

ADELAIDE FESTIVAL

28 FEB – 16 MAR 2025

adelaidefestival.com.au

Acknowledgement of Country

We acknowledge that the land we gather, work and learn on is the traditional land of the Kaurna Nation of the Adelaide Plains. We recognise their ongoing connection to place as the world's oldest continuous living culture and that this land has been a place of movement, music and storytelling for over 60,000 years. We take pride in honouring those traditions.

Peter Malinauskas MP, Premier of South Australia

Welcome to the 2025 Adelaide Festival. As one of the state's most important and alluring drawcards, the Festival will again transform our city for 17 days in March as it hosts internationally acclaimed performers and showcases the extraordinary depth of South Australian talent.

The Malinauskas Government is proud to support this iconic event, not only for its contribution to the creative ecology but for its impact on our state's economy, driving employment opportunities and increasing trade and visitation for Adelaide and tourism destinations in South Australia beyond our capital.

Adelaide Festival cements South Australia's reputation as the Festival State, and its own reputation as one of the world's leading performing arts events. I congratulate the Festival team on this extraordinary program and invite all South Australians and visitors from further afield to join us in celebrating it.

Andrea Michaels MP, Minister for Arts

I am thrilled to welcome you to the 2025 Adelaide Festival, where once again Adelaide will bring people from around the world together for a month of incredible arts and cultural experiences.

Throughout March there will be performances and events to inspire and entertain, as the Adelaide Festival electrifies our beautiful city with creativity.

The Malinauskas Government is proud to provide additional support to bring major international acts to South Australia and as result, we will welcome the centrepiece opera *Innocence* for its exclusive Australian debut.

I invite you to experience the magic of theatre, dance and music from international luminaries and exceptional South Australian talent.

I congratulate Brett Sheehy AO on this world class program, and warmly thank his predecessor, Ruth Mackenzie CBE for her role in its conception.

Enjoy the incredible and thought-provoking experiences that await you.

Tracey Whiting AM, Chair, Adelaide Festival

It is my pleasure to welcome you all to the 2025 Adelaide Festival.

Adelaide Festival defines who we are as South Australians, a festival that is a deep reflection of place that also touches the international arts community. Our

reputation as a festival of international standing and scale continues in 2025 as it has done for over 60 years.

Adelaide Festival exists because of the dedicated and sustained support of the people of South Australia and its government, of our audiences, volunteers, corporate partners and donors from all over Australia. This support provides us, the audience, the opportunity to experience art that surprises and inspires, and for this we are truly grateful.

I look forward to seeing you in March for what promises to be an unforgettable 17 days.

Welcome to the 2025 Adelaide Festival

"It is a great privilege to be curating this city's Festival – unquestionably still the pre-eminent cultural event in the nation."

In 2006 those were the first words of my Adelaide Festival welcome note, and now I'm thrilled to be back at the helm of Australia's International Festival.

Since 2006 I've had the privilege of continuing to present live performances and to analyse exactly why the artforms of theatre, music, dance and opera continue to thrive. The explosion in recent research into what makes us happy has landed on a not surprising – though now scientifically validated – conclusion: humans are made happy by the experiential over the material. Simply put, we reach our greatest enjoyment and satisfaction through experiences over things. And Adelaide Festival is a living embodiment of this.

For 65 years we have been the nation's major cultural drawcard, attracting many, many thousands of visitors annually, all making a pilgrimage to experience the finest international and national artistic endeavours.

No other Australian festival has the capacity to present a program of works which can include epic international dance, opera, theatre and music. Were it not for your Festival, this nation would simply never see many of these pinnacles of artistic achievement.

Our Festival's ongoing success is thanks to decades of extraordinary bipartisan government support, its passionate engagement of artistic communities here and overseas, an always stellar Festival team, and of course the wonderful donors and audiences who are part of its very fabric.

I want to thank my predecessors in this role – Ruth Mackenzie CBE, Neil Armfield AO and Rachel Healy – who set the groundwork for this Festival with their prior commitments to several productions.

I have remained fiercely ambitious for, and a devoted supporter of, this Festival and this city since I was first welcomed here so warmly in 2006. I relish the opportunity now to welcome you all back to Adelaide Festival again in March 2025.

Brett Sheehy AO, Artistic Director.

The Courtyard

Meet us at our place – between the city and the river – for evenings of friendship, revelry and delight.

Nestled beside the Festival Theatre and under a blanket of early autumn stars, you'll find The Courtyard, our decadent Festival meeting place. Nightly programming to pique even the most particular of interests is complemented by a tempting selection of food and drink to match. Here we come together at sundown to celebrate the creative energy that gives meaning to that old sobriquet – the Festival State.

Drop in early for a pre-show drink or stay late after your evening show, all are welcome at our oasis for artists and audiences alike. Meet you there.

Festival Plaza / Thu 27 Feb – Sun 16 Mar, 5pm – late / FREE ENTRY

See calendar for operating dates. Open rain or shine. In the case of extreme weather, please refer to website at 4pm on the day for final weather arrangements.

Visit adelaidefestival.com.au/courtyard for nightly programming

OPERA / FINLAND & AUSTRALIA

Innocence

By Kaija Saariaho

Original Finnish Libretto by Sofi Oksanen & Multilingual Libretto by Aleksí Barrière

Conducted by Clément Mao-Takacs

Directed by Simon Stone

Australian Premiere / Australian Exclusive

Innocence comes to Adelaide Festival for its highly anticipated Australian premiere directly before its New York debut at the Metropolitan Opera, and following sell-out seasons at Festival d'Aix-en-Provence, Finnish National Opera, London's Royal Opera House, Dutch National Opera and San Francisco Opera.

In modern-day Finland, a joyous wedding celebration takes a shocking turn when the darkest of secrets is revealed and a young bride faces an impossible decision.

Acclaimed as a "masterpiece" by The New York Times, Innocence draws us into the complex emotional journey shared by a community of students, teachers and families recovering from an inconceivable tragedy. Loyalties are tested and ghosts confronted in a powerful and enthralling story of innocence and guilt, destruction and salvation.

This is Kaija Saariaho's final opera and one of the most important operas written this century. Her extraordinary score, rich in translucent textures, is reinforced by a multi-layered Finnish libretto by novelist Sofi Oksanen and a multilingual libretto by Aleksí Barrière. World-renowned Australian director Simon Stone's thrilling, cinematic production balances tragedy and hope. Clément Mao-Takacs conducts a magnificent international cast, with the Adelaide Symphony Orchestra, Adelaide Chamber Singers and State Opera Chorus.

An unmissable event and a new page in the history of opera.

"The most powerful work Saariaho has written... a masterpiece." *The New York Times*

"Innocence will be talked about as one of the great operas of the 21st century. It is urgent, powerful and brilliant." *Neil Armfield AO*

Where Festival Theatre, Adelaide Festival Centre

When Fri 28 Feb – Wed 5 Mar

Duration 1hr45mins, no interval

Tickets	Premium \$369, Friends \$314 A Res \$289, Friends \$245, Conc \$232, U30 \$145, Student \$140 B Res \$239, Friends \$203, Conc \$192, U30 \$120, Student \$115 C Res \$189, Friends \$160, Conc \$152, U30 \$95, Student \$90 D Res \$89 Restricted view \$89
Note	Recommended for audiences 16+ Performed in multiple languages with English surtitles. Contains stylised depictions of violence, blood and references to gun violence.
Access	Wheelchair Access

DANCE THEATRE / GERMANY & FRANCE

Club Amour

Café Müller / Aatt enen tionon / herses, duo

Tanztheater Wuppertal Pina Bausch + Terrain Boris Charmatz

Australian Premiere / Australian Exclusive

Pina Bausch's legendary Tanztheater Wuppertal returns to captivate Adelaide audiences after sell-out seasons of *The Rite of Spring / common ground[s]* in the 2022 Festival and *Nelken* in 2016.

Club Amour unites two icons of the dance world – Pina Bausch, “high priestess of dance” (The Guardian), and Boris Charmatz, a trailblazer of French contemporary dance and the current artistic director of Tanztheater Wuppertal – for a triptych of groundbreaking works dedicated to love and desire.

Club Amour pairs Pina Bausch's hugely influential Café Müller with two works from Boris Charmatz's repertoire, the latter to be experienced by audiences standing on, sitting on, or wandering around the Festival Theatre stage, taking in the performances from a vantage point of their choosing.

In Charmatz's radical choreographic work Aatt enen tionon, dancers are isolated over three elevated platforms, while in herses, duo two dancers are tangled closely together, their bodies never leaving one another.

The striking choreography of all three works is expertly performed by some of the world's best dancers from Tanztheater Wuppertal and Terrain.

A tribute to the enduring genius of Pina Bausch and the innovation of Boris Charmatz, this is a program not to be missed.

"Few have ever mastered the alchemy of conjuring a viscerally charged performance space as expertly as the late, great Pina Bausch." *Limelight*

Where	Festival Theatre, Adelaide Festival Centre
When	Mon 10 Mar – Sun 16 Mar
Duration	2hrs 30mins, incl. interval
Tickets	\$169, Friends \$144, Conc \$140, U30 \$85, Student \$80
Note	Club Amour includes three performances with different seating arrangements. Aatt enen tionon and herses, duo will be viewed standing, sitting on the floor or moving around on the Festival Theatre stage (no seats provided), while Café Müller will be viewed seated in the Festival Theatre auditorium. Information about the duration of each performance is available on the Adelaide Festival website. Recommended for audiences 14+ Contains nudity and sound pressure effects (loud noises). Latecomers will not be admitted.
Access	Wheelchair Access

DANCE THEATRE / GERMANY & FRANCE

Café Müller

Tanztheater Wuppertal Pina Bausch + Terrain Boris Charmatz

Australian Premiere / Australian Exclusive

Never before seen in Australia, *Café Müller* is one of the most iconic works of Pina Bausch's extraordinary repertoire and one of the most influential dance pieces of the 20th century.

In this intimate work, a sleepwalking woman staggers, arms outstretched, through a dark, cramped café. Amid the plaintive swell of Henry Purcell's greatest arias, a

cast of devastated characters plays out a litany of tender cruelties as they lift, drop and chase each other in a feedback loop of perpetual disappointment.

Combining the brilliance of the legendary German choreographer with the beauty of Purcell's arias, the masterpiece has its Australian premiere.

"The way it gets to the core of love and loss – I just don't know a single film that has been able to come remotely close to that. It shows me more about men and women than the whole history of cinema." - Wim Wenders

Café Müller can be purchased as a single ticket via the links on this page OR experienced as part of Tanztheater Wuppertal + Terrain's triple bill of groundbreaking works dedicated to love and desire [Club Amour](#).

Where Festival Theatre, Adelaide Festival Centre
When Mon 10 - Sun 16 Mar
Duration 40mins, no interval
Tickets A Res \$99, Friends \$84, Conc \$80,
U30 \$50, Student \$45
Restricted view \$69

MUSIC / USA

Cat Power Sings Dylan The 1966 Royal Albert Hall Concert

In this astonishing docu-concert celebration, the great Cat Power recreates Bob Dylan's most career-defining moment with her ambitious homage to a pivotal night in music history.

Just one month after his acclaimed 1966 Australian tour, Dylan was on stage at the Manchester Free Trade Hall when he switched from acoustic to electric guitar midway through the show. It drew passionate fury and heckling from an audience of folk purists and forever altered the course of rock 'n' roll.

It is THAT performance, famously mislabelled as "Royal Albert Hall" on a bootleg recording, which Cat Power faithfully revives, inhabiting each song with conviction, grace and a palpable sense of protectiveness. Released as a live album in late 2023, it features classics like It's All Over Now Baby Blue, Just Like Tom Thumb's

Blues, Mr. Tambourine Man and Like a Rolling Stone, plus songs from Dylan's seminal Blonde on Blonde.

In her trademark, unique voice described by Rolling Stone as "smoky and haunting" and by The Guardian as "achingly beautiful", these interpretations of some of contemporary music's most canonical works are shared with astonishing originality yet familiarity. This intimate and profound exploration of the songs that defined a generation will itself go down in Festival history as one of our great nights of music.

"Met with thunderous applause. She shines a light on Dylan's genius while leaving her own mark." *The Independent*

Where	Her Majesty's Theatre
When	Mon 10 Mar, 7pm
Duration	1hr 30mins, no interval
Tickets	A Res \$109, Friends \$93 B Res \$99, Friends \$84
Access	Wheelchair access

THEATRE / IRELAND

Stephen Rea in

Krapp's Last Tape

By Samuel Beckett

Directed by Vicky Featherstone

Landmark Productions

Australian Premiere / Australian Exclusive

Stephen Rea (*The Crying Game*, *V for Vendetta*, *The Honourable Woman*) stars in one of Samuel Beckett's greatest dramatic achievements, *Krapp's Last Tape*, a theatrical masterpiece that resonates with audiences across generations. The work's introspective narrative and sharp wit offer a compelling reflection on our own journeys of self-discovery and the inevitable march of time.

We meet Krapp, a man in his late sixties. Every year, on his birthday, Krapp records a new tape – a review of the year just gone. But on this occasion – his 69th birthday – he listens back to a tape he recorded three decades before.

“I had no certainty that one day I might play Krapp, but I thought it a good idea to pre-record the early tapes so that the voice quality would differ significantly from that of the older character, should the opportunity ever arise to use it.”

By taping himself years prior, Stephen Rea ingeniously recreates exactly Beckett’s conceit in allowing us to watch the older man agonise as he listens to his younger self, realising the vast chasm between the man he was and the man he has become.

As much a meditation on loneliness and the extraordinary tricks that memory plays, as a lament for squandered potential and lost love, Stephen Rea’s critically lauded performance has utterly captivated audiences during its sell-out runs in Ireland this year. Don’t miss this one-man tour de force.

★★★★★ **“A triumph.”** *The Irish Times*

“Stephen Rea is hauntingly good in Beckett’s masterpiece.”

The Guardian

Where	Dunstan Playhouse, Adelaide Festival Centre
When	Thu 27 Feb – Sat 8 Mar
Duration	55mins, no interval
Tickets	Preview A Res \$99, Friends \$84, Conc \$80, U30 \$50, Student \$45 B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
	Season A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50 B Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
Access	Wheelchair Access, Audio Description

THEATRE / AUSTRALIA

Trent Dalton's Love Stories

Adapted for the stage by Tim McGarry

with additional writing and story by Trent Dalton and Fiona Franzmann

Directed by Sam Strong

"I believe in touch. I believe in song. I believe she remembers him. I believe the perfect girl can always meet the perfect boy. I believe we are not alone in the universe."

Sitting on a street corner with a typewriter, an author solicits love stories from passers-by. An exuberant and kaleidoscopic series of vignettes follows, based on stories told by real people.

A man proposes to his girlfriend via flash mob; grandparents describe their love for their grandchildren; a woman reconnects with her heroin addicted mother; a widow grieves the loss of her husband.

Interwoven through these narratives is the author's own love story with his wife. Inspired by a personal moment of profound love and generosity, bestselling author – and one of Australia's finest journalists – Trent Dalton spent two months in 2021 gathering stories on his sky-blue 1960s Olivetti typewriter, on a prominent street corner in Brisbane's CBD.

Speaking to Australians from all walks of life, he asked them one simple thing: 'Can you please tell me a love story?' What followed was Dalton's unashamedly joyous collection of Love Stories – wise, poignant, funny and moving in all its guises.

"A joyful and exuberant celebration of love." *The Conversation*

"Grabs you by the heart." *The Guardian*

Where Dunstan Playhouse, Adelaide Festival Centre

When Wed 12 Mar – Sun 16 Mar

Duration 1hr 40mins, no interval

Tickets **Preview**

A Res \$99, Friends \$84, Conc \$80, U30 \$50, Student \$45

B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

Season

A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50

B Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40

Note	Recommended for audiences 15+ Contains strong language, references to depression, suicide, domestic violence, sexual references and adult themes. Utilises sound pressure effects (loud noises), flashing/strobe lights, smoke and haze.
Access	Wheelchair Access, Auslan Interpreted

DANCE / SPAIN

Caída del Cielo (Fallen from Heaven)

Rocío Molina

★★★★★

"Impeccably danced, Molina's fiercely provocative work is unforgettable. It stops you dead, as the best art should." *The Guardian*

Australian Premiere / Australia Exclusive

"There are some dancers – some performers – who are unlike anyone else. Rocío Molina is one of them. She's flamenco's wildest radical, punk and glorious, a magnificent dancer whose range takes in the fiery intensity of traditional styles, surreal fantasy and unpredictable humour." *The Independent UK*

After her New York City Center debut, the great Mikhail Baryshnikov fell to his knees in homage.

Iconoclastic choreographer and dancer Rocío Molina's groundbreaking contributions to dance, pushing the boundaries of flamenco, saw her awarded the prestigious Silver Lion at the Venice Dance Biennale in 2022.

Caída del Cielo (Fallen from Heaven) shakes up the traditional guitar, cajón and clapping hands combination with drum kit and electric guitar. Flamenco's hallmarks – the passion, the proud stance and piercing eye contact – jostle for position with flashes of the avant-garde and the absurd, in a radical celebration of womanhood.

Performed to live music combining original compositions, flamenco and rock, this daring work transforms a traditional dance form into an explosive, theatrical experience. Molina cycles through multiple incarnations of the feminine archetype – from virtuous beauty to bondage-clad toreador to bloodied supernatural being – expertly fusing the fiery intensity of flamenco with a contemporary aesthetic.

"One of the best flamenco dancers I've ever seen." *The New York Times*

★★★★★ *The Telegraph*

Where	Her Majesty's Theatre
When	Fri 28 Feb – Mon 3 Mar
Duration	1hr 30mins, no interval
Tickets	A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50 B Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
Note	Recommended for audiences 12+ Contains nudity.
Access	Wheelchair access, Audio Description, Touch Tour

MUSIC / RUSSIA & GERMANY

Swan Songs

Trifonov & Goerne

Two generation-defining artists turn to a composer close to their heart – Franz Schubert – for a very special two-concert Adelaide Festival residency.

Russian pianist Daniil Trifonov, described by *The Times* as "without question the most astounding young pianist of our age", has made a spectacular ascent of the classical domain, quickly conquering the world's greatest concert stages and festivals. German baritone Matthias Goerne is a revered interpreter of opera and song. Trained with two 20th century greats, Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, Goerne has set a new benchmark with his captivating interpretations and the rare beauty of his voice.

For *Swan Songs* at the Town Hall, Schubert's final masterpieces will be on glittering display. The beloved song cycle *Schwanengesang*, written at the very end of his short life, is full of the masterful lyricism and storytelling that make his music so

beloved to this day. It is paired with Trifonov's performance of Schubert's 21st and final Piano Sonata, a work written just weeks before his death that showcases a lifetime of transcendent spirit and musical inspiration.

This concert is an unmissable opportunity to glimpse the unparalleled musical partnership of these renowned artists together in two different yet sublime forms.

★ ★ ★ ★ ★ **"One of the finest pianists today."** *The Guardian*

Where Adelaide Town Hall

When Fri 14 Mar, 7:30pm

Duration 2hrs, incl. interval

Tickets Premium \$139, Friends \$118

A Res \$129, Friends \$110, Conc \$103, U30 \$65, Student \$60

B Res \$119, Friends \$101, Conc \$95, U30 \$60, Student \$55

Access Wheelchair access

Program **Franz Schubert:**

Piano Sonata No. 21

in B flat major, D960

Franz Schubert:

Schwanengesang, D957

ROCK 'N' ROLL THEATRE / AUSTRALIA

Big Name, No Blankets

By Andrea James

with Anyupa Butcher and Sammy Tjapanangka Butcher

Presented with ILBIJERRI Theatre Company

Big Name, No Blankets celebrates the phenomenal journey and impact of Australian music icons Warumpi Band in an epic rock musical. Known for their anthems *Blackfella/Whitefella*, *My Island Home* and *Jailanguru Pakarnu*, this extraordinary story is inspired by Warumpi Band's rise to the top through their politics, presence and potent rock 'n' roll riffs.

Founding band member Sammy Tjapanangka Butcher (deftly played by Baykali Ganambarr) is our charismatic narrator of an adventure which weaves intimate

storytelling with the band's unforgettable song-list of '80s hits. Discover how Sammy (lead guitar) and his two younger brothers, Gordon (drummer) and Brian (bass), went from jamming on a flour drum in Papunya in the 1970s to wild nights of pub rock and touring the world.

The first rock band to sing in Aboriginal languages, Warumpi Band greatly influenced the likes of music greats Yothu Yindi and Coloured Stone.

True to their roots, the show weaves in culture from Central Australia and Northeast Arnhem Land and two ancestral languages – Luritja and Gumatj (Yolngu Matha) – as the band navigates the divides between bush and city, white and black, fame and family.

You're invited into the world of these Central Desert legends. Stomp your feet, clap your hands and get swept away by this big-hearted, joyous story.

★★★★★ **"Has the audience screaming and stomping joyfully."** *Arts Hub*

Where Her Majesty's Theatre
When Fri 14 Mar – Sun 16 Mar
Duration 1hr 40mins, no interval
Tickets A Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
Note Performed in English, Luritja and Gumatj (Yolngu Matha).
Aboriginal and Torres Strait Islander viewers are advised that this performance contains images and names of people who have passed away.
Utilises theatrical smoke and loud music.
Access Wheelchair Access, Audio Description

FREE EVENT / DANCE

MASS MOVEMENT

Stephanie Lake Company
Co-commissioned with The Australian Ballet

World Premiere

Adelaide Festival's opening weekend sees a one-moment-in-time dusk 'happening', as a mass of 1,000 dancers converge onto the natural amphitheatre of Elder Park for *MASS MOVEMENT*.

This thrillingly conceived work from one of Australia's foremost choreographers, Stephanie Lake, is on a scale never before seen at Adelaide Festival, with dancers from every age group and genre coming together in a celebration of synchronised mass-movement.

Stephanie Lake has a track record of creating large-scale contemporary dance works including *Circle Electric* (2024) and *Colossus* (2018) both for 50 dancers and *2020's Multiply* for 400 participants. *MASS MOVEMENT* ratchets up the ante to dizzying new heights with 1,000 professional and volunteer artists performing her exhilarating choreography.

Internationally recognised composer and audiovisual artist Robin Fox provides the original score for this monumental event that pays homage to the power of the collective and the unbridled joy of dance.

Where	Elder Park
When	Sat 1 Mar, 7pm
Duration	35mins, no interval
Tickets	FREE
Note	Low beach chairs permitted. BYO picnic (no alcohol allowed, dry zone). Event proceeds rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements. See our website for full details.
Access	Wheelchair access

MUSIC / POLAND

Hania Rani

Join one of the world's most transcendent modern pianists for an evening of music from her extensive catalogue including her 2023 album *Ghosts*.

Featuring notable collaborations with Patrick Watson, Ólafur Arnalds and Duncan Bellamy (Portico Quartet), *Ghosts* blends a lifetime of musical exploration into a unique, cosmic soundscape, drawing inspiration from artists as diverse as Enya, The Smile, James Blake and Pink Floyd.

Originally from Gdańsk (Poland) and now dividing her time between Warsaw and Berlin, Rani effortlessly blurs the lines between ambient, minimalist and house, weaving rhythmic pulses beneath cascading melodies. Her debut album, *Esja* (2019), a mesmerizing solo piano collection, garnered four Fryderyk Awards, including "Best Debut Album" and "Best Alternative Album." Her follow-up, *Home* (2020), introduced vocals and subtle electronics to her repertoire, earning her the "Best Composer" accolade and a place in Rough Trade's "Albums of the Year."

While she frequently performs in concert halls across Europe, it was standout live performances – such as the 2022 livestream from the prestigious Les Invalides in Paris that garnered over six million views, and January's captivating Tiny Desk Concert – that have brought her to wider attention.

Don't miss your chance to at last experience the magic of Hania Rani live.

"I was mesmerised... A piano performance unlike anything I'd ever seen or heard. Elements of electronica, new music, and jazz. Her work is unique."

Forbes

Where	Adelaide Entertainment Centre Theatre
When	Sat 1 Mar, 8pm
Duration	1hr 30mins, no interval
Tickets	A Res \$119, Friends \$101 B Res \$99, Friends \$84
Note	Low level haze.
Access	Wheelchair access

THEATRE / UK

Complete Works: Table Top Shakespeare

Forced Entertainment

Australian Premiere

Shakespeare's 36 plays in eight days, as they've never been imagined before!

Salt and pepper shakers for the king and queen. A ruler for the prince. A spoon for the servant. Lighter fluid for the innkeeper. Hamlet is a bottle of vinegar.

One by one, over eight days, every Shakespeare play is condensed into a series of 36 intimate and lovingly made miniatures, played out on a one metre table-top using a collection of un-extraordinary, everyday objects.

Seminal experimental theatre group, Forced Entertainment have long had an obsession with conjuring extraordinary scenes, images and narratives using language alone. *Complete Works: Table Top Shakespeare* explores the dynamic force of narrative in a simple and idiosyncratic summary of Shakespeare's comedies, tragedies, histories and late plays, creating worlds as vivid as they are strange.

Complete Works is the first time they've tackled the Shakespearean legacy. The result is a kind of levelling of the plays – a gently comic re-casting of objects from the kitchen cupboard and supermarket shelves – as well as a celebration of their power as stories, and the act of storytelling and theatre itself.

"In a great tradition of storytelling that keeps Shakespeare alive!" *The Guardian*

"Blazingly inventive." *The New York Times*

Where	Space Theatre, Adelaide Festival Centre
When	Sat 8 Mar – Sun 16 Mar Refer to our website for the full performance schedule and show durations.
Duration	45mins – 1hr 15mins
Tickets	\$29
Note	Recommended for audiences 14+ Latecomers will not be admitted.
Access	Wheelchair access

MUSIC / SERBIA

Goran Bregović

and His Wedding & Funeral Band

Contemporary composer, traditional musician or rock star? Goran Bregović did not have to choose. He took it all to invent a music that is both universal and unmistakably his own.

Showcasing a dynamic fusion of Balkan folk, rock, and classical influences, Goran Bregović's music can only be truly experienced live and his vibrant, genre-defying performances are renowned for enthralling audiences worldwide.

From his roots in Sarajevo, a city that blends Catholic, Orthodox and Muslim influences, Bregović's wealth of musical traditions has birthed anthems such as *Bella Ciao*, *Kalashnikov* and *In the Death Car* that exemplify his trademark soundscapes.

In concert, Bregović is joined by his acclaimed Wedding & Funeral Band, a vibrant ensemble that seamlessly integrates powerful Gypsy brass, Bulgarian polyphonies and infectious beats with unforgettable melodies. With over 3,000 shows across the world and counting, Goran Bregović continues to mesmerise audiences with his joyous, high-octane performances and boundless creativity.

To experience the legendary Goran Bregović live in concert is as exhilarating as it is unforgettable.

★★★★ "A wild, magic night... among the best concerts I've heard." *Sydney Morning Herald*

★★★★ "From sweeping majesty to riotous ecstasy." *The Age*

"A jubilant fusion of cultures that transcends musical boundaries." *The New York Times*

Where	Her Majesty's Theatre
When	Tue 11 Mar, 7pm
Duration	2hrs 5mins, no interval
Tickets	A Res \$139, Friends \$118, Conc \$112, U30 \$70, Student \$65 B Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50
Access	Wheelchair access

THEATRE / AUSTRALIA

My Cousin Frank

Written and told by Rhoda Roberts AO

A NORPA Production

In 1964 Francis Roberts, Australia's first signed Indigenous Olympian, travelled to Japan to compete in the Tokyo Olympics and dine with Emperor Hirohito. There was one catch – he couldn't use an Australian passport because Aboriginal people weren't considered citizens.

In this compelling, moving and uplifting evening of storytelling and sharing, one of the preeminent cultural figures of her generation, Rhoda Roberts AO, introduces us to her cousin Frank, a man who spent his entire life fighting tirelessly, both in the boxing ring and for his family and culture.

At the heart of *My Cousin Frank* is the powerful narrative of resilience, identity and the pursuit of excellence in the face of adversity.

Through a heartfelt fusion of storytelling, culture and history, Roberts sheds light on Frank's extraordinary journey from rural Australia to the world stage, exploring the challenges he faced and his remarkable achievements.

Directed by Kirk Page, *My Cousin Frank* will leave you inspired and profoundly connected to this exceptional piece of Australian history.

Where	Space Theatre, Adelaide Festival Centre
When	Mon 3 Mar – Wed 5 Mar See calendar for times.
Duration	1hr 15mins, no interval
Tickets	\$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Note	Performed in English and Bundjalung. Depictions of racial abuse. Aboriginal and Torres Strait Islander viewers are advised that this performance contains images and names of people who have passed away.
Access	Wheelchair access

MUSIC / IRELAND

CAMILLE O'SULLIVAN

Loveletter

A love letter in song to those loved, lost and missed.

Camille O'Sullivan is a courageous and singular performer. A gifted interpreter of narrative songs and chameleon-like on stage, O'Sullivan's new show *Loveletter* pays respect to her dearly departed friends Sinead O'Connor and Shane McGowan with whom she toured for many years with The Pogues. This intimate, heartfelt show captures her honest response to love and loss through a selection of songs and stories both dark and light, fierce and joyful.

Performing with long-time collaborator and friend Feargal Murray, songs from contemporaries such as Nick Cave, Radiohead, David Bowie and Tom Waits, along with those by Leonard Cohen and Dillie Keane, will be transformed in O'Sullivan's own distinctive theatrical style. Some hymnal, some brash and provocative, expect an evening of joy and pure passion from one of Ireland's most unique artists, who "sings as though her breath is soaked in paraffin – one spark and the whole room would ignite." *Daily Telegraph*

★★★★★ "An artist at the top of her game pushing herself to be better and trusting us to keep up. It's thrilling to watch." *The Scotsman*

★★★★★ "Hypnotic." *The Independent*

★★★★★ "Spellbinding storytelling in song, magnificent." *The Times*

Where	Her Majesty's Theatre
When	Tue 4 Mar – Wed 5 Mar See calendar for times.
Duration	1hr 50mins, incl. interval
Tickets	A Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40 B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35
Note	Recommended for audiences 15+ Utilises theatrical haze.
Access	Wheelchair access

DANCE / AUSTRALIA

A Quiet Language

Australian Dance Theatre

World Premiere / Australian Exclusive

In Australian Dance Theatre's 60th year, Artistic Director Daniel Riley creates a continuum between this iconic company's game-changing beginnings and its bold collective future with *A Quiet Language*.

Against a backdrop of social upheaval and protest, Elizabeth Cameron Dalman OAM founded Australian Dance Theatre to expand the horizons of contemporary dance. Now, the company fearlessly examines its legacy and the history of Australian dance as it is held in the body and written across the country upon which we tread.

A Quiet Language stretches Australian Dance Theatre's artistry across time, space, culture and place, transmuting the rebellious energy of the company's early days into an electric new era.

Experience this living archive of movement that sees Australia's oldest continuing contemporary dance company embrace cultural change, interrogate its past and reach into the future.

Where	Odeon Theatre, Norwood
When	Wed 26 Feb - Thu 6 Mar See calendar for times.
Duration	1hr, no interval
Tickets	\$54, Friends \$46, Conc \$42, U30 \$30, Student & Mob \$25
Note	Utilises theatrical smoke, haze, flickering lights and sound pressure effects (loud noises).
Access	Wheelchair access, Audio Description

MUSIC THEATRE / RWANDA

Hewa Rwanda – Letter to the absent

Dorcy Rugamba

Australian Premiere / Australian Exclusive

Every year, Dorcy Rugamba returns to his family's home in Kigali, Rwanda. Ivy still climbs the walls, calla lilies grow on the terrace, the palm and papaya trees are still there. His return was, however, impossible for many years.

Thirty years after the genocide in Rwanda, actor, author and director Dorcy Rugamba brings to life his work *Hewa Rwanda – Letter to the absent*, a profoundly moving tale of his family, culture and spirituality. In tandem with Senegalese multi-instrumentalist and singer Majnun, Rugamba presents a musical reading from this memoir.

A love letter to those who are no longer here, and a hymn to the living, he addresses his father, mother, and all those who are absent. Rugamba speaks of what he saw and what he learnt from them, and the time it took him to accept the unacceptable. He then asks himself: how can we translate into words what is out of our reach?

Dorcy Rugamba, a major figure of the Rwandan cultural scene brings us this moving, timeless account, carried along by powerful writing and a voice of rare intensity.

Where	Elder Hall, The University of Adelaide
When	Mon 3 Mar – Thu 6 Mar See calendar for times.
Duration	1hr, no interval
Tickets	\$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Note	Recommended for audiences 12+ Latecomers will not be admitted.
Access	Wheelchair access

THEATRE / UK

Samuel Barnett in

Feeling Afraid As If Something Terrible Is Going To Happen

Written by Marcelo Dos Santos

Directed by Matthew Xia

Australian Premiere / Australian Exclusive

A permanently single, professionally neurotic stand-up comedian finally meets his Mr Right and then does everything wrong. But is Mr Right quite what he seems? And how far will the comedian go to get a laugh? Strap in for a delightfully dark journey through self-awareness and self-sabotage as he decides whether love is worth the price of a killer punchline.

A black comedy about vulnerability, intimacy, ego and truth from the Olivier Award-winning producers of *Fleabag* and *Baby Reindeer*, starring Tony and Olivier nominated actor Samuel Barnett.

★★★★★ **"The gag-count is ridiculously high... Catch it, then, before everyone else does."** *The Telegraph*

★★★★★ **"Faultless execution is matched only by this audience's thunderous, cathartic, cry-laughing response."** *Fest Magazine*

★★★★★ **"An extraordinary piece of theatre... Outrageously entertaining."** *The Skinny*

Where Space Theatre, Adelaide Festival Centre

When Wed 26 Feb – Sun 2 Mar

See calendar for times.

Duration 1hr 15mins, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25

Note Recommended for audiences 16+

Contains strong language, strong sexual references, references to mental illness and drug use.

Utilises theatrical haze, flashing and bright lights and sound pressure effects (loud noises).

Access Wheelchair access

MUSIC THEATRE / AUSTRALIA

Hedwig and the Angry Inch

Text by John Cameron Mitchell / Music and lyrics by Stephen Trask

Directed by Shane Anthony & Dino Dimitriadis

Starring Seann Miley Moore

Australian Premiere / Australian Exclusive

The Berlin Wall may have fallen, but the revolution is just beginning.

"The best rock musical ever" (*Rolling Stone*) and winner of the Tony Award as Best Revival of a Musical, this genre-bending, fourth-wall-smashing sensation is no ordinary musical. It's a wickedly funny, sweat soaked lightning strike of raw energy and liberation. In this new Australian production, its primal scream of rage, lust and survival feels like an anthem for the chaos of existence.

The incomparable Seann Miley Moore – recently celebrated for their role-defining take on The Engineer in *Miss Saigon* – transforms into the character of Hedwig, a fractured, hedonistic, anti-heroine ready to break every rule.

Enter Hedwig's world, where love is a weapon and means of escape, and the only way out is through the fire. They are pure electricity – dangerous, seductive, sassy and hard to resist. A fever dream of lost love and self-discovery, Hedwig is torn between an idealistic vision of love and tolerance and a relentless desire to burn the house down. Rebellion wrapped in fishnets and fury.

With a killer live band, blazing rock anthems, costumes by queer design icons Nicol & Ford and heart-pounding performances, *Hedwig and the Angry Inch* knows no conventional boundaries. Gritty, twisted and full of sardonic humour, Hedwig rips into the heart of gender, power and sacrifice with a joyous defiance which has made it one of the great cult musicals of all time.

"The most thrilling rock score ever written for the stage." *Time Magazine*

"A triumphant celebration of transformation and survival, filled with wit, emotion, and extraordinary music." *Chicago Tribune*

"Hedwig is a genre-defying musical, a blistering exploration of identity and love." *The Guardian*

"Seann Miley Moore is quite simply a star." *Sydney Morning Herald*

Where	The Queens Theatre
When	Tue 18 Feb – Sat 15 Mar See calendar for times.
Duration	1hr 35mins, no interval
Tickets	Premium \$129, Friends \$109 A Res \$109, Friends \$93, Conc \$87, U30 \$69 B Res \$94, Friends \$80, Conc \$75, U30 \$59
Note	Recommended for audiences 15+ Contains strong language and sexual references. Utilises theatrical smoke and heavily amplified music.
Access	Wheelchair access

MUSIC

Horizons:

Curated by David Harrington

Chamber Landscapes 2025

Featured Artists

David Harrington, Curator

Trio Da Kali

Hawa Kassé Mady Diabaté, Voice

Fodé Lassana Diabaté, Balafon

Mamadou Kouyaté, Bass ngoni

Australian String Quartet

Dale Barltrop, Violin

Francesca Hiew, Violin

Christopher Cartlidge, Viola

Michael Dahlenburg, Cello

Affinity Quartet

Shane Chen, Violin

Nicholas Waters, Violin

Isabella Bignasca, Viola

Mee Na Lojewski, Cello

Peni Candra Rini, Voice, Gamelan

Van-Anh Vo, Voice, Dan Bau, Dan
Tranh

Garth Knox, Viola, Viola d'amore

Chloë Sobek, Violone

Australian Exclusive

Fifteen years ago, I was in a London apartment. The door opened, and beyond it stood Hawa Kassé Mady Diabaté. She began to sing a traditional praise song from her homeland, Mali. I was blown away. In a lifetime of musical experiences, this was one of the most inspiring, warm and empowering moments I'd ever encountered.

When I encounter something that resonates in a way that only music can, I need to share it – with family, friends and audiences. *Horizons* is built around some of the musicians and sounds that I have an irresistible desire to share. And it all starts with Hawa.

As part of the Kronos Quartet, I've performed at Adelaide Festival many times. This series continues the conversations and friendships developed over several decades. Adelaide and its audiences have long been close to my heart; when I discovered the UKARIA Cultural Centre, it felt like an added bloom to the Adelaide I knew.

I am deeply grateful to be invited to gather some of my favourite musicians from around the world. Up at UKARIA we'll create a community to imagine new musical possibilities. These relationships will conjure an extraordinary musical experience for those who join us. My dream is that they also plant seeds of new friendships and ideas that I hope will flower long into the future.

We can easily see and hear the differences that separate musicians and their cultures. For me, all music is fundamentally connected: it's simply a case of discovering the shared roots that lie beneath.

David Harrington, Curator

David Harrington is the Founder and Artistic Director of the multiple Grammy Award-winning Kronos Quartet. Over 50 years he has established a reputation as one of the most curious, creative and influential musical minds of our times. Renowned for pioneering new cross-cultural collaborations, his impact has been felt across the musical world.

Here he lays down the violin and draws on his lifetime of discovery, connections and inspiration to curate Horizons for Chamber Landscapes 2025. Bringing together an international cast of musicians from diverse backgrounds, this will be a defining and extraordinary musical experience.

Where UKARIA Cultural Centre, Mount Barker Summit
When Fri 7 Mar – Sun 9 Mar
Tickets Single Concert \$99, Friends \$84, Conc \$80
Access Wheelchair access

All concerts in Horizons will be introduced from the stage by David Harrington.

Friday

Essence

When Fri 7 Mar, 7:30pm
Duration 2hrs, incl. interval

In our opening concert, David Harrington introduces performances from all the *Horizons* artists. Each will play music close to their heart and reflective of their own musical traditions, whether from Vietnam, Australia, Indonesia, the UK or elsewhere. The evening begins with a traditional praise song from Mali.

On stage: All musicians

PROGRAM

Tom Misson: *Infinite Affinities*

Franghiz Ali-Zadeh: *Reqs*

Hawa Diabaté: *Praise Song*

+ Performances announced from the stage by Trio Da Kali, Australian String Quartet, Affinity Quartet, Van-Anh Vo, Peni Candra Rini, Garth Knox, Chloë Sobek

Saturday

Bridges

When Sat 8 Mar, 11:30am

Duration 1hr 10mins, no interval

Musical instruments migrate from one culture to another, finding new contexts while retaining their distinctiveness. Inspired by these journeys, this concert celebrates cross-cultural collaboration. At its heart are the Vietnamese instruments of Van-Anh Vo, presented in collaboration with Trio Da Kali, Peni Candra Rini and Affinity Quartet. Interpretations of Satie and Mahler will feature as a springboard for improvisation.

On stage: Van-Anh Vo, Peni Candra Rini, Chloë Sobek, Trio Da Kali, Affinity Quartet

PROGRAM

Erik Satie (arr. Van-Anh Vo): *Gnossienne No. 3*

Gustav Mahler: *Ich bin der Welt abhanden gekommen*

+ Improvisations from Van-Anh Vo, Lassana Diabaté, Peni Candra Rini, Hawa Diabaté, Chloë Sobek

Continents

When Sat 8 Mar, 2:30pm

Duration 1hr 10mins, no interval

The language of Bach is often described as being 'universal'. In this performance it finds a new cultural context as movements from the *Goldberg Variations* are interspersed with improvisations by Lassana Diabaté on the balafon, a West African xylophone. Peter Sculthorpe's *Jabiru Dreaming* opens the concert, whose music David Harrington describes as central to defining his vision for new musical horizons

On stage: Australian String Quartet, Affinity Quartet, Lassana Diabaté, Garth Knox

PROGRAM

Peter Sculthorpe: String Quartet No. 11 *Jabiru Dreaming*

Garth Knox: *Satellites*

JS Bach (arr string quartet): *Goldberg Variations* BWV988 [selections]

with responses by Lassana Diabaté Lassana Diabaté: *Sunjata's Time* [selections]

Trio Da Kali

When Sat 8 Mar, 5pm

Duration 1hr 45mins, incl. interval

David Harrington's admiration for Trio Da Kali goes beyond music: every note of their performances embodies the full spectrum of human experience. The Trio's name means 'to give a pledge', referring to the 700-year musical tradition on which their music-making is founded. The first half of this concert showcases the Trio in the music closest to their heart. After interval, they join with the Australian String Quartet in an extraordinary fusion of talent and traditions that reflects our shared humanity.

On stage: Trio Da Kali, Australian String Quartet

PROGRAM

A celebration with Trio Da Kali and Australian String Quartet

Meals at UKARIA

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

Meal and platter bookings close **12 noon Fri 28 Feb.**

Antipasti Platters \$32 (one platter serves two)

Fri 7 Mar from 6pm

Sat 8 Mar from 3:30pm

Sun 9 Mar from 4pm

Buffet Lunch \$54pp (includes two main choices and two salads)

Available on Sat 8 Mar & Sun 9 Mar at 12:45pm.

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

Sunday

Sound Worlds

When Sun 9 Mar, 11:30am

Duration 1hr 10mins, no interval

This concert celebrates the joy of sound. Janáček's String Quartet No. 2 *Intimate Letters* was originally written for the unique sound of the viola d'amore; we sample that version, together with a performance featuring the viola. Multi-instrumentalist Garth Knox, whom Harrington reveres for his approach to music making, is our guide. He'll give us a glimpse into the way that he conceives sound, and duet with Chloë Sobek on the violone (a Renaissance double bass) and Christopher Cartlidge (violinist of the Australian String Quartet).

On stage: Garth Knox, Chloë Sobek, Australian String Quartet

PROGRAM

Leoš Janáček: String Quartet No. 2 *Intimate Letters*

Solos and improvisations with Garth Knox, Chloë Sobek, Christopher Cartlidge

For The Future

When Sun 9 Mar, 2:30pm

Duration 1hr 45mins, incl. interval

To mark their 50th anniversary, the Kronos Quartet chose to look forward, not back. Cue one of the most ambitious commissioning projects of recent times: 50 new works, with scores and recordings of each made freely available. Together, these works form a snapshot of the possibilities for the string quartet in the hands of some of the most diverse and distinguished composers today. This concert surveys Harrington's handpicked selections from the 50 For the Future catalogue, together with collaborative performances of Peter Sculthorpe and Henry Purcell.

On stage: Australian String Quartet, Affinity Quartet, Peni Candra Rini, Van-Anh Vo

PROGRAM

Aleksandra Vrebalov: *My Desert, My Rose*

Nicole Lizée: *Another Living Soul*

Van-Ahn Vo: *Adrift*

Henry Purcell: "The Cold Song" from *King Arthur*

Tanya Tagaq: *Sivunittinni*

Peni Candra Rini: *Maduswara*

Hawa Diabaté: I. Funtukuru from *Tegere Tulon*

Peter Sculthorpe: String Quartet No. 8

Dream Collectors

When Sun 9 Mar, 5:30pm

Duration 1hr 10mins, no interval

In a fitting culmination, *Horizons* draws to a close with all artists on stage together. Presented from the stage by David Harrington, this collaborative concert culminates in a rhapsodic performance of Terry Riley's cult hit *Sunrise of the Planetary Dream Collector*.

On stage: All musicians

PROGRAM

A Listening Session with David Harrington

Terry Riley: *Lunch in Chinatown*

Lassana Diabaté: *Sunjata's Time* [further selections]

Terry Riley: *Sunrise of the Planetary Dream Collector*

MUSIC

Dialogues in Sound

Trio Da Kali, Australian String Quartet, Peni Candra Rini and Van-Anh Vo

Join us for a dazzling evening of music both familiar and explorative in Adelaide's magnificent Town Hall with a virtuosic lineup of musicians from this year's *Horizons: Chamber Landscapes* program.

This eclectic ensemble of music artists from across the world will explore the meeting points between the various landscapes of their craft. Exceptional instrumentalists and singers from Australia, Vietnam, Mali and Indonesia share the stage for astonishing interpretations and reinventions of western classical music – including works by Satie, Mahler, Purcell and Bach – alongside traditional forms from each of their countries.

Joyful, collaborative and profound, in a world when national divides so often separate us, this concert seeks to establish how, through music, both similarities and differences can be celebrated; how by coming together we can create something much greater than we ever could alone.

Where	Adelaide Town Hall
When	Tue 11 Mar, 7:30pm
Duration	1hr 10mins, no 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
Access	Wheelchair access

MUSIC / AUSTRALIA

nyilamum – song cycles

Dr Lou Bennett AM and Australian String Quartet

Australian Premiere

Featuring music from Yorta Yorta Dja Dja Wurrung Dr Lou Bennett AM and Paul Stanhope, *nyilamum – song cycles* is a concert that weaves ancient knowledges and a celebration of language with contemporary reflections on land, identity and resilience.

Two works by Dr Bennett open this concert with an exploration of the deep connections between people, music and the land. *baiyan woka*, which translates from Yorta Yorta language as “singing for Country”, celebrates the ancient practice of caring for Country. *jaara nyilamum* is a sacred story of life, loss and repatriation after 99 years of separation from Country.

Paul Stanhope’s String Quartet No. 3, *From the Kimberley*, reflects the dramatic landscapes and complex histories of the Kimberley region inspired by the story of Jandamarra – a Bunuba man and tracker – and explores themes of pursuit, lament and hope.

This program culminates with the Australian premiere of *nyilamum – song cycles*, a First Nations-led work by Dr Bennett and Stanhope that debuted at the 2024 String Quartet Biennale Amsterdam. Here the Quartet becomes the voice of Country, guiding nyilamum home to her final resting place amongst the treetops.

“...the earth seemed to rip open and turned the Muziekgebouw into an enchanting universe...” *De Nieuwe Muze*

“...compelling and atmospheric...” *The Guardian*

Where	Adelaide Town Hall
When	Thu 27 Feb, 7:30pm
Duration	1hr 30mins, incl. interval
Tickets	Premium \$89, Friends \$76 A Res \$79, Friends \$67, Conc \$64, U40 \$40, Student \$35 B Res \$69, Friends \$59, Conc \$55, U40 \$35, Student \$30
Note	Aboriginal and Torres Strait Islander people are warned the subject matter of this performance includes stories of the deceased.
Access	Wheelchair access

MUSIC

WOMADelaide

The World's Festival

WOMADelaide returns to Botanic Park / Tainmuntilla for four extraordinary days of music, arts and dance from around the world to discover, savour and enjoy.

The 2025 lineup includes, Ana Carla Maza (Cuba), Andrew Gurruwiwi Band (Aus), Bala Desejo (Brazil), Bangarra Dance Theatre (Aus), Chris Kamu'ana Rohoimae (Solomon Islands), Cie Paris Benares - Chamôh (France), Delgres (France), DJ Paulette (UK), Dream Engine - Heliosphere (UK), Durand Jones & The Indications (USA), Eleanor Jawurlngali (Aus), Emily Wurramara (Aus), Etran de l'Aïr (Niger), Goran Bregović and His Wedding and Funeral Band (Serbia), Hewa Rwanda (Rwanda/Senegal), John Grant (USA), The Joy (South Africa), Khruangbin (USA), Lindigo (Réunion), Majnun (Senegal), Mariza (Portugal), Miss Kaninna (Aus), Ngaiire (PNG/Aus), Nils Frahm (Germany), Nitin Sawhney (UK), O.T.A.I.KO ZA MYOJIN (Japan), PJ Harvey (UK), Queen Omega (Trinidad & Tobago), Restless Dance Theatre (Aus), Satish Vyas & U Rajesh (India), Shabaka (UK), Silent Observers (Aus), Sun Ra Arkestra (USA), Talisk (Scotland), The Lofty Mountain Band (Aus), Trio Da Kali (Mali), Wrong Way Up (South Sudan/Aus), Yoann Bourgeois Art Company - Approach 8. Spirale (France) and many more.

Around the Park, discover a stunning array of performance installations, the culinary delights of Taste the World, family fun in KidZone, thought provoking discussions at The Planet Talks, interactive artist workshops and an exceptional selection of global cuisine. An unmissable long weekend of cultural delight.

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

Where	Botanic Park / Tainmuntilla
When	Fri 7 Mar – Mon 10 Mar
Tickets	4 Days \$465*
	3 Days \$445*
	Fri \$180*
	Sat or Sun or Mon \$240*

*Festival Friends are authorised to purchase concession priced tickets on first and final releases. Concession and youth discount apply on all ticket types. Final Release ticket prices listed here. Purchase earlier to save on First or Final Release tickets. All children aged 3-12 years must be ticketed in advance. Each accompanying adult can obtain up to 2 complimentary children's tickets, provided they are booked within the same transaction as the accompanying adult ticket purchase. Additional children's tickets can be purchased for \$30 for 4 days or \$10 for a single day

DANCE / AUSTRALIA

One Single Action in an Ocean of Everything

Lucy Guerin Inc

Australian Premiere

A new dance work from internationally acclaimed choreographer Lucy Guerin returning to the intimacy of her award-winning *Split*, the sell-out hit of the 2018 Adelaide Festival.

Two dancers traverse a narrow path, in and out of sync, in conflict and in harmony, moving through fragmented terrain. In an attempt to interrupt the acceleration of our times and pause the relentless scrolling of their thoughts, they resort to a single desperate action.

Performed by Amber McCartney and Geoffrey Watson, their captivating duet embodies a world fraught with interference. We see their desire to act decisively and to irrevocably create change, and we stand witness to the effect of extreme actions on human connection. This astonishing new production is both intimate and immersive, and will stay with you long after its complex and glorious soundscape has faded.

"A delicate, visceral and moving work. Guerin's choreography here is breathtaking." *The Australian*

Where	AC Arts, Main Theatre, 39 Light Square
When	Sat 1 Mar – Mon 3 Mar See calendar for times
Duration	50mins, no interval
Tickets	\$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Note	Contains depictions of violence. Utilises sound pressure effects (loud noises).
Access	Wheelchair access

Adelaide Writers' Week

2025

1 – 6 March

KAURNA COUNTRY

Pioneer Women's Memorial Garden
The Drill Hall – Torrens Parade Ground
Adelaide Town Hall

ENTRY TO THE GARDEN IS FREE

Donations are encouraged

To maintain AWW's accessibility, we encourage attendees to support Australia's only free writers' festival by donating daily through QR codes in the garden, on our website and in our 2025 brochure

Just some of the writers joining us for AWW 2025:

André Aciman • Waleed Aly • Joe Aston • Tom Baldwin • Martin Baron • Clem Bastow • Eric Beecher • Alina Bellchambers • Josh Bornstein • Christine Breen • Anna Broinowski • Geraldine Brooks • Nick Bryant • Tobias Buck • Anne Buist • Deborah Callaghan • Susan Carland • Mike Carlton • Peter Carnavas • Jo Case • Gina Chick • John Crace • Amanda Craig • Mark Dapin • Michelle de Kretser • Robert Dessaix • Tylissa Elisara • Lauren Elkin • Orlando Figes • Helen Garner • Nikki Gemmell • Masha Gessen • Peter Godwin • Daisy Goodwin • Sophie Gonzales • Alyx Gorman • Stan Grant • Elly Griffiths • Anita Heiss • Anthony Horowitz • Bettany Hughes • Rebecca Huntley • Tania Ingram • Howard Jacobson • Malcolm Knox • Rachel Kushner • Tom Lamont • Cheryl Leavy • Matthew Longo • Wesley Lowery • Emily Maguire • David Marr • Catherine McKinnon • Amy McQuire • Charlotte Mendelson • Shaun Micallef • Pankaj Mishra • Rick Morton • Brigitta Olubas • Lucia Osborne-Crowley • Lauren Oyler • Diana Reid • David Remnick • Michael Robotham • Kenneth Roth • Alan Rusbridger • John Safran • Ronni Salt • Philippe Sands • Rick Sarre • Simon Schama • Graeme Simsion • Dava Sobel • Kara Swisher • Steph Tisdell • Rose Tremain • Jessie Tu • Cathy Wilcox • Jamieson Webster • Nova Weetman • Niall Williams • Tim Winton • Clare Wright • Evie Wyld • Susan Wyndham • Markus Zusak

Words Matter

The literary critic John Carey once wrote that good literature “doesn't tell you what the truth is, but rather makes you feel what it would be like to know it.”

A survey of contemporary literary preoccupations suggests that truth and the feelings we bring to reading are unsettling propositions. The writers of fiction, nonfiction and poetry joining us at AWW25 are therefore, unsurprisingly, focused on discontent in ourselves as individuals, within families, and beyond to within communities and between nation states. Literature is also contending with the categories of sameness and difference that today provoke such fierce conflict and anxiety.

The 2025 Festival will take place in the aftermath of the US and UK elections and the forthcoming elections in Europe and Australia. Writers' attention will necessarily turn to the role of language in a political landscape which appears, paradoxically, to be characterised by deepening divisions and at the same

time consensus among a political class committed to the status quo. That consensus is affirmed by an increasingly impoverished and compromised media, beset by a litany of woes: plummeting numbers of readers, a skeletal and increasingly inexperienced newsroom, and the consequences of 'being on the drip'. And all the while the unregulated social media inflames, misinforms and fuels paranoia. AWW has long been able to host civil and generous conversations that inform, engage and inspire our audience. In these turbulent times, AWW25 will continue that tradition.

Louise Adler AM,
Director

The AWW Great Debate

Presented in partnership with Sydney Writers' Festival

Are there two more witty and argumentative national icons than Annabel Crabb and David Marr? No, but that's not the question of our *Great Debate*. Instead as captains of two stellar teams they will duke it out over the topic: *True friends stab you in the front* (Oscar Wilde).

Where	Adelaide Town Hall
When	Fri 28 Feb, 7:30pm
Duration	1hr 15mins, no interval
Tickets	A Res \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25 B Res \$39, Friends \$32, Conc \$29, U30 \$25, Student \$20

The Book Nerd's Quiz of Quizzes

HOSTED BY SHAUN MICALLEF

Join our host, beloved quizmaster Shaun Micallef for an evening of literary trivia. Which novel won Richard Flanagan the Booker Prize in 2014? Where is *Boy Swallows Universe* set? Who is the Nobel Laureate that calls Adelaide home? And what colour is the sheep in Mem Fox's bestselling children's book? A night of frivolity, performance and literary prowess that will see the crowning of Adelaide's biggest bookworm.

Where The Drill Hall, Torrens Parade Ground
When Sat 1 Mar, 7pm
Duration 2hrs 30mins, no interval
Tickets GA Table Seating \$49

Mistakes Were Made

Join Richard Fidler, Sarah Kanowski and a stellar cast of authors as they tell us the stories of other people's blunders and confess to some of their own.

Where Adelaide Town Hall
When Sun 2 Mar, 12:30pm
Duration 1hr, no interval
Tickets \$39

Islamophobia: What's the Problem?

WALEED ALY AND SUSAN CARLAND

In these fractured times when polarisation and rugged individualism prevail, what does social cohesion mean? Waleed Aly and Susan Carland consider whether we are indeed a racist nation.

Where Adelaide Town Hall
When Sun 2 Mar, 3:30pm
Duration 1hr 30mins, no interval
Tickets A Res \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25
B Res \$39, Friends \$32, Conc \$29, U30 \$25, Student \$20

Sir Simon Schama On Antisemitism

The event will be introduced by the Premier of South Australia, Peter Malinauskas.

For millennia Jews have been "the other of convenience. We are the dark mirror in which the wish fulfilment of other societies takes it out on people who are said to represent its opposite." Join us for this Writers' Week highlight as Sir Simon Schama delivers the 2025 oration *On Antisemitism*.

Where	Adelaide Town Hall
When	Sun 2 Mar, 7:30pm
Duration	1hr 30mins, no interval
Tickets	A Res \$59, Friends \$50, Conc \$47, U30 \$35, Student \$25 B Res \$39, Friends \$32, Conc \$29, U30 \$25, Student \$20

America, America

DAVID REMNICK WITH SARAH FERGUSON

David Remnick has been the Editor of *The New Yorker* for over 25 years. He has interviewed every statesperson of note, written seven books and helped shape the American national conversation. He joins 7.30's Sarah Ferguson for a conversation about The United States' place in the world.

Where	The Drill Hall, Torrens Parade Ground
When	Sun 2 Mar, 11am
Duration	1hr, no interval
Tickets	\$39

David Remnick will join via live stream from New York.

A Living National Treasure: Tim Winton

Join us to celebrate the publication of Tim Winton's 13th novel. *Juice* according to Winton means "human resilience and moral courage." The question he asks us all to consider is do we have the fortitude to do what's required to save the planet? One of Australia's greatest storytellers talks about writing, climate change and the dystopian future that awaits us

Where Adelaide Town Hall
When Thu 6 Mar, 7pm
Duration 1hr 15mins, no interval
Tickets A Res \$59, Friends \$50, Conc \$47, U30 \$35, Student \$30
B Res \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25

The Book Thief – 20th Anniversary

MARKUS ZUSAK

Markus Zusak's international best seller *The Book Thief* will be 20 years old in 2025. It has won numerous awards, been translated into more than 63 languages, sold 17 million copies and adapted into the 2013 feature film. Join Markus Zusak as he reflects on the extraordinary success of this novel, his writing process and why the novel still resonates today.

Where Adelaide Town Hall
When Mon 3 Mar, 11am
Duration 1hr, no interval
Tickets \$39

Why Words Matter

MASHA GESSEN

Masha Gessen, one of the world's most influential intellectuals and a convicted criminal in absentia according to Vladimir Putin, reflects on the uses and abuses of language in Kyiv, Mar-a-Lago and Gaza.

Where Adelaide Town Hall
When Mon 3 Mar, 7:30pm
Duration 1hr, no interval
Tickets A Res \$59, Friends \$50, Conc \$47, U30 \$35, Student \$30
B Res \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25

An evening with Anthony Horowitz

ANTHONY HOROWITZ WITH ANDREW KNIGHT

What do the Alex Rider series, Sherlock Holmes, James Bond, an unemployed former detective, the long running television series *Foyle's War*, Agatha Christie's Poirot and *Midsomer Murders* have in common? They are all written by Anthony Horowitz, an author with a prodigious work ethic. Join our very own master drama writer Andrew Knight (*SeaChange*, *Rake*, *Jack Irish*) as he discovers the man behind so many enjoyable mysteries, murder and mayhem.

Where The Drill Hall, Torrens Parade Ground
When Mon 3 Mar, 7:30pm
Duration 1hr, no interval
Tickets \$39

Anthony Horowitz will join via live stream from New York

Insiders with David Speers

For more than 23 years, *Insiders* has been unmissable television for political tragi-comics and anyone wanting to stay up to date with federal politics. Host David Speers returns to Adelaide Writers' Week to speak with the Premier of South Australia, Peter Malinauskas, and a panel of Australia's sharpest journalistic minds to dissect the week in politics. They'll be joined by Mike Bowers and one of the country's finest cartoonists, Cathy Wilcox, for *Talking Pictures*.

Where The Drill Hall, Torrens Parade Ground
When Tue 4 Mar, 6:15pm
Duration 1hr 30mins, no interval
Tickets \$29

Breakfast with Papers

Sit down in the garden every morning with your favourite authors, thinkers and fellow Adelaide Writers' Week enthusiasts to dissect the morning's news. Expect anything from thoughtful analysis to bolshie banter, with the occasional eruption of hilarity. The ABC's Jonathan Green and *Guardian Australia's* Tory Shepherd will be your hosts.

Where West Stage, Pioneer Women's Memorial Garden
When Sat 1 Mar – Thu 6 Mar, 8am daily
Tickets FREE – Donations on entry appreciated

The Australia Institute

The Australia Institute is delighted to be a part of Adelaide Writers' Week for another year. The Australia Institute is the nation's leading independent think-tank, whose high-impact research changes minds and creates more informed debate on the issues that matter. The Australia Institute is partnering with Writers' Week in 2025 to bring the big ideas and the bold thinking that is needed to create a better Australia for all. Discussing climate, economics, international relations and more – Australia Institute Executive Director Richard Denniss and the team will bring the power of big thinking to present a series of provocative, courageous, optimistic and unmissable discussions at Adelaide Writers' Week for another year.

Young Readers

Adelaide Writers' Week Schools Day

FRI 28 FEB

Join us in the Pioneer Women's Memorial Garden for Schools Day where students will learn from some of the most exciting authors, illustrators and storytellers with a program that will inspire this generation of readers.

Sessions are available for Primary and Secondary Schools.

Hear Me Roar!

(Ages 18 – 26)

Hear Me Roar! returns for an hour-of-spoken-word-power by Adelaide's grassroots poetry community. If you would like to participate in this unique experience or need more information, visit bit.ly/AWW-HearMeRoar

Young Readers' Day

SUN 2 MAR 9:30AM – 4PM

In the Torrens Tent (Ages 2 – 12)

Dive into a world of wonder and imagination this Young Readers' Day! Ignite your child's curiosity, spark creativity and embark on thrilling adventures through the pages of their favourite books.

Join our all-Australian line up with imaginative storytelling and interactive play from Story Trove and Nature Play SA.

Whether your child is enchanted by beautifully illustrated picture books, thrilled by dynamic graphic novels, or swept away by epic tween adventures, Young Readers' Day has something for all bookworms to explore!

On the North Stage (Ages 13+)

Extending our program for Young Adult (YA) Readers – head to the North Stage where your favourite authors and poets come to life! Join us for a dynamic, modern literary event that brings stories off the page and into conversation.

Explore a variety of genres with writers of thrilling dystopias, heartwarming romances and thought-provoking fantasies – something for every reader! This day promises exclusive access to the voices you love and new ones you'll adore.

Heal You

Adelaide Chamber Singers

Australian Exclusive

Nothing expresses the healing and restorative power of music more keenly than the human voice. Adelaide Chamber Singers, led by Artistic Director and Conductor Christie Anderson, articulate this profound transcendence with exquisite musical responses matching early 20th century works with contemporary prayers against violence and tyranny.

Further works explore the internal and external experience of searching for place: be it seeking your tribe, inner peace, or a physical place in the world. *Heal You* is a journey of healing, belonging and wonder, and of finding joy in the most unexpected places

PROGRAM

Caroline Shaw: *And The Swallow*

Charles Villiers Stanford: *The Bluebird*

Anne Cawrse: *Night/Light*

Andrea Ramsay: *That Which Remains*

Josef Rheinberger: *Abendlied*

Reena Esmail: *Tuttarana*

Joanna Marsh: *now i lay*

Anna Meredith: *Heal You*

Eriks Ēšņvalds: *Only in Sleep*

Arvo Pärt: *I Am The True Vine*

Juliana Kay: *Peat Brown Hours*

Jake Runestadt: *Let My Love Be Heard*

Emeli Sandé (arr Geoff Lawson): *Where I Sleep*

Where	Adelaide Town Hall
When	Thu 13 Mar, 7:30pm
Duration	1hr 5mins, no interval
Tickets	\$68, Friends \$58, Conc \$58, U30 \$30, Student \$25
Note	Performed in English, German, Latin and Hindustani with no surtitles.
Access	Wheelchair access

MUSIC / AUSTRALIA

Jess Hitchcock & Penny Quartet

Musica Viva Australia

Jess Hitchcock is a musical polymath: an opera singer, a jazz singer, a singer songwriter, a composer, a storyteller. Her endlessly versatile voice can make itself at home in a studio, on a stage or in a football stadium.

Penny Quartet is a multifaceted, award-winning Australian string quartet with a boundless appetite for the new. Together, Hitchcock and Penny Quartet present an evening of music through the looking-glass of 11 Australian composers, each commissioned to take one of Hitchcock's songs and arrange it for voice and string quartet.

It's no small challenge and there is perhaps nothing more difficult than honouring in arrangement the directness and simplicity of deeply personal songs. The result here though is sublime; an exquisite song-cycle for the here and now, showcasing a generation of creative voices. Will you be able to recognise the unique sound of each composer? Will you discover a new favourite?

And will you fall in love with Hitchcock's voice? Yes.

Where	Adelaide Town Hall
When	Sat 1 Mar, 7:30pm
Duration	1hr 10mins, no interval
Tickets	A Res \$125, Friends \$106.25, Conc \$110, Group 10+ \$112.50, U40 \$49 B Res \$92, Friends \$78.20, Conc \$80, Group 10+ \$82.80, U40 \$49 C Res \$65, Friends \$55.25, Conc \$56, Group 10+ \$58.50, U40 \$49 Student \$20
Note	Recommended for audiences 12+
Access	Wheelchair access

MUSIC

Daylight Express

Join a carefully curated and eclectic group of world-renowned artists in the intimate setting and gorgeous acoustics of Elder Hall. Our middle-of-the-day concert series is your chance to spend an hour in the company of visiting operatic superstars, cellists, pianists and some of the most influential musical minds of our generation. Expect to be surprised, intrigued and delighted.

Where Elder Hall, The University of Adelaide
When Fri 28 Feb – Fri 14 Mar, 12:30pm on weekdays
Duration 1hr – 1hr 10mins, no interval
Tickets \$39, Friends \$33, Conc \$30, U30 \$20, Student \$20

Ensemble Lumen: Towards the Light

FRI 28 FEB

In its debut performance, Ensemble Lumen explores facets of light in all its radiant forms. The program will illuminate the rarely heard music of William Shield, whose melodies once charmed the ears of Mozart and Beethoven. Dai Fujikura brings the solo horn to life in yuraryura, conjuring the mesmerising dance of a candle-lit flame. The Australian premiere of Libby Larsen's Trio Noir draws a shimmering sonic parallel between music and the mystery of film noir, while Dohnányi's sweeping Sextet embarks on a dramatic journey through light and shadow.

Performed by Elder Conservatorium Faculty - Lloyd Van't Hoff (clarinet, pictured), Emma Gregan (French horn), Lucinda Collins (piano), Anna Goldsworthy (piano), Elizabeth Layton (violin), Stephen King (viola), Edith Salzmann (cello).

Presented in association with the Elder Conservatorium of Music, The University of Adelaide

Claire de Sévigné: From Mozart to the Merry Widow

MON 3 MAR

Claire de Sévigné's recent performances have been described as "remarkable in every way". Similarly praised for conjuring "serenity incarnate" as well as for her "high-flown coloratura", both sides of this extraordinary Canadian soprano will be

showcased in this one-off recital, as she steps off the stage of our main opera *Innocence*. From operatic favourites by Handel and Mozart to heart-warming operetta, the concert's centrepiece is the luminous *The Shepherd on the Rock* by Schubert, an extended feature for soprano, clarinet and piano.

Performed with Lloyd Van't Hoff (clarinet), Michael Ierace (piano).

Claire de Sévigné also appears in *Innocence*

Affinity Quartet: Shostakovich and Beethoven

TUE 4 MAR

Beethoven and Shostakovich were two of the most prolific composers for string quartet, and their message of humanity and healing is brought to life by the award-winning Affinity Quartet in their Adelaide debut. To mark the 50th anniversary of Shostakovich's death, Affinity performs his first String Quartet, an introspective work written in 1938 as the world stood on the edge of catastrophe. Composed over a century prior in 1809, Beethoven's tenth Quartet is a product of the social and political upheaval of France's occupation of Austria. In refuge outside of Vienna, Beethoven composed one of his most lyrical, meditative and joyous works.

Affinity Quartet also appears in *Horizons*

David Harrington's Listening Party

WED 5 MAR

David Harrington is one of the most influential, progressive and imaginative musical minds of our generation. As founder of the Kronos Quartet he changed the classical music landscape, rethinking what a string quartet could be, and how classical musicians could collaborate and reimagine their place in the world.

Ahead of his *Horizons* weekend at UKARIA, David makes a one-off appearance in town. Presenting one of his renowned Listening Parties, he and his laptop will take us on a fascinating journey into the music that has shaped his life and craft. Adding a live music element, David will be joined on stage by his friend Garth Knox, a similarly free-spirited musician.

David Harrington is the Curator of *Horizons*, in which Garth Knox also appears.

Jenny Carlstedt: From the Bliss of Song and Lyre

THU 6 MAR

This recital leads us into a world of ancient gods and myths, bringing to life the connection of nature and song. Finnish mezzo-soprano Jenny Carlstedt, who is in Adelaide for *Innocence*, weaves a journey through the centuries, from the faun-like Pan in Debussy's ravishing *Chansons de Bilitis* to the Swedish composer Ture Rangström's description of "the trees singing, the meadows whispering and the whole earth listening to his melodies". This is a rare chance to hear Carlstedt in an intimate setting, accompanied by Michael Ierace on piano, performing the music closest to her heart.

Jenny Carlstedt also appears in *Innocence*

Robert Dessaix: Music in my Life and Work

FRI 7 MAR

Music and literature have deep and entwining roots. This new format brings two of our foremost cultural minds together to explore those connections on a personal basis. Robert Dessaix is one of Australia's most intriguing authors, with an abiding love of music. Professor Anna Goldsworthy is a concert pianist, author and Director of the University of Adelaide's Elder Conservatorium. Together they will explore the place of music in Dessaix's life and work, interspersed with performances by Goldsworthy of works close to Dessaix's heart and inspired by the conversation. Join us for a warm, intriguing and revealing hour of music and discovery.

Robert Dessaix also appears in Adelaide Writers' Week

Nicolas Altstaedt plays Bach

TUE 11 MAR

French-German cellist Nicolas Altstaedt, known to Australian and international audiences as one of the finest instrumentalists performing today, presents an intimate one-off Adelaide Festival performance as part of *Daylight Express*. Hailed as having "technique to burn, near perfect intonation, superb control of extreme registers and harmonics", Altstaedt will perform the revered solo cello Suite No. 1 in G major and No. 5 in C minor of JS Bach, and Dutilleux's *Trois Strophes sur le nom de Sacher* on his 1749 Guadagnini cello.

ANAM: A Viennese Matinée

WED 12 MAR

The classical era in Vienna saw the emergence of so much divine music that has never since been forgotten. This was an extraordinary few decades when composers, musicians and connoisseurs together built a musical culture that competes with any in history.

This performance showcases some of Vienna's finest classical fruits, with Schubert's Notturmo for Piano Trio, Op. 148, a sparkling duet from Mozart's *The Magic Flute*, Beethoven's *Kreutzer Sonata*, Op. 47b for string quintet and the majestic Kaiser-Walzer Op. 437 by Johann Strauss (arr. Schoenberg). The talented young musicians from the Australian National Academy of Music, alongside Paavali Jumppanen on piano and Zoë Black on violin, bring to life this music as though it were written just yesterday.

Paavali Jumppanen: Beethoven and Boulez

THU 13 MAR

In their first encounter in Paris in 2001, Paavali Jumppanen performed the notoriously difficult second Piano Sonata for the composer Pierre Boulez. Boulez was so impressed that he invited Jumppanen to record his complete sonatas. He also advised Jumppanen to combine this Sonata with Beethoven's momentous Piano Sonata No. 29 *Hammerklavier*. In this concert, this epic coupling is heard for the first time in Australia, as a special tribute to the 100th anniversary of Boulez.

Adelaide Symphony Orchestra: Light-Song: Concert 1 **FRI 14 MAR**

In a spirited finale to the *Daylight Express* program, the Adelaide Symphony Orchestra presents a kaleidoscopic celebration of music by women composers from Australia and beyond.

This concert is infused with light reflected through the prism of Australians Liza Lim, Olivia Davies and Cathy Milliken, American Nina Shekhar and the UK's Charlotte Bray. On the podium is the contemporary music specialist Clément Mao-Takacs, fresh from conducting *Innocence* at this year's Festival.

Tickets \$45, Conc \$40, U30 \$30, Child \$20, Family \$110

MUSIC / AUSTRALIA

Light–Song

Concert 2

Adelaide Symphony Orchestra

This is the second of two concerts infused with light and inspired by song that celebrate the powerful women transforming the heartbeat of classical music today.

On Saturday night in Elder Hall, experience the magical orchestral sounds created by the Russian composer Sofia Gubaidulina in *Fairytale Poem* alongside the melodic warmth of Ngaanyatjarra composer Vonda Last's *Awakening*. Works by contemporary Australians Melody Eötvös and Elena KatsChernin will captivate your imagination, juxtaposed with selections from Mexican composer Hilda Paredes and the late, great Kaija Saariaho. Curated by Cathy Milliken and conducted by Clément Mao-Takacs.

Where Elder Hall, The University of Adelaide

When Sat 15 Mar, 7:30pm

Duration 1hr, no interval

Tickets \$45, Conc \$40, U30 \$30,
Child \$20, Family \$110

Access Wheelchair access

MUSIC / AUSTRALIA

Sanctuary Series -Echoes

Adelaide Symphony Orchestra

Relax, take a deep breath and listen as the Adelaide Symphony Orchestra guides you on a peaceful musical journey performed in near darkness. This unique concert experience will reveal every detail of the music with unparalleled clarity and depth.

Sit or recline on a yoga mat and enter a world of tranquil reflection with the ASO. Tōru Takemitsu's *How Slow the Wind* opens with a meditative calm, its delicate timbres gently stirring the air. Copland's *Quiet City* captures the stillness of urban

solitude as the soft call of the trumpet and the muted voice of the horn evoke a silent cityscape at dusk. Bask in the gentle string textures and sacred echoes of Arvo Pärt's *Sequentia* and experience the delicate sound-world of Tom Coult's *Gymnopédies*.

Where	Grainger Studio, Hindley Street
When	Fri 7 Mar – Sat 8 Mar See calendar for times.
Duration	1hr, no interval
Tickets	Standard seating \$50, Conc \$45, U30 \$30, Child \$30, Family \$136 Yoga tickets \$80, Conc \$80, U30 \$60, Child \$60, Family \$238
Note	Recommended for audiences aged 12+ The concert is performed in near darkness, with silence between each piece. Latecomers will not be admitted.
Access	Wheelchair access

The Walking Track

by Karul Projects

Presented by Vitalstatistix

The Walking Track is a guided tour like no other, enabling audiences to experience familiar surroundings in new ways, led by Karul Projects' Thomas E. S. Kelly.

Six new short performance works by local First Nations artists are embedded within the urban and natural landscape surrounding the iconic Waterside Workers Hall, home of Vitalstatistix in Yartapuulti, in this roving site-specific performance.

Each installation, positioned along a path snaking from start to finish, serves as its own vibrant chapter, woven seamlessly into a singular storyline. Be guided by the pulse of performance, traversing the artistic landscape.

An immersive experience, drawn together with stories and a stunning sound design, created by a company renowned for exceptional contemporary performance that champions First Nations voices.

Where Vitalstatistix, Waterside Workers Hall, Port Adelaide, Yartapuulti

When Tue 11 Mar – Sun 16 Mar

See calendar for times.

Duration 1hr 15mins, no interval

Tickets FREE (registrations required at vitalstatistix.com.au)

Note Recommended for audiences 8+
Utilises haze

Please wear comfortable walking shoes and weather-appropriate clothing, as there will be limited seating and shade at each location, but sun exposure is unavoidable along the route.

Access Wheelchair access, Relaxed Performance

Radical Textiles

Art Gallery of South Australia

World Premiere

The use of textiles by artists and designers has long been associated with moments of profound social change and political rupture. From tapestry and embroidery to quilting and tailoring, in the hands of artists, textiles are defined by tension and transformation, resistance and activism.

From William Morris to Sonia Delaunay, *Radical Textiles* celebrates the innovations, traditions and shared knowledge that have been folded into fabric and cloth over the past 150 years. Showcasing the work of more than 100 artists, designers and activists, this major exhibition draws on AGSA's international, Australian and First Nations collections of textiles and fashion, augmented by sculpture, photography and the moving image, alongside several new commissions.

Where	Art Gallery of South Australia
When	Sat 23 Nov 2024 – Sun 30 Mar 2025
Tickets	Adult \$30, Conc \$25, AGSA Members \$20, Under 18 \$15, Child (0-4 years) FREE, Family (2 adults + up to 3 children under 18) \$75, Groups 8+ \$20 per person.
Access	Wheelchair access, Auslan Interpreted, Relaxed Performance

VISUAL ARTS / AUSTRALIA & INTERNATIONAL

Direct, Directed, Directly

Direct, Directed, Directly is a group exhibition about communication: speaking directly, speaking indirectly, looking for meaning (and not finding it), double meanings, breakdowns.

Installed across the two levels of Samstag Museum, *Direct, Directed, Directly* draws together Australian and international artists working across performance, moving image, installation and sound. The exhibition dives into the gap between what is said and what is heard – ranging from the theatrical to the philosophical, the works invoke gesture, translation and language to broach the difficulties of communicating. How do we say what we need to say, and who's listening? Are we making sense? What's the point in trying?

Communication is a two-way process that can succeed, sometimes, but also fail spectacularly. *Direct, Directed, Directly* is an exhibition that believes amid the inherent frustration, futility and misunderstandings, there is catharsis to be found in the humour and absurdity of our attempts to connect.

Where	Samstag Museum of Art, University of South Australia
When	Fri 28 Feb – Fri 30 May, Tue – Sat 10am – 5pm
Tickets	FREE
Access	Wheelchair access, Fully surtitled or minimal dialogue. Some background music and/or sounds

VISUAL ARTS / AUSTRALIA

The Taken Path

World Premiere/ Australian Exclusive

The Taken Path is an open-ended experiment in observation and embodied experience. It is a speculative, durational project that hangs off a simple, yet poetic, idea: what would we notice if we walked the same path, once a month over the course of a year and filmed the journey?

The Carrick Hill estate, nestled in the foothills of Adelaide, presents a conundrum of the delicate connections between humans and the greater environment. Here, pure fantasy and the hard reality of both ancient and present life are encountered at once in a microcosm of the wider world.

Artists Catherine Truman and Ian Gibbins filmed a defined path that traverses the natural and altered landscapes at Carrick Hill, at monthly intervals over a year. This

repeated action reveals profound shifts of climate and impacts of human industry. If we keep to the path already taken, what happens to our powers of observation? If we walk it many times, does our awareness shift or is it becalmed? Can we learn anew from this repetition?

Where The Wall Gallery, Carrick Hill
When Wed 12 Feb – Sun 16 Mar, Wed – Sun 10am – 4:30pm
Tickets Free with House Museum Admission.
\$17,
Conc \$13,
Children (U15) free with accompanying adult.
Access Wheelchair access,
Fully surtitled or minimal dialogue. Some background music and/or sounds

VISUAL ARTS / AUSTRALIA

Shared Skin

World Premiere/ Australian Exclusive

Shared Skin investigates how we define relationships and sketches a complex picture of what a family can be. It combines new commissions and existing works by internationally recognised contemporary artists from First Nations and culturally diverse backgrounds, giving thought to familial relationships, interpersonal constellations and their connection to land, society and histories.

Shared Skin addresses how family is defined through gender, class, sexuality and the collision of global identities, cultures and community experiences.

Curated by Rayleen Forester (Associate Curator, Adelaide Contemporary Experimental). Featuring: Atong Atem (AUS), Hana Pera Aoake (NZ), Jared Flitcroft (NZ), Juanella McKenzie (AUS), Jumana Manna (GER), Jacob Boehme (AUS), KTB + The Narungga Family Choir (AUS), Tuan Andrew Nguyen (USA), Bhenji Ra (AUS), Steven Rhall (AUS), Marikit Santiago (AUS) and Jennifer Tee (NL).

Where ACE Gallery, Lion Arts Precinct
When Sat 15 Feb – Sat 12 Apr, Tue – Sat 11am – 4pm
Tickets FREE
Access Wheelchair access,
Fully surtitled or minimal dialogue. Some background music and/or sounds

THEATRE / AUSTRALIA

War of the Worlds

Arena Theatre Company, D'faces of Youth Arts, Riverland Youth Theatre

By Fleur Kilpatrick

After H.G. Wells

World Premiere

The night before they came, I was watching a shooting star.

I snapped it. I said it was 'beautiful'.

I didn't know I was watching death coming. I should have known.

This sh!t always happens to us.

If they were ever going to come to Earth, of course it was now

In a groundbreaking collaboration spanning more than a thousand kilometres of mallee scrub and desert, country teens bunker down to survive the *War of the Worlds*.

Performed simultaneously in three locations by exceptional local casts, young people across two states hold tight to their friends, their noise cancelling headphones and whatever scraps of news they can get.

Part sci-fi thriller and part love letter to the resilience of today's teens, experience the invasion from Whyalla, Barmera or Bendigo; whichever is closest for you.

Where Barmera, Whyalla, Bendigo

See website for details.

When Fri 7 Mar – Sat 15 Mar

See calendar for times.

Duration 1hr 45mins, no interval

Tickets \$27, Conc \$20, Student \$15

Note Recommended for audiences 12+

Audiences will be moving at one point. All three locations have different venues with varied accessibility. Barmera performance will be held outside.

Contains strong language, sexual references, references to mental illness and alien invasion/ apocalypse themes. Utilises theatrical smoke and haze, sound pressure effects (loud noises) and pyrotechnics.

THEATRE / AUSTRALIA

The Giant's Garden

Slingsby

Creative Development

Join Slingsby's journey creating *The Giant's Garden* and follow their path to making their most ambitious project.

Over a span of three years, Slingsby is creating a new flat-pack theatre to travel the world sustainably with a triptych of plays under the banner *A Concise Compendium of Wonder*. Adelaide Festival audiences are invited to experience their second work-in-progress with a development performance of *The Giant's Garden* (following *The Tree of Light* in 2024).

Ursula Dubosarsky's reimagining of Oscar Wilde's *The Selfish Giant* is set in the mid-1700s. Perpetual winter descends upon a giant's garden after playful children are shut out by a massive wall. The control and ownership of land and nature is examined, alongside the power of nature through the seasons. We are reminded of the importance of play and the value of a child's perspective.

"The world is a better place for having a company like Slingsby in it." *Aspire Magazine*

Where	Slingsby's Hall of Possibility, Parkside
When	Fri 28 Feb – Sat 1 Mar See calendar for times.
Duration	1hr, no interval
Tickets	\$25, Friends \$22, Conc \$20, Student \$20, Child* \$12
Note	Recommended for audiences 8+ Utilises theatrical smoke and haze and sound pressure effects (loud noises). Latecomers will not be admitted.
Access	Wheelchair Access

Youth & Education

As an international Festival, Adelaide Festival provides a unique opportunity for students to experience world-class performances and exhibitions. This allows them to develop as active and interrogative theatregoers and cultural critics, and consider new perspectives on the world they live in. It provides a conduit for students and teachers to share creative conversations and critical debates on important global issues, all stimulated by the exciting companies in the program.

The Festival's equity commitment continues to provide discounted prices for students for the performances listed below (unless differently indicated). The number of discounted tickets available will depend on the capacity of each of the performance venues.

School tickets: \$20 per student / \$15 per student for Equity (Category 1-4 DfE & CE schools).

^ School tickets for *Innocence* \$30 per student, *The Giant's Garden* are \$12 per student or \$10 per student for Equity.

School Shows:

Theatre

- Complete Works: Table Top Shakespeare: For year 9-12, page 24 (teacher resource available)
- Krapp's Last Tape: For year 11-12, page 10 (teacher resource available)
- Trent Dalton's Love Stories: for year 10-12, page 12
- My Cousin Frank: For year 8-12, page 28 (teacher resource available)
- Hewa Rwanda – Letter to the absent: For year 11-12, page 31 (teacher resource available)
- *The Giant's Garden^: For year 4-12, page 67

Dance

- Caída del Cielo (Fallen from Heaven): for year 7-12, page 14 (teacher resource available)
- One Single Action in an Ocean of Everything: For year 3-12, page 45
- *A Quiet Language: For year 8-12, page 30

Music

- Daylight Express: For year 7-10, page 56
- Big Name, No Blankets: For year 10-12, page 18

Opera & Ballet

- Innocence[^]: For year 10-12, page 4

Talks

- Adelaide Writers' Week: for year 3-12, page 46

Regional

War of the Worlds

Riverland Youth Theatre (Barmera)

D'faces of Youth Arts (Whyalla)

Arena Theatre (Bendigo)

School Bookings

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

To book for **The Giant's Garden**, contact education@slingsby.net.au

To book for **War of the Worlds** contact Riverland Youth Theatre admin@ryt.org.au / D'faces of Youth Arts admin@dfaces.net / Arena Theatre schools@arenatheatre.com.au

+Teacher Resources

Teacher guides for shows indicated + will provide information and links to ACARA/ South Australian Curriculum, SACE and IB.

They will be available for download at the end of January. Please visit our website for more information: adelaidefestival.com.au/info/youth-education

***Please note:** For teacher guides for **A Quiet Language**, please contact Adrienne at Australian Dance Theatre (adrienne@adt.org.au) and for **The Giant's Garden**, contact Slingsby (education@slingsby.net.au).

Special Events

Adelaide Writers' Week

Pioneer Women's Memorial Garden

Free. No bookings required.

Adelaide Writers' Week Schools Day

Pioneer Women's Memorial Garden

e: schoolbookings@adelaidefestival.com.au

Sessions are available for Primary and
Secondary Schools.

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

Media Arts

The Taken Path

Carrick Hill

t: (08) 7424 7900

\$8 per student

Bookings required.

Visual Arts

Radical Textiles

Art Gallery of South Australia

Education resources will be available

at **agsa.sa.gov/education/resourceseducators**

t: (08) 8207 7033

e: education@artgallery.sa.com.au

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

Shared Skin

ACE Gallery

t: (08) 8211 7505

e: admin@acegallery.art

Free. Bookings required.

Direct, Directed, Directly

Samstag Museum of Art

t: (08) 8302 0870

e: samstagsmuseum@unisa.edu.au

Free. Bookings required.

Funded Opportunities

Festival Connect

Festival Connect is our inclusive equity program for Category 1-4 DfE & CE schools to cover the cost of transport to a Festival performance. This initiative is made possible with the philanthropic support of the James & Diana Ramsay Foundation.

For expressions of interest, please contact

Julie Orchard: jorchard@adelaidefestival.com.au

Tix For Next To Nix

With the generous support of The Balnaves Foundation we are able to provide a limited number of \$5 tickets across a selection of Festival events for socio-economically disadvantaged schools. *Category 1-4 DfE & CE schools will be contacted directly by Julie Orchard.*

Workshops for schools

Transport and workshop opportunities linked to a Festival show for four Category 1-4 DfE & CE schools provided by SA Power Networks. *Schools will be contacted directly by Julie Orchard.*

Masterclasses for tertiary students/professional artists

Thanks to the generous philanthropic support of the 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 on the

Helpmann Academy website:

helpmannacademy.com.au/masterclasses

and The Mill: **themilladelaide.com**

Access

At Adelaide Festival, we believe everyone has the right to have access to quality arts and entertainment.

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 2024 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, a screen reader and options to adjust contrast, saturation, cursor size, fonts and spacing**
- **Via audio versions of every event (on request)**
- **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
- Quiet Space
- Sensory Pack Available
- Assistance Animals Welcome

- High Sensory
- Low Sensory
- 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

Adelaide Festival is a proud member of the Companion Card initiative which enables eligible patrons who require attendant care support to participate in Adelaide Festival shows without incurring the cost of a second ticket for their companion.

Open House

From world-class theatre to thrilling dance, incredible music and unmissable opera, Adelaide Festival is committed to being equitable and inclusive. We believe that engaging with the arts can have a deep and meaningful impact on people's lives. Our Open House program supports individuals and charitable organisations to experience the arts at Adelaide Festival and aims to make these experiences more accessible to everyone. The program is made possible with the generous support of The Balnaves Foundation.

Tix For Next To Nix

Adelaide Festival is offering limited tickets across a selection of Festival events at just \$5 each to not-for-profit organisations, charities, and patrons who have a current Pension Card or Health Care Card. (Please note: The Commonwealth Senior Health and Seniors Cards are ineligible.)

For more information or to register interest in Tix For Next To Nix, please visit 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. (Please note: The Commonwealth Senior Health and Seniors Cards are ineligible.) Tickets are available one hour before the performances. Dates and times will be confirmed on the Festival website from Fri 24 Jan.

Embracing sustainable practices in the arts

Adelaide Festival is a pioneer of sustainability in the arts. We proudly secured certification as Australia's first carbon-neutral arts festival. To create a positive collective impact, we invite you – our valued audience – to help us to reduce the Festival's ecological footprint. Here are some easy strategies:

- **Guide reuse:** After using this guide, please recycle it, repurpose it as wrapping or share it as a gift.
- **Eco-commute:** Opt to walk, bike, take public transport or coordinate transportation with other attendees.
- **Waste wise:** Use the venue's three-bin system for proper waste disposal.
- **Reusable essentials:** Pack a reusable tote bag, napkin and cutlery. This eliminates the need for single-use items and reduces waste.
- **Mindful consumption:** Minimise food waste by sharing or taking leftovers back home.
- **Leave no trace:** Keep the Festival sites clean by picking up after yourself. Dispose of rubbish and recyclables properly, even when not near designated bins.
- **Spread the word:** Share your commitment to sustainability on social media using #AdlFest and encourage friends to adopt ecofriendly practices at Adelaide Festival and in their daily lives.

Our Supporters

We gratefully acknowledge our community of generous individuals, foundations and companies who support our vision for Adelaide Festival and Adelaide Writers' Week. We thank all listed below who have committed early support for our 2025 Festival, as well as the many donors who have donated gifts of under \$500. Without you, we would not be as bold and brave, or as adventurous in our programming and delivery of each Festival – year after year. Thank you.