interplay between past and present, friendship and desire, care and harm with poignancy and precision. It's a timeless story of a man haunted by his history.

With compelling storytelling and shattering performances, this production breathes life into one of the most impressive and moving literary works of the past decade.

"Ivo van Hove's production is as gruelling yet compulsive as Hanya Yanagihara's source novel." *Financial Times*

"Director Ivo van Hove created a powerhouse." *Trouw*

| | |
|-----------------|--|
| Where | Adelaide Entertainment Centre Theatre |
| When | Fri 3 Mar – Wed 8 Mar See calendar for times. |
| Duration | 4hrs, incl. interval |
| Tickets | \$129, Friends \$110, Conc \$103, U30 \$65, Student \$60 Transaction fees apply. |
| Note | Performed in Dutch with English surtitles. Contains strong language, nudity, blood, drug references, depictions of violence, smoking, self-harm and sexual violence and content about suicide. Recommended for audiences 18+ |
| Access |   |

Coproduced by GREC Festival, Ruhrfestspiele Recklinghausen. Private producer Gert-Jan en Corinne van den Bergh, Hendrik Jan ten Have en Gabriëlla de Rooij, Joost en Marcelle Kuiper.
Supported by Ammodo.
Generously supported by the Girsensohn Foundation.



THEATRE / AUSTRALIA

Strange Case of Dr Jekyll and Mr Hyde

By Robert Louis Stevenson

Adapted and directed by Kip Williams

Sydney Theatre Company

The award-winning creative team behind the smash hit *The Picture of Dorian Gray* returns with another vivid adaptation of a Gothic classic, transformed for the stage through engrossing live video.

Written and directed by Kip Williams, this spellbinding adaptation of Robert Louis Stevenson's mystery for the ages is an unmissable production on the cutting edge of theatrical and cinematic design.

Originally penned by one of the English language's greatest writers, *Strange Case of Dr Jekyll and Mr Hyde* follows London lawyer Gabriel Utterson as he attempts to unravel the mysteries surrounding his friend Dr Henry Jekyll and the shadowy new presence in his life: Mr Edward Hyde. One of the most gripping and intricate tales ever told, this chilling detective story has captivated readers, artists and audiences alike for generations.

Two virtuosic actors, Matthew Backer and Ewen Leslie, perform all roles in this gripping chronicle of the doomed and divided Jekyll, the rapacious Hyde and the transfixed Utterson, caught in between.

Blurring the lines between good and bad, the self and the other, public and private, and artist and audience, *Strange Case of Dr Jekyll and Mr Hyde* is a dazzling production not to be missed.

- Where** Her Majesty's Theatre
- When** Fri 3 Mar – Sun 12 Mar
See calendar for times.
- Duration** 1hr 50mins, no interval
- Tickets** Premium \$129, Friends \$110
A Res \$119, Friends \$101, Conc \$95, U30 \$60, Student \$55
B Res \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45
C Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
Schools pricing – see page 80. Transaction fees apply.
- Note** Contains depictions of violence, drug use and suicide.
Uses theatrical smoke and haze.
Recommended for audiences 15+
- Access**  | **AD**)))

★★★★★ **Sydney Morning Herald**
 ★★★★★ **Time Out**
 ★★★★★ **Limelight**

Generously supported by Adelaide Festival Contemporary.
Thanks to Leading Patrons Bob Warner CBE & Jill Hill and Margo Hill-Smith & Sam Hill-Smith.

Image: Rene Vaile

DANCE THEATRE / CANADA

Revisor

Kidd Pivot

Created by Crystal Pite and Jonathon Young

Australian Premiere / Australian Exclusive

From the creators of *Betroffenheit*, the celebrated hit of the 2017 Adelaide Festival, comes an exhilarating new dance theatre work about corruption, deception and the forces of radical change.

Revisor again brings together the extraordinary talents of choreographer Crystal Pite and theatre-maker Jonathon Young. Described by *The Guardian* as "the dance genius who stages the impossible", Pite is renowned for her exciting, inventive choreography and is one of the most in-demand choreographers in the world; Young is one of Canada's best-known actors and a highly respected playwright.

The farcical world of Nikolai Gogol's *The Government Inspector* serves as the inspiration for their astonishing new work. *Revisor* is a true hybrid of dance and theatre with startling depth and complexity. Voiced by actors, the recorded script provides the score for Pite's arresting choreography, brought to life by the phenomenal dancers of acclaimed Vancouver-based company Kidd Pivot.

Mining the potent relationship between language and body, this is a virtuosic work exploring conflict, comedy and corruption from one of the most exciting dance theatre companies in the world.

Where Her Majesty's Theatre

When Fri 17 Mar – Sun 19 Mar
See calendar for times.

Duration 1hr 30mins, no interval

Tickets Premium \$129, Friends \$110
A Res \$119, Friends \$101, Conc \$95, U30 \$60, Student \$55
B Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50
C Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
Schools pricing - see page 80. Transaction fees apply.

Note Latecomers will not be admitted.
Contains strobe effects.
Recommended for audiences 12+

Access 

Produced by Kidd Pivot in association with Eponymous. Co-produced by Sadler's Wells, Théâtre de la Ville/La Villette, Banff Centre for Arts and Creativity, University of North Carolina at Chapel Hill, Canadian Stage, Seattle Theatre Group, The Hamber Foundation, The CanDance Network Creation Fund, Danse Danse, National Arts Centre, DanceHouse and Dance Victoria.

Supported by the Canada Council for the Arts through the New Chapter Program. Developed with support from the National Arts Centre's National Creation Fund.



"Mind completely blown – yet again."

London Box Office



Image: Michael Slobodian



MUSIC / SPAIN

Escolania de Montserrat

Australian Premiere / Australian Exclusive

There is no more reliable goosebump generator than a great boys' choir. While King's College Cambridge and the Vienna Boys regularly tour to Australia, this extraordinary ensemble – which topped *BBC Music Magazine's* list of the 10 best choirs in the world – has never performed here.

Founded in the 13th century, it is the oldest extant boys' choir in the world and its rigorous training and selection criteria ensure its standards never slip. The remarkable boys of Escolania are taught to express music in a mature and passionate vein, perfectly suited to the Spanish sacred repertoire to which the magnificent Santa Maria de Montserrat Abbey is home.

Among ancient works from the Abbey's fabled 14th century "Red Book", you'll also hear those by more recent masters, spanning the 17th century to the present day. The second half of the concert is devoted to the wonderfully earthy Catalan folk arrangements which are the choir's other trademark.

This is an exclusive and rare event. Given the overnight hike to the Abbey is a stretch, make the pilgrimage instead to this concert, close your eyes and be transported to the highest peaks of the Catalan mountains at dawn. A glorious and spine-chilling experience.

"In all of their selections, the boys sang with near-faultless intonation and exceptional musical sensitivity, a tribute to... their leader, Bernat Vivancos, another former Montserrat choirboy." *Washington Post*

Where Adelaide Town Hall

When Fri 3 Mar – Sun 5 Mar
See calendar for times.

Duration 1hr, no interval

Tickets Premium \$129, Friends \$110
A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50
B Res \$99, Friends \$84, Conc \$80, U30 \$45, Student \$40
Transaction fees apply.

Access 

THEATRE / BELARUS

Dogs of Europe

Belarus Free Theatre

Based on the novel by Alhierd Bacharevič

Australian Premiere / Australian Exclusive

Oppression isn't just meted out by those in power; it's allowed by everyone who is complicit, across all walks of life.

Every member of Belarus Free Theatre now lives in political exile, forced to flee their homeland for safety as one of Belarus' leading resistance movements. Their theatre, renowned for its absurdist humour, fierce physicality, theatrical disruption and activism, has travelled the world to public and critical acclaim, most recently to London's Barbican Theatre.

In *Dogs of Europe*, this dystopian story moves from 2019 to 2049 – a time when Russia has taken over several countries to form a new European super-state under the control of a secretive and brutal regime in which individual rights have been trampled. When one man begins a journey to this territory, he discovers less about the origins of its oppressive regime and more about his own complicity in its creation. The production is an anarchic eruption of mordant black humour and cartoonish violence, featuring evocative live music performed by Balaklava Blues.

Based on the prescient 2017 novel by political exile Alhierd Bacharevič – also banned in Belarus – *Dogs of Europe* is an epic fantasy and political thriller about the corrupting influences of dictatorship. This is a landmark and urgent work from one of the world's bravest theatre companies.

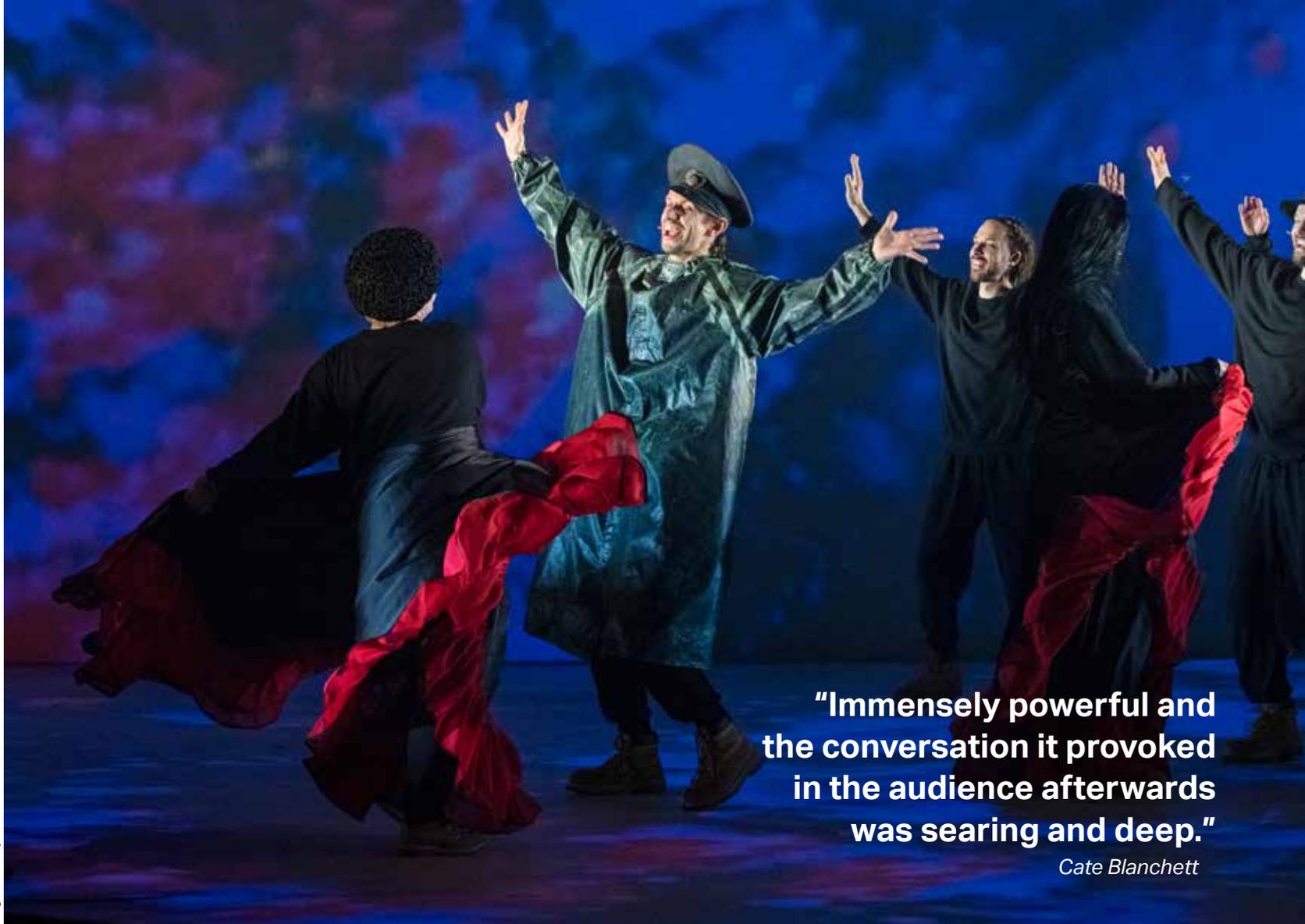
"A haunting, playful, dreamlike requiem not just for Belarus but for culture and national identities generally."

Time Out

"The energy and invention are irresistible."

WhatsOnStage

Image: Linda Nyflind



"Immensely powerful and the conversation it provoked in the audience afterwards was searing and deep."

Cate Blanchett

- Where** Dunstan Playhouse, Adelaide Festival Centre
- When** Thu 2 Mar – Mon 6 Mar
See calendar for times.
- Duration** 3hrs, incl. interval
- Tickets** A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50
B Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
Transaction fees apply.
- Note** Performed in Belarusian with English surtitles.
Contains depictions of violence and smoking, nudity and strong language.
Utilises theatrical smoke and haze.
Recommended for audiences 16+
- Access**  | 

OPERA & DANCE / SWITZERLAND & AUSTRALIA

Messa da Requiem

By Giuseppe Verdi (1813–1901)

Ballett Zürich

Choreography by Christian Spuck

Conducted by Johannes Fritsch



"Truly sublime."

Bachtrack

Australian Premiere / Australian Exclusive

Verdi's mighty *Requiem* is a sacred oratorio with opera coursing through its veins.

It runs the gamut from whispered pianissimos to some of the most shattering climaxes ever written. Christian Spuck – who won the ballet world's top award for best choreographer in 2019 – thrusts this already spectacular work into a new orbit, thoroughly integrating the 80-strong choral ensemble into the maelstrom of his extraordinary staging.

Oratorios have been theatricalised before, but this is a pioneering piece. Every contour of Verdi's score is given physical shape. The huge mass of humanity is moulded to become a tidal wave, a ship's prow, some gigantic reptilian beast, while the dancers' glorious solos and intertwining ensembles poignantly express the composer's vision of death as every individual's most solitary and mysterious challenge.

The Adelaide Festival has presented many large-scale theatrical events, but this work is unprecedented in its magnitude. Over 80 Australian singers and the Adelaide Symphony Orchestra join 36 dancers from one of Europe's most revered ballet companies to perform a total work of art that will be talked about for years.

Whether you love opera, dance, choral music, theatre or all four, a profound experience awaits.

Where Festival Theatre, Adelaide Festival Centre

When Wed 8 Mar – Sat 11 Mar

See calendar for times.

Duration 1hr 30mins, no interval

Tickets Premium \$319, Friends \$271

A Res \$249, Friends \$212, Conc \$199

B Res \$199, Friends \$169, Conc \$159, U30 \$100, Student \$90

C Res \$149, Friends \$127, Conc \$120, U30 \$75, Student \$65

D Res \$69

Schools pricing – see page 80. Transaction fees apply.

Note Performed in Latin with no surtitles.

Access   

Adelaide Festival gratefully acknowledges the generous support of State Opera South Australia.

The presentation of *Messa da Requiem* has been made possible by the Adelaide Festival Chairman's Circle, the Adelaide Festival Opera Donor Circle, MM Electrical and Foundation Adelaide Festival.



Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative

Umbrellas fly high, fabrics soar over the audience, balloons swallow people and swirling snow fills the stage. *Air Play* expertly balances comedy, sculpture, circus and theatre in a breathtaking homage to the power of air.

Two siblings embark on an adventure through a surreal land of air in this magical work created by circus performers Seth Bloom and Christina Gelsone in collaboration with kinetic sculptor Daniel Wurtzel. With clever use of movement and technology, ordinary objects become uncommonly beautiful.

Seen by 150,000 people over five continents, this brilliant wordless work requires no translation and speaks to audiences of all ages. With stunning images and gales of laughter, *Air Play* creates beauty and brings joy across cultures and countries.

Air Play is a visual poem that brings to life the very air we breathe.

"The curtains open and we see a man holding on to a huge piece of light fabric, dancing in the air, moved by a circle of fans. The wonder begins and I suddenly feel like a child again, receptive to every single magical moment in *Air Play*."

A Younger Theatre

Where Festival Theatre,
Adelaide Festival Centre

When Wed 15 Mar – Sun 19 Mar
See calendar for times.

Duration 1hr, no interval

Tickets Premium \$69, Friends \$59,
Conc \$55, Child* \$39

A Res \$59, Friends \$50, Conc \$47,
U30 \$30, Student \$25, Child* \$25

B Res \$49, Friends \$42, Conc \$39,
U30 \$25, Student \$20, Child* \$20

*Ages 14 and under. Schools pricing – see page 80.
Transaction fees apply.

Note Recommended for audiences 5+

Access    

Air Play has been made possible with support from Playhouse Square, New Victory Theater, Zoellner Arts Center, and Flushing Town Hall.

Image: Florence Montmare

PHYSICAL THEATRE / USA

Air Play

Acrobuffos

"A joy from start to finish."

Sydney Morning Herald

MUSIC / USA

KRONOS Five Decades

Kronos Quartet
with special guest Mahsa Vahdat



Image: Allie Foraker

Where Festival Theatre, Adelaide Festival Centre
When Mon 13 Mar, 5pm
Duration 1hr 45mins, incl. interval
Tickets Premium \$139, Friends \$118
A Res \$129, Friends \$110, Conc \$103, U30 \$65, Student \$60
B Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50
Transaction fees apply.

Access

World Premiere

For 50 years, Kronos Quartet has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. In the process, the quartet – comprising David Harrington and John Sherba on violin, Hank Dutt on viola and cellist Paul Wiancko – has become one of the most celebrated and influential groups of our time.

Kronos Quartet makes its fifth appearance at the Adelaide Festival with this program at Festival Theatre, in addition to playing at WOMAdelaide (see pages 22 – 23).

Alongside signature works from the quartet's wide-ranging repertoire, including George Crumb's seminal *Black Angels* and Krzysztof Penderecki's astonishing *Quartetto per archi*, *KRONOS Five Decades* features the world premiere of a new work from Australian artists Jon Rose and Hollis Taylor – a musical interpretation of bird calls from the outback. The ensemble will also perform pieces from its landmark legacy project *50 for the Future*, a free-access library of string quartet music from around the world.

In keeping with their ever-adventurous musical collaborations from around the globe, acclaimed Iranian vocalist Mahsa Vahdat will join Kronos to perform a set of her own songs based on classical Persian poems by Rumi and Hafez.

With a program of extraordinary breadth and creativity, *KRONOS Five Decades* showcases the very best of this legendary ensemble. Join us in celebrating 50 years of Kronos Quartet.

"The Kronos Quartet has broken the boundaries of what string quartets do." *New York Times*

"...the most far-ranging ensemble geographically, nationally, and stylistically the world has known." *Los Angeles Times*

PROGRAM TO INCLUDE

George Crumb: *Black Angels*
Aleksandra Vrebalov: *ilektrikés rímes* (Australian premiere)
Jon Rose & Hollis Taylor: *Beak* (world premiere)
Krzysztof Penderecki: *Quartetto per archi*

PRESENTING PARTNER

Kronos Quartet is presented by
arrangement with Arts Projects Australia.

THE AUSTRALIAN

Thirty years on from its first stand-alone staging, WOMADelaide welcomes international artists back to the stunning Botanic Park with the return of the aerial spectacular Gratte Ciel's *Place des Anges* (France) and headline performances from Florence + the Machine (UK), Bon Iver (USA) and Youssou N'Dour & Le Super Étoile de Dakar (Senegal).

Experience a journey of cultural discovery engaging all ages and all senses over four extraordinary days of music, arts and dance from across the globe. Artists from over 30 countries will perform, including ADG7 (Korea), Angel Olsen (USA), AURORA (Norway), Bab L' Bluz (Morocco/France), Bangarra Dance Theatre (Australia), Béla Fleck & Abigail Washburn (USA), Billy Bragg (UK), Cimafunk (Cuba), Constantinople (Canada), Foco alAire (Mexico), *Gaia* by Luke Jerram (UK), The Garifuna Collective (Belize), Genesis Owusu (Australia), Jaguar (UK), Justin Adams & Mauro Durante (UK/Italy), Kee'ahn (Australia), Kefaya and Elaha Soroor (Afghanistan/UK), Kronos Quartet (USA), The Langan Band (Scotland), Madeleine Peyroux (USA), Mdou Moctar (Niger), Nakhane (South Africa), Nightmares on Wax (UK), Pandit Ronu Majumdar & Dr Jayanthi Kumaresh (India), The Proclaimers (Scotland), Ripple Effect Band (Australia), Rizwan Muazzam Qawwali (Pakistan), Sampa The Great (Zambia), San Salvador (France), Small Island Big Song (Various), Soul II Soul (UK) and many more.

But WOMADelaide is more than incredible performances.

The festival also offers hands-on workshops, a thought-provoking Planet Talks program, family-friendly fun in the KidZone, inspiring installations and delicious global cuisine.

Join us for this iconic celebration of global music, arts and culture.

For full line-up and bookings visit womadelaide.com.au

"All singing, all dancing festival of joy." *The Guardian*

Where Botanic Park / Tainmuntilla, Plane Tree Drive

When Fri 10 Mar – Mon 13 Mar

Tickets 4 Days \$425*, 3 Days \$395*, Fri \$166*

Sat or Sun or Mon \$225*

Transaction fees apply.

*Festival Friends are entitled to concession-priced tickets. Concession and youth discount apply on all ticket types. Final Release ticket prices listed above. Purchase earlier to save on 1st or 2nd Release tickets.

Each adult ticket purchaser is entitled to bring up to two children 12 years and under for free. Additional children's tickets can be purchased at \$25 for a festival ticket or \$10 per single day.

Produced and presented by the WOMADelaide Foundation. Managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia and the Hackett Foundation.

Place des Anges written and directed by Pierrot Bidon and Stéphane Girard. Image: Grant Hancock



MUSIC

WOMADelaide

The World's Festival

THEATRE / BELGIUM

The Sheep Song

FC Bergman

Toneelhuis

"A visually stunning
and evocative fable."

Movement Exposed



Image: Christophe Raynaud de Lage

Australian Premiere / Australian Exclusive

A flock of sheep grazes together peacefully, but one among them is not content. This creature feels destined to lead a more glorious life than that of its peers. It tries to rise. Determined to defy fate, the laws of physics and good taste, the sheep strikes a Faustian bargain and undergoes the ultimate transformation. So begins a fantastical odyssey of a being that is half human, half animal.

With daring originality and astonishing theatricality, this wordless fable moves from transformation to tragedy as the ambitious sheep encounters the inexplicable and irrational world of human beings with all its flamboyant and exotic characters. The sheep experiences the brutal, the hilarious, the carnal, the heartbreaking and the absurd. This contemporary morality tale draws inspiration from Flemish Primitive art and is told through a unique language of movement, visual theatre and puppetry.

A huge hit across Europe, extraordinary Belgian theatre collective FC Bergman's *The Sheep Song* is destined to be one of the most talked-about and memorable productions of the Festival.

| | |
|-----------------|---|
| Where | Dunstan Playhouse, Adelaide Festival Centre |
| When | Thu 16 Mar – Sun 19 Mar See calendar for times. |
| Duration | 1 hr 30mins, no interval |
| Tickets | A Res \$99, Friends \$84, Conc \$80, U30 \$50, Student \$45 B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35 Transaction fees apply. |
| Note | Contains sexual references, depictions of violence, nudity and smoking on stage. Latecomers will not be admitted. Recommended for audiences 16+ |
| Access |   |

MUSIC / NEW ZEALAND

Lorde

with MUNA and Stellie

In 2013, a 16-year-old from New Zealand released a collection of minimalist, moody and elegantly melodic songs that changed the landscape for young female pop artists forever. *Pure Heroine*, with its breakout single "Royals", presented a vulnerable but assured exploration of Lorde's adolescent experience and thrust her immediately into the international sphere. Two Grammy Awards, charting at #1 in over 20 countries and widespread airplay saw Lorde quickly draw in fans across genre and age divides.

With the 2021 release of her long-anticipated third studio album, *Solar Power*, Lorde showcases a refreshing ode to nature alongside her usual eclectic range of musical inspiration; a light, summery album inspired by the storied folk songwriters of the 60s and 70s and early 2000s pop.

Renowned for her enthralling vocals and commanding stage presence, Lorde never fails to impress on the live stage. Visiting Adelaide for the first time since 2014, Lorde will be joined by American indie pop darlings MUNA and local singer-songwriter Stellie. Don't miss your chance to catch Lorde's undeniable talent.

"[Lorde] was captivating to watch... a self-styled pop queen performing with supreme free rein." *Financial Times*

Where Village Green, Adelaide Oval
When Thu 16 Mar, 6.30pm. Gates open from 5.30pm.
Duration 3hrs 30mins
Tickets General admission \$129
Transaction fees apply.
Note Concert proceeds rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 3pm on the day of the performance for final weather arrangements.

Access 



Image: Ophelia Mikkelsen Jones

DANCE THEATRE / AUSTRALIA

Jurrungu Ngan-ga

[Straight Talk]

Marrugeku



Image: Prudence Upton

Brimming over with sadness, anger, joy and steely resistance, *Jurrungu Ngan-ga* is a deeply affecting and urgent work by one of Australia's most innovative dance theatre companies that confronts Australia's shameful fixation with incarceration.

This breathtaking new work connects the shockingly disproportionate levels of Indigenous Australians in custody and the indefinite detention of asylum seekers in Australia's immigration detention centres.

Jurrungu Ngan-ga, translated from Yawuru as "straight talk", takes inspiration from the words and experiences of Yawuru leader Patrick Dodson, Kurdish-Iranian writer and former Manus Island detainee Behrouz Boochani, and Iranian-Australian scholar-activist Omid Tofighian.

Blending movement, music, soundscape, spoken word and projection, Marrugeku's unique intercultural work reflects the impact of government-sanctioned brutality. The company's exceptionally talented dancers evoke dark aspects of the Australian psyche, drawing on cultural and community experience to move deftly between horrific surrealism, truth-telling and stunning physicality.

With dark humour and courage, *Jurrungu Ngan-ga* interrogates our capacity to lock away that which we fear and shines a light on new ways to resist.

Where Dunstan Playhouse, Adelaide Festival Centre

When Fri 10 Mar – Sun 12 Mar
See calendar for times.

Duration 1hr 20mins, no interval

Tickets A Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30
B Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Schools pricing – see page 80. Transaction fees apply.

Note Contains low-level strobe lighting, partial nudity, references to self-harm and depictions of violence and racial abuse.

This performance contains the names of people who have passed away.

Recommended for audiences 15+

Access  

Jurrungu Ngan-ga [Straight Talk] was commissioned by Carriageworks, International Summer Festival Kampnagel, Hamburg with Körber-Stiftung and the City of Melbourne through Arts House.

Marrugeku is funded by the Australian Government through the Australia Council its arts funding and advisory body, the Government of Western Australian through the Department of Local Government Sport and Cultural Industries, Create NSW, the Australian Government through the Indigenous Language and Arts Program, the Nelson Meers Foundation, and International Summer Festival Kampnagel, Hamburg.



NELSON MEERS FOUNDATION 





Image: WILK

MUSIC / AUSTRALIA

Heartland

William Barton and Véronique Serret

The great didgeridoo virtuoso William Barton and powerhouse violinist Véronique Serret blend songlines and storytelling in this compelling collaborative work. Inspired by the poetry of William's mother, Auntie Delmae Barton, the message of *Heartland* is of peace and love carried by an eagle spirit.

Barton and Serret welcome listeners into a unique soundscape, drawing on the power of connection to place. Violins, didgeridoo and guitar are joined by soaring vocals, ethereal loops and electronic effects in a distinct evocation of the Australian landscape.

From its roots as a seven-minute commission for the 2019 Canberra International Music Festival, this extraordinary work has grown into an hour-long reimagined "chamber oratorio" exploration of Country, landscape, culture, language and identity. The program features the duo's much-loved *Kalkani* (commissioned by the ABC), *Didge Fusion* and *Heartland* itself. It comes to the Adelaide Festival on the back of sell-out seasons in Sydney, Canberra, Darwin and Brisbane.

Let *Heartland's* fusion of traditional songlines and contemporary storytelling take you on a meditative and uplifting musical journey.

Where Adelaide Town Hall
When Thu 16 Mar, 7.30pm
Duration 1hr, no interval
Tickets Premium \$69, Friends \$59
A Res \$59, Friends \$50,
Conc \$47, U30 \$30,
Student \$25
B Res \$49, Friends \$42,
Conc \$39, U30 \$25,
Student \$20
Transaction fees apply.

Access 



Image: Carlos Cardona

THEATRE / PALESTINE

Grey Rock

Remote Theater Project

Written and directed by Amir Nizar Zuabi

Australian Exclusive

The dreams and desires that capture our imagination are often difficult for others to understand. Palestinian playwright and director Amir Nizar Zuabi, whose play *Azza* delighted audiences at the 2018 Festival, mines this rich territory in his story of Yusuf – an ordinary man in a present-day village in the West Bank who is driven by an extraordinary dream.

Yusuf is fascinated by the 1969 American moon landing and the way a monumental achievement can act as a beacon of hope for a nation. "Shouldn't Palestine, the land of prophets, also have a presence on the moon?" Without money or technology, he sets out to build a space shuttle in his shed. When his family and community discover his plan, chaos and hilarity ensue.

Through Zuabi's concise, poetic language, *Grey Rock* captures the importance of our everyday relationships, in all their intricacy and intimacy, as well as the power of big dreams. This production is brought to Adelaide by Remote Theater Project and the original five-member cast from Palestine, including internationally renowned actor Khalifa Natour.

A hit at New York's famed Public Theatre, *Grey Rock* propels audiences beyond the barriers imposed on our bodies by demonstrating how high the human spirit can fly. It's a story about the inalienable human right to dream.

Where Space Theatre, Adelaide Festival Centre
When Thu 9 Mar – Sun 12 Mar
See calendar for times.
Duration 1hr 40mins, no interval
Tickets \$69, Friends \$59,
Conc \$55, U30 \$35,
Student \$30
Schools pricing – see page 80.
Transaction fees apply.
Note Contains depictions of violence.
Recommended for audiences 12+

Access 

Generously supported by Charlie (Khalil) Shahin AO.

MUSIC / AUSTRALIA

Ngapa William Cooper

Written and composed by Lior, Nigel Westlake,
Lou Bennett and Sarah Gory

World Premiere

It's been almost a decade since composer Nigel Westlake and singer-songwriter Lior shared their classic song cycle, *Compassion*, with the world. The pair unite again for the world premiere of *Ngapa William Cooper (Grandfather William Cooper)*, a moving companion piece in which they are joined by an equally unaffected, yet deeply affecting voice: that of Yorta Yorta Dja Dja Wurrung singer, composer and language activist Dr Lou Bennett AM.

The liberating power of compassion is once again the theme, but this time the focus is on a still largely unsung Australian hero and revered Yorta Yorta elder, William Cooper. An early activist for the rights of First Nations peoples, Cooper's achievements were legion – but it was a single extraordinary act of empathy that triggered Lior to set this new work in motion.

In late 1938, outraged by the way political considerations muted official responses to the Nazis' *Kristallnacht* atrocities, Uncle William led members of the Australian Aborigines League on an eight mile walk to the German Consulate in Melbourne to deliver a letter of protest. This is believed to be the only such demonstration by non-Jews anywhere in the world; a remarkable display of solidarity from one dispossessed people to another and an event worthy of this dramatic, complex and radiantly beautiful score.

Vocalists Lior and Lou Bennett are joined by the Australian String Quartet, Kees Boersma (double bass), Rebecca Lagos (percussion) and Andrea Lam (piano) to perform this much-anticipated world premiere. The ASQ carry the balance of the concert with two fascinating works – Philip Glass' *"Mishima"* String Quartet, an M.C. Escher illusion painted in sound, and Bryce Dessner's arresting homage to the diaspora experience of his Jewish grandmother, *Aheym*.

"[One] of Westlake's main inspirations is Lior's many-hued voice... While the music is sophisticated and original, and the words are full of wisdom, this work is all heart." *Sydney Morning Herald*, review of *Compassion*



Image: Lior - Carlo Santone

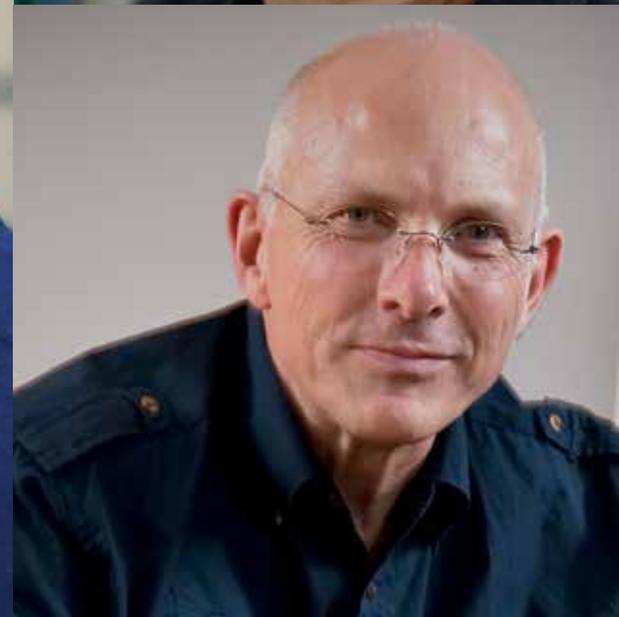


Image: Dr Lou Bennett AM - Dr Romaine Moreton

Image: Nigel Westlake - Steve Forrest

Where UKARIA Cultural Centre, Mount Barker Summit

When Sun 5 Mar, 2.30pm

Duration 1hr 30mins, incl. interval

Tickets \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35 Transaction fees apply.

Note Pre-ordered platters available before the concert. Bookings essential at ukaria.com

Access 

Where Adelaide Town Hall

When Tue 7 Mar, 7.30pm

Duration 1hr 30mins, incl. interval

Tickets Premium \$89, Friends \$76
A Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
B Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30
Transaction fees apply.

Access 



Image: Emmaline Zanelli

THEATRE / AUSTRALIA

Hans & Gret

By Lally Katz

Windmill Theatre Company and Sandpit

World Premiere

How do you grow up in a world that's anti-ageing?

When Hans and Gret's mum arrives home from a radical health retreat with the years literally shaved off her, their lives are thrown into chaos.

As parents become teenagers again and kids all over their community start disappearing, the pair are led down a seductive forest path that will see them leave everything they know behind.

Part teenage fever dream, part dystopian nightmare, *Hans and Gret* reinvents the classic fairytale for a new generation. This collaboration from South Australia's internationally lauded Windmill Theatre Company and creative technology innovators Sandpit is a psychological thriller pulsing with danger, betrayal and dread.

Hans and Gret is an anarchic, edge-of-your-seat world premiere that plunges audiences into a dangerous world of seduction and mind control where nothing is what it seems and immersive audio technology is used to whisper secrets directly into your ear.

Don't eat the gingerbread...

Where Queen's Theatre

When Fri 3 Mar – Sun 12 Mar
See calendar for times.

Duration 1hr 15mins, no interval

Tickets **Preview**
\$45, Friends \$37, Conc \$30, U30 \$30, Student \$30, Child* \$30, Family of 4 \$120

Season

\$50, Friends \$42, Conc \$35, U30 \$35, Student \$35, Child* \$35, Family of 4 \$140

*Ages 18 and under. Schools pricing – see page 80. Transaction fees apply.

Note Contains drug references and sexual references.

Utilises strobe effects and theatrical haze.

Recommended for audiences 13+

Access  |  | 

Windmill Theatre Company is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and the South Australian Government through the Department for Education and Arts South Australia.

The world premiere season of *Hans and Gret* has been made possible through the support of the Windmill Studio Collective.



Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative

MUSIC / FRANCE

Cédric Tiberghien



Image: Ben Ealovega

Australian Exclusive

The wonderful French pianist Cédric Tiberghien plays an exquisite recital program in the glorious acoustic of Adelaide Town Hall.

A seemingly simple hour of solo piano contains incredible musical riches. Brahms loved Bach's mighty Partita for violin No. 2 in D minor so much that he worked it into a showcase, his Chaconne in D minor for left hand alone, while Mozart's Piano Sonata in A major K331 and Beethoven's *Eroica Variations* blend charm with significance. Sitting gently amongst these classical masterpieces is a modern classic – John Cage's *4'33"*, a playful reminder that listening can be an art in itself.

A prodigious early talent and serial international prize winner, Tiberghien is now a musician of consummate craft, commitment and versatility. He is equally at home as soloist with major orchestras such as the Berliner Philharmoniker, San Francisco Symphony, Cleveland, Deutsche Symphonie and Boston Symphony, as chamber musician and as recitalist. He enjoys a strong ongoing relationship with Wigmore Hall in London.

Witness this most accomplished of international pianists as he brings this beautiful program to life in an Adelaide exclusive.

Where Adelaide Town Hall
When Mon 6 Mar, 7.30pm
Duration 1hr, no interval
Tickets Premium \$79, Friends \$67
A Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30
B Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Transaction fees apply.

Access 

PROGRAM

JS Bach trans. Brahms: Chaconne in D minor, from the Partita for solo violin No. 2 in D Minor BWV 1004
Mozart: Piano Sonata in A major K331
Cage: *4'33"*
Beethoven: *Eroica Variations* Op. 35

Presented in association with Musica Viva Australia.

MUSIC / AUSTRALIA & FRANCE

The Cage Project

Matthias Schack-Arnott and Cédric Tiberghien



Image: Justin Ridler with Frost*collective

World Premiere Season

Described by Arnold Schoenberg as "an inventor – of genius" rather than a composer, John Cage has long been recognised for his innovative contributions to music. In this interpretation of Cage's magnum opus, his *Sonatas and Interludes* of 1948, two artists bring their own sense of invention to create a thrilling new audience experience.

Matthias Schack-Arnott is an Australian percussionist, composer and artist known for his unique approach to sound: he creates expansive sculptural musical worlds that are beautifully lit and dramatically staged. Cédric Tiberghien is an acclaimed French classical pianist known for his versatility and openness to new concert formats. In *The Cage Project*, Schack-Arnott brings his own particular genius to Cage's classic work for prepared piano, augmenting it with a massive kinetic sound sculpture that floats above the piano as Tiberghien plays, ringing and chiming in synchronicity.

Cage initiated the prepared piano as a means of giving the instrument a greater percussive quality, lending each key its own characteristic timbre. More than 70 years after its composition, Cage's *Sonatas and Interludes* is reimaged as a three-dimensional sculptural world and performative event from the mind of Schack-Arnott and with Tiberghien's exquisite playing at its heart.

Where Grainger Studio
When Tue 7 Mar – Wed 8 Mar
See calendar for times.
Duration 1hr 10mins, no interval
Tickets \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30
Transaction fees apply.

Access 

PROGRAM

Cage: *Sonatas and Interludes*

A Musica Viva Australia Production.
Original Concept: Paul Kildea and Matthias Schack-Arnott.

The *Cage Project* has been co-commissioned by Adelaide Festival, Musica Viva Australia, Perth Festival and the Naomi Milgrom Foundation. Special thanks to Ian Dickson and Reg Holloway for supporting the tour of this work.



Image: Jonathan VDK

DANCE / AUSTRALIA

Tracker

Australian Dance Theatre
in association with ILBIJERRI Theatre Company

World Premiere Season

In one of his first works as Artistic Director of Australian Dance Theatre, Wiradjuri director-choreographer Daniel Riley evokes an immensely powerful and personal story of his great-great Uncle, Alec "Tracker" Riley.

Alec, a Wiradjuri Elder and tracker, served the New South Wales Police Force for 40 years, leading numerous high-profile cases. As an Elder of his community, he forged a path between the enforced colonial system in which he worked and his Wiradjuri lore. *Tracker* takes inspiration from his legacy and examines the battles First Nations people have shared for generations.

Weaving together dance, music and text, *Tracker* invites the audience into an open and transformative ceremonial space. This remarkable story is brought to life by a team of celebrated First Nations creatives, including award-winning playwright Ursula Yovich, co-director Rachael Maza AM, composers James Henry and Gary Watling, visual artist Jonathan Jones, lighting designer Chloe Ogilvie and an all-First Nations cast.

Culturally rich and ambitiously original, this multidisciplinary work rethinks how we engage with and experience First Nations storytelling.

| | |
|-----------------|--|
| Where | Odeon Theatre, Norwood |
| When | Fri 10 Mar – Sat 18 Mar See calendar for times. |
| Duration | 1hr 15mins, no interval |
| Tickets | Adult \$49, Friends \$42, Conc \$40, U30 \$30, Student & Mob \$25 Schools pricing – see page 80. Transaction fees apply. |
| Note | Contains images of deceased Aboriginal and Torres Strait islanders people. Recommended for audiences 15+ |

Access 

Australian Dance Theatre thanks and pays respects to the Wiradjuri people with whom this work has been created, including the Riley family. This project was initiated by Daniel Riley and commissioned by ILBIJERRI Theatre Company. Produced by Bureau of Works and Australian Dance Theatre.

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Sydney Festival, Perth Festival, Adelaide Festival, Rising and Brisbane Festival. *Tracker* has been supported by the Australian Government through the Australia Council, its arts funding and advisory body and the Restart Investment to Sustain and Expand (RISE) Fund.

Major
Festivals
Initiative



Australia
Council
for the Arts



Restart Investment to Sustain
and Expand (RISE) Fund – an
Australian Government initiative



MUSIC / AUSTRALIA

Camp Cope

Image: Nick Mckk

Founded in Melbourne over home-job tattoos, Camp Cope is a force to be reckoned with. Drawing inspiration from their deep friendship, the band pens songs that play on the vulnerable minutiae of everyday life, with staggering live shows that make performances to thousands feel as intimate as their very first show.

Since the release of their debut album in 2016, the trio – Georgia Maq, Kelly-Dawn Hellmrich and Sarah Thompson – has won legions of fans and critical acclaim from the likes of *NPR*, *The Guardian* and *The New York Times*. Their 2017 single “The Opener” has achieved anthem status; their music and interviews have shaken up the Australian music industry.

In 2022’s *Running with the Hurricane*, the band has created their strongest work yet, with a sound that is gentler, happier and more at peace with the world. It’s an album about strength, growth and pushing through pain, anchored by songwriter Maq’s effortlessly poetic storytelling.

In their first headline performance in Adelaide since 2018, Camp Cope will bring their expanded live show for a night of stirring songs, insightful storytelling and friendships that stand the test of time.

Where Hindley Street Music Hall

When Fri 3 Mar, 8pm

Duration 2hrs 15mins
(Camp Cope 1hr + support 45 mins)

Tickets \$59
Transaction fees apply.

Access  

“Phenomenal’ doesn’t even come close to describing it.”

Guitar World

MUSIC / AUSTRALIA

Allday with BARKAA and Kobie Dee



Image: Sam Wong

Allday returns to his hometown in Adelaide for a one-night-only performance. With widespread international acclaim, Allday has amassed over 300 million streams, three top 10 albums, multiple triple j Hottest 100 placements and sold-out tours in the UK, USA and Australia. His unique blend of hip hop, rap, pop and storytelling is evident in hits such as “In Motion”, “Wonder Drug” and “You Always Know the DJ”. His latest album, *Drinking with My Friends*, heralds a new era for the artist, bringing rock and new wave influences to his alt-hip hop sound.

Allday will be joined by two rising stars in the Australian hip hop scene – Malyangapa and Barkindji artist BARKAA and Gomeri rapper Kobie Dee – as well as some surprise guests.

Since her 2020 debut single, “For my Tittas”, BARKAA has used her music to tell her story while speaking out on issues affecting First Nations people.

Kobie Dee’s innate gift for storytelling and connecting with his listeners is evident in his latest single, “Basics”, alongside older tracks “This Life (feat. Bea Moon)” and “A Long Way from My Country”.

This will be an unmissable night of Australian rap and hip hop.

Where Hindley Street Music Hall

When Fri 17 Mar, 8pm

Duration 2hrs 30mins

Tickets \$69
Transaction fees apply.

Access 

Supporting contemporary music at Adelaide Festival

East End Cellars
Fine Wines & Spirits

Coopers

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DISTILLING CO.

MOUNT FRANKLIN
PURE AUSTRALIAN LIQUOR SPIRITS

World Premiere

A tiny girl finds strength to survive the wildest of winds and raging rivers in this triumphant true tale from South Australia's own trailblazing theatre company Slingsby.

Do you know the story of the river that ran uphill? With a cyclone at its centre, this is a story of the collision between nature and humanity set in the Pacific Islands. Our young protagonist demonstrates courage in the face of adversity to remind us how important it is to come together as a community in our weakest moments. It's a story that shows audiences, young and old, how the seemingly impossible can become possible when we work together.

In 2015, Cyclone Pam ravaged the South Pacific. Edgell Junior, a Ni-Vanuatu man from Pentecost Island and member of Slingsby's Flying Squad ensemble, experienced and survived Cyclone Pam and its aftermath. Based on his lived experience, this moving production emphasises the real importance of community cooperation and resilience.

The River That Ran Uphill drops the audience in the eye of the storm. As the waters rise, this story carries forward a message of warning and, perhaps, a raft of hope.

| | |
|-----------------|---|
| Where | Space Theatre, Adelaide Festival Centre |
| When | Wed 1 Mar – Mon 6 Mar See calendar for times. |
| Duration | 50mins, no interval |
| Tickets | \$30, Friends \$25.50, Conc \$20, Student \$20, Child \$20 Schools pricing – see page 80. Transaction fees apply. |
| Note | Utilises theatrical haze and strobe effects. Recommended for audiences 8+ |
| Access |  |



Restart Investment to Sustain and Expand (RISE)
Fund – an Australian Government initiative

Image: Emma Luker

THEATRE / AUSTRALIA

The River That Ran Uphill

Slingsby
As told by Edgell Junior



MUSIC

Poème: Chamber Landscapes

Concert series curated by Paavali Jumppanen



Image: Russell Millard

Australian Exclusive

Now in its seventh year, Chamber Landscapes is this year entitled *Poème*. The program explores the relationship between music and text. But rather than doing so exclusively through “songs” and works with lyrics (although there are such pieces included), the theme is approached from other and various angles: one examines compositions influenced by poetry, another delves into music inspired by myth. Figures to be encountered include the ancient musician Linos, teacher of Orpheus, who was himself possibly the greatest musician of all time and certainly one of the earliest remembered. Along with other inspirations, there will be musical representations of Emerson and Thoreau, the American transcendentalist writers who idolised Beethoven.

UKARIA's utopian energy and the natural beauty of its surrounds are inspirations behind this festival-within-a-festival. Sunrise and sunset play roles; noon concerts incorporate music inspired by nature; evenings offer exotic sounds, mythology and mysticism, and the deeply human capacity to reflect on beliefs and the nature of existence.

The programs include works by five living composers: Australians Moya Henderson and Kitty Xiao, German Hans Tutschku, American Paul Schoenfield and Outi Tarkiainen from Finland. Homage is paid to the recently deceased American original George Crumb, a true visionary, and, in his spirit, works by revered re-thinkers Debussy, Boulez, Ives and Lutosławski are presented. The fervent romanticism of Tchaikovsky, Szymanowski, Beach, Chausson and Janáček as well as classical masterpieces by Haydn, Mozart and Beethoven are included in this seven-concert journey.

Astounding international instrumentalists join some of Australia's most prominent virtuosos to bring the program to vivid life. You are invited to experience the spell to be woven, to encounter a thread of sensuality and spirit and to be welcomed along a musical journey which, it is hoped, will in itself prove to be a kind of poem.

Paavali Jumppanen, Curator

| | |
|----------------|---|
| Where | UKARIA Cultural Centre, Mount Barker Summit |
| When | Fri 10 Mar – Sun 12 Mar See calendar for times. |
| Tickets | Single concert \$79, Friends \$67, Conc \$64 Transaction fees apply. |
| Access |  |

Generously supported by Leading Patron Ulrike Klein AO.

Meals at UKARIA

Bookings are essential for all meals and platters and must be pre-ordered at ukaria.com

Meal and platter bookings close seven days before the date of the concert.

Cheese or charcuterie platter \$30

Available for collection 90 minutes before the concert. One platter serves two people.

Garden lunch \$40pp

Available for collection after the 12pm concert on Saturday and Sunday.

Two course dinner \$80pp

Includes main course and dessert. Available following the 6.30pm concert on Saturday and Sunday.

NOTE: The UKARIA bar will be open from 90 minutes prior to the first concert and throughout the day, offering beverages and cakes.

Friday

An Ancient Song

Ancient themes, as interpreted for flute by the composers Debussy and Jolivet along with a song of motherhood by Outi Tarkiainen, open the series. The concert ends with a thrilling display by gifted virtuosi in Tchaikovsky's *Souvenir de Florence*, a work inspired by surroundings of breathtaking beauty, fitting for a festival inspired by the gardens of UKARIA and its views of rolling hills beyond.

Debussy: *Syrinx*
Outi Tarkiainen: *The Lustful Mother*
Jolivet: *Chant de Linos*
Tchaikovsky: *Souvenir de Florence*

Performed by Alison Mitchell, Judith Dodsworth, Konstantin Shamray, Australian String Quartet, Jeffrey Means, Paavali Jumppanen, Elina Vähälä, Jakub Jakowicz, Christopher Moore, Stephen King, Timo-Veikko Valve, Sharon Grigoryan

When Fri 10 Mar, 7.30pm
Duration 2hrs, incl. interval

Saturday

The Transcendental

Beethoven appeared to be the "ideal" artist to the American transcendentalists Emerson and Thoreau, and they are two of the personalities encountered in the *Concord Sonata* by Charles Ives. The authors recognised in Beethoven a pantheistic world-view which they themselves promoted. In this spirit, Beethoven's final Violin Sonata, a great work in the pastoral genre, is paired with Ives' epic masterpiece.

Beethoven: Violin Sonata No. 10 in G major
Ives: Piano Sonata No. 2 *Concord, Mass., 1840 - 1860*

Performed by Elina Vähälä, Paavali Jumppanen, Konstantin Shamray

When Sat 11 Mar, 12pm
Duration 1hr 40mins, incl. interval

Saturday cont.

Myth & Passion

Amy Beach's Piano Quintet and Karol Szymanowski's *Myths* bookend this virtuosic and passionate program. Kitty Xiao's *In Flesh* for cello and electronics is a microscopically detailed and sensual study of the instrument's unique sound which is often described as being the instrument most like the human voice.

Szymanowski: *Myths*
Kitty Xiao: *In Flesh*
Lutosławski: *Subito*
Amy Beach: Piano Quintet

Performed by Jakub Jakowicz, Konstantin Shamray, Timo-Veikko Valve, Paavali Jumppanen, Elina Vähälä, Christopher Moore, Andrea Lam

When Sat 11 Mar, 3.30pm
Duration 1hr 15mins, no interval

The Exotic

Pierre Boulez's early opus magnum, *Le Marteau sans maître*, is an anarchistic work full of blissfully rapturous sounds. Like his French predecessor Debussy, represented here by his Violin Sonata, Boulez was inspired by exotic music. In *Le Marteau*, the composer creates a wholly new vocabulary based on various African and Asian traditions. Hans Tutschku's *Shadow of Bells* concludes the evening with a meditative and hypnotic journey drawing its inspiration from Japanese temple bells.

Boulez: *Le Marteau sans maître*
Debussy: Violin Sonata
Hans Tutschku: *Shadow of bells*

Performed by Judith Dodsworth, Alison Mitchell, Slava Grigoryan, Christopher Moore, Kaylie Melville, Alexander Meagher, Amanda Grigg, Jeffrey Means, Elina Vähälä, Paavali Jumppanen, Andrea Lam

When Sat 11 Mar, 6.30pm
Duration 1hr 45mins, incl. interval

Note: Performers are listed in order of appearance



Paavali Jumppanen / Image: Maarit Kytöharju

Artists on Stage

Paavali Jumppanen
Curator & Piano

Australian String Quartet

Judith Dodsworth
Voice

Amanda Grigg
Percussion

Sharon Grigoryan
Cello

Slava Grigoryan
Guitar

Jakub Jakowicz
Violin

Stephen King
Viola

Andrea Lam
Piano

Alexander Meagher
Percussion

Jeffrey Means
Conductor & Percussion

Kaylie Melville
Percussion

Alison Mitchell
Flute

Christopher Moore
Viola

Konstantin Shamray
Piano

Elina Vähälä
Violin

Timo-Veikko Valve
Cello

Sunday

Premiere at Dawn

At 8am on 24 May 1803, Beethoven was joined by the violin virtuoso George Bridgetower to deliver one of the most legendary premieres in music history – that of the great *Kreutzer* Sonata. The performance was enhanced by the now famous interruption of the violinist's brilliant improvised cadenza, recreated in this performance (at noon, not the crack of dawn). The *Sunrise* quartet by Haydn raises the curtain on the final day of the festival weekend.

Haydn: String Quartet in B-flat major, *Sunrise*
Beethoven: Violin Sonata No. 9 in A, *Kreutzer*

Performed by Jakub Jakowicz, Elina Vähälä, Christopher Moore, Timo-Veikko Valve, Paavali Jumppanen

When Sun 12 Mar, 12pm
Duration 1hr 10mins, no interval

Poème

The work from which the title of the festival weekend was borrowed, Ernest Chausson's *Poème*, was originally a work for solo violin and orchestra but is heard here in the composer's own adaptation for chamber ensemble. The other pieces on the program explore different forms of musical narratives: Leoš Janáček's fairy tale *Pohádka*, Moya Henderson's natural reflection *Kudikynah Cave* and Outi Tarkiainen's *Without a Trace*, a work incorporating a poem by the acclaimed Sámi poet Nils-Aslak Valkeapää.

Janáček: *Pohádka*
Moya Henderson: *Kudikynah Cave*
Outi Tarkiainen: *Without a Trace*
Chausson: *Poème*
Encore: Paul Schoenfield: *Café Music*

Performed by Timo-Veikko Valve, Konstantin Shamray, Australian String Quartet, Paavali Jumppanen, Jakub Jakowicz, Andrea Lam, Elina Vähälä

When Sun 12 Mar, 3.30pm
Duration 1hr 45mins, incl. interval

Music for a Summer Evening

The final concert embraces the summer evening at UKARIA and celebrates the recently deceased American visionary George Crumb. The weekend began with flute references to the music of ancient masters. In the festival's concluding performance, Wolfgang Amadeus Mozart, a plausible heir of Orpheus, is introduced through a work also featuring the instrument. Kitty Xiao, a modern musical wizard, opens a door on her ability to imagine the unimaginable in music.

Kitty Xiao: *fluorescent cities*
Mozart: Flute Quartet in D major, K.285
Crumb: Makrokosmos vol.III, *Music for a Summer Evening*

Performed by Amanda Grigg, Alexander Meagher, Kaylie Melville, Alison Mitchell, Jakub Jakowicz, Christopher Moore, Timo-Veikko Valve, Paavali Jumppanen, Andrea Lam, Jeffrey Means

When Sun 12 Mar, 6.30pm
Duration 1hr 40mins, incl. interval



Elina Vähälä



Jakub Jakowicz



Jeffrey Means



Andrea Lam



Judith Dodsworth



Konstantin Shamray



Image: Paul McMillan

MUSIC / AUSTRALIA

So Much Myself: Piano Portraits

Sonya Lifschitz and Robert Davidson

World Premiere

Weaving together archival footage, narrative and melody, virtuoso pianist Sonya Lifschitz and composer Robert Davidson create a series of musical portraits spanning centuries of female leaders, scientists and artists.

This compelling new work from the creators of *Stalin's Piano* brings together stories of discovery through the recorded words of some of our greatest creators and voices, including figures as diverse as Marie Curie, Frida Kahlo, Dame Nellie Melba, Patti Smith, Malouma, Ethel Smyth and Nina Simone. Lifschitz's own voice adds a layer of connection as she shares the story of her grandmother and great-aunt escaping Kyiv while Nazi bombs fell. These are stories of people bringing their fullest selves to the challenges of convention, danger, inertia and prejudice.

Davidson's composition is an exploration of the tensions faced by these incredible innovators – their courage and doubts, triumphs and failures, tenderness and ferocity. Throughout the work, Lifschitz's piano anchors the stories and transforms them into songs, with the melodies derived from each person's spoken intonation.

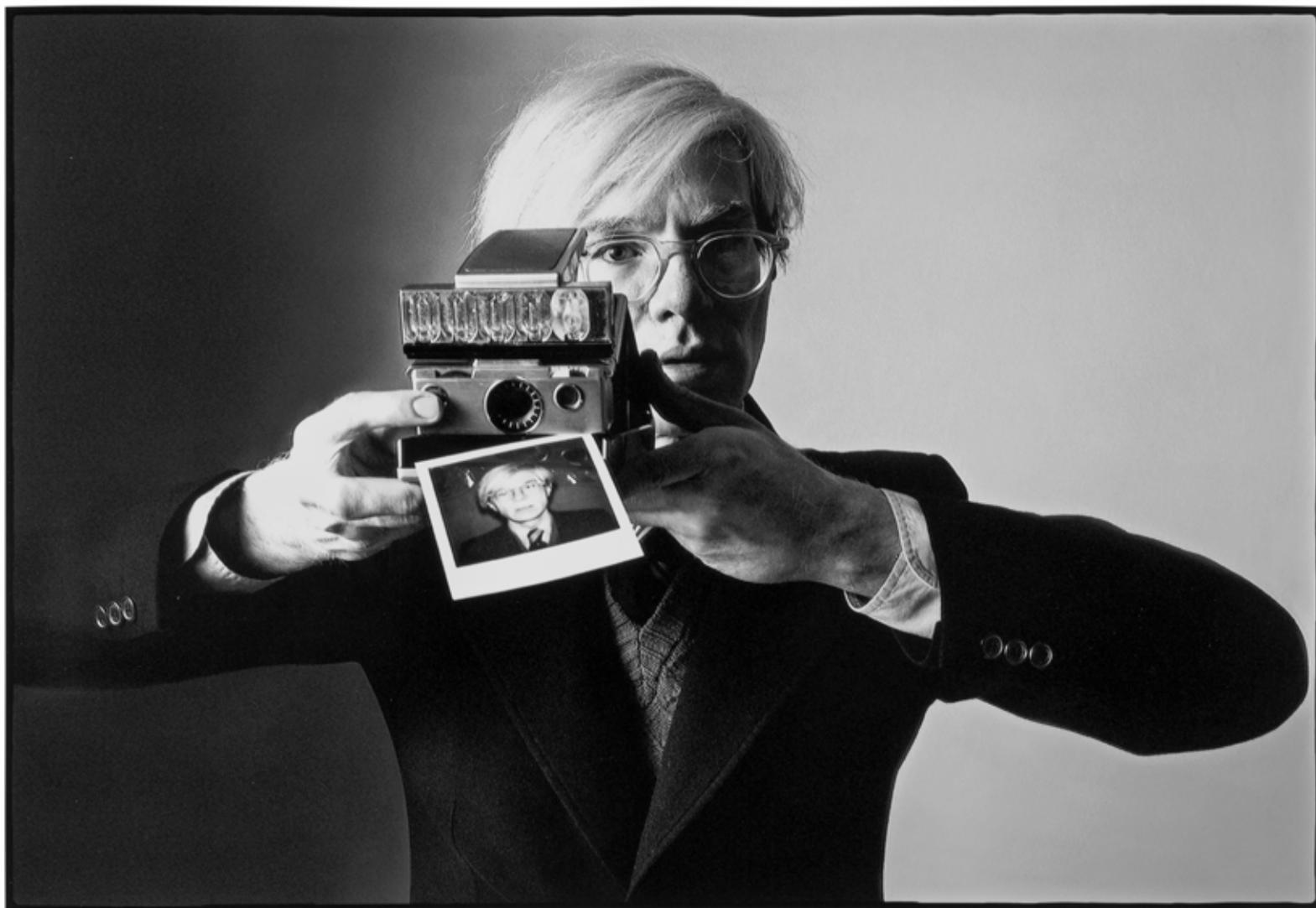
This stunningly original collection probes the big questions of our time and is a powerful ode to creators who have shaped our world.

Where Adelaide Town Hall
When Fri 17 Mar, 7.30pm
Duration 1hr 5mins, no interval
Tickets Premium \$69, Friends \$59
A Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
B Res \$49, Friends \$42, Conc \$39, U30 \$25, Student \$20
Transaction fees apply.
Note Performed in English, French and Ukrainian with English surtitles.
Recommended for audiences 12+

Access



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



VISUAL ARTS / USA

Andy Warhol & Photography: A Social Media

Art Gallery of South Australia

Australian Exclusive

Andy Warhol & Photography: A Social Media reveals an unseen side of celebrated Pop Art icon Andy Warhol through his career-long obsession with photography.

Decades before social media, Warhol's photographic practice was candid, collaborative and social, attuned to the power of the image to shape his public persona and self-identity. Many of his photographs from the 1970s and 1980s offer behind-the-scenes glimpses into his own life and the lives of friends and celebrities – from Debbie Harry to Muhammad Ali, John Lennon to Liza Minnelli.

Exclusive to Adelaide, this exhibition features Warhol's photographs, experimental films and paintings, including the artist's famed portraits of Marilyn Monroe and Elvis Presley, alongside works by his photographic collaborators, including Christopher Makos, Robert Mapplethorpe and Duane Michals. The work produced by these artists continues to captivate, marked by a shared obsession with self-image and fame that remains relevant today. This exhibition asks the question: was Warhol the original influencer?

- Where** Art Gallery of South Australia
- When** Fri 3 Mar – Sun 14 May
Open 10am – 5pm daily
- Tickets** Adult \$25, Concession \$22, AGSA member \$18,
Under 18 \$10, 0-4 years FREE, Family (2a + 3c) \$60,
Groups 8+ \$18pp Transaction fees apply.
- Bookings** at agsa.sa.gov.au
- Access**  

Presented by the Art Gallery of South Australia in association with Adelaide Festival. Supported by Presenting Partner EY and Significant Lender National Gallery of Australia.

Image: Oliviero Toscani, born Milan, Italy 1942. Andy Warhol, 1975, New York, United States of America, pigment print on paper, 32.0 x 46.0 cm (image), 40.0 x 50.0 cm (sheet). Public Engagement Fund 2021, Art Gallery of South Australia, Adelaide © Oliviero Toscani.

So you want to be famous?

Andy Warhol famously said that everyone would have 15 minutes of fame. Fast-forward to 2023 and minutes now feel like seconds. What would you do for your #15seconds? Tag your TikTok or Instagram videos with [@agsa.adelaide](https://www.instagram.com/agsa.adelaide) and [@adelaidefestival](https://www.instagram.com/adelaidefestival). Bonus points for using Bowie's "Fame" track.

INSTALLATION / AUSTRALIA **FREE**

Lost Dogs' Disco

ENESS



Image: Diana Snape

With bursts of bright colour rearing high into the sky, the spectacular size is the first thing you notice. Then you're greeted by the sounds – a warm buzz of electronic music accompanied by a chorus of happy grunts, barks, howls and growls. The chatter of friends and families weaving through these wondrous shapes creates a real doggy hullabaloo. You're at the *Lost Dogs' Disco*, a place where every stray is welcome and ready to dance the day (or night) away.

Brought to you by the team behind the popular *Cupid's Koi Garden* in the 2022 Adelaide Festival, this huge sculptural work brings more interactive inflatables to Mount Barker's beautiful Keith Stephenson Park. As visitors journey through the happy pack, the beasts light up and welcome passersby with friendly noises. The *Lost Dogs' Disco* is a hallowed place where every newcomer is greeted as a fellow disco dog.

Capturing a sense of beauty and pathos, this free installation stimulates the senses and celebrates the important place of dogs in our lives and families.

Where Keith Stephenson Park,
Adelaide Road, Mount Barker

When Wed 8 Mar – Mon 13 Mar
Wed, Thu, Mon 10am – 9pm
Fri, Sat, Sun 10am – 10pm

Tickets FREE

Access  

PRESENTING PARTNER





MUSIC / AUSTRALIA

Hear My Eyes: Pan's Labyrinth x Sleep D



World Premiere

Witness the very first performance of *Hear My Eyes: Pan's Labyrinth x Sleep D* in this unforgettable night of cinema and live music.

Building on the success of sold-out live score projects across Australia, such as *No Country for Old Men x Tropical F*ck Storm* and *Suspiria x King Gizzard & The Lizard Wizard*, this latest venture from *Hear My Eyes* brings together sonic masterminds Sleep D and the magical world of *Pan's Labyrinth*.

At its legendary Cannes Film Festival release, Guillermo del Toro's masterpiece of magic realism received a 22-minute standing ovation. *Pan's Labyrinth* has since been championed as an epic, poetic work of dark fantasy that presents the harsh realities of the Spanish Civil War and the liberating qualities of one's own imagination.

This film of rich imagination and otherworldly beauty will be experienced afresh with the addition of a new entrancing score from Sleep D. Known for their driving rhythms, hypnotic bass and worlds of echo, Sleep D will create an electronic music soundscape to enhance the cinematic experience.

Sitting somewhere between a film screening and a live concert, *Hear My Eyes: Pan's Labyrinth x Sleep D* invites audiences into a new sensory realm.

Where Hindley Street Music Hall
When Thu 9 Mar, 7pm
Duration 2hrs 10mins
Tickets \$69
Transaction fees apply.
Access 



MUSIC / AUSTRALIA

Julia Jacklin

Image: Izzie Austin

Since releasing her debut album in 2016, Julia Jacklin has carved out a fearsome reputation as a direct lyricist, willing to explore the boundaries of intimacy and agency.

Don't Let The Kids Win introduced audiences to Jacklin's folkly storytelling and her startling follow-up, *Crushing*, was one of the most acclaimed records of 2019, leading to sold-out world tours and six ARIA nominations.

Her new album, *PRE PLEASURE*, presents Jacklin at her most authentic self; an uncompromising and masterful lyricist, always willing to mine the depths of her own life experience, and singular in translating it into deeply personal, timeless songs.

With a sound that moves from stark and raw to loose and playful, Jacklin draws audiences in with her intimate storytelling and captivating live performance.

"In the wake of the beloved *Crushing* and *Don't Let The Kids Win*, album #3 has big shoes to fill but it succeeds in further cementing Julia Jacklin among the best at what she does, and she keeps getting better." *triple j*

"In both her music and in person, [Julia's] slow, dreamy cadence belies the way she so often observes something startling or profound." *NME*

Where Hindley Street Music Hall
When Sun 5 Mar, 8pm
Duration 2hrs 30mins
Tickets \$59
Transaction fees apply.
Access 

Australian Premiere / Australian Exclusive

Great concertos are often born of deep friendships between composers and virtuosi. As Brahms did with Joachim, Missy Mazzoli (*Breaking The Waves*) worked collaboratively with fellow New Yorker Jennifer Koh over a number of years before launching, in 2022, *Procession*, a violin concerto of symphonic dimensions given here in its Australian premiere.

Written partly in response to the pandemic, its theme is healing, and each of the work's five movements is based on a different medieval spell or charm – from the solemn spiral processions of Black Death penitents to the frenzied attempts of St. Vitus acolytes to dance their way to health.

The soloist guides us through this magical piece like a sorceress, negotiating instrumental writing from the demonic to the rapturous. This is a rare chance to hear Koh's brilliant and definitive performance before the work takes its place in the violin concerto canon.

Directed by young prize-winning Finnish conductor Emilia Hoving in her Australian debut, the Adelaide Symphony Orchestra adds two transporting and mystical orchestral showpieces to the mix: Sibelius's swirling Baltic Sea in *The Oceanides* and Rimsky-Korsakov's much-loved technicolour take on the *One Thousand and One Nights, Scheherazade*.

Close your eyes and let your imagination take flight. This will be a highlight of the 2023 Australian concert calendar – don't miss it.

PROGRAM

Sibelius: *The Oceanides*

Missy Mazzoli: Violin Concerto, *Procession*

Rimsky-Korsakov: *Scheherazade*

Where Adelaide Town Hall

When Sat 18 Mar, 7.30pm

Duration 1hr 40mins, incl. interval

Tickets Premium \$127, Friends \$107, Conc \$122, U30 \$30, Child* \$30
A Res \$101, Friends \$85, Conc \$88, U30 \$30, Child* \$25
B Res \$86, Friends \$73, Conc \$75, U30 \$30, Child* \$25
C Res \$71, Friends \$60, Conc \$62, U30 \$30, Child* \$25
*Ages 14 and under. Transaction fees apply.

Access 

IN ASSOCIATION WITH



MUSIC / USA, FINLAND & AUSTRALIA

Fantastical Journeys

Jennifer Koh

Emilia Hoving

Adelaide Symphony Orchestra

Image: Juergen Frank



THEATRE / AUSTRALIA

Maureen: Harbinger of Death

By Jonny Hawkins and Nell Ranney

Image: Clare Hawley

Framed by velvet drapes and bedecked with Jatz cracker crumbs and cigarette ash, Maureen invites you into her bohemian living room. She's here to take you on an intimate journey brimming with witty repartee, well-worn life advice, an exotic array of friends now gone and the dauntless potency of limitless imagination.

With exquisite storytelling, writer and performer Jonny Hawkins transforms into Maureen: a razor-tongued doyenne of Kings Cross in its heyday. Co-created by Nell Ranney, this poignantly funny solo show takes inspiration from Hawkins' friend, a self-described "working class glamour queen" and one of life's true eccentrics.

Magnificently flouting many of the rules of drama and narrative, *Maureen: Harbinger of Death* redefines our concepts of older women. Caustic and moving, it is an uplifting demonstration of the wisdom, vitality, kindness and humour of women too often overlooked or dismissed by society.

A night of wit, imagination and storytelling with a character you won't forget.

"An intimate celebration of matriarchal power, this is one swan-song you won't want to miss." *Time Out*

Where Space Theatre,
Adelaide Festival Centre

When Tue 14 Mar – Sat 18 Mar
See calendar for times.

Duration 1hr 25mins, no interval

Tickets \$59, Friends \$50,
Conc \$47, U30 \$30,
Student \$25
Schools pricing – see page 80.
Transaction fees apply.

Note Contains adult themes,
sexual references
and the use of herbal
cigarettes.

Recommended for
audiences 15+

Access  | 

★★★★★ **Sydney Morning Herald**

★★★★★ **Australian Book Review**

★★★★★ **Limelight**

A Soft Tread production in
association with Sign of the Acorn



MUSIC / AUSTRALIA

Music for Other Worlds

Alex Frayne and Paul Grabowsky

Image: Alex Frayne

World Premiere / Australian Exclusive

Marrying sound and photography, *Music for Other Worlds* is an exciting new collaboration between virtuoso keyboardist Paul Grabowsky AO and renowned South Australian artist Alex Frayne.

With Frayne's ethereal photographs projected at scale, Grabowsky will, along with the audience, see the images for the first time. As a master of improvisation, he will spontaneously compose an aural response to these visual masterpieces.

The performance will unfold across seven movements as the magic of Grabowsky's invention gives musical voice to Frayne's mesmerising and haunting landscapes with unfiltered authenticity. Those who witness this performance will catch a glimpse of spontaneous creation in its purest form; a unique window of possibility opened by one of Australia's foremost contemporary musicians in a hypnotic audio-visual experience.

Where Adelaide Town Hall

When Wed 15 Mar, 7.30pm

Duration 1hr 15mins, no interval

Tickets Premium \$69, Friends \$59
A Res \$59, Friends \$50,
Conc \$47, U30 \$30,
Student \$25

B Res \$49, Friends \$42,
Conc \$39, U30 \$25,
Student \$20
Transaction fees apply.

Access 



Government of South Australia
Arts South Australia

Music for Other Worlds gratefully acknowledges the support of Arts South Australia.

Originally commissioned by Illuminate Adelaide 2021.

VISUAL ARTS / AUSTRALIA & PORTUGAL

HAVEN

James Newitt



World Premiere / Australian Exclusive

Tasmanian-born, Lisbon-based James Newitt has exhibited videos and installations nationally and internationally. Deeply researched and richly poetic, his new work, *HAVEN*, expands the artist's inquiry into island utopias and conflicted situations of detachment and autonomy.

An expansive project incorporating moving image, objects, installation, sound, text and documentary material, *HAVEN* is informed by the real-life utopian ventures of speculative investors and pirate entrepreneurs, as well as people affected by a changing climate – those who are in search of new structures or forms for living.

Where Samstag Museum of Art,
University of South Australia

When Fri 3 Mar – Sun 19 Mar
Open 10am – 5pm daily

Tickets FREE

Access 

Image: James Newitt, *HAVEN*, production still, 2022.



VISUAL ARTS / UK

Mis Remembered Bones Chapter 2

Emily Wardill

World Premiere / Australian Exclusive

Acclaimed international moving image artist Emily Wardill will premiere a new work at Samstag Museum of Art during the 2023 Adelaide Festival.

A speculative installation, *Mis Remembered Bones Chapter 2* explores what might happen if bodies became an imaginary material. Working with dancers, Wardill uses mirroring and choreography to draw viewers of the film to think about the evolving relationship between the organic and the technological.

Where Samstag Museum of Art,
University of South Australia

When Fri 3 Mar – Sun 19 Mar
Open 10am – 5pm daily

Tickets FREE

Access 

Image: Emily Wardill, *Mis Remembered Bones Chapter 2*, production still, 2022.



VISUAL ARTS / AUSTRALIA

Bruce Nuske

with Khai Liew

World Premiere / Australian Exclusive

Two leading South Australian artists join forces for this masterful exhibition at Samstag Museum of Art.

Fastidiously intricate, whimsical and often surprising, Bruce Nuske's ceramics practice is lovingly steeped in the history of the decorative arts – from Chinoiserie to Japanese ceramics, Wedgwood to the Arts and Craft movement – and draws on a rich array of botanical references. Initiated during the pandemic, the works in this exhibition find the erudite Nuske in a contemplative mood, considering the ritual of a cup of tea.

Responding to Nuske's playful and highly decorative sensibility is renowned furniture designer Khai Liew, bringing his own singular and refined approach to creating a captivating gallery experience.

Where Samstag Museum of Art,
University of South Australia

When Fri 3 Mar – Sun 19 Mar
Open 10am – 5pm daily

Tickets FREE

Access  | 

Image: Bruce Nuske, *Hand Built Ceramics*, 2022. Photo by Grant Hancock.



"As always, it's exquisitely wrought, but this time with salient nods to the dancefloor... How unexpected – and decidedly glorious."

Electronic Sound

MUSIC / FRANCE

Yann Tiersen

Celebrated Breton composer and multi-instrumentalist Yann Tiersen returns to Australia for the first time in more than five years.

Tiersen brings an immersive electronic performance to Adelaide in support of his acclaimed new album, *11 5 18 2 5 18*, which reimagines his back catalogue into a wholly new body of work. He resamples, reprograms and resynthesises his recent works to create a dazzling audio-visual live experience accompanied by the stunning visuals of UK artist Sam Wiehl.

Experience the sonic evolution of Tiersen – a progression from his beloved early albums, well-known acoustic compositions and expansive *Dust Lane* era into the ecstatic electronic wizardry of his latest work. This multi-dimensional live show brings listeners into new sonic spaces and transforms Tiersen's compositional genius to dizzying dancefloor heights.

Where Hindley Street Music Hall
When Tue 14 Mar, 7pm
Duration 1hr 30mins, no interval
Tickets \$79
Transaction fees apply.

Access 

SUPPORTED BY

AMBASSADE DE FRANCE EN AUSTRALIE
Liberté Égalité Fraternité

Image: Richard Dumas



Image: Juergen Frank

MUSIC / USA

Jennifer Koh

Australian Exclusive

New York violinist Jennifer Koh is not only celebrated for her dazzling virtuosity and the commanding intensity of her performances but also for actively enriching the repertoire for her instrument. Her most recent album, the Grammy award-winning *Alone Together*, consists of new short works by revered and emerging living composers. The album's roots go back to a late-night conversation with composer Missy Mazzoli from which emerged *Bach and Beyond*, a project that would juxtapose Bach's famous sonatas and partitas with new commissions written in response to these works.

Mazzoli presented Koh with the haunting *Dissolve, O My Heart*, which starts with – and quickly departs from – the D minor opening chord of Bach's Chaconne. A decade and several solo compositions later, this same chord led to the magnificent new concerto you can hear Koh perform with the Adelaide Symphony Orchestra elsewhere in the 2023 Festival program (see page 56).

This superbly conceived recital seems to tell a single complex story, beginning with Bach's Sonata No. 2 in A minor and its intense prelude and ending with the pure joy of the 3rd sonata's lilting finale. On the way, Koh negotiates two mighty fugues, the infinite calm of two parallel C major slow movements in Mazzoli's meditation and the fearsome challenges of Berio's spectacular *Sequenza VIII* of 1976.

UKARIA's famed acoustic provides the ideal situation for this intimate encounter with a musician of prodigious technique and intellect.

Where UKARIA Cultural Centre, Mount Barker Summit
When Sun 19 Mar, 2.30pm
Duration 1hr, no interval
Tickets \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
Transaction fees apply.
Note Pre-ordered platters available before the concert. Bookings essential at ukaria.com

Access 

PROGRAM

JS Bach: Violin Sonata No. 2 in A minor BWV 1003
Missy Mazzoli: *Dissolve, O My Heart*
Berio: *Sequenza VIII*
JS Bach: Violin Sonata No. 3 in C Major BWV 1005



Image: Eugene Hyland

MUSIC / AUSTRALIA

wurukur djuanduk balag — Ancestors Are Calling

Lou Bennett

wurukur djuanduk balag—Ancestors Are Calling is a beautiful new song cycle composed by the incomparable Dr Lou Bennett AM (Yorta Yorta Dja Dja Wurrung), which responds to the precious belongings of First Peoples held in collections worldwide.

Written in multiple First Peoples languages, the work speaks to the living essence of the artefacts that are alive with the spirit and energy of Country and the people from which they came.

Bennett, a co-founder of both Tiddas and the iconic Black Arm Band, has drawn together a broad range of collaborators: Uncle Herb Patten (Ganai-Kurnai, Yorta Yorta and Wiradjuri), Allara (Yorta Yorta) and string quartet Silo SQ to perform this exquisite and moving work.

The work shares intimate knowledge of family, expressing that nothing is inanimate; it is a call for families to take the Ancestors home, back to where they belong.

Where UKARIA Cultural Centre, Mount Barker Summit
When Sat 4 Mar, 7pm
Duration 50mins, no interval
Tickets \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
Transaction fees apply.
Note Pre-ordered platters available before the concert. Bookings essential at ukaria.com

Access 

VISUAL ARTS / AUSTRALIA

The Arrangements: assembling nature

Catherine Truman



World Premiere / Australian Exclusive

Known as much for its beautiful grounds as its heritage architecture, the grand Carrick Hill estate is the inspiration for a new creative project by acclaimed South Australian artist Catherine Truman.

Carrick Hill is filled with an eclectic and historically significant art collection, surrounded by extensive gardens ringed by native bushland. The estate is a time capsule of privileged mid-twentieth century life in Adelaide, with domestic spaces that exude the power of living with art. As artist-in-residence at Carrick Hill, Truman draws on the unique, intimate nature of this site and its relationship with art.

The Arrangements: assembling nature investigates our impact on the environment and considers both a domestic and scientific interpretation of the natural world from historic and contemporary perspectives. The skilfully crafted objects that make up this exhibition explore the roles and rituals of cultivation, harvest and the arrangement of plants and flowers in the lives of the estate's former residents and audiences today.

This exhibition expertly unpacks our relationship with the natural world and reinforces the capacity of art to disrupt assumptions and expectations.

Where Carrick Hill
When Wed 1 Mar – Sun 28 May
Open Wed – Sun
10am – 4.30pm
Opening hours vary on select public holidays. Please refer to carrickhill.sa.gov.au

Tickets \$17, Conc \$12, Child* FREE
*Ages 15 and under

Access  



Image: Catherine Truman, *After Hans*, 2022.
Photo by Grant Hancock.

VISUAL ARTS / AUSTRALIA

A river that flows both ways

Selected works from *rivus*, the 23rd Biennale of Sydney

Adelaide Contemporary Experimental

The understanding of non-human entities as ancestral beings with a right to life has long been held within Indigenous knowledge and stories. Only recently have animals, plants, mountains and bodies of water been granted the protections of legal personhood.

The 23rd Biennale of Sydney engaged with ideas about bodies of water as dynamic living systems. Titled *rivus*, meaning "stream" in Latin, this exhibition enabled artists, architects, designers, scientists and communities to share in a dialogue with rivers, wetlands and other saltwater and freshwater ecosystems.

Artistic Director José Roca has collaborated with Adelaide Contemporary Experimental (ACE) to curate a new exhibition with contributions from a selection of artists who participated in the Biennale. *A river that flows both ways* features the work of Imhathai Suwatthanasilp, Aluaiy Kaumakan, Yuko Mohri and Sopolemalama Filipe Tohi.

Where Adelaide Contemporary Experimental (ACE), Lion Arts Precinct, North Terrace

When Sat 4 Feb – Sat 18 Mar
Open Tue – Sat
11am – 4pm

Tickets FREE

Access  



Co-commissioned by the Biennale of Sydney and Adelaide Contemporary Experimental, Adelaide, Australia, with generous support from the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

Image: Sopolemalama Filipe Tohi, *Haukulasi*, 1995–2021 (detail). Commissioned by the Biennale of Sydney with generous support from Creative New Zealand.
Photo by Document Photography.



MUSIC / AUSTRALIA

Karin Schaupp & Flinders Quartet

Musica Viva Australia

Image: Flinders Quartet - Pia Johnson / Karin Schaupp - Luke Marsden

Music sparks emotion like nothing else, especially played live by outstanding musicians. This concert, featuring the great classical guitarist Karin Schaupp and the Flinders Quartet, is designed to evoke feelings of love, loss and longing.

Classical guitar is a beautiful but famously difficult instrument to master, requiring most players to remain still in utmost concentration. But this isn't Schaupp's style. With incredible warmth, expressiveness and some foot-stomping fandango, she welcomes us into her vivid emotional world.

Known for their unpretentious brilliance and stirring performances, the Flinders Quartet are the perfect choice to join Schaupp.

A superbly chosen program includes quintets from early masters Boccherini and Carulli, Imogen Holst's lyrical *Phantasy Quartet*, a rarity by the legendary John Cage and the world premiere of a guitar quintet by Carl Vine. These are works to touch the heart and move the feet of all who listen.

Let yourself be taken on an enriching emotional journey under the expert guidance of some of Australia's most loved string musicians.

Where Adelaide Town Hall
When Thu 9 Mar, 7.30pm
Duration 1hr 30mins, incl. interval
Tickets A Res \$109, Friends \$92.65, Conc \$96
B Res \$82, Friends \$69.70, Conc \$71, U30 \$40
C Res \$58, Friends \$49.30, Conc \$50, U30 \$40
Transaction fees apply.

Bookings musicaviva.com.au

Access 

PROGRAM

Carulli: Guitar Concerto in A major, Op. 8
Cage: *Dream*
Castelnuovo-Tedesco: Guitar Quintet, Op. 143
Carl Vine: *Endless* for Guitar and String Quartet (world premiere)
Imogen Holst: *Phantasy Quartet*
Boccherini: Guitar Quintet in D Major, G. 448 (mvts III and IV)



MUSIC / AUSTRALIA

Celestial

Adelaide Chamber Singers

Image: Curtis Brownjohn

Australian Exclusive

The Adelaide Chamber Singers return with their celebrated *Late Night in the Cathedral* performances.

Under the guidance of Artistic Director and Conductor Christie Anderson, the voices of the choir will swell to fill the vaulted space of St Peter's Cathedral and envelop the audience in sound. The beauty and mystery of the night sky forms a common link in this program of both sacred and secular works. Each performance has two sections – earthly *Dark Night* and heavenly *Luminous Night* – and the program includes works by JS Bach, Tallis, Elgar, Ešenvalds, Joe Twist and Whitacre.

In this single sung-through experience, the singers will perform while moving through the space. *Celestial* is an immersive aural, visual and spiritual experience that transcends the chaos of everyday life.



Where St Peter's Cathedral
When Wed 15 Mar, 8pm & 10pm
Duration 1hr, no interval
Tickets \$59, Friends \$50, Conc \$49, U30 \$30, Student \$25 Transaction fees apply.
Note Recommended for audiences 12+
Access 

PROGRAM

Anon C13th English, arr. Trio Mediaeval: *Dou Way Robyn/Sancta Mater*
Paul Mealor: *Ubi Caritas*
Ēriks Ešenvalds: *Stars*
Z Randall Stroope: *We Beheld Once Again the Stars*
JS Bach arr. Rhonda Sandberg: *Bach (Again) Come Sweet Death*
Eric Whitacre: *Sleep*
Thomas Tallis: *Videte Miraculum*
Joe Twist: *Do Not Stand at My Grave and Weep*
Edward Elgar: *Lux Aeterna*
JS Bach, arr. Knut Nystedt: *Immortal Bach*



FREE

INSTALLATION / AUSTRALIA

Unvanished

Kent Morris, Studio John Fish and James Henry

An artistic collaboration between acclaimed Barkindji artist Kent Morris, Studio John Fish and sound designer James Henry, *Unvanished* is an immersive installation that brings together nature, industry, story and technology.

Inspired by Morris' photographic practice, the three-sided sculptural form references land, water and sky, as well as First People's cultural continuity through time – past, present and future. It connects industrial and residential buildings with Indigenous design elements on shields, boomerangs and spears; objects of identity, invention resilience and survival.

The soundscape provides a constant heartbeat, representing the continuation of culture, knowledge and identity and deepening a sense of narrative in the artwork. Dynamic lighting tightly synchronises with the sound and highlights the sculpture's physical form. The experience is further amplified by an augmented reality filter from tech studio PHORIA that can be accessed via the devices of curious passersby.

Unvanished invites visitors to reflect on the connections between humans, nature and built environments and to understand these relationships from a First Nations perspective.

"We are here, we have always been here, but too often we and our stories are unseen and unknown. We have not vanished"

– Kent Morris

Where Festival Plaza,
Adelaide
Festival Centre

When Thu 2 Mar –
Sun 19 Mar

Tickets FREE

Access  | 

Generously supported by
Adelaide Festival Plaza.



VISUAL ARTS / AUSTRALIA

Biotic Commune

Kasia Tons

Image: Kasia Tons, detail of *Symbiocene* blanket, hand embroidery, 2022.

Australian Premiere / Australian Exclusive

Kasia Tons is an Adelaide textile artist whose work sits at the intersection of art, fashion and craft. Taking inspiration from the Santos Museum of Economic Botany in the Adelaide Botanic Garden, her latest exhibition for the Guildhouse Collections Project explores the symbiotic relationship between plants and humans.

A late 19th century museum devoted to informing people about 'useful plants', the Museum of Economic Botany's rich history has proven fertile ground for artistic inspiration. For *Biotic Commune*, Tons honed her focus on a collection of plants, both within the Museum and the Garden's Living Collections, that have made significant contributions to nutrition, spirituality, work, shelter and medicine.

Using intricate hand embroidery, seed mats and masks fashioned from plant skins, Tons has created a suite of cultural artefacts from the future. Subverting the science fiction trope of technology as key to human survival, *Biotic Commune* envisages a future where our existence depends on humans taking a giant step back and supporting the natural world as caretakers.

Where Santos Museum of
Economic Botany,
Adelaide Botanic
Garden, North Terrace

When Sat 11 Feb – Sun 30 Jul
Open 10am – 4pm daily

Tickets FREE

Access  | 



ADELAIDE WRITERS' WEEK 2023 4 – 9 MAR

Pioneer Women's
Memorial Garden
Karna Country
FREE ENTRY

PRESENTING PARTNER

hello SA.

JUST SOME OF THE WRITERS JOINING US IN 2023

Randa Abdel-Fattah (AUS), **Susan Abulhawa** (PSE/USA), **Nicole Abadee** (AUS), **Hala Alyan** (PSE/USA), **Katherine Angel** (GBR), **Simon Armitage** (GBR), **Dean Ashenden** (AUS), **Shalom Auslander** (USA), **Alhierd Bacharevič** (BLR), **John Banville** (IRL), **Dr Ramzy Baroud** (USA/PSE), **John Boyne** (IRL), **Michael Bradley** (AUS), **Bernadette Brennan** (AUS), **William (Bill) Browder** (USA), **Shannon Burns** (AUS), **Dame Carmen Callil** (GBR), **Amit Chaudhuri** (IND), **Julia Cimarofieva** (BLR), **Heather Clark** (GBR), **J.M. Coetzee** (ZAF/AUS), **Josh Cohen** (GBR), **Joshua Cohen** (USA), **Inala Cooper** (AUS), **James Curran** (AUS), **Paul Daley** (AUS), **Terence Davies** (GBR), **Megan Davis** (AUS), **Brigid Delaney** (AUS), **Tim Dunlop** (AUS), **Geoff Dyer** (USA), **Mohammed El-Kurd** (PSE), **Jon Faine** (AUS), **Lara Feigel** (GBR), **Sarah Ferguson** (AUS), **Richard Fidler** (AUS), **Peter FitzSimons** (AUS), **Nicci French - Nicci Gerrard & Sean French** (GBR), **Antonella Gambotto-Burke** (AUS), **Joëlle Gergis** (AUS), **Peter Goldsworthy** (AUS), **Sir David Hare** (GBR), **Jane Harper** (AUS), **Sally Hepworth** (AUS), **Samantha Rose Hill** (GBR), **Sarah Holland-Batt** (AUS), **Simon Holmes à Court** (AUS), **Marina Hyde** (GBR), **Gail Jones** (AUS), **Tony Jones** (AUS), **Sayed Kashua** (PSE), **Bernard Keane** (AUS), **John Keane** (AUS), **Louise Kennedy** (IRL), **Laura Kipnis** (USA), **Jack Latimore** (AUS), **Darian Leader** (GBR), **Dame Hermione Lee** (GBR), **Anatol Lieven** (GBR), **Ben Macintyre** (GBR), **Raina MacIntyre** (AUS), **Alison MacLeod** (CAN/GBR), **Paddy Manning** (AUS), **Alexander McCall Smith** (GBR), **Maxine McKew** (AUS), **Hilary McPhee** (AUS), **Dervla McTiernan** (IRL), **Louis Menand** (USA), **Shaun Micallef** (AUS), **Alex Miller** (AUS), **Louise Milligan** (AUS), **Simon Sebag Montefiore** (GBR), **Rick Morton** (AUS), **Katharine Murphy** (AUS), **Fintan O'Toole** (IRL), **Alison Pennington** (AUS), **Anne-Marie Priest** (AUS), **Holly Ringland** (AUS), **Claudia Roden** (EGY/GBR), **Heather Rose** (AUS), **Gina Rushton** (AUS), **Margot Saville** (AUS), **Bruce Shapiro** (USA), **Adania Shibli** (PSE), **Beejay Silcox** (AUS), **Margaret Simons** (AUS), **Ahdaf Soueif** (EGY/GBR), **David Speers** (AUS), **Sir Tom Stoppard** (GBR), **Lenore Taylor** (AUS), **Brook Turner** (AUS), **Gaia Vince** (GBR), **Chris Wallace** (AUS), **Don Watson** (AUS), **George Williams** (AUS), **Ashleigh Wilson** (AUS).



Truth Be Told

The world has finally reopened, and we are discovering our social selves, our pleasure in gathering together. I can think of no better place to celebrate

what we share and what we understand than Adelaide Writers' Week, to reflect on the world at large and at small, to marvel at the craft, creativity and imagination of writers and to savour conversations with substance that stir our hearts and change our minds.

The thread that weaves through the 2023 program of literary luminaries, writers on their way and novitiates is the notion of truth - truths we acknowledge, truths we feel are debateable and those beyond debate. Do we want truthfulness in fiction or does it only matter in nonfiction? Do novelists owe us the truth? Is the biographer's task to tell nothing but the truth about their subject? Is my truth The Truth and yours simply your truth and therefore partial, imprecise or even suspect? Is any truth incontestable, universal? Does truth matter and if so, how should it be upheld in a world crammed with falsehoods, lies, misinformation and inaccuracies? If all ideas are reimagined or appropriated, if originality is a fallacious delusion nurtured in an artist's garret, does truth even matter anymore?

In curating the 2023 program I was provoked by Fran Leibowitz's aperçu "a book is not a mirror; it is a door through which the reader is invited to walk". It is an enlarging proposition - reminding us that narcissism is only really interesting to the narcissist, that good books take us to places, ideas and emotions we do not fully understand. The best writing shows us that our inner lives are made richer by context, by encounters real or imagined. Join us for conversations that transcend the banal, elude the everyday; conversations that will change your mind, be exhilarated by discovering new voices and honour writers who have shaped our reading habits and been beloved companions for many years.

Louise Adler AM, Director



Dame Carmen Callil (GBR) founded Virago Press in 1973 and became Managing Director of Chatto & Windus. Her books include *Bad Faith: A Forgotten History of Family and Fatherland* and *Oh Happy Days*.



Jane Harper (AUS) is the author of *Exiles*, the third and final book in the Aaron Falk series, set in the South Australian wine region.



Dame Hermione Lee (GBR) has written biographies of Virginia Woolf, Edith Wharton, Penelope Fitzgerald and Tom Stoppard. She has also written books on Willa Cather, Elizabeth Bowen and Philip Roth.



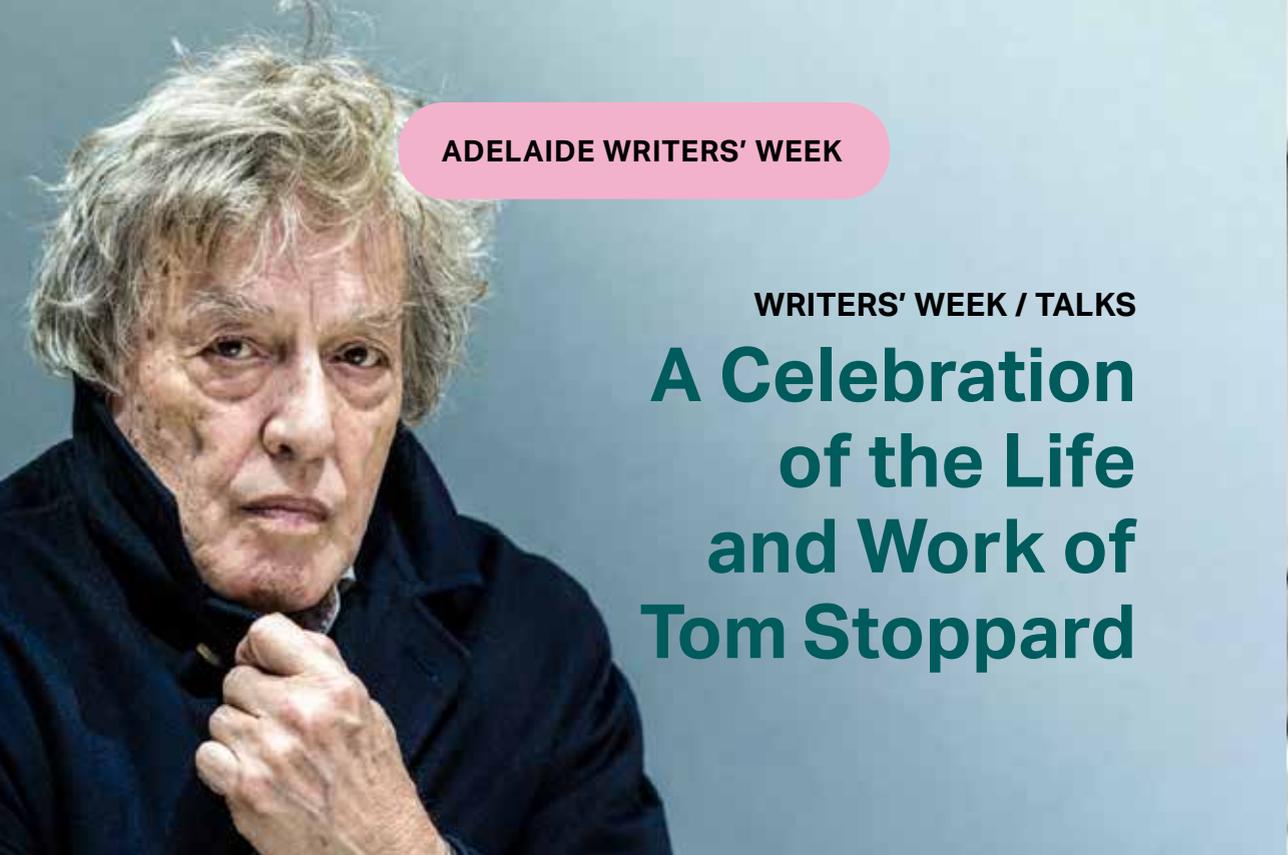
Dervla McTiernan's (IRL) debut novel *The Ruin* was a multi-award-winning international bestseller. Colin Farrell and Hopscotch Features have optioned the film rights. *The Murder Rule* is her fourth book.



Claudia Roden (EGY/GBR) introduced the West to lentils, cumin, cucumber and yoghurt, long before Ottolenghi. Her bestselling books include *The Book of Jewish Food* and *Med*.



Ahdaf Soueif (EGY/GBR) is a short story writer, novelist, a political and cultural commentator and the author of the bestselling *The Map of Love*.



ADELAIDE WRITERS' WEEK

WRITERS' WEEK / TALKS
**A Celebration
of the Life
and Work of
Tom Stoppard**

"I don't think writers are sacred, but words are. They deserve respect. If you get the right ones in the right order, you might nudge the world a little or make a poem that children will speak for you when you are dead." – Sir Tom Stoppard

Join us for a virtual conversation between one of the great playwrights of our age and his biographer, the doyenne of the genre, Dame Hermione Lee, to be moderated by the Stoppard aficionado, Professor Glyn Davis AC - Secretary of the Department of the Prime Minister and Cabinet.

Sir Tom was only 29 when his first major play, *Rosencrantz & Guildenstern Are Dead*, was staged at the National Theatre in 1967. In a career spanning over 50 years, he has been described by one critic as "a formidable brain box with a capacity for jokes". He has written for film, television, radio and theatre with credits including *Travesties*, *Arcadia*, *The Coast of Utopia* and in 2020, *Leopoldstadt*.

The screening will be followed by a live conversation between Sir Tom, the internationally acclaimed playwright Suzie Miller (*Prima Facie*) and multi award-winning theatre director Simon Phillips.

Where Adelaide Town Hall
When Thu 2 Mar, 7pm
Duration 1hr 30mins
Tickets A Res \$39, Friends \$33, Conc \$30, U30 \$30, Student \$25
B Res \$29, Friends \$24, Conc \$22, U30 \$20, Student \$20
Transaction fees apply

Note This event includes the screening of a pre-recorded session and a live virtual conversation. Sir Tom Stoppard will be livestreamed from London, UK.



ADELAIDE WRITERS' WEEK

WRITERS' WEEK / TALKS
David Hare Live

"The act of writing is to discover what you believe."
– Sir David Hare

Sir David Hare is, in the words of *The Washington Post*, "the premier political dramatist writing in English". He is a writer of conviction; his focus is on the ills of the world and he has long challenged audiences yearning for solace to think again about the world we live in. We are thrilled to have persuaded him to come to Adelaide Writers' Week to read his powerful autobiographical monologue, *Beat the Devil*, which was originally performed in London by Ralph Fiennes in the first months of the pandemic.

Sir David will then be joined on stage by Australia's Ironist-in-Chief Don Watson, whose latest book is *The Passion of Private White* and who has written the best-selling titles *Recollections of a Bleeding Heart*, *Death Sentence* and *The Bush*, for a conversation about the pleasures of writing about truth, lies and public lives.

Where Adelaide Town Hall
When Sun 5 Mar, 7.30pm
Duration 1hr 30mins (including Q&A)
Tickets A Res \$59, Friends \$50, Conc \$47, U30 \$35, Student \$30
B Res \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25
Transaction fees apply.



Insiders

When the Fourth Estate is doing its job properly, it acts as a watchdog on the government of the day and is a guardian of the public interest. That's why *Insiders* – the ABC's flagship political discussion program – is vital viewing for citizens who care about the democratic process.

Join David Speers and a couch full of the country's most astute analysts to dissect the week in politics at a special live *Insiders* event during Writers' Week. The Premier of South Australia, Peter Malinauskas, will be David Speers' special guest as the political interview of the week. And of course, Mike Bowers of *Talking Pictures* fame will be joined by one of our finest cartoonists to remind us why laughter is essential.

Where Space Theatre,
Adelaide Festival Centre

When Mon 6 Mar, 7.30pm

Duration 1hr, no interval

Tickets \$25
Transaction fees apply.



Australia Institute

The Australia Institute is the nation's leading independent think tank, whose research is aimed at creating more informed debate of the issues that matter. The Australia Institute is partnering with Writers' Week in 2023 to offer concerned citizens some answers to *The Big Question: Is Democracy Broken?* Executive Director Richard Denniss and the Australia Institute team will share with us their diagnosis of what ails modern Australia and the potential remedies. A series of provocative, courageous and perhaps even optimistic, unmissable discussions.



Conversations

ABC Radio's master conversationalist Richard Fidler will be doing what he does best, live on the East Stage at Writers' Week, as he encounters some of the world's finest writers. Because we all like to observe the turning of tables, Richard has agreed to become the interviewee and also discuss his new book, *The Book of Roads & Kingdoms*.



Kids' Day (ages 2-11)

Join us for a jam-packed program designed for the youngest of book readers. Kids' Day features an amazing line-up of some of the brightest names in Australian children's literature, such as Shaun Micallef and Kate and Jol Temple, and includes a 40th anniversary celebration of beloved author Mem Fox's *Possum Magic*. The Twining Arts team are back with free art workshops inspired by books and Story Trove also returns with their imaginative storytelling, live performance and creative play.

When Sat 4 Mar
Tickets FREE



Middle Grade & YA Day (ages 12+)

Middle Grade and YA Day brings together readers over 12 with beloved authors for sessions that inform and inspire. In 2023, the line-up includes international guest John Boyne with *All the Broken Places*, his sequel to *The Boy in the Striped Pyjamas*, as well as perennial favourites Tristan Bancks, Jared Thomas, Sarah Ayoub and more. The program also sees the return of *Hear Me Roar!* with performances from international and local poets. It's an unmissable day for young readers.

When Sun 5 Mar
Tickets FREE

The full program will be announced in January 2023

Collect your guide free of charge from your local bookshop or visit adelaidefestival.com.au for the full schedule and line-up announcements.

Generously supported by The Literati and Leading Parton Nunn Dimos Foundation, Office for Ageing Well and Seniors Card, MUD Literary Club, and donors who contributed through the Adelaide Festival End of Financial Year Campaign.

Breakfast with Papers



The perfect start to your Festival day kicks off at 8am at The Star: Kitchen & Bar.

Join Tom Wright and an expert panel of journalists, academics, writers and commentators as they scrutinise the headlines, contemplate the news of the day and tackle the big issues.

Croissants, coffee, conversation and current affairs – there's no better way to start each day of the Adelaide Festival.

For more information, visit adelaidefestival.com.au

- Where** The Star: Kitchen and Bar, Adelaide Festival Centre
- When** Sat 4 Mar – Sun 19 Mar, 8am daily
- Duration** 1 hr
- Tickets** FREE
- Note** Capacity at the venue is limited.
- Access** 

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Create4Adelaide is an unprecedented cultural democratic journey.

Create4Adelaide launches in 2023 with a request for young South Australians to vote on their top priorities for climate action. These will form the basis for a brief and call-out for artwork created by young people across the state. With inspiration and support from their teachers and local artists, students will be invited to create art that offers ideas to address the climate priorities and inspire action.

Create4Adelaide is a large-scale, year-long project that encourages young people to develop their creative skills and engage with local climate change priorities. The project culminates in digital and physical exhibitions that will be presented as part of the 2024 Adelaide Festival.

This is an opportunity for young people to be part of something big: to express themselves artistically, to think outside of the box and to engage with important issues around climate change in a local setting.

Join us on this unique project as we head toward Adelaide Festival 2024!

Find out more at create4adelaide.au

Youth & Education

Experiencing world-class performances and exhibitions provides students and teachers with an avenue to share creative conversations and critical debates on big ideas and important issues, as well as motivating creative practice. Global research shows that inspiring and thought-provoking arts experiences expose young people to new perspectives on the world and have a lasting impact on how they engage with their communities.

Thanks to the generous philanthropic support of Lang Foundation, we continue to offer discounted prices for schools attending the performances below (unless indicated otherwise).

\$20 per student / \$15 per student for Equity (Category 1-4 DfE schools).

Student ticket price for *Messa da Requiem* is \$30, *Hans & Gret* \$18 per student/\$12 per student for Equity, *The River That Ran Uphill* \$15 per student/\$10 per student for Equity.

Transaction fees apply.

| Show | Year Level | Page # |
|---------------------------------------|------------|--------|
| THEATRE | | |
| Grey Rock | 10-12 | 31 |
| Maureen: Harbinger of Death | 10-12 | 58 |
| Strange Case of Dr Jekyll and Mr Hyde | 10-12 | 8 |
| Hans & Gret | 8-12 | 34 |
| The River That Ran Uphill | 3-12 | 42 |
| DANCE & DANCE THEATRE | | |
| Jurrungu Ngan-ga [Straight Talk] | 10-12 | 28 |
| Revisor | 9-12 | 10 |
| Tracker | 10-12 | 38 |
| PHYSICAL THEATRE | | |
| Air Play | 1-10 | 18 |
| OPERA & BALLET | | |
| Messa Da Requiem | 11-12 | 16 |

Teacher Resources

Teacher resources for these shows provide information and links to ACARA, SACE and IB and will be available for download from mid-January. For more information, please visit the Youth and Education page at adelaidefestival.com.au/info/youth-education

School Bookings

For school bookings, please contact schoolbookings@adelaidefestival.com.au

To book for *The River That Ran Uphill*, contact deanne@slingsby.net.au or go to slingsby.net.au

For school enquiries and to sign up to the Teacher's eNews, contact Julie Orchard:

t: (08) 8216 4487

e: jorchard@adelaidefestival.com.au

FREE Installations and Special Events

Spinifex Gum (see page 4)

Opening Event

Elder Park

Lost Dogs' Disco (see page 52)

Public Art Installation

Keith Stephenson Park, Mount Barker

Unvanished (see page 70)

Public Art Installation

Festival Plaza, Adelaide Festival Centre

Adelaide Writers' Week (see page 72)

Pioneer Women's Memorial Garden

Visual Art

Book school visits direct with the following organisations:

Andy Warhol & Photography:

A Social Media (see page 50)

Art Gallery of South Australia

Education resources will be available at

agsa.sa.gov/education/resources-educators/

t: (08) 8207 7033

e: education@artgallery.sa.com.au

\$50/\$30 equity per class (up to 30 students)

Samstag Museum of Art (see page 60)

t: (08) 8302 0870

e: samstagmuseum@unisa.edu.au

Free. Bookings required.

A river that flows both ways (see page 67)

Adelaide Contemporary Experimental

t: (08) 8211 7505

e: admin@acegallery.art

Free. Bookings required.

The Arrangements: assembling nature

(see page 66)

Carrick Hill

t: (08) 7424 7900

\$8 per student

Bookings required.

Biotic Commune (see page 71)

Santos Museum of Economic Botany,

Adelaide Botanic Garden

t: (08) 8222 9343

Free. Bookings required.

Youth & Education Access Program



Festival Connect

Festival Connect is our inclusive equity program for category 1-4 schools to cover the cost of transport to Festival performances. The program also subsidises both transport and accommodation for remote and regional schools. This initiative is made possible with the philanthropic support of James and Diana Ramsay Foundation, our Festival Connect donors and the sponsorship support of SA Power Networks.



Tix For Next To Nix

With the generous support of The Balnaves Foundation, we can provide \$5 tickets across a selection of Festival events for socio-economically disadvantaged schools.

To register your interest for any of the above or to apply for Festival Connect funding, contact Julie Orchard: jorchard@adelaidefestival.com.au



Workshops & Masterclasses

Thanks to the generous philanthropic support of Thyne Reid Foundation, we can deliver a program of masterclasses and hands-on workshops for professional dancers, actors, musicians and tertiary students of dance, theatre and music with world-class artists from the Festival program.

Full schedule available from January at The Mill and The Helpmann Academy.

themilladelaide.com/masterclasses
helpmannacademy.com.au/masterclasses

YOUTH & EDUCATION PROGRAM PARTNERS



Thank you to the donors who supported Festival Connect through the Adelaide Festival End of Financial Year Campaign.

Access

We make every effort to ensure Adelaide Festival events are accessible to everyone.

For the dates and times of Auslan interpreted, Audio Described and Relaxed performances, please visit adelaidefestival.com.au or download our Access Guide.

The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, is available at adelaidefestival.com.au/access

The 2023 Festival program is also available in the following formats:

- **Online at adelaidefestival.com.au**
- **Via the 'Accessibility' button on the Adelaide Festival website. The UserWay plugin can be customised to suit individual needs and includes font enlargement capabilities and options to adjust contrast, saturation, cursor size, fonts and spacing**
- **Via audio versions of every event page at adelaidefestival.com.au**
- **Braille (on request)**

To request the Access Guide, any of these additional program types, further information on our access performances or for any queries, please email access@adelaidefestival.com.au or call +61 8 8216 4444

National Relay Service

Contact us through the NRS on 133 677 then +61 8 8216 4444 or via relayservice.com.au

The following symbols in the guide and on the website indicate the accessibility of each event.

-  | Wheelchair access
-  | Assistive Listening
-  | Auslan Interpreted
-  | Audio Description
-  | Touch Tour
-  | Relaxed Performance
-  | Partly surtitled or includes dialogue, background music and/or sounds
-  | Fully surtitled or minimal dialogue. Some background music and/or sounds
-  | No music or dialogue

Companion Card



Present your Companion Card when you are purchasing your ticket (along with any relevant concession cards). A second ticket will be issued for your companion at no charge.

Open House

From world-class theatre to thrilling dance, incredible music and unmissable opera, the Adelaide Festival is committed to making sure those who are at a financial disadvantage can still access all the Festival has to offer.

Adelaide Festival is committed to being equitable and inclusive. Through various initiatives, we provide opportunities for community members and individuals who would like to experience the Festival but have financial barriers. This year, we celebrate the fifth anniversary of The Balnaves Foundation's support in helping us deliver the Open House program to provide access to the Festival for as many people as possible.

Tix For Next To Nix

With the generous support of The Balnaves Foundation, we are offering 2500 Tix For Next To Nix across a selection of Festival events for just \$5 each. These tickets will be available in advance of the performance for those with a current Pension or Health Care Card.

Register your or your community group's interest in Tix For Next To Nix at adelaidefestival.com.au/open-house

Pay What You Can

Are you a low income earner? If you have a current Health Care Card, Pension Card or full-time student card, you can access Pay What You Can tickets to a selection of Adelaide Festival shows. Tickets are available one hour prior to performances at dates and times to be confirmed on the Festival website from Fri 27 Jan.

A Festival for the Future

As an iconic event for our community, we want Adelaide Festival to be an exemplar of environmental responsibility.

We are committed to reducing our impact on the environment and are proud to be the first arts festival in Australia to be certified carbon neutral.

This year, we will once again offset all of our carbon emissions, including all travel and accommodation associated with the Festival.

We also encourage you – our wonderful audiences – to help us minimise the impact our Festival has on the environment. Here are some simple steps you can take:

- Recycle this guide, use it as wrapping paper or gift it to a friend after you have finished with it.
- Walk, ride, catch public transport or carpool to events when you can.
- Use the three-bin system provided at venues.
- Avoid single-use plastic and help us as we transition to a reusable cup system by bringing your own water bottle, coffee cups and utensils.
- Engage with Reforest to plant trees and help offset your Festival experience.

Find out more:

adelaidefestival.com.au/sustainability

This initiative is generously supported by the Nunn Dimos Foundation

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Our Supporters

We gratefully acknowledge our philanthropic community who support our vision for Adelaide Festival and Adelaide Writers' Week. We thank the following individuals, foundations and companies for their generous gifts as well as the many donors who support us with contributions under \$500. Without you, we would not be as bold and brave, or as adventurous in our programming and delivery of each Festival. Thank you.



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Merry Wickes

The Literati

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Anna Baillie-Karas & Jason Karas
Briony Black
Mark Blumberg
Jane Burton
Eva Chin
Natasha Chow
Natasha Chow,
Sonja Latzel,
Elizabeth Murphy
& Helen Parry
In memory of Annabelle Mahar

Sue Dillon & Ross Dillon
Norm Doole & Jane Doole
Kate Duggan & Tom Duggan
Merry Ewing & Doug Francis
Exiis
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Sam Harvey
Amanda Hayes
Janet Hayes
Nicky Hudson & Geoff Hudson
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Lisa Temple & Peter Goldsworthy
The Rt Hon Sandy Verschoor
& Gregg Mitchell
Chris Waltham
Robina Weir & Glen Weir
Merry Wickes
Anonymous (2)

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Jack Dowling & Julia Dowling
Sophie Doyle & Ben Doyle KC
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Adelaide Festival Legacy Circle

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The generous donations from foundations and corporate gifts support a range of elements within the Adelaide Festival program.



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At Adelaide Airport we see the arts as being an instrument of creativity that celebrates diversity and vibrancy within South Australia. It is with great pride that we connect South Australia with the world, through our partnership with the Adelaide Festival.

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waternish.com.au



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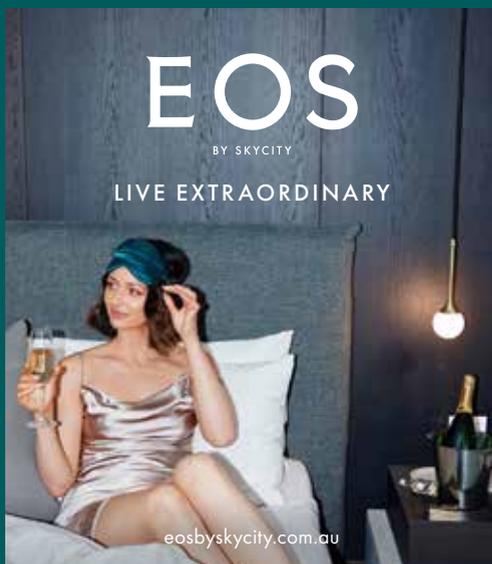
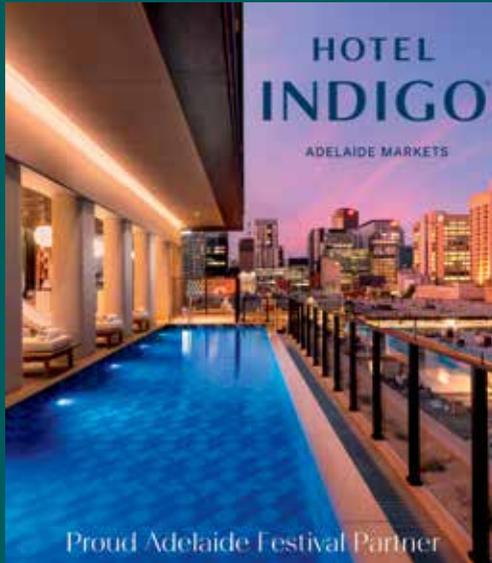
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Got your tickets sorted? Now indulge in an extended Adelaide Festival experience.

Whether you are a guest from interstate or overseas, or a local looking to spend the night in the City over Adelaide's Festival season, here are our top picks! Adelaide Festival has partnered with the finest hotels in Adelaide, each in close proximity to Festival venues so you can create your perfect Festival experience with a luxury overnight stay.



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Requiem, Adelaide Festival 2020. Image: Tony Lewis

Sustaining a Cultural Icon

Philanthropic giving is a lifeline that underpins our artistic endeavour and plays a significant role in realising the ambition and vision of Adelaide Festival.

Foundation Adelaide Festival is a registered charity that supports Adelaide Festival to be recognised nationally and internationally as one of the world's greatest multi-arts festivals. We champion the Festival's values of originality and excellence, connection to community, legacy and sustainability.

You Can Leave a Legacy

Help secure Adelaide Festival for the next generation of artists and audiences by leaving a legacy gift in your Will.

By leaving a bequest to Adelaide Festival, through Foundation Adelaide Festival, you can contribute to future artists, performances and audiences.

We welcome you to start a conversation with us about how you can pass your love of the Adelaide Festival on, in perpetuity.

All gifts help to make Adelaide Festival and Adelaide Writers' Week possible.

For more information please contact our Philanthropy team at +61 (0) 8 8216 4444 or philanthropy@adelaidefestival.com.au

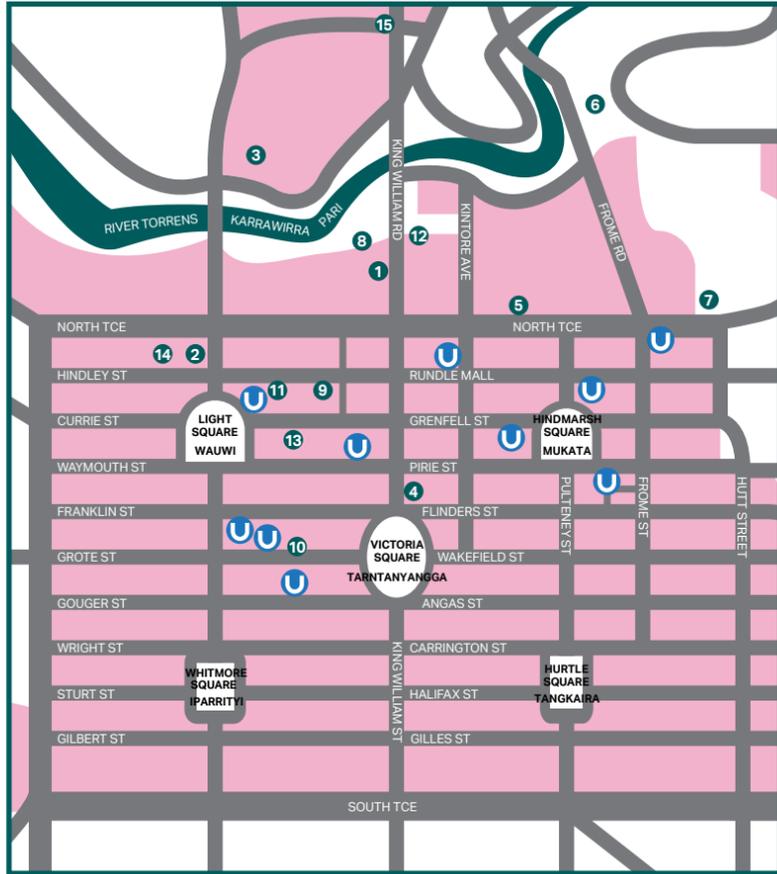
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Foundation Adelaide Festival

Foundation Adelaide Festival Public Ancillary Fund is endorsed as a deductible gift recipient under Subdivision 30-BA of the Income Tax Assessment Act 1997, registered with the Australian Charities and Not-for-profits Commission. Donations of \$2.00 or more are tax-deductible. ABN 14 121 258 081

Venues



- 1 Adelaide Festival Centre**
Festival Drive
- Dunstan Playhouse
- Festival Theatre
- Space Theatre
- Festival Plaza
- The Star: Kitchen and Bar
- 2 Adelaide Contemporary Experimental (ACE)**
North Terrace
- 3 Village Green, Adelaide Oval**
War Memorial Drive
- 4 Adelaide Town Hall**
128 King William Street
- 5 Art Gallery of South Australia**
North Terrace
- 6 Botanic Park**
Plane Tree Drive
- 7 Adelaide Botanic Garden**
Plane Tree Drive
- 8 Elder Park**
King William Road
- 9 Grainger Studio**
91 Hindley Street
- 10 Her Majesty's Theatre**
58 Grote Street
- 11 Hindley Street Music Hall**
149 Hindley Street
- 12 Pioneer Women's Memorial Garden**
King William Road
- 13 Queen's Theatre**
Playhouse Lane
- 14 Samstag Museum of Art**
Hawke Building, City West Campus,
University of South Australia
55 North Terrace
- 15 St Peter's Cathedral**
27 King William Road
- UPark locations**

Adelaide Festival acknowledges that our events are held on the traditional lands of the Kurna people and the Peramangk people and respects their spiritual relationship with their country.

OFF MAP VENUES

- Adelaide Entertainment Centre Theatre**
98 Port Road,
Hindmarsh
- Carrick Hill**
46 Carrick Hill Drive,
Springfield
- Keith Stephenson Park**
Adelaide Road,
Mount Barker
- Odeon Theatre**
57A Queen Street,
Norwood
- UKARIA Cultural Centre**
119 Williams Road,
Mount Barker Summit



Festival Planner

We put a lot of time into building our AF schedule so you can pack as much as possible into your Festival days. You'll notice start times might vary slightly across a season enabling you to catch a theatre show at one end of town and still have enough time to bookend your evening with a great dance work. This planner is your pocket guide to the Festival and we want you to see it all... please go forth and enjoy!

ADELAIDE FESTIVAL **AF**
3 - 19 Mar 2023

Bookings

Online adelaidefestival.com.au
Phone Adelaide Festival 1300 393 404 or Ticketek 131 246

FRIENDS

If you love to be first in line for the world's best theatre, dance, music, visual arts, literature and more, you'll love being a Friend of the Adelaide Festival. Exclusive benefits include 15% discount on adult ticket prices to select Adelaide Festival performances, phone booking service through Adelaide Festival (1300 393 404), access to the best seats in the house during the priority-booking period, email updates with exclusive news, offers and giveaways all year round, and option to exchange tickets to another performance of the same event*.

A Friends membership costs \$180 and is valid until 30 June 2023. Visit adelaidefestival.com.au/friends to find out more.

*Terms and conditions apply

ACCESS TICKETS

To book access seating for Festival Theatre, Her Majesty's Theatre, Dunstan Playhouse and Space Theatre, please call Ticketek on 131 246 to discuss with an operator. To book access seating for any other venue, please call Adelaide Festival on 1300 393 404. Access tickets cannot currently be purchased online.

PAY WHAT YOU CAN

Thanks to the support of Philanthropic Partner The Balnaves Foundation, Pay What You Can tickets are made available for low income earners who cannot otherwise afford to attend a performance. See page 83 for more information.

DISCOUNTS AND PACKAGES

- Concession**
- Pensioner Concession Card holders
- Health Care Card holders
- MEAA/Actor's Equity members

Proof of concession eligibility may be required upon entry to the venue.

Full-Time Students & Under 30

If you're a full-time student OR you're aged under 30, you can purchase a limited number of discounted tickets to most Adelaide Festival events. Proof of eligibility may be required upon entry to the venue.

RAA Members

RAA members receive discounts on selected performances. Visit raa.com.au/adelaidefestival

School & Group Bookings

Book a group of 6+ and save 15% per ticket, booking directly online. For schools tickets and bookings, see page 80.

THE FINE PRINT

Adelaide Festival events are subject to changing COVID-19 health and safety guidelines. All attendees must be willing to comply with Government and venue-imposed health directives at the time of the event which may include (but is not limited to) QR check-in, wearing of masks and other social distancing conditions of entry. If additional conditions apply to your attendance, Adelaide Festival will use all reasonable efforts to communicate these requirements prior to the event.

Patrons must sit in their allocated seats as directed by venue management. In the case that capacity restrictions are imposed (or lifted) prior to an event, Adelaide Festival will amend audience capacity and seating arrangements in line with Government directives.

Ticket Prices

Adelaide Festival reserves the right to change ticket prices, seating arrangements and audience capacity, at any time and without notice.

Fees & Charges

Ticket prices listed are inclusive of all ticketing fees and charges, however transaction fees will apply to most purchases. See website for details.

Refunds and Exchanges

Tickets are sold in line with Live Performance Australia guidelines (liveperformance.com.au). Adelaide Festival will offer a refund if the performance is cancelled, rescheduled or significantly relocated. Friends are allowed to exchange tickets to another performance of the same event, subject to terms and conditions. Due to the uncertainties of COVID-19, we have introduced updates to our ticketing policy giving patrons more flexibility in the case of illness or border closure. Visit adelaidefestival.com.au/booking for more information. Patrons are not entitled to an exchange or refund due to change of mind or circumstance.

Performance Restrictions

Latecomers may not be admitted. Please see individual event pages at adelaidefestival.com.au. The use of cameras, mobile phones and recording devices is strictly prohibited and will result in removal from the venue without refund.

Show Warnings

Adelaide Festival takes great effort to provide information to audiences regarding potentially sensitive subject matters and the use of special effects (theatrical smoke, strobe lighting etc). Please be advised that at the time of publishing the guide, Adelaide Festival may not be aware of all specific show warnings. See website for the most up-to-date information.

The information in this guide is correct at time of printing (Oct 2022), but we're only human. See adelaidefestival.com.au for up-to-date information and full terms and conditions.

- 17 DAYS
- 52 EVENTS
- 11 WORLD PREMIERES
- 8 AUSTRALIAN PREMIERES
- 17 EXCLUSIVE TO ADELAIDE

2023 Festival Planner

THEATRE

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DANCE

DANCE THEATRE

WRITERS' WEEK

TALKS & FORUMS

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SEE WEBSITE FOR SESSION TIMES

* Event season begins prior to Thu 2 Mar visit website for full details

Visit adelaidefestival.com.au for updates and further information

The information in this planner is correct at time of printing (October 2022)

| | THU 2 MAR | FRI 3 MAR | SAT 4 MAR | SUN 5 MAR | MON 6 MAR | TUE 7 MAR | WED 8 MAR | THU 9 MAR | FRI 10 MAR | SAT 11 MAR | SUN 12 MAR | MON 13 MAR | TUE 14 MAR | WED 15 MAR | THU 16 MAR | FRI 17 MAR | SAT 18 MAR | SUN 19 MAR | |
|---------------------------------------|--|--|--|---|--|--|---|---|---|--|---|-------------------------|---|---------------------------------|---------------------------------------|--|---------------------------------------|------------------|---------------------|
| ADELAIDE FESTIVAL CENTRE | FESTIVAL THEATRE | | | | | | | | | | | | | | | | | | |
| DUNSTAN PLAYHOUSE | DOGS OF EUROPE 7pm | DOGS OF EUROPE 7pm | DOGS OF EUROPE 1pm & 8pm | | DOGS OF EUROPE 11am & 6.30pm | | MESSA DA REQUIEM 8pm | MESSA DA REQUIEM 8pm | MESSA DA REQUIEM 8pm | MESSA DA REQUIEM 1pm | | KRONOS FIVE DECADES 5pm | | AIR PLAY 7pm | AIR PLAY 11am & 7pm | AIR PLAY 7pm | AIR PLAY 1pm & 6pm | AIR PLAY 12.30pm | |
| SPACE THEATRE | THE RIVER THAT RAN UPHILL* 10am & 12.30pm | THE RIVER THAT RAN UPHILL 12.30pm & 6.30pm | THE RIVER THAT RAN UPHILL 2.30pm & 6.30pm | | THE RIVER THAT RAN UPHILL 10am & 12.30pm | INSIDERS 7.30pm | | GREY ROCK 7pm | GREY ROCK 11am & 7pm | GREY ROCK 5pm | GREY ROCK 2pm & 7pm | | MAUREEN: HARBINGER OF DEATH 7pm | MAUREEN: HARBINGER OF DEATH 8pm | MAUREEN: HARBINGER OF DEATH 1pm & 6pm | MAUREEN: HARBINGER OF DEATH 6pm | MAUREEN: HARBINGER OF DEATH 5pm & 9pm | | |
| THE STAR: KITCHEN AND BAR | BREAKFAST WITH PAPERS 8am | | | | | | | | | | | | | | | | | | |
| FESTIVAL PLAZA | UNVANISHED | | | | | | | | | | | | | | | | | | |
| HER MAJESTY'S THEATRE | | STRANGE CASE OF DR JEKYLL & MR HYDE 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 6pm | | STRANGE CASE OF DR JEKYLL & MR HYDE 6.30pm | STRANGE CASE OF DR JEKYLL & MR HYDE 11am & 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 1.30pm & 8pm | STRANGE CASE OF DR JEKYLL & MR HYDE 4pm | | | | | | REVISOR 8pm | REVISOR 7pm | REVISOR 2pm |
| HINDLEY STREET MUSIC HALL | | CAMP COPE 8pm | | JULIA JACKLIN 8pm | | | | HEAR MY EYES: PAN'S LABYRINTH X SLEEP D 7pm | | | | | YANN TIERSEN 7pm | | | | ALLDAY 8pm | | |
| UKARIA CULTURAL CENTRE | | | WURUKUR DJUANDUK BALAG – ANCESTORS ARE CALLING 7pm | NGAPA WILLIAM COOPER 2.30pm | | | | AN ANCIENT SONG 7.30pm | | THE TRANSCENDENTAL 12pm | PREMIERE AT DAWN 12pm | | | | | | | | JENNIFER KOH 2.30pm |
| ADELAIDE ENTERTAINMENT CENTRE THEATRE | | A LITTLE LIFE 7pm | A LITTLE LIFE 7pm | | A LITTLE LIFE 7pm | A LITTLE LIFE 7pm | A LITTLE LIFE 7pm | | | | | | | | | | | | |
| ELDER PARK | | SPINIFEX GUM / ASO 7.30pm | | | | | | | | | | | | | | | | | |
| VILLAGE GREEN, ADELAIDE OVAL | | | | | | | | | | | | | | | LORDE 6.30pm | | | | |
| ODEON THEATRE | | | | | | | | | TRACKER 3pm | TRACKER 7.30pm | TRACKER 2pm | TRACKER 5.30pm | | TRACKER 11am & 7.30pm | TRACKER 7.30pm | TRACKER 11am & 7.30pm | TRACKER 7.30pm | | |
| ADELAIDE TOWN HALL | A CELEBRATION OF THE LIFE AND WORK OF TOM STOPPARD 7pm | ESCOLANIA DE MONTSERRAT 7pm | ESCOLANIA DE MONTSERRAT 7pm | ESCOLANIA DE MONTSERRAT 4pm | CÉDRIC TIBERGHIE 7.30pm | NGAPA WILLIAM COOPER 7.30pm | | KARIN SCHAUPP & FLINDERS QUARTET 7.30pm | | | | | | MUSIC FOR OTHER WORLDS 7.30pm | HEARTLAND 7.30pm | SO MUCH MYSELF: PIANO PORTRAITS 7.30pm | FANTASTICAL JOURNEYS 7.30pm | | |
| QUEEN'S THEATRE | | HANS & GRET Preview: 7pm | HANS & GRET Preview: 2pm 7pm | HANS & GRET 2pm & 7pm | | HANS & GRET 1.30pm | | HANS & GRET 7pm | HANS & GRET 2pm & 7pm | | | | | | | | | | |
| ST PETER'S CATHEDRAL | | | | | | | | | | | | | CELESTIAL 8pm & 10pm | | | | | | |
| GRAINGER STUDIO | | | | | | THE CAGE PROJECT 9pm | THE CAGE PROJECT 1pm & 7pm | | | | | | | | | | | | |
| KEITH STEPHENSON PARK, MOUNT BARKER | | | | | | | LOST DOGS' DISCO 10am - 9pm | LOST DOGS' DISCO 10am - 10pm | LOST DOGS' DISCO 10am - 9pm | | | | | | | | | | |
| BOTANIC PARK | | | | | | | | WOMADELAIDE | | | | | | | | | | | |
| PIONEER WOMEN'S MEMORIAL GARDEN | | | ADELAIDE WRITERS' WEEK 9.30am - 6pm | | | | | | | | | | | | | | | | |
| ART GALLERY OF SOUTH AUSTRALIA | | ANDY WARHOL & PHOTOGRAPHY: A SOCIAL MEDIA 10am - 5pm | | | | | | | | | | | | | | | | | |
| SAMSTAG MUSEUM OF ART | | HAVEN / MIS REMEMBERED BONES CHAPTER 2 / BRUCE NUSKE WITH KHAI LIEW 10am - 5pm | | | | | | | | | | | | | | | | | |
| ACE | A RIVER THAT FLOWS BOTH WAYS* 11am - 4pm | | | | A RIVER THAT FLOWS BOTH WAYS 11am - 4pm | | | | A RIVER THAT FLOWS BOTH WAYS 11am - 4pm | | | | A RIVER THAT FLOWS BOTH WAYS 11am - 4pm | | | | | | |
| BOTANIC GARDEN | BIOTIC COMMUNE* 10am - 4pm | | | | | | | | | | | | | | | | | | |
| CARRICK HILL | THE ARRANGEMENTS: ASSEMBLING NATURE* 10am - 4.30pm | | | | | | THE ARRANGEMENTS: ASSEMBLING NATURE 10am - 4.30pm | | | | | | THE ARRANGEMENTS: ASSEMBLING NATURE 10am - 4.30pm | | | | | | |

15% DISCOUNT
 Festival Friends receive a 15% discount on most ticketing* and access to priority seating. Become a Friend at adelaidefestival.com.au/friends
 * maximum two per event

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Partners



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To discuss how your organisation can partner with the Adelaide Festival, please contact our Head of Development on + 61 (0) 8 8216 4439 or awheeler@adelaidefestival.com.au



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