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ADELAIDE FESTIVAL

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1-17 MARCH 2019

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Adelaide Festival acknowledges that our event is held on the traditional lands of the Kaurna people and respects their spiritual relationship with their country.



THE HON STEVEN MARSHALL MP

Premier of South Australia

Every year, the month of March sees the arts take centre-stage in South Australia. Our cultural precincts are transformed as we showcase the very best from around the world, across the country and from our own local communities.

The Adelaide Festival is an iconic Australian arts festival which warmly welcomes artists from all corners of the globe while also working with Australian artists to create exciting new works ready for the world stage.

Adelaide Festival and Adelaide Writers' Week have built a reputation for providing first-class experiences for those who visit our state and provide a fantastic opportunity to showcase all that this festival city offers.

I congratulate our Festival Directors, Neil Armfield AO and Rachel Healy, on once again creating and delivering a truly inspiring program.



JUDY POTTER

Chair, Adelaide Festival

After stand-out Festival programs in 2017 and 2018, Rachel Healy and Neil Armfield AO have set an extremely high bar for their next three Festivals. But as you dive into this Festival Guide, any apprehension that they might not be able to keep up the cracking pace is swiftly dispelled! It reveals a program of singular vision, big ideas, companies never before seen in Australia and unique "only-in-a-Festival" experiences.

Their 2018 Festival generated a wonderful response breaking the all-time box office record set in 2017. It also delivered stunning economic impact results generating gross expenditure of \$76.1 million in the economy and 138,021 bed nights. We believe that Adelaide is amongst the very best festivals in the world but know that, behind the hype, there has to be real substance and that is what the 2019 Program delivers in spades.

I'd like to pay tribute not only to Rachel and Neil but also to Executive Director Rob Brookman AM, Deputy Executive Director Torben Brookman and the entire Festival staff and board. It also takes a huge level of financial support to make our event shine. In addition to our government support, the philanthropic and corporate support we have received from our supporters locally, nationally and internationally speaks to the passion for and confidence in the direction of the Festival. I would like to sincerely thank all of those who have given so generously. You have helped make this Adelaide Festival extraordinary.



Welcome to the 2019 Adelaide Festival!

Image: Shane Reid

NEIL ARMFELD AO and RACHEL HEALY

Artistic Directors

We are frequently asked if we select works for the Festival in reference to a "theme". In 2017 it seemed a number of works focused on a connection to land and the natural world, and in 2018 the experience of human conflict and war. It's an understandable question but the answer is no: we don't decide on a contemporary theme and then search for work that fits it. Simply put, we search for the greatest work in the world.

But like you, we can see the patterns and shared preoccupations of the world's artists once the program starts to fit together.

This year we observe that the global challenge of displacement, as millions seek refuge and beg asylum, is an ongoing focus for many artists. This most contemporary and most ancient experience – the forced exodus of people that inexorably follows human conflict – is almost biblical in its challenge to those countries that enjoy security and stability, and that can choose (or not) to open their doors.

In 2019, the rich creative worlds – performances, exhibitions, books – that are borne from an artistic

impulse to understand, analyse and interpret human behaviour and world affairs will stay with you forever.

Spiking those works that make us think and reflect are performances of sublime playfulness and beauty: *The Magic Flute*, *Un Poyo Rojo*, *Blaas*, the spine-tingling voices of the Sretensky Monastery Choir, are just four of many works that will, like every other jewel in our program, give sustenance and joy.

And we encourage you to explore the connections between Jo Dyer's first Writers' Week program and the broader Festival. There are many fascinating overlaps and links, one of which is a spotlight on South Africa, including the uplifting *A Man of Good Hope* from the Isango Ensemble, photographer Roger Ballen's unforgettable works at Greenaway Gallery and a talk from Nelson Mandela's grandson Ndaba Mandela, all exclusive to the Adelaide Festival.

The best compliment we've had following our 2017 and 2018 programs was that as diverse as our two programs have been, the works share a common attribute of having 'so much heart'. Perhaps that's the theme after all.



"You must see it to believe it." *Los Angeles Daily News*

"Witty and endlessly inventive." *The Wall Street Journal*

OPERA / GERMANY

The Magic Flute

Komische Oper Berlin,
Barrie Kosky and 1927
Composed by Wolfgang
Amadeus Mozart

Image: Iko Freese/drama-berlin.de

Having played in more than 25 cities around the world, *The Magic Flute* finally comes to Australia for the opening weekend of the 2019 Adelaide Festival.

Mozart's *The Magic Flute* is as much mass popular entertainment as it is a masterpiece and this unique production, which has delighted over half a million people worldwide, excels on both levels.

Barrie Kosky, Suzanne Andrade and Paul Barritt (from *1927*, the company that wowed Adelaide Festival audiences with *Golem* in 2016) have created a game-changing blend of live action with bespoke, hand-crafted animation to give audiences of all ages an experience of opera that is musically and visually sublime.

Drawing heavily on the imagery of 1920s cartoons (*Felix the Cat*, *Betty Boop*), the silent films of Weimar Germany (Murnau) and Hollywood (Buster Keaton) its dark edge is reminiscent of Tim Burton but always leavened by innocent warmth and comical touches that are laugh-out-loud funny.

If there are children in your life bring them too. It's a knockout!

Where Festival Theatre, Adelaide Festival Centre
When Fri 1 Mar–Sun 3 Mar
 See calendar for times
Duration 2hrs 40mins, including interval
Tickets Premium \$289, Friends \$249, Child* \$120
 A Res \$219, Friends \$185, Conc \$175, Child* \$100
 B Res \$189, Friends \$160, Conc \$152, U30 \$90, Child* \$85
 C Res \$149, Friends \$127, Conc \$120, U30 \$70, Child* \$65
 Transaction fees apply. *Child 14 years and under.
Note Performed in German with English surtitles.

ACCESS



Presented by the Adelaide Festival in association with the State Opera of South Australia, Adelaide Symphony Orchestra and Adelaide Festival Centre by arrangement with Arts Projects Australia.

The presentation of *The Magic Flute* has been made possible by Leading Patrons David McKee AO and Pam McKee, Naomi Milgrom AO, The Adelaide Festival Opera Donor Circle and the Adelaide Festival Chairman's Circle (pg 88) and MM Electrical Merchandising.



Australian Premiere / Adelaide Exclusive

Choreographer Johan Inger has spent the last twenty years becoming an overnight sensation. While dancing at the Nederlands Dans Theater in the 90s, Swedish-born Inger's choreographic talent came to the attention of Jirí Kylián and soon he was collecting a series of prestigious awards. But in 2016 he took out the big one: the Prix Benois de la Danse – an Oscar of the ballet world – for *Carmen*, his first full-length work.

A contemporary take on the classic story of seduction, betrayal and murder, Inger's *Carmen* not only focuses on its fearless and freedom-loving heroine but broadens its gaze, like Prosper Mérimée's literary source material, to Don José's pathological fear, violence and suppression of a courageous and sexually independent woman. Seen through the eyes of a boy, bewildered by the ugly manifestations of machismo, this large-scale work is a fascinating interpretation in dance of Bizet's themes, with sublime passages for soloists and duos and thrilling ensemble sequences of consummate virtuosity.

Created for Madrid's Compañía Nacional de Danza to the familiar Bizet/Shchedrin score (with additional music by Marc Álvarez) its Australian debut is being performed by the superb Semperoper Ballett, the Dresden-based company whose recent international touring has garnered critical adulation for the ensemble's 'breathtaking precision and urgent grace'.

Unmissable.

"A choreographic masterpiece." *Noozhawk*

Where Festival Theatre, Adelaide Festival Centre

When Fri 8 Mar–Sun 10 Mar, 7pm, Sat 9 Mar, 2pm

Duration 1hr 40mins, including interval

Tickets Premium \$159, Friends \$135

A Res \$149, Friends \$127, Conc \$120, U30 \$75

B Res \$129, Friends \$110, Conc \$103, U30 \$65

C Res \$99, Friends \$84, Conc \$79, U30 \$35

Transaction fees apply

Note Recommended for ages 8+.

Contains smoking on stage and haze.

With friendly support of the foundation Stiftung Semperoper - Foerderstiftung.

ACCESS



PRESENTING PARTNER



Image: Jesús Vallinas for Compañía Nacional de Danza - Madrid

DANCE / GERMANY

Carmen

Dresden Semperoper Ballett

Choreographed by

Johan Inger

"A mind-expanding work of art... choreographer Inger has shown us a big glimpse of what 21st-century ballet might become."
Santa Barbara Independent



SYMPHONY FOR OUR WORLD



FAMILY / FREE OPENING CONCERT

Since its iconic yellow-spined magazines embraced imagery over a century ago, National Geographic has defined the art of nature photography and helped shape our understanding of the earth. Its vaults are vast and now have been artfully plundered to create a spectacular 90 minute film synchronised to a gigantic five movement symphony for live orchestra and chorus.

Each movement focuses on an environment – Seas, Shore, Land, Mountains, Sky – and the cumulative power of the breathtaking footage is both humbling and awe-inspiring.

The music, from Hans Zimmer’s company Bleeding Fingers – the award winning team behind the *Blue Planet* series – is rich, atmospheric and uplifting; its orchestral power tailored to the magnificence of the natural world it underscores. This live performance featuring Aurora, the Festival Statesmen Chorus and the Adelaide Festival Orchestra conducted by Jessica Gethin will be an unforgettable experience for you and your family, a fitting and celebratory opening to the 2019 Adelaide Festival.

For tens of thousands of years we worshipped our planet. For a few hundred we have abused, defiled and exploited it. Yes, this will be a gorgeous night in the park but, in some way too, it’s a reminder of what truly matters and the legacy we leave the children sitting with us.

“A raucous concert-going crowd rose to its feet as one following the last strains of the final movement of National Geographic’s Symphony for Our World... a feast for the eyes and a tug on the conscience.”
The Austin Chronicle

- Where** Elder Park
- When** Sat 2 Mar, 8.30pm
- Duration** 2hrs, including interval
- Tickets** Free
- Note** Outdoor event. Concert plays rain or shine. In the case of severe weather, please refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements. Large crowds anticipated. Low beach chairs (without legs) permitted. Catering on site. No BYO alcohol.

Image: Joel Sartore / National Geographic Photoark

PRESENTING PARTNERS



ACCESS



MUSIC / EUROPE

Mahler Chamber Orchestra

Conducted by Daniel Harding



"Searching insight and engrossing spontaneity"
The New York Times

Image: Molima Visuals

Australian Exclusive

Founded 21 years ago by the musicians themselves, and akin to an orchestra of 45 soloists from over 20 nations, the superb Mahler Chamber Orchestra players describe themselves as "a nomadic collective of passionate musicians." They were nurtured by legendary Italian maestro Claudio Abbado and, under his brilliant natural successor Daniel Harding – the MCO's Conductor Laureate – the orchestra is now on the top rung of world orchestras. Pianist Mitsuko Uchida and violinist Pekka Kuusisto are among the Artistic Partners with whom the orchestra works closely.

The MCO's sound is characterised by the chamber music style of ensemble playing among its alert and independent musical personalities, who bring a palpable collective musical intelligence and evenness of skill to whatever they play. In these glorious Australian performances you will enjoy some of the most beautiful music the world can offer.

Only in Adelaide, you can experience in one sitting that extraordinary six-week burst of creativity that resulted in Mozart's three final symphonies, and in another feel the deep connection between early and late Viennese Romantics: Schubert (his sunny Third Symphony) and Bruckner (the majestic Fourth).

No music lover should miss either of these magnificent programs.

Program One:

Schubert: Symphony No.3 in D major, D.200

Bruckner: Symphony No. 4 in E-flat major, WAB104 'Romantic' (1878)

Program Two: Mozart's Last Symphonies

Symphony No.39 in E-flat major, K.543

Symphony No.40 in G minor, K.550

Symphony No.41 in C major, K.551 'Jupiter'

"The truth is that this is one of those orchestras in which all are stars." *The Guardian*

Where Adelaide Town Hall

When Program One: Sat 9 Mar, 8pm

Program Two: Fri 8 Mar, 8pm and Sun 10 Mar, 3pm

Duration Program One: 2hrs, including interval

Program Two: 2hrs 35mins, including intervals

Tickets Premium \$179, Friends \$152

A Res \$149, Friends \$127, Conc \$120, U30 \$75

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

Transaction fees apply

ACCESS



Australian Premiere / Australian Exclusive

Following unanimous acclaim in New York, London, and countless other cities in Europe, Asia and Africa, this magnificent music theatre production by award-winning South African theatre company Isango Ensemble tells the true coming-of-age story of Asad Abdullahi.

After witnessing the murder of his mother in Mogadishu, eight year old Asad journeys from Somalia through six African nations, finding and losing relatives, growing up, marrying, making a family of his own and losing them too before finally reaching the outskirts of Johannesburg.

Chronicling one man's remarkable life as it criss-crosses some of the world's most charged contemporary issues: human trafficking, migration, poverty and xenophobia, *A Man of Good Hope* is a modern African odyssey, rich with fresh insights into resilience, survival and leavened by humour and the all-too-human idiosyncrasies of those he meets in his journey into the continent's south.

The Isango Ensemble's performances thrill with their raw honesty and power, but it is the production's glorious, incomparable music (part opera, part-musical) that will make your pulse race and your heart swell. Superbly, joyously sung and performed live by the 22-member cast, *A Man of Good Hope* is an unforgettable experience.

"Powerful... exhilarating... Halfway between a Brechtian fable and a pop opera." *The Guardian* (UK)

"Marvellous songs and breathtaking acting... Isango Ensemble is a marvel." *The Observer*

"A profound act of empathy and a reminder of what a mighty force empathy in the theatre can be." *The New York Times*

Where Royalty Theatre

When Tue 5 Mar–Mon 11 Mar

See calendar for times

Duration 2hrs 30mins, including interval

Tickets A Res \$89, Friends \$76, Conc \$72, U30 \$45

B Res \$69, Friends \$59, Conc \$55, U30 \$35

Transaction fees apply.

Note Recommended for ages 10+.

Performed in English and Xhosa. Contains strong language, violence, sexual references, loud sound effects, smoke and haze.

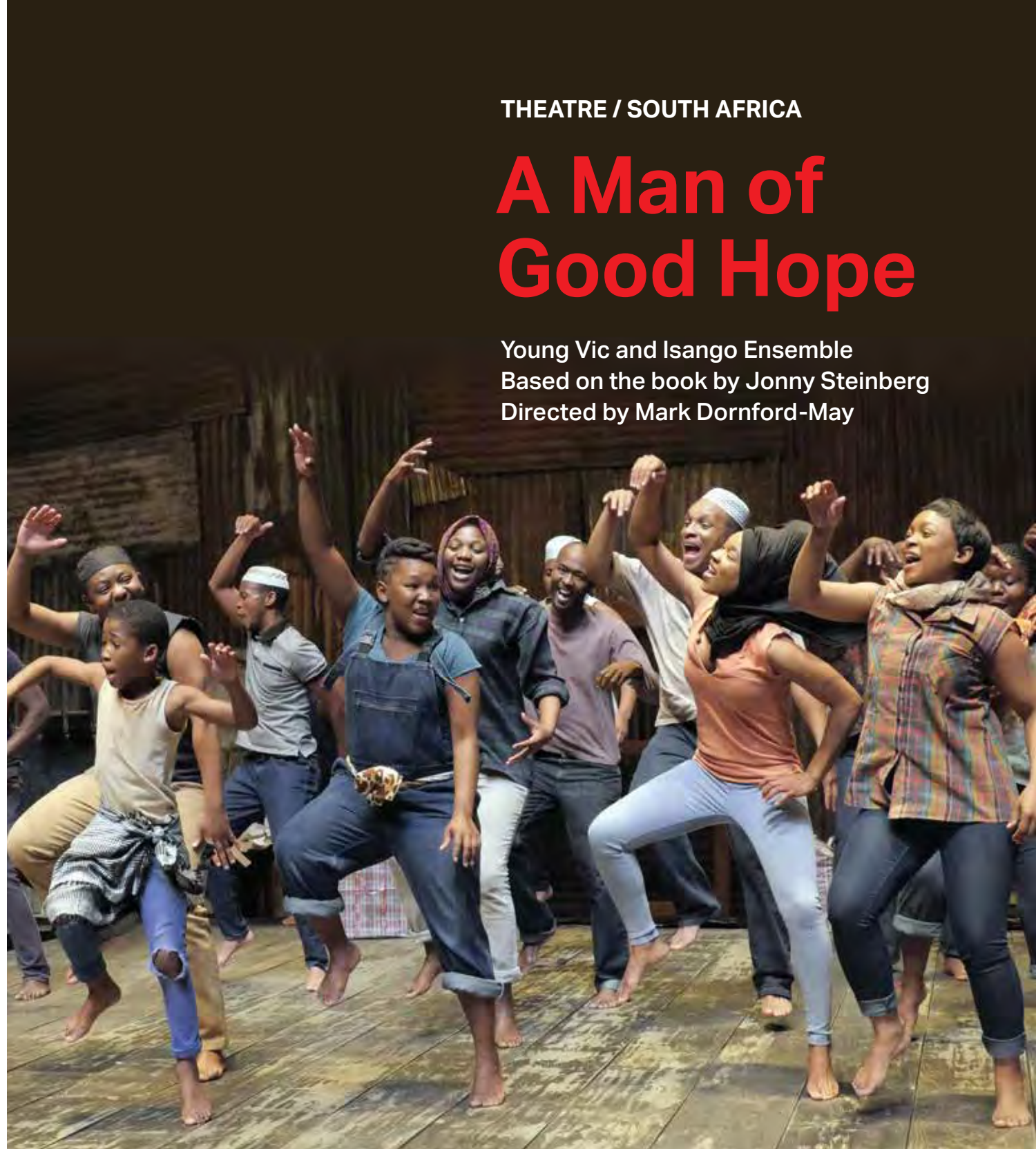
Presented by arrangement with Arts Projects Australia.
Co-produced by The Royal Opera, Repons, BAM and Les
Théâtres de la Ville de Luxembourg.

Music Direction by Mandisi Dyantyi

ACCESS



Image: Keith Pattison



THEATRE / SOUTH AFRICA

A Man of Good Hope

Young Vic and Isango Ensemble
Based on the book by Jonny Steinberg
Directed by Mark Dornford-May



Image: Rahi Rezvani

DANCE / ENGLAND & ISRAEL

Grand Finale

Hofesh Shechter Company

Directed and choreographed by Hofesh Shechter

Australian Premiere / Australian Exclusive

Hofesh Shechter is no ordinary choreographer. Israeli born, London-based, Shechter exploded into the contemporary dance world when, as a relative unknown, his 2007 work *In Your Rooms* was hailed as one of the most important new works of the millennium.

Since then, he's built an arrestingly powerful body of work, almost single-handedly creating a new genre: part dance, part gig, part theatre. Critics try to encapsulate his work with words like 'exultant', 'visceral', and 'ecstatic', and certainly his trademark gestural language – derived from folkdance, military exercise, club-dancing and even the gym – is addictively hypnotic.

Harder to convey is its deep emotional impact and ability to wordlessly capture the contemporary *zeitgeist*, responding with searing intelligence to the world around us: demagoguery, the death of truth, groupthink, and ecological disaster. Yet threaded throughout is Shechter's signature black humour with which he analyses and exorcises today's demons. Spectacularly ambitious, his latest work *Grand Finale* pits his company of extraordinary dancers and an onstage live band against a gathering wave of percussive sound and ever-encroaching darkness. Fierce and anguished on one level, its moments of irony, of suspended rapture and raging defiance infuse it with a thrilling, unstoppable energy.

★★★★★ "A mature and magnificent work... sulphurous, visceral and surprisingly tender" *The Stage* (UK)

Produced by Hofesh Shechter Company and commissioned by Georgia Rosengarten. Commissioning Partners are Sadler's Wells, Théâtre de la Ville-Paris / La Villette-Paris and Brighton Dome and Festival. Co-commissioned by Colours International Dance Festival Stuttgart, Les Théâtres de la Ville de Luxembourg, Romaeuropa Festival, Theatre Royal Plymouth and Marche Teatro / Inteatro Festival together with Danse Danse Montréal, HELLERAU – European Center for the Arts Dresden in cooperation with Dresdner Musikfestspiele, Dansens Hus Oslo, Athens and Epidaurus Festival, HOME Manchester and Scène Nationale d'Albi. *Grand Finale* is generously supported by the International Music and Arts Foundation.

Where Festival Theatre, Adelaide Festival Centre

When Fri 15 Mar–Sun 17 Mar

See calendar for times

Duration 1hr 45mins, including interval

Tickets Premium \$109, Friends \$93

A Res \$99, Friends \$84, Conc \$79, U30 \$45

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

Transaction fees apply

Note Utilises theatrical smoke, loud music and flashing lights.

ACCESS



MUSIC / RUSSIA

Sretensky Monastery Choir

Australian Premiere / Australian Exclusive

Five centuries of continuous choral tradition could have withered and died when the Bolsheviks exiled the monks from Moscow's Sretensky monastery. But when glasnost saw it return to a functioning place of worship and the re-formed choir let fly with their unique and massive sound, any lingering ghosts of the dark times fled.

To hear these quintessentially Russian male voices in the flesh is spine-tingling: tenors soaring over the luminous baritone texture and of course those incomparable *bassi profondi*, who seem to conjure a sound from the earth's very core.

In a series of concerts exclusive to the 2019 Adelaide Festival, the program will feature ancient pre-Western chant, liturgical masterworks and beautifully arranged folk songs – some very familiar – delivered with profound emotion and at times terrifying intensity.

Bring a hanky (it's ok to cry at Russian concerts), and feel a blast of freezing air from the Steppes this Adelaide summer.

"They seem much like any other choir until they open their mouths. What emerges is a wave of extraordinary sound: rich, gripping, melodic, powerful and utterly unfeigned." *The Guardian* (UK)

"Filled the Library of Congress... with a vocal lustre that extended as far as the expression of reverence and human passion can reach." *The Washington Post*

Where Adelaide Town Hall

When Sun 3 Mar, 2pm & 8pm, Mon 4 Mar, 8pm

Duration 1hr 40mins, including interval

Tickets Premium \$99, Friends \$84

A Res \$89, Friends \$76, Conc \$72, U30 \$45

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

Transaction fees apply

ACCESS



DANCE / AUSTRALIA

Two Feet

Created by Meryl Tankard
Performed by Natalia Osipova

World Premiere / Australian Exclusive

Natalia Osipova, legendary principal artist with the Royal Ballet, was recently ranked among the dozen greatest female dancers of all time. There's little doubt that in future years, audiences will boast of seeing Osipova perform live as they do today of Margot Fonteyn or Sylvie Guillem.

Adelaide Festival audiences will not only enjoy those boasting rights, they will witness the spectacular confluence of her genius with that of Australian dance legend Meryl Tankard.

In a pioneering career, *Two Feet* is one of Tankard's signature works. First presented in 1988 at the World Expo, followed by acclaimed Australian and international seasons, Meryl herself performed the demanding solo role that she created from her own experiences training as a dancer and those of Olga Spessivtzeva, the Russian ballerina driven insane by perfectionism. Olga's preoccupation with the role of Giselle led her to become, like her character, a prisoner of the dance.

Now, the work is being recreated for Natalia Osipova. A tour de force for the performer, who better could reimagine it than a Russian prima ballerina whose own Giselle has been compared to that of her tragic precursor? Complete with a ravishing visual landscape (including Regis Lansac's stunning projections), and a story of vivid emotional depth, *Two Feet* is a centrepiece of the 2019 Adelaide Festival.

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Adelaide Festival, Perth Festival and The Round Company Ltd (UK).

Image: Bill Cooper



"Her technique (is) stratospheric, her acting blazingly committed... no dancer was more exciting than Ms. Osipova." *The New York Times*

Where Dunstan Playhouse, Adelaide Festival Centre
When Fri 1 Mar–Sun 3 Mar, Tue 5 Mar
See calendar for times
Duration 1hr 40mins, including interval
Tickets A Res \$109, Friends \$93, Conc \$85, U30 \$55
B Res \$89, Friends \$76, Conc \$72, U30 \$45
Transaction fees apply
Note Latecomers admitted after interval.

ACCESS





★★★★★

"a satire as timely as it is riotous..." *The Guardian*

Image: Michael Cranston

THEATRE / SCOTLAND

Ulster American

Traverse Theatre Company

Australian Premiere / Australian Exclusive

Belfast-born playwright David Ireland's career may not have reached the stratosphere yet, but with four smash hits under his belt, it has taken off like a Saturn V. Comparisons with Martin McDonagh are obvious, as both combine an extraordinary gift for comedy with a fascination for studies of appalling behaviour: satires so black that outrage and discomfort eventually choke the laughs.

Trouble is, audiences love to laugh, and Ireland hates to disappoint. So he goes further and it's funnier, and you think, 'surely he can't go there'. And indeed he does.

In this play, an Oscar-winning actor, an up-and-coming English director and a Northern Irish playwright meet to rehearse a new West End play. The stage looks set for success. But when personal ambitions and explosive opinions meet, a line is crossed and their debates spill into something much more dangerous.

Fresh from the 2018 Edinburgh Fringe, where it had the whole city talking, caught (as one critic put it) between "gasps, guilty guffaws and the urge to storm out" and an "exhilarating wave of taboo-breaking wildness" it's not for the faint of heart – and not to be missed.

It's rare for the Festival to present work that's bound for the West End and Broadway but this scintillating production is best served hot. If you miss it in Adelaide, expect a very long flight followed by a very long queue for cancellations.

★★★★★ "Even the first lines of this outrageous and uproarious new play arrive with the vroom vroom of a Ferrari." *The Times* (UK)

Where Dunstan Playhouse, Adelaide Festival Centre

When Wed 13 Mar–Sun 17 Mar

See calendar for times

Duration 1hr 25mins, no interval

Tickets \$79, Friends \$67, Conc \$64, U30 \$40

Transaction fees apply

Note Recommended for ages 16+.

Latecomers not admitted.

Contains sexual assault themes.

With additional support from the JMK Trust.

ACCESS



PHYSICAL THEATRE / AUSTRALIA

Out Of Chaos...

Gravity & Other Myths
Directed by Darcy Grant

World Premiere

Gravity & Other Myths is a local success story that is quietly taking global audiences by storm. In 2016, struck by the huge, untapped potential of this company with its distinctive brand of raw, handmade but thrillingly skilful physical theatre, Adelaide Festival encouraged other major Australian festivals to co-commission the company's most ambitious work to date, *Backbone*.

Arguably the "people's choice" of the 2017 Festival, with rave reviews and standing ovations at every sold-out performance, it has been greeted with identical rapturous responses across the globe. Now, as like a glorious comet, they blaze back to Adelaide with a new show that builds on Backbone's theatrical language while returning to their up-close and sweaty roots.

Out Of Chaos... is a spectacular exploration of circus that grapples with the relationship between order and chaos in our lives. From subatomic particle to exploding supernova. Swirling genetic sequence, to the chaos of the family dining table. It's circus that interrogates the physical and dramatic tensions embedded in human group behaviour.

Prepare for physicality unprecedented in new circus – primal, physical, soulful – and, through what they delightfully dub "hyper-proximity", an even stronger connection to the audience than ever before. Bring the family for an unforgettable premiere.

Where Scott Theatre

When Wed 27 Feb–Thu 28 Feb (previews),
Fri 1 Mar–Sun 3 Mar, Tue 5 Mar–Wed 6 Mar
See calendar for times

Duration 1hr 20 mins, no interval

Tickets Previews \$49, Friends \$42, Conc \$40, U30 \$30, Child \$25*
Season \$59, Friends \$50, Conc \$47, U30 \$30, Child \$25*
Transaction fees apply. *Child 14 years and under

ACCESS



PRESENTING PARTNER



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Adelaide Festival, Ten Days on the Island, Galway International Arts Festival, La Strada Graz Festival and La Brèche, Pôle National Cirque de Normandie / Cherbourg-en-Cotentin. Gravity & Other Myths receives organisation support from Arts South Australia.

Out of Chaos... and Pay What You Can tickets are generously supported by Philanthropic Partner, The Balvaves Foundation. Pay What You Can tickets will be available at the door for all performances of *Out of Chaos...* See page 102 for eligibility and more information.



Image: Kate Pardey & Lachy Binns

THEATRE / BELGIUM & GERMANY

La Reprise Histoire(s) du théâtre

Conceived and directed
by Milo Rau



Image: Michiel Devijver

Australian Premiere / Australian Exclusive

The 2019 Adelaide Festival presentation of *La Reprise* marks the Australian debut of director Milo Rau, hailed as “the most influential” (*Die Zeit*), “most awarded” (*Le Soir*), “most interesting” (*De Standaard*) and “most ambitious” (*The Guardian*) theatre artist of our time. The Swiss-born author and director turned to theatre and film making 15 years ago and his company’s scrupulously researched reconstructions of world events (the Congolese Civil War, Putin’s show trials, a murderous paedophile’s grim history in Belgium to name a few) have become much-discussed theatre events around the world.

His remarkable ‘show all workings’ theatre is far removed from Brecht but could be as important. Danish “dogma” cinema-style, he recently shocked many with a 10-point manifesto for making theatre: bilingualism, inclusion of non-professionals, publicly accessible research, even rehearsal and performance in war zones. Point 1 sums it up though: “It’s not just about portraying the world. It’s about changing it.”

La Reprise (“the repetition”), approaches tragedy in the form of a multi-perspective narrative of a criminal case: the 2012 murder of a young gay man in Liège, Belgium. The piece premiered only last year: *The New York Times* called it “the production that dominated conversations in Avignon... extraordinary.” Clinical, intimate, shocking and utterly compelling, no theatre lover can miss this unforgettable work from a major new voice in world theatre.

“The acting is exceptional across the board... It is an extraordinarily mature, crystalline and compelling piece of theatre.” *The Guardian* (UK)

“A masterful demonstration of what theatre can achieve.” *Libération*

“Undoubtedly the greatest moment of the (Avignon) festival.”
Le Figaro

Where Space Theatre, Adelaide Festival Centre

When Mon 4 Mar–Thu 7 Mar

See calendar for times

Duration 1hr 30mins, no interval

Tickets \$79, Friends \$67, Conc \$64, U30 \$40

Transaction fees apply.

Note Performed in French and Flemish with surtitles.
Recommended for ages 16+.
Contains smoking on stage and strong violence.
Utilises theatrical haze.

ACCESS



World Premiere / Australian Exclusive

Adelaide's own Robyn Archer has travelled far and wide since leaving our fair city back in 1977 to become an international cabaret superstar.

We know this because she has kept a vast array of boarding passes, baggage stubs, train tickets and hotel ephemera from journeys undertaken in the course of her life on the road. And not only that, she has also managed to procure, bring home and store flat-pack architectural models of iconic and everyday buildings from every city she has visited!

With the help of designer Geoff Cobham, Robyn is finally getting out the sticky tape and putting together an installation that will take us all on a journey through the wide world, one that you can take anytime during this Festival showing.

But *Picaresque* also gives Robyn and virtuoso accordionist George Butrumlis a rare opportunity to busk their way around this cardboard world.

Come and share the space with one of Australia's most loved artists as she sings through her song book of the world.

"Arguably the greatest cabaret artist in the country."

Australian Book Review

PERFORMANCE

Where Banquet Room, Adelaide Festival Centre

When Fri 8 Mar–Sun 10 Mar, Tue 12 Mar,
Thu 14 Mar–Sun 17 Mar
See calendar for times

Duration 60mins, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30
Transaction fees apply

Note Recommended for ages 18+.

Commissioned by Adelaide Festival.

EXHIBITION

Where Banquet Room, Adelaide Festival Centre

When Fri 8 Mar–Sun 17 Mar
10am until end of evening performances

Tickets FREE

ACCESS

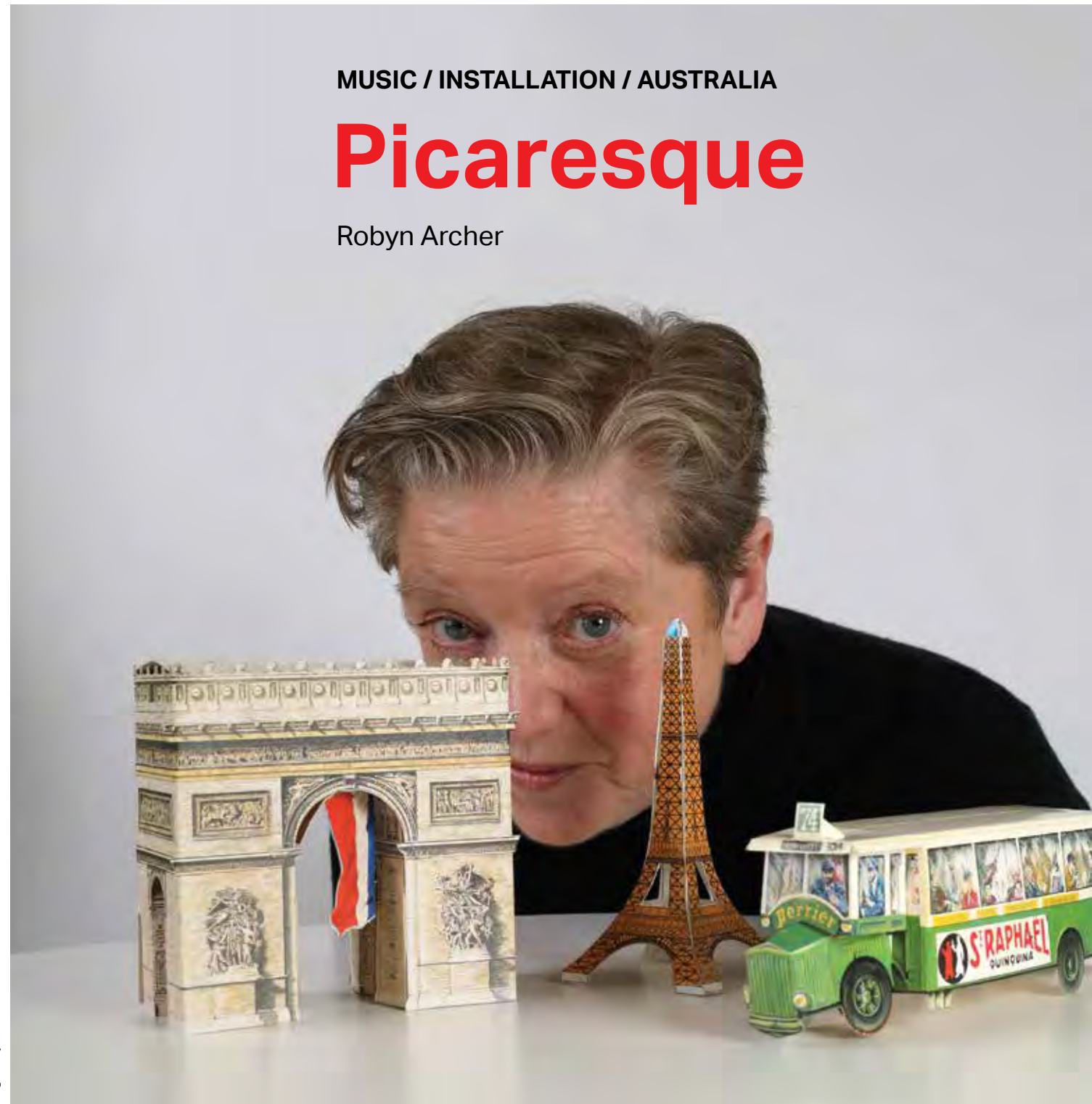


Image: Tony Lewis

MUSIC / INSTALLATION / AUSTRALIA

Picaresque

Robyn Archer



World Premiere Season

What's this? An Australian epic without bushfires or drought?

S. Shaktidharan, a Western Sydney-based playwright devoted to the motherlode of stories that lie beneath our dominant myths, has fused his family's experiences with those of other Sri Lankans to create this sweeping new Australian play.

Produced by the award-winning Belvoir, *Counting and Cracking* has been many years in the making, with sixteen actors from five countries playing four generations of a family, from Colombo to Pendle Hill.

On the banks of Sydney's Georges River, Radha and her son Siddhartha release the ashes of Radha's mother – their final connection to the past, to Sri Lanka and its struggles. Now free to embrace their lives in Australia, a phone call from Colombo brings the past spinning back to life, and we are plunged into a heart-rending story of reconciliation within families, across countries, across generations. It's a journey that will deepen your understanding of how a country can descend into violence and how a country can be a place of healing and hope; a tension between head-cracking rebellion and head-counting civility.

Part thriller, part love story, part domestic drama and part diaspora saga to rival *Exodus*, this is theatre on a magisterial scale.

"Belvoir has been one of the country's leading theatre companies since it was founded in 1984, constantly punching well above its weight and sending killer shows out across Sydney and into the world." *Time Out*

Where Ridley Centre, Adelaide Showgrounds
When Sat 2 Mar–Sun 3 Mar, Tue 5 Mar–Sat 9 Mar
See calendar for times
Duration 3hrs 10mins, including intervals
Tickets \$89, Friends \$76, Conc \$72, U30 \$45
Transaction fees apply

ACCESS



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Sydney Festival, Adelaide Festival and Belvoir.

Supported by Macquarie Group Foundation, Thyne Reid Foundation and Belvoir's visionary Gamechangers.



Image: Matt Sutton



THEATRE / AUSTRALIA

Counting and Cracking

Belvoir and Co-Curious

MUSIC / AUSTRALIA

Thirteen Ways to Look at Birds

Paul Kelly, James Ledger,
Alice Keath & Seraphim Trio
Music composed by James Ledger
and Paul Kelly



Image: L-R: Paul Kelly, James Ledger, Alice Keath and Seraphim Trio.

World Premiere

Birds have fascinated poets for centuries, not just for their song and flight but as symbols: of hope, freedom, love, communication, peace, luck good and bad, and migration. And what better way to honour them than by sending songs out into the air?

In a new song cycle commissioned by the 2019 Adelaide Festival from an idea by Anna Goldsworthy, Australian music legend Paul Kelly and leading Australian composer James Ledger have written thirteen new songs and soundscapes inspired by birds. Using the words of John Keats, Thomas Hardy, Emily Dickinson, Judith Wright, Gerard Manley Hopkins, Gwen Harwood, A.D. Hope and others, each poem is its own world - delicate and intimate at times, colossal and soaring at others, with all states in between.

For two performances only, Paul Kelly and James Ledger will be joined by celebrated piano trio Seraphim (Anna Goldsworthy – piano, Helen Ayres – violin and Tim Nankervis – cello) and singer-songwriter Alice Keath to create a unique marriage of electronics, acoustic instruments and the human voice, celebrating winged creatures from the barn owl to the nightingale, from the thornbill to the falcon, from the magpie to the swan.

“(Paul Kelly’s) voice - sly and warm, laconic and sometimes frail - may be the closest thing we have to a national one.”
The Monthly

Where Adelaide Town Hall

When Fri 1 Mar–Sat 2 Mar, 7.30pm

Duration 1hr 10mins, no interval

Tickets Premium \$79, Friends \$67

A Res \$69, Friends \$59, Conc \$55, U30 \$35

B Res \$59, Friends \$50, Conc \$45, U30 \$25

Transaction fees apply

Note Utilises theatrical haze.

Commissioned by Adelaide Festival and Perth Festival
Creative Development assisted by the Australian Government’s Major Festivals Initiative, managed by the Australia Council its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc.

PRESENTING PARTNER



ACCESS



Australian Premiere / Australian Exclusive

"If you choose not to go home then you will spend a very, very long time here." Minister for Immigration Scott Morrison, in a video message to the detainees on Manus in 2014, four months after the riot that saw the brutal murder of Reza Barati.

Politicians may yawn. And maybe the media have started to run quiet on the shameful situation for those who sought asylum on our shores. And maybe the decade-long deluge of miserable reports have blunted our own moral energy to confront the prolonged suffering and trauma in our Pacific gulags.

But this will jolt you like a high voltage shock.

Manus is rough, agit-prop theatre in which interviews with Iranian asylum seekers still in limbo on Manus and Nauru are relayed verbatim by a cast of eight. The information presented may not be new to everyone, but what makes it explosive is that this is an all-Iranian company performing in Persian, and, apart from short seasons in Bangladesh and India, it has never been seen outside Tehran.

For director Nazanin Sahamizadeh the importance of taking her play, in which the main character is based on Kurdish journalist Behrouz Boochani (now entering his sixth year in detention), to Australian audiences cannot be overstated. She had to brave the opprobrium of authorities at home in Iran (who are, to say the least, "sensitive" to claims of persecution there) to raise awareness of Australia's offshore detention regime. The thought that it's even more "underground" in our democracy is blush-inducing.

It may not be easy to watch but the white hot ardour and authenticity of this piece make it a must see.

Where AC Arts - Main Theatre

When Thu 7 Mar–Sun 10 Mar
See calendar for times

Duration 1hr 15mins, no interval

Tickets \$69, Friends \$59, Conc \$55, U30 \$35

Transaction fees apply

Note Performed in Persian with surtitles.
Recommended for ages 14+.
Contains strong language, violence, mental illness references. Utilises theatrical haze and smoke.

Generously supported by Roger Salkeld and Helen Salkeld.



ACCESS



THEATRE / IRAN

Manus

Directed by Nazanin Sahamizadeh
Verbatim Theatre Group

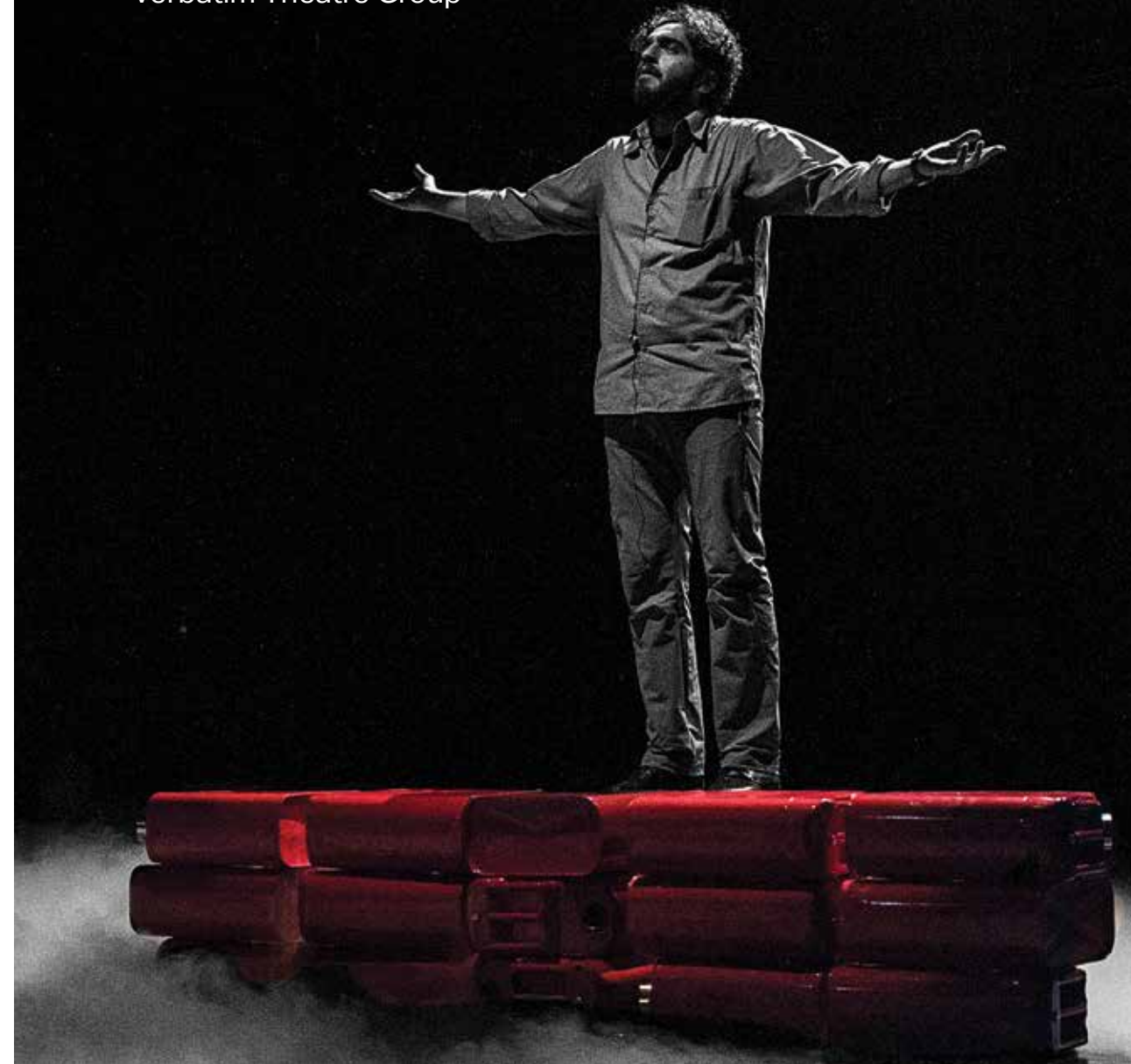


Image: Reza Ghaziani / Mohammad Sadeq Zarjouyan

MUSIC / AUSTRALIA

Forces of Nature

Richard Tognetti, violin
Erin Helyard, fortepiano



Richard Tognetti's always stimulating Australian Chamber Orchestra concerts are as greatly loved in Adelaide as they are around the world. Their unforgettable rendition of the Goldberg Variations in 2018 featured on continuo long-time collaborator Erin Helyard, whose musical direction and spectacular candle-lit solo on rotating pipe organ in Kosky's *Saul* are etched in Festival-goers' memories.

Now they are back as a duo in this exploration of one of those musical seismic shifts that often accompany a change in century: From the age of reason to the birth of romanticism.

Performing on period instruments, the diligence and intelligence of these consummate musicians will deliver startling new insights into well-known sonatas by Mozart and Beethoven, including the latter's magnificent and tumultuous *Kreutzer*.

Program:

Beethoven: Sonata in G major, Op.30 No.3

Mozart: Sonata in B-flat major, K.454

Beethoven: Sonata in A major, Op.47 No.9 'Kreutzer'

"Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today." *The Daily Telegraph* (UK)

"There is something extraordinary about Helyard's performances. That he is an innovative Handelian in the theatre is beyond question... but he is rarely heard as a soloist. And that is a pity, because he brings all the colour and drama he displays in opera to the keyboard." *Limelight*

Where Adelaide Town Hall

When Tue 12 Mar, 8pm

Duration 1hr 15mins, no interval

Tickets Premium \$99, Friends \$84

A Res \$89, Friends \$76, Conc \$72, U30 \$45

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

Transaction fees apply

ACCESS



A small town. A tight-knit, AFL-mad community. Three friends on the verge of adult life with big dreams for the future. But what comes next when one is lost to suicide? Less a story about loss than it is a story about embracing life, *Man With The Iron Neck* is an acclaimed story of survival by Australia's premier physical theatre company, Legs On The Wall.

When Ash loses his best friend Bear, he becomes obsessed with early-20th-century stunt man The Great Peters – aka 'The Man With The Iron Neck' – whose most famous stunt saw him jump off bridges with a rope tied around his neck, and survive. The Great Peters embodied both life and death, but in the end what he promises is impossible: you can't leap to your death without dying.

Told with poignancy, love and humour, Legs On The Wall's unique aerial performance skills are interwoven with text and ambitious video and set design to tell this affecting new Australian story, based on an original work by Josh Bond, and co-commissioned by the 2019 Adelaide Festival.

Playwright Ursula Yovich and Co-Directors Josh Bond and Gavin Robins, three of Australia's most treasured theatre-makers, are joined by a stellar creative and performance team for a work described by *The Australian* in its 2018 premiere as 'visually stunning as it is deeply moving'.

Man With The Iron Neck is an unmissable story of family and a thrilling new era for Australian physical theatre.

"Gripping, confronting and moving physical theatre at its best."
The Conversation

"One of the most significant new works of theatre in this past decade." *Broadway World*

Where Dunstan Playhouse, Adelaide Festival Centre

When Fri 8 Mar–Mon 11 Mar
See calendar for times

Duration 1hr 20mins, no interval

Tickets A Res \$69, Friends \$59, Conc \$55, U30 \$35
B Res \$49, Friends \$42, Conc \$39, U30 \$25
Transaction fees apply

Note Recommended for ages 16+.
Utilises theatrical haze.



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., Commissioned by Brisbane Festival, Sydney Festival, Adelaide Festival and Darwin Festival.
Creative development supported by The Balnaves Foundation.



PHYSICAL THEATRE / AUSTRALIA

Man With The Iron Neck

Legs On The Wall
Written by Ursula Yovich
Based on a work by Josh Bond
Directed by Josh Bond and Gavin Robins

Image: Brett Boardman

How can a show become a cult hit after only four performances in four different cities? Because it's no ordinary show. This is *The Second Woman* – Nat Randall and Anna Breckon's astonishing feat of endurance performance and live cinema. They have agreed to perform their herculean work for a fifth, perhaps final, time at the 2019 Adelaide Festival.

Virginia, a woman, waits. The door opens. A man, Marty, enters. They talk, they laugh, it's awkward, it's funny. He leaves. Then she does it all over again, and again, for a full 24 hours.

None of the 100 different Martys, from across South Australia, have met or rehearsed with her. While it's true each random man changes the meaning of the scene, it's what they have in common that shocks: whether you choose to stay for an hour or a day, the nature of engendered power relationships becomes deeply etched in your mind.

It's a brilliant concept inspired by the 1977 John Cassavetes film *Opening Night*, created by a female and non-binary team who capture and mix the action live from five simultaneously recording cameras.

At the conclusion of each scene the man must make a stark decision. The wait for what comes next becomes more addictive than any binge-worthy TV series.

FOMO* is a real and present danger for this event - take heed from audiences elsewhere and diarise the date!

*FOMO = Fear Of Missing Out!

★★★★★

"A stunning creative feat, from concept to execution. One of the finest examples of independent Australian theatre in years."
The Guardian

"We become obsessive voyeurs, closely reading each encounter for alterations in her delivery, and for different...performance choices made by each male performer... People (myself included) sat in *The Second Woman* for hours at a time, and upon leaving they could be heard saying "we have to come back." *TimeOut*

Please note: This is a durational performance running over 24 hours and patrons are free to come and go at regular intervals. Patrons wishing to book in advance can book for the performance starting at 4pm on Sunday 10 March. Other patrons may purchase door-sale tickets at the venue at any time between 5pm on 10 March and 2pm on 11 March and a queue system will be in place. Patrons who have pre-booked but who arrive late and patrons exiting the theatre and wishing to return will need to re-join the queue.



Image: Zan Wimberley

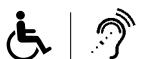
THEATRE / AUSTRALIA

The Second Woman

Nat Randall and Anna Breckon
Produced by Performing Lines

Where Space Theatre, Adelaide Festival Centre
When Sun 10 Mar 4pm to Mon 11 Mar, 4pm
Duration 24hrs
Tickets Advance Bookings: \$59, Friends \$50, Conc \$47, U30 \$30
Door Sales: All tickets \$25. Subject to capacity
Transaction fees apply
Note Recommended for ages 15+.
Contains strong language.
Presented in association with Vitalstatistix.

ACCESS



VITALSTATISTIX

Two Jews walk into a theatre...

Devised and Performed by
Brian Lipson and Gideon Obarzanek
Directed and Choreographed by Lucy Guerin



Image: Sarah Walker

This captivating piece emerged last year from an unlikely melting pot of Australian talent. Celebrated choreographer Gideon Obarzanek is directed by equally celebrated choreographer Lucy Guerin, but here he's not dancing but acting. Acting alongside celebrated actor/director/designer Brian Lipson who is also called upon to dance.

To further confuse our preconceptions, Brian and Gideon play their dads, the eponymous two Jews, waiting in the foyer to see the play devised by their sons, who to their amazement have managed to become celebrated in their peculiar fields.

Gideon's dad narrowly escaped extermination in Poland and came to Australia via Israel. Brian's was raised in London by a family who fled Cossack pogroms in Lithuania. Despite the similarities that have defined their lives, Zenek Obarzanek and Laurence Lipson could not be more different in how they identify with being Jewish and the state of Israel. What could go wrong?

A beautiful, affectionate tribute on one level, it's a fascinating exercise in self-analysis and a study of how the social and political winds that buffet our families shape us all.

"Convulsively hilarious... Unmissable and unforgettable." *Australian Stage*

"Both moving and entertaining." *Stage Whispers*

Where Odeon Theatre

When Wed 6 Mar–Sun 10 Mar
See calendar for times

Duration 1hr, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30
Transaction fees apply

ACCESS



Chekhov quaintly but pointedly dubbed *Uncle Vanya* "A Portrait of Country Life in Four Acts." Anything but bucolic, his tragic but funny/awful masterpiece deals honestly with isolation, economic uncertainty, tensions around property inheritance, depression, resilience, and family bonds.

Sounds pretty contemporary? How about "Forests are disappearing, rivers are running dry... the climate is ruined..." This nineteenth century Russian writer's themes are becoming more urgent by the minute.

But this version goes much further. For a start, it's performed in real time over two days. On a real country estate. In this case, Hans Heysen's magnificent historic home The Cedars, near Hahndorf.

A small audience of 40 people per performance enters the world of the play as it unfolds within the rooms of the house and spills into the surrounding landscape. Between acts, the audience hear about the history of the property and the ecology of the area, and interact with the characters, who go about their lives, seamlessly continuing both 'in' and 'out' of performance.

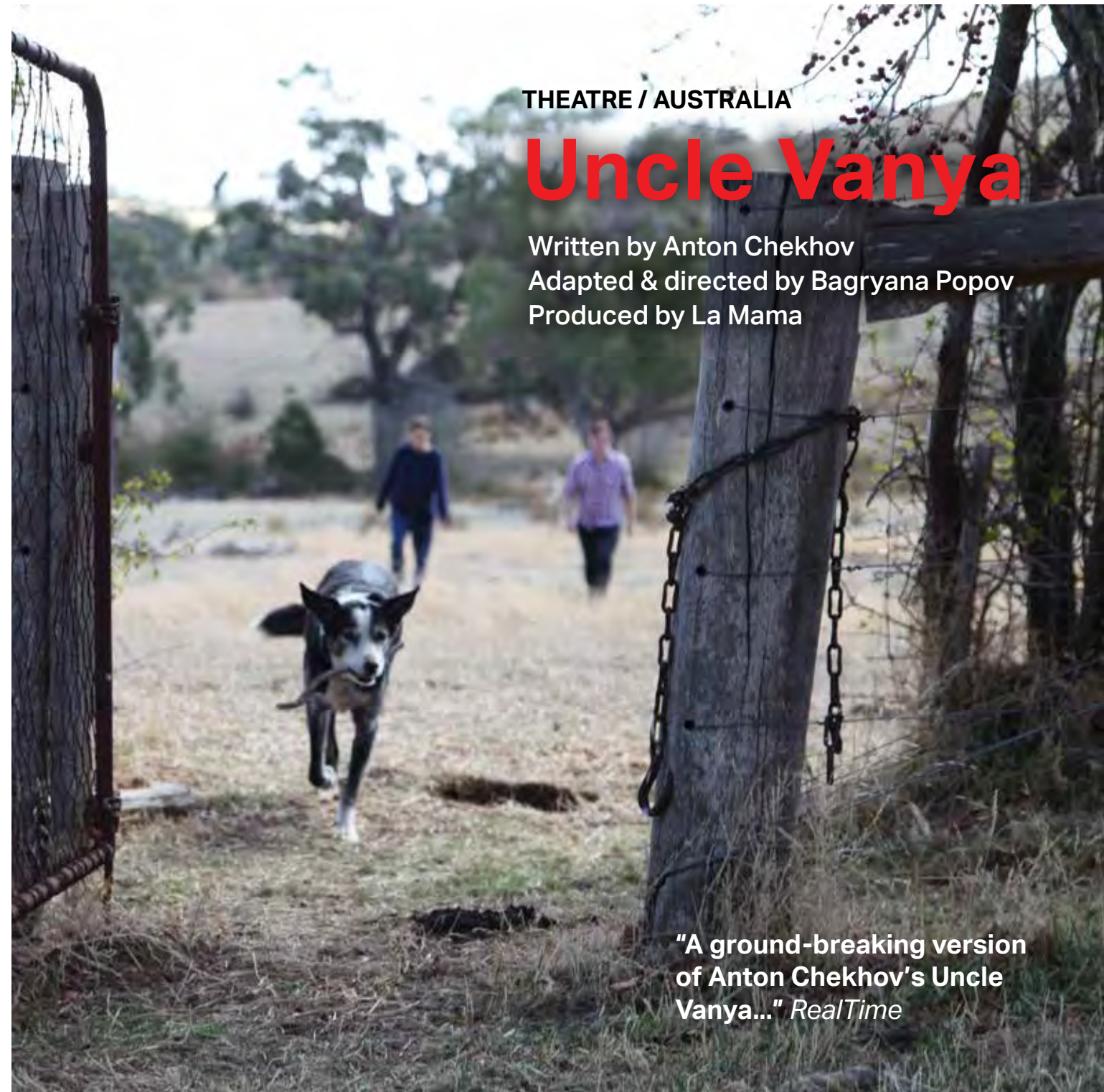
Conceived by director Bagryana Popov, produced with Melbourne's La Mama and supported by La Trobe University, this unique event has been performed in regional locations in Victoria and NSW. Those who have experienced it have found it deeply moving.

Festival experiences don't get any more special than this.

Where The Cedars, Hahndorf
When Fri 1 Mar–Sat 2 Mar, Mon 4 Mar–Sat 9 Mar,
Mon 11 Mar–Sat 16 Mar,
See calendar for times
Tickets \$179, Friends \$152, Conc \$143, U30 \$90
Ticket price includes admission to all Acts
Transaction fees apply.
Note Recommended for ages 16+.

Uncle Vanya is performed in four acts over two consecutive days.
Day 1 Act 1: 4pm (1hr 40mins); Act 2: 9.15pm or 10.30pm (1hr 5mins).
Day 2 Act 3: 1.30pm or 2.45pm (45mins); Act 4: 7pm (40mins).

Audience numbers are strictly limited and are split into two groups for Act 2 and Act 3. It is recommended to stay locally (Hahndorf area) overnight between Day 1 and Day 2. There will be additional activities including local talks and walks included in the ticket price. Visit adelaidefestival.com.au for full details.



THEATRE / AUSTRALIA

Uncle Vanya

Written by Anton Chekhov
Adapted & directed by Bagryana Popov
Produced by La Mama

"A ground-breaking version of Anton Chekhov's Uncle Vanya..." *RealTime*



★★★★★

"You will get a well thought-out trip through the pure and impure ingredients of this ingenious mixture." *Volkskrant*

Image: Ben and Martin Photography

INSTALLATION / THE NETHERLANDS

Schuldfabrik

Conceived and Directed by Julian Hetzel

Australian Premiere / Australian Exclusive

The 2019 Adelaide Festival will include the opening of a luxe new pop-up store, Self – Human Soap, joining Lush and Jurlique as our go-to soap dispensaries. But this one is a little different...

What if there was a way, akin to carbon trading, of absolving guilt by creating 'positive outcomes' for society from the by-products of quick-fix weight loss?

Dutch artist Julian Hetzel's sustainable solution for up-cycling the excesses of the West to the third world is a business that takes the donated fat from liposuction patients and repurposes it into beautiful soap for a discerning clientele. And with every bar purchased the customer is doing good because sale proceeds help wells to be dug in a village in Malawi (accompanied by a bar of soap donated for every bar of soap sold). The human fat is thereby converted into clean drinking water and hygiene: is this a perfect synthesis of third world aid, repurposed first world waste and new economic value from the ancient human pursuit of the body beautiful?

Schuldfabrik (the double-edged word "schuld" suggests both "guilt" as a moral duty and "debt" as an economic obligation) is a performative installation guaranteed to leave you speechless. "Made from people for people" is the by-line.

Seeing is believing. This one is mind-blowing.

"Human fat as a symbol of guilt, used in a product to cleanse yourself. Genius, and cleverly embedded throughout the performance." *TheaterKrant*

Where Mystery CBD location to be revealed in Feb 2019. Ticket buyers will be notified via email.

When Fri 1 Mar– Mon 4 Mar, Thu 7 Mar– Sun 10 Mar
Wed 13 Mar– Sun 17 Mar

Duration 60mins. Show commences every 20 mins

Tickets All Tickets \$29

Transaction fees apply. Capacity is strictly limited

Note Soap machine may produce an intense fragrance.

DANCE / ARGENTINA

Un Poyo Rojo

Directed by Hermes Gaido
Choreographed by Nicolás Poggi
and Luciano Rosso

Australian Premiere / Australian Exclusive

People respond to dance in a variety of ways – but rarely with belly laughs. As skilled as it is hilarious, this wordless double act from Argentina started life as a sketch comedy piece but has developed into an uncategorisable physical theatre show that has had audiences across the world in stitches.

Loosely translated as “A Red Rooster”, the work is its own very unique kind of cockfight. Set in a sweat and pheromone-infused locker room two macho blokes in tiny shorts compete in a game of one-upmanship that makes Hansel and Zoolander’s “Walk Off” look inept. Gradually, an unrequited courtship ritual emerges; the intimate impulses inherent within the sweaty sparring are hilariously drawn out, performed to a soundtrack of randomly tuned live radio stations.

On one level a joyful and cheeky dance parody of machismo, Alfonso Barón and Luciano Rosso skills span contemporary dance, martial arts, classical ballet, commercial street moves and more – these guys are spectacularly across it all, with punctuating steely glances and percussive sniffing to boot.

Un Poyo Rojo will make you howl with laughter while also blowing ideas of ‘locker room talk’ wide open. Genius.

“A tour de force takedown of virile peacocking, performed with adroit and irresistible comic timing and charisma.” *The Stage*

Where AC Arts - Main Theatre

When Thu 28 Feb, Fri 1 Mar–Sat 2 Mar, Mon 4 Mar–Tue 5 Mar
See calendar for times

Duration 1hr, no interval

Tickets \$49, Friends \$42, Conc \$39, U30 \$25

Transaction fees apply

Note Recommended for ages 12+.
Contains smoking on stage.

Presented in association with Aurora Nova.



ACCESS



“(An) hilarious masterpiece...”
Montreal Theatre Hub



Image: Paolo Evelina



Image: Dario Acosta

MUSIC / UNITED STATES

Susan Graham

In recital with pianist Craig Terry

Australian Exclusive

To describe Susan Graham's presence as 'commanding' is an understatement. Often literally towering over everyone else on the operatic stage, the tall Texan mezzo has a one-in-a-million voice. Flawlessly traversing the repertoire from baroque to contemporary ('finest living interpreter' is an epithet that has been applied to everything from Purcell's *Dido* to the songs of Berlioz and Mahler), she is the kind of singer that new operas are created around (Jake Heggie wrote *Sister Helen* for her in *Dead Man Walking*) and can pull off peppering her set lists with Cole Porter or Sondheim with characteristic authority and wit.

As a recital artist she is renowned for her intelligent programming and this generous set of songs is her best and her personal favourite. Schumann's *Frauenliebe und Leben* is one of those works in danger of disappearing from concert halls because the timeless beauty of its music is becoming overshadowed by its seemingly dated text. By dividing up the eight Lieder and exploring the themes of each via a staggering variety of interspersed songs (Grieg, Tchaikovsky, Berlioz, Granados, Debussy, Fauré, Duparc, Poulenc) we listen to the cycle afresh and its explorations of love, sex, kids and grief become genuinely universal.

"Graham's voice is an instrument of extraordinary tonal control, yet seems utterly effortless in production... It is as though she directly addresses each individual in the audience." *Sydney Morning Herald*

"Graham was in superb voice,... the tone velvety even when going full-throttle, the articulation pristine, the phrasing deeply communicative – whatever the text or language." *Baltimore Sun*

Where Adelaide Town Hall

When Sun 17 Mar, 5pm

Duration 1hr 30mins, including interval

Tickets Premium \$119, Friends \$101

A Res \$109, Friends \$93, Conc \$87, U30 \$45

B Res \$89, Friends \$76. Conc \$72, U30 \$35

Transaction fees apply.

ACCESS



Australian Premiere / Australian Exclusive

'Once 10 people know a poem by heart, there's nothing the KGB, the CIA or the Gestapo can do about it. It will survive.'
– George Steiner

Every night, Tiago Rodrigues asks for 10 volunteers from the audience to learn a poem 'by heart'. They have not seen the performance before and have no idea which piece they will be taught. While teaching the poem, Rodrigues tells the story of his nearly-blind grandmother, who decided to dedicate her remaining eyesight to learning a book by heart. She asked Rodrigues to choose the book.

Intertwined with his grandmother's story, Rodrigues uses fragments from writers including William Shakespeare, Ray Bradbury, George Steiner and characters from books connected to them both. Unlikely associations emerge – between Nobel laureate Boris Pasternak, a cook from north Portugal and a Dutch television show – and the secret behind Rodrigues' choice of book is gradually revealed.

By Heart is a modest but profound work about the importance of handing things down, of that invisible inheritance of words and ideas only possible by memorising a text. About forbidden writings that find asylum in our heads and hearts, even in the most barbarous times.

It begins as a game but as we will them to succeed, it becomes an extraordinary collective experience that ends when the ten can recite the poem, not just from memory, but truly by heart.

"The show is a love story to memory, to family and to the bonds of learning together... it restored my faith in theatre." *RTÉ Radio*

"A performance... so deep, so intelligent and so magnificent that we come out of it profoundly moved." *Le Figaro*

Where Odeon Theatre
When Tue 5 Mar–Sun 10 Mar
See calendar for times

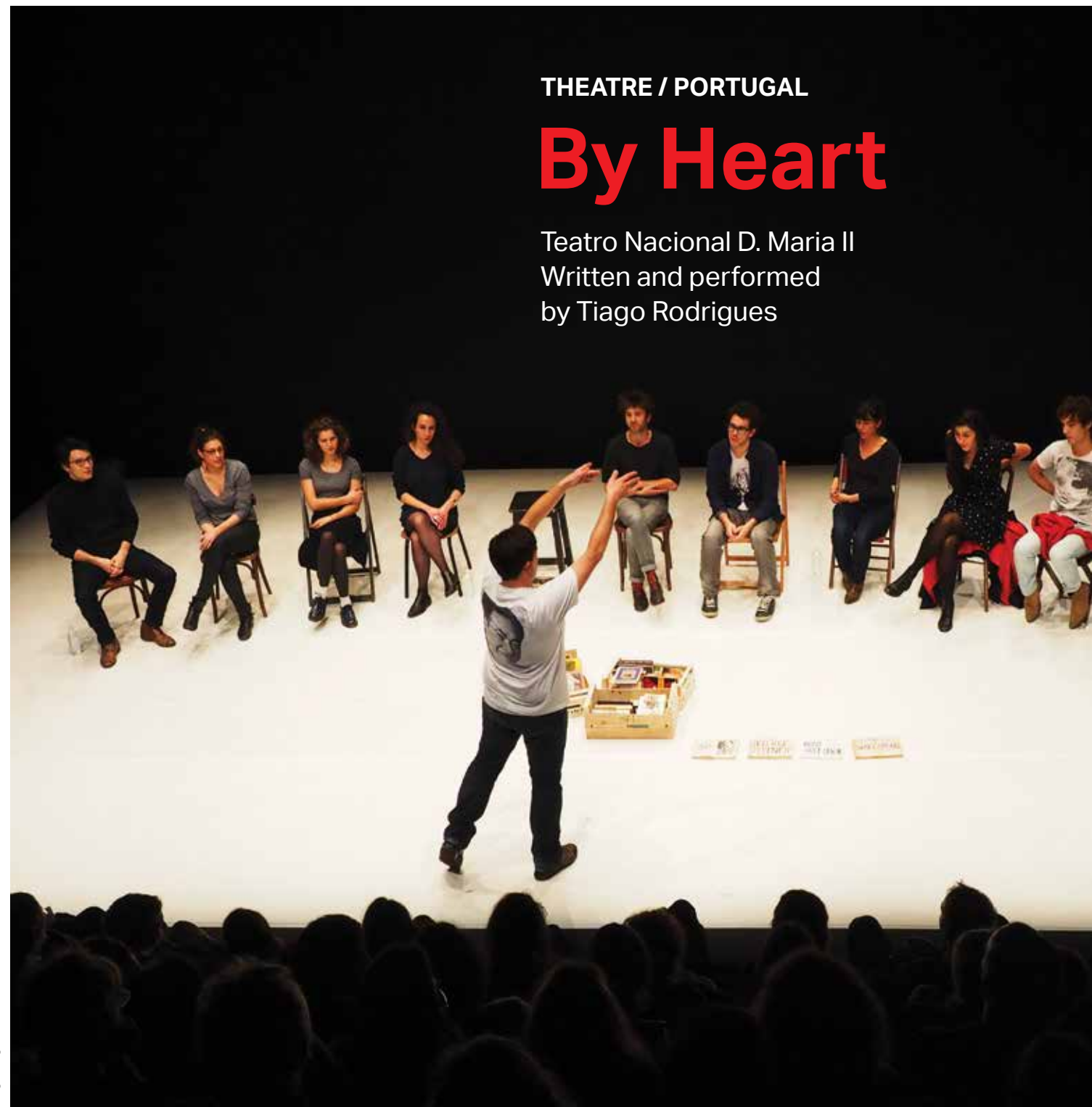
Duration Between 75 - 120 mins, no interval
Tickets \$59, Friends \$50, Conc \$47, U30 \$30
Transaction fees apply

ACCESS



A production Teatro Nacional D. Maria II after an original creation by the company Mundo Perfeito.
Co-Produced by O Espaço do Tempo and Maria Matos Teatro Municipal.
Performance created with the financial support by Governo de Portugal | DGArtes.
Presented by arrangement with Arts Projects Australia.

Image: Magda Bizarro



MUSIC / AUSTRALIA

Back

Tim Minchin



Image: Damian Bennet

World Premiere

It's tempting to announce that Tim's BACK doing what he does best. But actually - with two award-winning musicals having played to millions and now with an acting career approaching full bloom - he's too bloody good at everything to justify that. Let's say instead he's back doing what he loves best: singing his brilliant, razor-sharp songs and displaying his awesome prowess as a pianist.

Hearing him live should be on everyone's bucket list. If you're yet to tick it off, get on line as quick as you can. There's a small chance you won't be too late.

"Minchin gave full rein to his musical genius, launching satirical songs like hand grenades into the crowd's sensibilities." *The Sunday Mail*

"His sheer power and versatility as a pianist and singer are astounding. But it's the fierce intelligence of his humour that makes Minchin so distinctive." *TimeOut* (London)

Where Thebarton Theatre
When Tue 5 Mar–Sat 9 Mar, 8pm
Duration 2hrs, including interval
Tickets Premium \$234.34, A Res \$142.48, B Res \$111.90, C Res \$81.33
Transaction fees apply
Bookings Ticketmaster
Note Contains strong language
Presented by Live Nation.

ACCESS



MUSIC / NORWAY

Trio Mediaeval

With Trumpeter Arve Henriksen

Australian Premiere / Australian Exclusive

The vocal/instrumental ensemble Trio Mediaeval, founded in Oslo in 1997, is no run of the mill early-music outfit. Founding member Anna Maria Friman explains why: *"We approach medieval music as if it were written today... medieval and contemporary pieces seem to fit incredibly well together."*

Whether or not you need convincing, this stunning concert, performed in the St Francis Xavier Cathedral is confirmation.

The repertoire is from their ECM album *Rímur*, a project born of several summers in Dalsfjorden, on the Norwegian west coast, in collaboration with legendary improvisatory trumpeter Arve Henriksen.

Henriksen is a trumpeter who can conjure extraordinary, other-worldly colours from his instrument: a bamboo flute; a ghostly ocarina, a human voice on the verge of speech.

Inspired by Icelandic sagas, lilting chants, ancient hymns and fiddle tunes, the quartet present a set of songs where improvisation, mediaeval and traditional music from Scandinavia fuse in lyrical meditations on time, place and belief.

If you find it hard to cram your tastes into those jazz, classical, alternative or ambient pigeon-holes and just love beautiful music, treat your ears to this.

Where St Francis Xavier Cathedral
When Wed 6 Mar, 9pm
Duration 1hr 40mins, including interval
Tickets A Res \$79, Friends \$67, Conc \$64, U30 \$40
B Res \$59, Friends \$50, Conc \$47, U30 \$30
Seating is General Admission.
Transaction fees apply

"To hear the group's note-perfect counterpoint is to be astonished at what the human voice is capable of." *San Francisco Chronicle*

"a trumpet tone so communicative it's almost psychic." *Pitchfork*

ACCESS





Image: Alex Brenner

THEATRE / UK & FRANCE

Palmyra

Bertrand Lesca and Nasi Voutsas

Australian Premiere / Australian Exclusive

Palmyra is the ancient city in Syria: it was destroyed by ISIS soldiers in 2015 and has changed hands regularly during the war.

Palmyra is also the name of a brilliantly conceived and ink-black two-hander by Bertrand Lesca and Nasi Voutsas. What are they? A classic straightman/fallguy comedy duo? Absurdist everymen? Astute psycho-political analysts?

Labels fail to stick to this riotous show but what it has in abundance is the ability to cut to what's really going on beneath the complex mire of world events. In *Palmyra*, a playful dispute involving a couple of china plates slides inexorably toward a shattering climax as the audience finds itself forced to pick sides between Voutsas and Lesca.

A smash hit (literally) at the 2017 Edinburgh Fringe, it has been touring the world ever since, provoking audience belly laughs one minute and discomfited witnesses to a fable on power, civilisation and spectatorship the next.

"They are superb clowns, but out of the clowning wells something much darker about power, ego and conflict... by the end you watch appalled and fascinated by our capacity to inflict cruelty and violence on each other... Viciously funny." *The Guardian* (UK)

"Sublime... Palmyra's played with the lightest of touches, and, actually, the utmost of control." *WhatsOnStage.com*

"The couple have a terrific knack for allowing experimental wackiness to descend into the deeply sinister." *The Independent* (UK)

Where AC Arts - Main Theatre

When Fri 1 Mar–Tue 5 Mar

See calendar for times

Duration 1hr 5mins, no interval

Tickets \$49, Friends \$42, Conc \$39, U30 \$25

Transaction fees apply

Note Recommended for ages 12+.

ACCESS



World Premiere / Australian Exclusive

Zizanie is a great French word that can mean anything from “shambles” or “discord” to wilfully “stirring the pot”. It can also mean “weeds”. This exciting new work for all ages created by Australian dance icon, Meryl Tankard for Adelaide’s own Restless Dance Theatre, celebrates the beauty in difference and reminds us of Grayson Perry’s inimitable words that “weeds are just flowers in the wrong garden.”

The grump next door wants everything to be as neat as a pin; for him, there’s no wall high enough to keep out life in all its wild, unruly splendour. Can he learn to embrace the zizanie and discover fun?

Designed by *Girl Asleep*’s brilliant Jonathon Oxlade, and featuring exquisite video projections by Regis Lansac, this joyful, whimsical piece is a worthy successor to 2017’s wonderful *Intimate Space* and it’s an added joy to see this unique company responding to the magic of one of Australia’s most influential choreographers.

“Exceptionally beautiful... highly skilled, often funny, and always moving.” *Robyn Archer*

“(Meryl Tankard) is the most humanistic of our choreographers and one of the most inventive.” *The Age*

Where Space Theatre, Adelaide Festival Centre

When Thu 14 Mar–Sun 17 Mar
See calendar for times

Duration 50mins, no interval

Tickets \$49, Friends \$42, Conc \$39, U30 \$25
Transaction fees apply

Note Recommended for ages 7+.
Utilises theatrical haze, smoke and loud sound effects.

ACCESS



Zizanie is presented by Adelaide Festival in association with Adelaide Festival Centre. Restless Dance Theatre acknowledges the support of the Australia Council for the Arts, the federal government’s arts funding and advisory body and the SA Government through Arts South Australia and Carclew. This project has been generously supported by James Darling AM and Lesley Forwood, the Adelaide Theatre & More Social Club and Creative Partnerships Australia through Plus1. Adelaide Festival season is supported by the James and Diana Ramsay Foundation.



Image: Regis Lansac

DANCE / FAMILY / AUSTRALIA

Zizanie

By Meryl Tankard
Restless Dance Theatre





Image: Jean-Luc Beaujault

FAMILY / FRANCE

Foehn

Compagnie Non Nova
Conceived and directed
by Phia Ménard

Australian Premiere

Every so often a small, unknown company takes an international festival by storm. Suddenly everyone seems to be asking, wide-eyed, "My God, have you seen...?"

Such was the impact of Compagnie Non Nova on the Edinburgh Fringe 5 years ago and they've been touring the world ever since. Sounds like a must see.

But how do you feel once it's revealed that the question ends with the words: "...the plastic bag show?"

Many years ago Mallarmé wrote the 'greatest poem in French literature', *L'après-midi d'un faun* which inspired Debussy to write the orchestral piece that represented the 'birthplace of modern music' which in turn inspired Nijinsky to create the very first work of modern dance. Now, armed only with a pun ("foehn" is a warm Mediterranean breeze), some sticky tape, fans and a pile of shopping bags, a single puppeteer/magician seems literally to breathe life into the inanimate and adds another French masterpiece to the chain.

Your jaws and those of your young charges will go slack as the little plastic dancers flit, swirl and waltz on the rising currents of air. No strings. No tricks. Just a brilliantly conceived and planned improvisation that to believe... well, you must see!

"It's extraordinary the grace and beauty which emerges from something which is usually seen as a plague on the planet." *Time Out*

"Miraculous... a brilliant metaphor of art and the imagination." *The Guardian*

Where AC Arts - Main Theatre

When Wed 13 Mar, Fri 15 Mar–Sun 17 Mar
See calendar for times

Duration 40mins, no interval

Tickets \$49, Friends \$42, Conc \$39, U30 \$25, Child* \$20
Transaction fees apply. *Child 14 years and under.

Note Recommended for ages 4+.

ACCESS



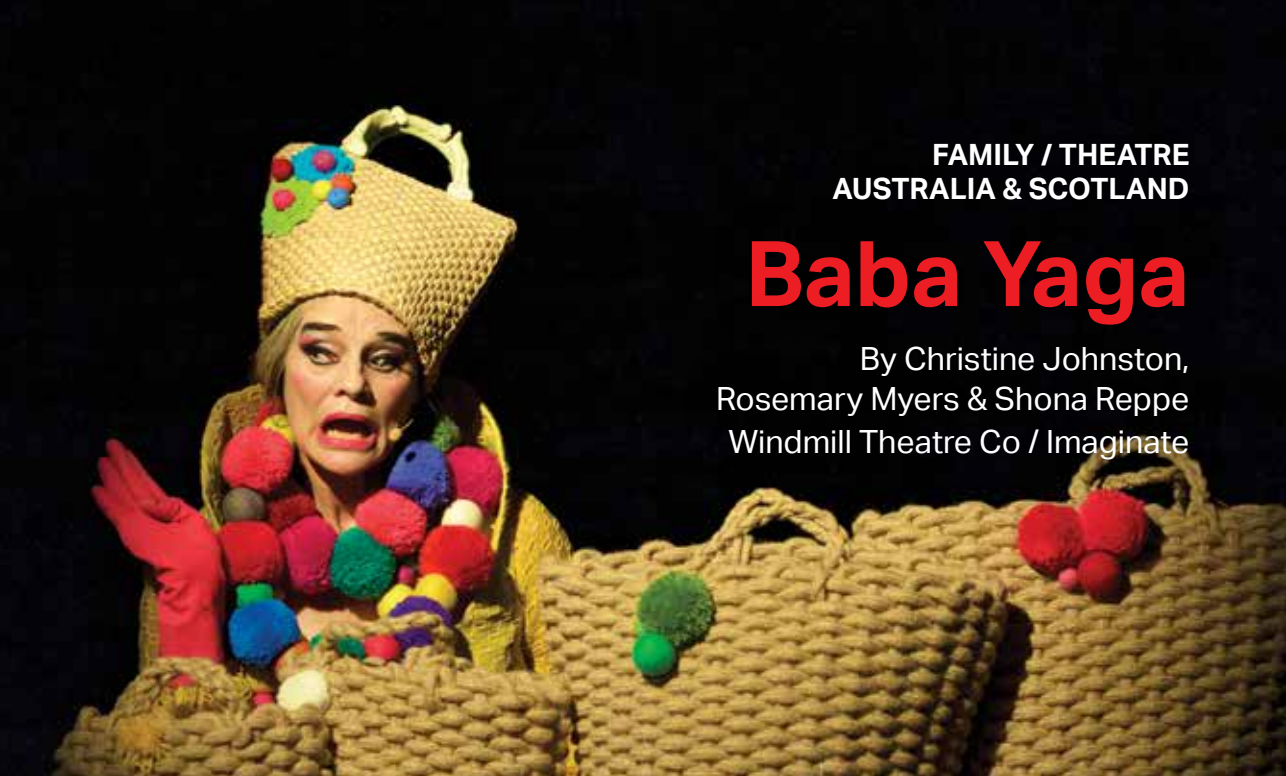


Image: Rob McDougall

FAMILY / THEATRE
AUSTRALIA & SCOTLAND

Baba Yaga

By Christine Johnston,
Rosemary Myers & Shona Reppe
Windmill Theatre Co / Imagine



Image: Geert Snoeijer

THEATRE / THE NETHERLANDS

Blaas

SCHWEIGMAN&
Directed by Boukje Schweigman

Australian Premiere

A clever reboot of a Slavic folktale, Windmill Theatre Co's new work *Baba Yaga* introduces young audiences to Vaselina, the shy and nervous concierge of the Poultry Park Apartments. Saddled with the unenviable task of enforcing the pernicky regulations of the body corporate, Vaselina must investigate the strange and noisy emanations from the new and terrifying penthouse resident, Madam B. Yaga. Her trip to the top floor leads Vaselina to a scary and uproarious rendezvous with its defiantly 'different' tenant.

Born out of a happy meeting of minds – director Rosemary Myers (*Girl Asleep*), Christine Johnston (The Kransky Sisters' siren of the bowed saw) and Scottish children's theatre artist Shona Reppe – this peach of a show earned critical bouquets and adoring fans at the 2018 Edinburgh International Children's Festival.

The funny and endearing performances are matched by outstanding and outlandish work from the whole creative team: costumes, sound, music and Windmill's trademark animated projections. Good-weird family entertainment from one of Australia's most beloved companies for young audiences.

Where Queen's Theatre
When Tue 26 Feb–Sun 3 Mar,
Tue 5 Mar–Wed 6 Mar
See calendar for times
Duration 50mins, no interval
Tickets \$49, Friend \$42, U30/Child \$29,
Groups 6+ \$42, Family (2+2 or 1+3) \$130
Schools \$18, Equity \$12
Transaction fees apply
Note Recommended for ages 7+.



★★★★★
"A brilliant new version of the alluring old Russian fairytale." *The Scotsman*

"Deliciously [and] spookily imaginative." *The Guardian* (UK)

ACCESS



Access services are available for school performances on request. Please contact access@windmill.org.au

Australian Premiere / Australian Exclusive

Everywhere this event has played, its protagonist has become the unlikely star of the festival. Unlikely, because it's a large white blob.

Not a hostile one like in the old sci-fi movie, but nevertheless a blob with a distinct and at first disconcerting personality. By turns curious, inquisitive, shy, conflicted, afraid, playful and welcoming it invites us to form a relationship with it and eventually we find ourselves compelled to surrender to its strange, ineffable purpose.

Blaas means 'blow', 'bubble' or 'bladder' in Dutch and is the result of a conceptual collaboration between director Boukje Schweigman, who is interested in space and time; Cocky Eek, a fashion designer turned visual artist, who is fascinated by wind and air; and performer, Ibelisse Guardia Ferragutti, who, with her co-performers, brings the whole thing to life.

It's an "experiential meditation on the boundaries between outside and in" and audiences respond to it in innumerable ways: for some it's profound and intense, others can't stop giggling for long after it's over. All agree it's beautiful and unique. Enter into the unknown and let the blob have its way with you.

Where Thomas Edmonds Opera Studio,
Adelaide Showgrounds
When Sat 2 Mar– Mon 4 Mar, Wed 6 Mar–Sun 10 Mar
See calendar for times
Duration 1hr 10mins, no interval
Tickets \$49, Friends \$42, Conc \$39,
Child* \$15, U30 \$25
Transaction fees apply. *Child 14 years and under
Note Elements of the performance take place in an enclosed space

Blaas is supported by the Performing Arts Fund NL.

"Tender, otherworldly, explorative and extraordinary... I walked out of *Blaas* in a state of wonder. The world I'd left behind when I entered the show was the same, but I found that my relationship with it had changed." *Brighton Fringe Review*





INSTALLATION / AUSTRALIA

and the earth sighed

Josephine Starrs & Leon Cmielewski

Image: Starrs & Cmielewski

Everything it seems is “immersive” these days but this amazing installation strips the word of its buzz: just watch the kids sliding about on the gallery floor as they ‘swim’ in hyper-real ocean projections or grown-ups kicking the virtual sand as they stride across deserts.

Josephine Starrs and Leon Cmielewski are Australian visual artists whose work sits somewhere between cinema, aerial cartography and sublime landscape photography. They are passionate about presenting the land and oceans as spectacular living organisms and showing the impact of human intervention on fragile environments. The work’s beauty not so much masks as gives urgency to their trenchant political agenda.

In *and the earth sighed* large scale floor projections of dynamic imagery filmed from drones, and embedded with symbols and text, focus on delicate environmental interfaces: the areas where climate change is observable in real time. Lands lost to the desert or fending off the relentless encroachment of sand or fire or rising sea.

Presented in partnership with the South Australian Museum, *and the earth sighed* is a beautiful, moving free Festival event for everyone.

Where South Australian Museum
When Sat 2 Mar–Sun 17 Mar
10am - 5pm daily
Tickets FREE

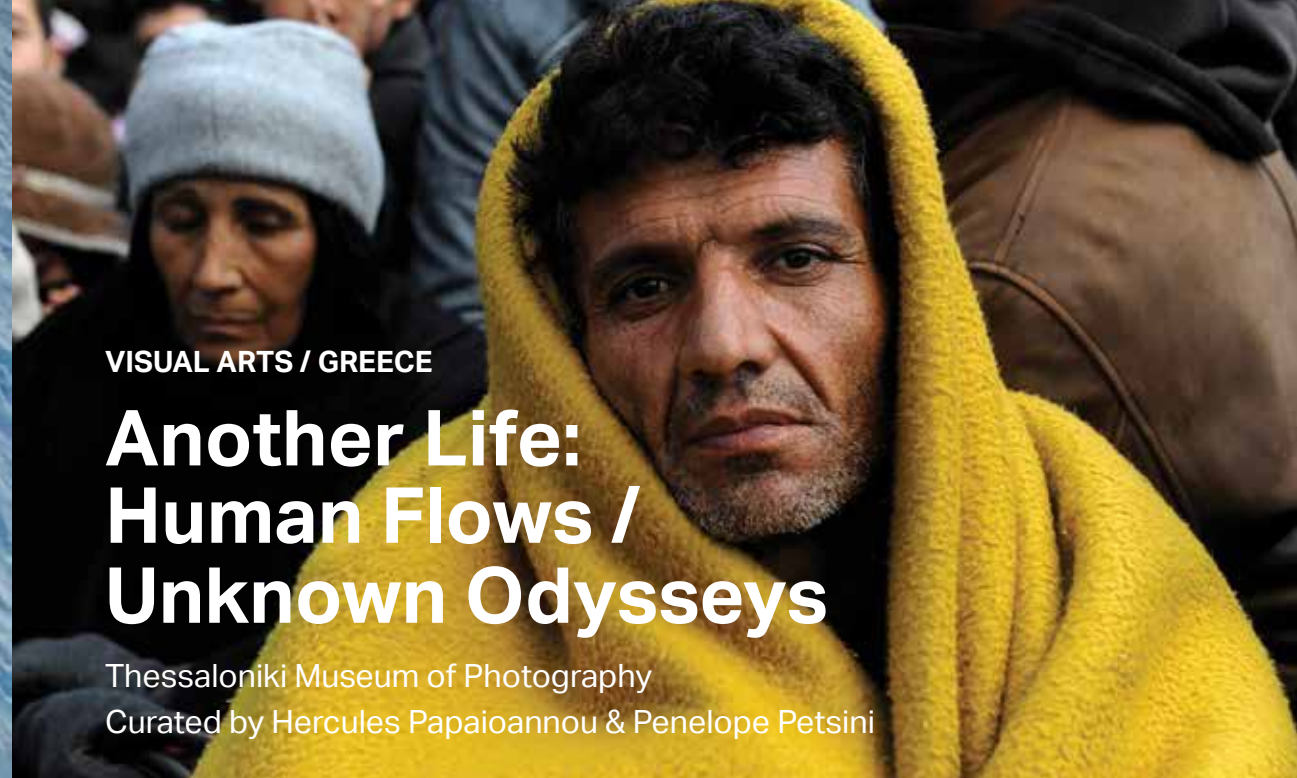
Produced by Julianne Pierce
Audio design by Alex Davies

Thanks to: Marko Peljhan, C-Astral Aerospace Slovenia, with the support of the Ministry of Culture of Slovenia. Mike Manning, Synergy Positioning Systems NZ. Shannon Hurley from Australian Marine Conservation Society for use of Dean Miller footage.

This project has been supported by a Creative Australia development grant from the Australia Council’s Emerging and Experimental Arts.

“Exceptional... their work is at the crossroads of cinema, visualization of information and data mapping, and creates contrasts and tensions between small and large screens, and between cold texts and enchanting landscapes photographed by satellite.”
Wall Street International Magazine

ACCESS



VISUAL ARTS / GREECE

Another Life: Human Flows / Unknown Odysseys

Thessaloniki Museum of Photography

Curated by Hercules Papaioannou & Penelope Petsini

Image: Alexandros Avramidis

Australian Premiere / Australian Exclusive

Each day sees the geopolitical climate becoming more defined by the impact of mass migration and, as this is a recurring theme in the 2019 Adelaide Festival, it’s fitting that the centrepiece of its visual arts component is this mighty exhibition from the Thessaloniki Museum of Photography.

Twenty-six photographers – the majority of them active photojournalists – take part in this group exhibition, presenting over 160 of their works, chronicling one of the greatest dramas of recent history: the endless flow of desperate people out of Africa across the Mediterranean.

Focusing on the human element, each lens finds its own way of portraying the refugees’ despair, agony, loss, and sense of impasse. From raw, simple portraiture to epic compositions reminiscent of Delacroix or Géricault, from nightmarish visions of abandoned life jackets in their thousands to surreal images of refugees stumbling ashore on a beach full of sunbathers, this is a profoundly affecting collection that demands to be seen and talked about.

Where Festival Theatre Foyer
Adelaide Festival Centre
When Fri 1 Mar–Sun 17 Mar
From 9am daily
Tickets FREE

Featuring the work of:

Alexandros Avramidis – Reuters / Petros Giannakouris – Associated Press / Louisa Gouliamaki – Agence France Presse / Yorgos Karahalas – Associated Press / Giorgos Katsagelos / Alexandros Katsis / Yannis Kolesidis – European Pressphoto Agency, Athens News Agency / Yannis Kontos – Polaris / Alkis Konstantinidis – Reuters / Giorgos Makkas – Panos Pictures / Aris Messinis – Agence France Presse / Sakis Mitrolidis – Agence France Presse / Dimitris Michalakis / Giorgos Moutafis / Yannis Behrakis – Reuters / Giannis Papanikos– Fos Photos, Associated Press / Antonis Pasvantis / Nikos Pilos– LAIF / Lefteris Pitarakis – Associated Press / Thanasis Stavrakis– Associated Press / Angelos Tzortzinis / Dimitris Tosidis – INTIME / Konstantinos Tsakalidis – SOOC / Kostas Tsironis / Milos Bicanski– Getty Images / Enri Canaj.

ACCESS



MUSIC / AUSTRALIA & EUROPE

A Brief History of Time: Chamber Landscapes

Curated by
Genevieve Lacey



Image: Randy Larcombe

Australian Exclusive

To be human is to make music.

Australian Indigenous people have the oldest living tradition on the planet. They have been singing for millennia, their music passing through thousands of generations of ears, hands, and hearts.

In Western classical music, we speak of 'early' music; music from the Middle Ages to the Enlightenment. *A Brief History of Time* sets Western early music, up to a millennium old, within the time-expanding universe of Indigenous music making, and finds a place for us to meet in contemporary Australia.

The musicians for *A Brief History of Time* come from different cultures, generations and genres. They are distinguished not only by their extraordinary skills, but also by their generosity and courage as artists. We invite you to join a cast assembled from Arnhem Land, Scandinavia, Italy, UK and across Australia: Daniel Ngukurr Boy Wilfred, Yirmal Marika, Emily Wurramara, Alice Skye (voices), David Yipininy Wilfred (yidaki), Trio Mediaeval (voices), Arve Henriksen (trumpet), Paolo Pandolfo (viola da gamba), Thomas Boysen (vihuela da mano, theorbo), Richard Tognetti, Thomas Gould,

Brendan Joyce (violin), Caroline Henbest (viola), Daniel Yeadon (cello), Kirsty McCahon (double bass), Neal Peres Da Costa (harpsichord, chamber organ), Erin Helyard (fortepiano), Marshall McGuire (harp, baroque triple harp), Jane Gower (baroque bassoon), Erkki Veltheim (violin, electric violin), Andrea Keller (piano), Joe Talia (drums), Genevieve Lacey (recorder), Jim Atkins (sound design), with free Artist Conversations hosted by Paul Kildea. Program overleaf.

Where UKARIA Cultural Centre, Mount Barker Summit

When Fri 8 Mar–Mon 11 Mar
See next pages for full listing of times.
See website for entire program listings.

Tickets **Individual Concert** \$59, Friends \$50, Conc \$47
Day Pass \$149, Friends \$126, Conc \$120
Sunset: A Guided Experience at Twin Peaks \$99
(incl catering)

Meals Picnic Box Lunch \$45, Three-course Dinner \$85
Transaction fees apply

Generously supported by Leading Patron Ulrike Klein AO.

Commissioned work supported by the Chamber Landscapes Commissioning Circle (pg 88).

ACCESS



Friday



Emily Wurramara

The Expanding Universe

We begin before time. Ritual chant from Arnhem Land carried by young Indigenous cultural leaders. Ancient rites morph into contemporary Australian song, and somewhere in between, a halo of sound from exquisite instruments, the flicker of time we call Western European culture. Traditional Yolngu chant, contemporary songs by Emily Wurramara and Yirmal Marika, works by Bach, Mudarra, Simpson, with Folia and other variations, performed by Indigenous singers and entire instrumental ensemble (pg 66,67)

When Fri 8 Mar, 7.30pm
Duration 2hrs, including interval

Arrows of Time

An instrument beloved of Kings, the viola da gamba flourished in Renaissance and Baroque courts. Italian virtuoso Paolo Pandolfo is improviser, composer and commanding interpreter of the classics. A rippling band of continuo instruments frame Pandolfo's achingly expressive playing in works by Ortiz, Hume, Marais, Forqueray, Pandolfo.

When Sat 9 Mar, 11.30am
Duration 1hr 15mins, no interval
Note 10.15am Artist Conversation

1pm lunch

Paolo Pandolfo



Aquilonis

Music of unearthly purity from Iceland to the Mediterranean. Beguiling melodies and close harmonies, sung with the vocal blend that has given Trio Mediaeval an international cult following. Twelfth-century songs for the Icelandic St Thorlak, mesmerising 14th-century polyphony, new music written for and by Trio Mediaeval, performed by the legendary Scandinavian vocal trio.

When Sat 9 Mar, 2.30pm
Duration 1hr 30mins, no interval



Trio Mediaeval

Stories for Ocean Shells

Australian composer Kate Moore layers instruments against pre-recorded versions of themselves to build dream-like landscapes. Moore's poetic, sensual music is interlaced with Purcell's austere fantasias and crystalline solos by Couperin and Ferrabasco. Performed by Thomas Gould, Brendan Joyce, Caroline Henbest, Daniel Yeadon, Kirsty McCahon, Neal Peres Da Costa, Marshall McGuire, Genevieve Lacey.

When Sat 9 Mar, 5.30pm
Duration 1hr 15mins, no interval
Note 4.15pm Artist Conversation

7pm dinner (bookings essential)

New Ancient Songs

Music to summon wide open spaces. Contemporary Australian miniatures, central desert field recordings, world premieres by Andrea Keller and Erkki Veltheim, and young Aboriginal voices accompanied by old European instruments. Music by Peter Sculthorpe, Hollis Taylor, Ella Macens, Brett Dean, Emily Wurramara, Yirmal Marika, performed by Emily, Yirmal, Alice Skye, Erkki Veltheim, Andrea Keller, Joe Talia and ensemble.

When Sun 10 Mar, 11.30am
Duration 1hr 15mins, no interval
Note 10.15am Artist Conversation

1pm lunch

Saturday

Sunday



Thomas Boysen

Remembrance of Times Past

Astronomers, physicists, heretics and mystics made revolutionary advances in our understanding of the universe during the Baroque period. In the midst of this tumult emerged music of clear and vivacious beauty. Vivaldi, Bach, Handel, Telemann, Buxtehude performed by Paolo Pandolfo, Thomas Boysen, Neal Peres Da Costa, Marshall McGuire, Thomas Gould, Brendan Joyce, Caroline Henbest, Daniel Yeadon, Kirsty McCahon, Jane Gower, Genevieve Lacey.

When Sun 10 Mar, 2.30pm
Duration 1hr 15mins, no interval

Rímur

Over several summers, Trio Mediaeval and trumpeter Arve Henriksen met by Norway's beautiful Dalsfjorden. There, *Rímur* was born. Fusing Icelandic sagas, lilting chants, folk songs, ancient hymns and contemporary improvisations, the quartet fashioned a series of time-bending, lyrical meditations.

When Sun 10 Mar, 5.15pm
Duration 1hr 40mins, including interval
Note 4.15pm Artist Conversation

7pm dinner (bookings essential)

Sunset: A Guided Experience

Experience sunset from the top of the Twin Peaks opposite UKARIA Cultural Centre, a site that has long been a gathering place for music and ceremony on Peramangk Country. Before your canapés and drinks are served, you will be led to the summit, stopping on occasion to the sounds of musicians from *A Brief History of Time*.

When Sun 10 Mar, 7.15pm
Note Includes drinks and canapés
 Strictly limited capacity

Monday

Enlightenment

With its elegance and clarity of form, Mozart's music epitomises The Age of Reason. His *Auernhammer* Sonatas are dedicated to female composer Josepha Auernhammer, Mozart's prodigiously talented duo partner. Richard Tognetti and Erin Helyard perform Mozart violin sonatas and Auernhammer's own variations, on period instruments.

When Mon 11 Mar, 11.30am
Duration 1hr 15mins, no interval

1pm lunch

Orpheus with his Lute

Fabled for its ability to seduce Gods and calm mad Kings, the lute has long held magical powers. Norwegian Thomas Boysen plays Judenkunig, le Roy, de Narváez, de Visée, Piccinini, Pellegrini and de Murcia on the rarely heard vihuela da mano, and the elegant, long-necked theorbo.

When Mon 11 Mar, 2.30pm
Duration 1hr 15mins, no interval

A Brief History of Time

A time-lapse experience of the weekend. Brand new Australian music carries us back to sinuous Baroque variations, ethereal medieval tunes, and ends where we began, with the origins of song: Indigenous manikay. We hear this ancient, living tradition alongside new songs by young custodians of culture, performed by the entire cast.

When Mon 11 Mar, 6pm
Duration 2hrs, including interval
Note 4.30pm Artist Conversation



Richard Tognetti

Saturday

Sunday



MUSIC / AUSTRALIA

Late Night in the Cathedral: The Tears of St Peter

Adelaide Chamber Singers
With guest soprano Greta Bradman

Image: Ben Liew Photography

Orlando di Lasso, with Palestrina one of the two giants of Italian high renaissance music, finished the *Lagrimae di San Pietro* (Tears of St Peter) in the final weeks of his life. Like Bach's *Art of Fugue* it's a summation and distillation of his work – a cycle of twenty sacred madrigals and one motet, rich in symbolism (3x7 movements, utilising 7 of the 8 church modes) – and represents some of the most expressive church music ever written.

Rarely performed in its complete form, Carl Crossin's Adelaide Chamber Singers will present it for this year's *Late Night in the Cathedral* concerts, linked by some interpolations by Carl himself, and crowned by Allegri's celebrated, ethereal *Miserere*.

Refreshing and replenishing, the cathedral concerts are becoming a quiet highlight of the Festival. You don't need to know anything about choral music to bathe in the glorious sound on a warm summer night.

Where St Peter's Cathedral
When Wed 13 Mar, 8pm
Fri 15 Mar, 10pm
Duration 1hr 15mins, no interval
Tickets \$59, Friends \$50, Conc \$49, U30 \$30
Transaction fees apply

Full program available on the website.



ACCESS



MUSIC / ENGLAND

Natalie Clein

with pianist Katya Apekisheva
Musica Viva Australia

Image: Keith Saunders

When Natalie Clein became the first female British cellist to record the Elgar concerto since Jacqueline du Pré, the record label released a YouTube clip involving flailing hair, lurid sunsets and dry ice. Clein politely but firmly demanded it be removed.

Never one for shallow PR, Clein is quoted as feeling duty-bound to offer alternatives to the culture of "loudness, shouting and fast food music", but her approach is anything but elitist. Personable and articulate, she helps audiences understand the music, especially the 21st century repertoire she performs: "I want to inspire conversation... Some in the audience are at a concert for the first time and that gives me energy."

A celebrated soloist with major orchestras, she has collaborated with pianists like Stephen Kovacevich, Kathryn Stott and Martha Argerich, and with novelist Jeanette Winterson, and choreographer Carlos Acosta. Here, she performs with pianist Katya Apekisheva, described by Gramophone as 'a profoundly gifted artist'.

The program features works by Bloch, including his beautiful *From Jewish Life*, alongside the sonata by his contemporary Rebecca Clarke (who used male pseudonyms to be taken seriously). After a world premiere from Australia's Natalie Williams, the evening concludes with Beethoven's radiant 4th Cello Sonata.

Where Adelaide Town Hall
When Thu 7 Mar, 7.30pm
Duration 2hrs, including interval
Tickets A Res \$98, Friends \$83.30, Conc \$85
B Res \$74, Friends \$62.90, Conc \$64
C Res \$52, Friends \$44.20,
Conc \$45, U40 \$40
Transaction fees apply

"Clein plays intimately, as if for herself alone. But there is nothing hermetic about her approach. Gently, insistently, quietly, she draws the listener in... and the results are thoroughly absorbing."
Gramophone



ACCESS





VISUAL ARTS / AUSTRALIA

The Violet Ballet

Sally Smart



VISUAL ARTS / AUSTRALIA

Quilty

Image: Daniel Boud

World Premiere / Australian Exclusive

If you love or you're yet to encounter the work of world-renowned, South Australian-born artist Sally Smart, you must see this newest work, commissioned by ACE Open for the 2019 Adelaide Festival.

The use of collage is always featured in her art but this time it's augmented with an almost choreographic focus on dynamic space and group composition. How many visual artists count Martha Graham and Pina Bausch as key influencers?

The Violet Ballet extends on Smart's distinctive practice, examining the extraordinary legacy of Diaghilev's visually arresting *Chout*, performed by the Ballets Russes in 1921. Smart responds to this hybrid fairytale with recreations of the original costume and set designs, using embroidered and patchworked textiles.

She also considers aspects of its macabre story (seven buffoons who murder their wives believing a promise of magical resurrection) together with Indonesian Wayang to create a fascinating study of the legacies of colonialism and orientalism. Don't miss this new work by an extraordinary artist.

Where ACE Open, Lion Arts Centre
When Sat 2 Mar–Sun 17 Mar, 11am–4pm daily
 From 19 Mar–27 April, Tue–Sat 11am–4pm
Opening and Performance
 Sat 2 Mar, 5pm
Tickets FREE
More Info aceopen.art

Sally Smart acknowledges support from The University of Melbourne, where she is currently Vice-Chancellor's Fellow. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Image: Sally Smart, *Chout Act_4* (2018), Melbourne Art Theatre performance, Gossard Theatre, Melbourne. Photo: Jeff Busby

"Smart is just as interested in keeping a tradition of aesthetics alive as she is in breaking down the boundaries that dictate what contemporary art can be."
Art Guide Australia

ACCESS



World Premiere

It's safe to say that no contemporary Australian artist has struck such a deep and resounding chord with the public as Ben Quilty.

His keen sense of social responsibility has come to the fore in recent years through work inspired by his meetings with child refugees in Lebanon, Lesbos and Serbia, and before that his passionate advocacy for Andrew Chan and Myuran Sukumaran. His confronting *After Afghanistan* exhibition for the Australian War Memorial outraged many on both sides of politics but the visceral power of the painting is undeniable.

The Festival is proud to premiere this, the first major survey exhibition of his work, before its national tour. It's exciting and compulsory viewing.

Where Art Gallery of South Australia
When Sat 2 Mar–Sun 2 Jun
 10am - 5pm daily
 10am–9pm first Friday of every month
Tickets FREE

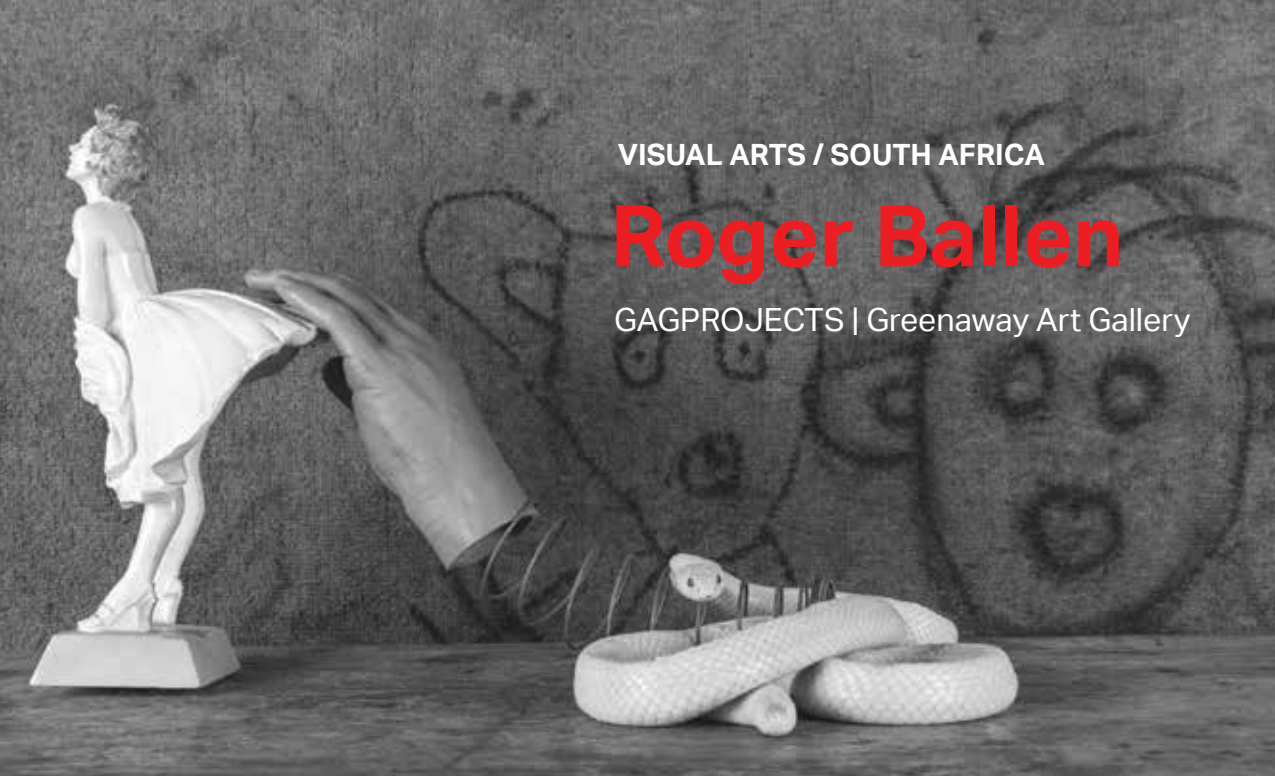
National tour presented with support from the Neilson Foundation as Principal Donor.

Developed by the Art Gallery of South Australia and curated by Assistant Director, Artistic Programs Lisa Slade.

"My work is about working out how to live in this world, it's about compassion and empathy but also anger and resistance. Through it I hope to push compassion to the front of national debate."
Ben Quilty

ACCESS





VISUAL ARTS / SOUTH AFRICA

Roger Ballen

GAGPROJECTS | Greenaway Art Gallery

Image: *Sneak*, Roger Ballen, 2016

Australian Premiere / Australian Exclusive

This is a major retrospective of one of the most important photographic artists of the past 50 years.

Roger Ballen is a New Yorker by birth who has lived and worked in South Africa since the 1980s.

His job as a geologist led him to take up his camera and document the hidden world of small-town squatter camps and mine dumps, at first using simple square portraiture in stark black and white but eventually integrating drawing, painting, animation and even theatre into his practice to create a whole new hybrid aesthetic of visual art.

Disliking "dark" for its negative connotations he prefers "shadow world" to describe the territory bordering on dreams and reality that his recent work inhabits. His undeniably strange and extreme works, however, confront viewers and challenge them to join him on a journey into their own minds as he explores the recesses of his own.

Have a look at his collaborative film *I Fink You Freeky*, created for the South African hip-hop band Die Antwoord for a taste of what he does. Something of a cult classic, it's garnered over 125 million hits.

Make sure you see this exhibition: it will sink deep into your psyche.

Where GAGPROJECTS
When Wed 27 Feb–Sun 31 Mar
 11am - 6pm Tue - Fri,
 12pm - 4pm Sat - Sun
Tickets FREE

"They shock, seduce and initially deceive, keeping the viewer suspended between attraction and repulsion, sideshow and revelation."
The New York Times

"Ballen's world of hurt and hilarity isn't designed for your comfort, but once you've been there you won't soon forget it."
The New Yorker



ACCESS



VISUAL ARTS / AUSTRALIA

Adelaide//International

Samstag Museum of Art

Image: Tom Ross

World Premiere / Australian Exclusive

Adelaide//International is a new series of solo exhibitions and forum programs from the Samstag Museum of Art for the 2019, 2020 and 2021 Adelaide Festivals.

In 2019, the exhibitions include two Australian artists, Brook Andrew and Eugenia Lim, and two international, Lisa Reihana (New Zealand), and Ming Wong (Singapore). While discrete exhibitions in themselves, they also comprise a suite of works covering issues of identity, post-colonialism and migration.

Lisa Reihana's panoramic video *in Pursuit of Venus*, was the most discussed and acclaimed work from the 2017 Venice Biennale and will be presented at its original, extraordinary scale.

This cycle will also include world premieres of work from Brook Andrew and Eugenia Lim, who appears as the mysterious, gold Mao-suited persona from her celebrated series, *Ambassador*.

Ming Wong turns a scene from Wong Kar Wai's *In the Mood for Love* on its head with his playful *In Love for the Mood*, recasting a hapless Caucasian actress who struggles with the script while prompted in fluent Cantonese. This quartet of work by four brilliant, witty artists is not to be missed.

Where Anne & Gordon Samstag Museum of Art
When Thu 28 Feb–Sun 17 Mar, 10am - 5pm daily
 The Adelaide//International Forum + Artist Performance: Sat 2 March 2-5pm
Opening party: Sat 2 Mar 5-7pm
Tickets FREE

Adelaide//International is a Samstag Museum of Art, University of South Australia initiative. Eugenia Lim: *The Ambassador* is a 4A Centre for Contemporary Asian Art and Museums & Galleries of NSW touring exhibition. Ming Wong: *In Love for the Mood* is presented in partnership with the Singapore Art Museum.

"The best artwork at the Biennale? That will be Lisa Reihana's 'In Pursuit of Venus'... Where most panoramas present a fixed viewpoint, this one moves and unfolds in a riveting animated sequence that took 10 years to complete and that deserves to be recognised as one of the key artworks of recent years."
The Sunday Times (UK)

ACCESS





The Palais

Gigs on the River Torrens

Elder Park

PRESENTING PARTNERS








Generously supported by Peter McKee and Pamela McKee.

They Might Be Giants

2018 just got a whole lot better! With their critically acclaimed new studio album, *I Like Fun*, Brooklyn's legendary alt-rockers They Might Be Giants are back and on the road with a brand new two-set "Evening With" show. Playing with an expanded line-up of musicians, the show includes all-time favorites, fresh rarities spanning their epic career, and spur-of-the-moment improvisations that will delight even their exhausted road crew. To be direct: this show is not to be missed.

When Sun 3 Mar, 8pm
Tickets \$69 Transaction fees apply



Sarah Blasko

Sarah Blasko's six-album run of genre-defining art-pop is the stuff of Australian legend. Her latest album (*Depth of Field* 2018) is as beguiling and honest as ever, alongside an unmistakable dark undercurrent. Blasko has written music for film, television, theatre and ballet. She has performed with symphony orchestras, string quartets, electronic duos and now comes with her brilliant band to The Palais, for one night only.

When Thu 7 Mar, 8pm
Tickets \$49 Transaction fees apply



The Paper Kites

This Melbourne folk outfit ooze soothing harmonies good enough to remedy the tired, the lovesick and the lonely. After playing nearly 200 shows in 24 countries in the last three years, The Paper Kites have a new album, *On the Corner Where You Live* which delivers more of their characteristically effortless song-writing and evocative tunes with bittersweet vocals and moody saxophone and guitars.

When Fri 8 Mar, 8pm
Tickets \$39 Transaction fees apply



The Necks

Over a three decade-long career, the legendary post jazz, post rock trio (piano, bass and drums) has left even the most discerning international critics in trance-like awe time and time again. Described as "a thrilling, emotional journey into the unknown", The Necks breathe new life into the jazz canon with an approach that captivates through unexpected wrinkles, shuttling complexities and extraordinary empathy.

"One of the greatest bands in the world."
The New York Times

When Sat 9 Mar, 10pm
Tickets \$39 Transaction fees apply



Hippo Campus

Named as one of NPR Music's favourite new artists of 2017, the indie-rock five-piece from Minnesota, USA have quickly caught the eye (and ears) of top venues and music festivals alike. Hippo Campus's cruisy vocals, delicate guitar lines, skittering beats and shimmering synth make the inventive arrangements on their second full length album, *Bambi*, unfold with a frenetic yet fragile beauty. Fans of The Shins and similar groups won't want to miss the glorious harmonies, catchy melodies and raw vulnerability of this band on their first Australian tour.

When Fri 8 Mar, 10pm
Tickets \$49 Transaction fees apply



The Others Paul Grabowsky, James Morrison, Kram

When three Australian music giants come together to form an unlikely supergroup, a special type of sonic magic results. Featuring trumpeter James Morrison, composer and pianist Paul Grabowsky and Spiderbait's Kram on drums, this ultimate union of top musicians has wowed audiences at jazz festivals and live music venues across the country. Laden with surprise and mesmerising improv, The Others is a wild tour de force of Kram's immersive rock drumming, Morrison's blistering trumpet, and the prodigious talents of Grabowsky on piano.

When Sat 9 Mar, 8pm
Tickets \$69 Transaction fees apply

Rhye

A mosaic of expansive vocals, R&B influenced percussion and buzzing synths, Rhye blends sensuality with musicality. Lauded by critics from Pitchfork to The Guardian, the Los Angeles based group surfaced with their debut album *Woman* in 2013 and quickly set the internet abuzz with their ambiguous imagery and that distinctive falsetto. After relentless touring and a presence on the line up of the world's top music festivals, Rhye released a second album in 2018 – a warmer more organic sound that will fill The Palais for one night in March.

When Sun 10 Mar, 8pm
Tickets \$49 Transaction fees apply



The Palais



This Festival season,
entertain and be entertained

Festival Hospitality

Are you looking for **unique hospitality experiences** to entertain your business clients, staff or social groups?

Partners of the Adelaide Festival receive the exclusive opportunity to entertain at **The Palais** or at our **Restaurant Partners**, with the option of pairing your corporate event with one of Adelaide Festival's world class performances.

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For more information, visit adelaidefestival.com.au/festival_hospitality or contact Beatrice Jeavons on +61 8 8216 4408 or bjeavons@adelaidefestival.com.au



Washington

After landing onto the Aussie music circuit in 2008 as the Triple J Unearthed winner, indie pop singer-songwriter Megan Washington quickly became a household name with regular appearances on ABC TV's *Spicks and Specks*. Since then, Washington has continued her climb to greater heights. With three performances at Sydney Opera House now under her belt (most recently with Sydney Symphony Orchestra in 2017), Washington has arrived at a new sound, free from the angst and heartache that have dominated previous records. Her Palais gig will showcase her fourth studio album *Achilles Heart* with lush, '60s-inspired tones and songs about good old-fashioned love.

When Fri 15 Mar, 10.30pm
Tickets \$39 Transaction fees apply



Rolling Blackouts Coastal Fever

With surf-rock drenched songs such as "Talking Straight" and "French Press", the arrival of the Melbourne band's full-length album *Hope Downs* was highly anticipated. The lyrics reflect the increasingly weird and chaotic world that unravelled around them during the album creation, as well as the feeling of standing at the edge of the void of the big unknown and finding something to hold on to. The band's driving guitar riffs and fearlessness make for an electric live gig experience.

When Sat 16 Mar, 10.30pm
Tickets \$39 Transaction fees apply

Emma Donovan and The Putbacks Tribute to Ruby Hunter

In honour of the inspirational Ruby Hunter (the first indigenous Australian woman to record an album), Aboriginal soul and blues queen Emma Donovan teams up with The Putbacks to perform a collection of Hunter's most powerful songs. This loving and respectful evening of uniquely Australian music will feature stories and reflections about Ruby's life.

"Donovan's deep soul voice has met its match at last in The Putbacks." *Paul Kelly*

When Thu 14 Mar, 8pm
Tickets \$49 Transaction fees apply



Camille O'Sullivan Cave

Join the world-renowned Irish singer/story-teller Camille O'Sullivan as she explores the dark and light of Nick Cave & The Bad Seeds music. In her dangerous yet fragile theatrical style, Camille embarks on a personal discovery of a man of many guises; violent, beautiful, logical, crazy, troubled and devout.

"When she sings it's as though her breath is soaked in paraffin - one spark, and the whole room would ignite"
★★★★★ *Daily Telegraph, UK*

When Fri 15 Mar and Sat 16 Mar, 8pm
Tickets \$59 Transaction fees apply
A Wales Millennium Centre production.



J Mascis

Best known as the frontman of hugely influential American alt-rock band Dinosaur Jr., J Mascis brings his signature punch to his solo shows, continuing to break boundaries decades after his band first rose to fame. Fans of Mascis' huge guitar wails will not be disappointed by his intimate acoustic performances - he always brings in plenty of pedals to pepper the show with his well-known instrumental solos. His third solo album, *Elastic Days* drops in November 2018.

When Mon 11 Mar, 8pm
Tickets \$49 Transaction fees apply



Augie March

The poetic, distinctive indie-rock five-piece from Melbourne has enjoyed great acclaim and popularity over the last decade, including numerous ARIA and APRA Awards. Their sixth album *Bootikins* released in 2018 brings their distinctive style to the forefront, with input from the late masterful sound engineer Tony Cohen. Hear the band's distinctive rock'n'roll, nostalgic vocals and sharp, eloquent lyrics come to life at The Palais.

When Wed 13 Mar, 8pm
Tickets \$59 Transaction fees apply

Festival Forums

One of the absolute places to be throughout the Festival is on The Palais at lunchtime as David Marr interviews one fabulous Festival artist each day. Guests line-up includes Tim Minchin, Robyn Archer and many more to be announced. With characteristic wit, perspicacity, and all the strengths of a good listener, David will each day open up the Festival experience through the eyes of its artists.

Full schedule available at adelaidefestival.com.au



Long Lunches

Our 2019 lunches are a once in a lifetime opportunity to be part of a unique experience that celebrates South Australian people and produce – combining fascinating personalities, incredible food and an exclusive insight into festival program highlights – only on The Palais.

We're blending some of SA's most famous chefs and personalities with extraordinary Festival inspired entertainment, creating a Long Lunch series you'll never forget. Stories, songs, music and performance all drawn from the festival program, served up with great SA food from our favourite cooks.

This is food and festival taken to the next level, so be quick – there are only three lunches and tickets are limited.

Where The Palais

Tickets \$169 (including wine)

Transaction fees apply

ANNABEL CRABB

Join Annabel Crabb, one of Australia's most beloved journalists and host of ABC series *Kitchen Cabinet* for a lunch inspired by her latest cookbook – *Special Guest – Recipes for the Happily Imperfect Host*, co-written with Wendy Sharpe. For food and political junkies, Annabel will be joined by a special guest to be announced, for a fascinating Long Lunch conversation.

When Sat 9 Mar, 11.45am - 3pm

DUNCAN WELGEMOED

Special Guests The Isango Ensemble from *A Man of Good Hope*

Duncan Welgemoed, chef and owner of Adelaide's acclaimed Africola restaurant, is loved nationally for his bold, unapologetic cooking style that draws on his South African roots and has seen him hailed as Chef of the Year (2013) and listed in Gourmet Traveller Top 100. We're delighted to have him on The Palais, celebrating the tastes and sounds of Africa joined by members of award-winning Festival show *A Man of Good Hope* – a captivating theatre work from South Africa's astonishing Isango Ensemble, infused with joyous marimba driven beats that have wowed audiences from London to New York. This will be one very special lunch.

When Sun 10 Mar, 11.45am - 3pm

MAGGIE BEER

Special Guest Robyn Archer

We're delighted to welcome one of Australia's culinary icons to The Palais for a unique food and music experience. Maggie Beer is one of our best-known and most celebrated cooks and she'll bring her special blend of delicious flavours inspired by seasonal local produce to her Long Lunch menu. Joined by the incomparable Robyn Archer, performing songs from her Festival show *Picaresque*, this will be a truly memorable event from these two SA stars.

When Mon 11 Mar, 11.45am - 3pm



Breakfast with Papers

The start of your perfect Festival day begins here: with shared ideas, impassioned discussion and a good hit of caffeine. From 8am daily at The Palais, join host Tom Wright and his panel of informed guests as they muse over the news of the day and big issues of the moment. Guests can enjoy coffee by CIBO Espresso with newspapers provided by *The Advertiser*. As our 2017 and 2018 regulars will attest, it's an invigorating and intellectually energetic start to every day of the Adelaide Festival.

The Palais



The Palais

ADELAIDE W WRITERS' W WEEK 2019

2-7 MARCH

Pioneer Women's Memorial Garden / Free Entry

FEATURED WRITERS

Sohaila Abdulali (US), **Stephanie Bishop** (AUS), **Paul Bloom** (US), **Bob Carr** (AUS), **Soraya Chemaly** (US), **Peter Cochrane** (AUS), **Trent Dalton** (AUS), **Megan Davis** (AUS), **Esi Edugyan** (Canada), **Kassem Eid** (Syria/Germany), **Carolyn Emcke** (Germany), **Future D Fidel** (AUS), **David Frum** (US), **Sujatha Gidla** (India/US), **Germaine Greer** (AUS), **Mohammed Hanif** (Pakistan), **Jane Harper** (AUS), **Chloe Hooper** (AUS), **Leslie Jamison** (US), **Kirk Wallace Johnson** (US), **Gail Jones** (AUS), **Birgitta Jonsdottir** (Iceland), **Jing Jing Lee** (Singapore), **Melissa Lucashenko** (AUS), **Darren McGarvey** (UK), **Bruno Maçães** (Portugal), **Will Mackin** (US), **Nancy Maclean** (US), **Terese Marie Mailhot** (Canada), **Ndaba Mandela** (RSA), **Maeve Marsden** (AUS), **George Megalogenis** (AUS), **Andrew Miller** (UK), **Margaret Morgan** (AUS), **Robin Morgan** (US), **Bob Murphy** (AUS), **Alice Nelson** (AUS), **Mads Peder Nordbo** (Greenland), **Patrick Nunn** (AUS), **Ben Okri** (Nigeria), **Lucia Osborne-Crowley** (AUS), **Anuradha Roy** (India), **Lyndall Ryan** (AUS), **Ahmed Saadawi** (Iraq), **Amy Sackville** (UK), **Leigh Sales** (AUS), **Preti Taneji** (UK), **Joelle Taylor** (UK), **Gillian Triggs** (AUS), **Maria Tumarkin** (AUS), **Marlene van Nierkerk** (RSA), **Adam Wakeling** (AUS), **Toby Walsh** (AUS), **Clare Wright** (AUS), **Markus Zusak** (AUS).



Welcome

Something all our 2019 writers have in common is they have spent time and care developing and recording ideas. Some analyse the state of our institutions. Some reflect on gender relations. Others write of the impact of war. Others create deep worlds and great characters. In the current cacophony of Fake News and truthiness, our authors pose truths for us to consider - singular, subjective, smart truths. I hope you find them illuminating and stimulating.

There will be many things the same at Writers' Week in 2019, first and foremost the free entry to our Mainstage Program in the Pioneer Women's Memorial Gardens. New in 2019 will be our Opening Address at the picturesque Palais on Thursday February 28, our post-work Twilight Talks in the Gardens on Monday and Tuesday and our evening Zeitgeist Series at Elder Hall from Tuesday - Thursday.

Join us in March to celebrate the best traditions of the world's oldest literary festival... and help create some new ones.

Director Jo Dyer

PRESENTING PARTNERS



Adelaide Writers' Week 2019: Telling Truths

Opening Address

Ben Okri: Imagination Redeems

Man Booker Prize winner Ben Okri is renowned for writing that is both poetic and profound. He speaks of storytelling as a transformative act of great mystery and inspiration, of stories possessing a rare power.

Stories can conquer fear, you know. They can make the heart bigger.

Okri challenges us as readers to imagine and then reimagine the world.

We can redream this world and make the dream come real. Human beings are gods hidden from themselves.

To mark the publication of his major new novel, *The Freedom Artist*, we are delighted that Ben Okri will deliver the inaugural Adelaide Writers' Week Opening Address.

Where Palais, Elder Park
When Thu 28 Feb, 6.30pm
Duration 1hr
Tickets \$25, Friends \$20, Conc \$15
Transaction fees apply
Note Auslan interpreted on request

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Special thanks to Canada Council for the Arts, Goethe Institute, Mud Literary Club Inc, Office for the Ageing, US Consulate

WRITERS' WEEK

Twilight Talks



Image: Shane Reid

As the sun goes down, join us to experience the best of Adelaide and Writers' Week. Enjoy a glass of wine and some music in our idyllic outdoor setting before hearing from a line-up of Writers' Week's most entertaining, provocative and personable authors.

Where Pioneer Women's Memorial Garden, (West Stage), King William Road
When Mon 4 Mar–Tue 5 Mar, 7pm
Duration 1hr 30mins
Tickets FREE
Note Auslan interpreted on request

Mon Mar 4: Choose Your Moment

AWW guests recall their lives' most significant moment and speak to its pivotal impact. They single out a moment that made them the people they are today - as writers, activists, renegades, children, parents or all of the above - and tell us about it in 10 minutes or less.

Tue Mar 5: Telling Truths

Transcending the polarised debates of our time, a compelling line-up of AWW authors responds to this year's Festival theme and tells us their truths on power, politics, writing, life, humanity and everything in between.

The Zeitgeist Series

Join us at ELDER HALL as leading minds consider the pressing issues facing the world today, and how we can move out of the contemporary political miasma into an inspiring future.

Rage, Rape and Revolution

With the ubiquity of sexual harassment and gendered assault gaining a new prominence in the #MeToo era, women dared to hope that a new age was dawning. That perpetrators might be held accountable for the crimes they commit, the pain they cause and the careers or lives they destroy.

But has anything really changed?

Feminist thinkers Germaine Greer, Sohaila Abdulali, Soraya Chemaly and Lucia Osborne-Crowley discuss the resilience of patriarchy and the fiery debates within feminism on how best to bring it down.

Chaired by activist, author, poet, editor, broadcaster and co-founder of the international feminist movement Robin Morgan.

When Wed 6 Mar, 6.30pm
Duration 1hr 15mins
Tickets \$25, Friends \$20, Conc \$15
Transaction fees apply



Germaine Greer

Soraya Chemaly

The Corruption of American Leadership

As George W Bush's speechwriter, David Frum had a front row seat to some of this century's most tumultuous events, including 9/11 and the 2001 invasion of Afghanistan. One of America's leading conservative thinkers, in his new book *Trumpocracy: The Corruption of the American Republic*, Frum offers a frightening but nuanced analysis of Trump's unprecedented presidency, and a sober account of his fears for American democracy.

David Frum is in conversation with the Hon Bob Carr.

When Tue 5 Mar, 6.30pm
Duration 1hr
Tickets \$25, Friends \$20, Conc \$15
Transaction fees apply



David Frum

Reframing the Future

In a world of cynicism and apathy, how could we do things differently? Could a new form of leadership lift us from torpor...and inspire? Africa Rising Foundation founder Ndaba Mandela, former leader of Iceland's Pirate Party and "poetician" Birgitta Jonsdottir and leading advocate for Australian Constitutional reform Professor Megan Davis join Scott Ludlam to discuss the burden of our chaotic present, and how we could change the game.

When Thu 7 Mar, 6.30pm
Duration 1hr 15mins
Tickets \$25, Friends \$20, Conc \$15
Transaction fees apply

Ndaba Mandela

Birgitta Jonsdottir



WRITERS' WEEK

For Younger Readers

Our Opening Weekend kicks off with a focus on younger readers. Saturday hosts events and activities for the littlest of bookworms and, for the first time, Sunday's Young Readers Program is dedicated to middle and Young Adult readers.



MUSIC / WORLD

WOMADelaide

The World's Festival
Presented by the Hackett Foundation



Image: Artonik "The Colour of Time" by Grant Hancock

Kids Day

Be part of a magical day of stories, performances and hands-on fun as authors, actors and adventurers take over Kids Corner to entertain and inspire our youngest readers.

Where Pioneer Women's Memorial Garden
When Sat 2 Mar, 9.30am - 3.30pm
Tickets FREE
Note Auslan interpreted on request

A Day for Middle & YA Readers

Writing in all its forms is celebrated in a day for tweens and teens. The Gardens are a relaxed backdrop for music, spoken word performance and events from Australia's best authors writing for readers aged 8 -18.

Where Pioneer Women's Memorial Garden
When Sun 3 Mar, 10am - 4.30pm
Tickets FREE
Note Auslan interpreted on request

Adelaide Writers' Week



ACCESS



Wheelchair recharge station and assistance dog water stations available. Auslan interpretation available for selected sessions. Request forms available at adelaidefestival.com.au

The full program will be announced in January 2019

Collect your copy free of charge from good bookshops, or visit adelaidefestival.com.au for full session and writer announcements.

ABC Radio Adelaide

Don't miss ABC Radio Adelaide's Sonya Feldhoff broadcasting live from the Garden during Adelaide Writers' Week.

Live Streaming

The Office for Ageing Well is supporting the live streaming of selected sessions to schools, libraries and retirement villages from Sun 3 Mar to Wed 6 Mar inclusive.

Share your #AdIWW

Follow the new Adelaide Writers' Week page on Facebook to keep in touch: podcasts of all the free sessions will be posted every day!

A unique open-air festival set in Adelaide's stunning Botanic Park, WOMADelaide is an award-winning celebration of the very best in the World of Music, Arts & Dance.

2019 artists will include Amjad Ali Khan & the Adelaide Symphony Orchestra / Angeliqe Kidjo / Artonik 'The Colour of Time' / Baloji / BCUC / Central Australian Aboriginal Women's Choir / Dona Onete / Jamie Smith's MABON / John Butler Trio / Julia Jacklin / Khruangbin / La Dame Blanche / Las Cafeteras / María Pagés Company 'Yo, Carmen' / Sharon Shannon Band / Silkroad Ensemble / Taiwu Ancient Ballads Troupe / TEEKS / Tkay Maidza ...and many more.

Taking audiences of more than 90,000 people on a joyous four-day journey of discovery, WOMADelaide showcases traditional and contemporary music, dance, visual arts and street performance from around the world. Together with the thought-provoking environmental Planet Talks program, family friendly entertainment in KidZone and mouth-watering food through Taste the World, a full service restaurant and more than 50 delectable international food stalls, this is *the* festival experience not to be missed.

Where Botanic Park, Plane Tree Drive
When Fri 8 Mar–Mon 11 Mar
Tickets 4 Day Pass \$387
3 Day Pass \$350
Sat or Sun Pass \$205
Single night or Mon Pass \$152
Friends receive a 15% discount on all adult passes. Concession and youth discounts apply on all pass types. Children 12 and under admitted free when accompanied by a paying adult.
Transaction fees apply
Note WOMADelaide 2019 is a Smoke Free Event with smoking only permitted in designated areas.

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

womadelaide.com.au

ACCESS



Private Giving

Adelaide Festival gratefully acknowledges and thanks our generous supporters, both individuals and foundations, whose donations are crucial in sustaining the Festival and different aspects of our program. Through our Chairman's Circle, Opera Donor Circle, Benefactors, Chamber Landscapes Commissioning Circle, and a number of philanthropic foundations Adelaide Festival's philanthropy program continues to grow, supporting the Festival's vision to be amongst the greatest festivals worldwide, bringing extraordinary arts experiences to our city and inspiring audiences of today and future generations.

We would like to thank the following individuals and foundations for their generous gifts. Without you, the Adelaide Festival would not be possible. We also thank all of our donors who give less than \$500.

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The generous donations from Foundations and Corporate Gifts support a range of elements within the Adelaide Festival program and we thank the following Foundations and Companies for their invaluable support.



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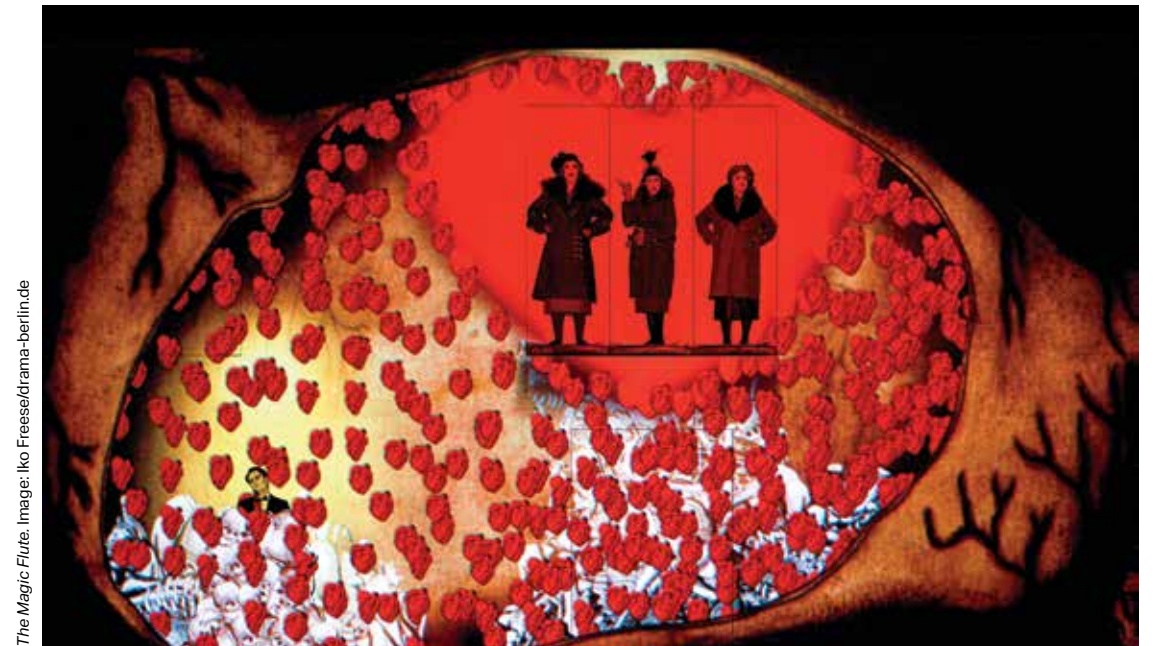
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The Magic Flute. Image: Iko Freese/drama-berlin.de

Youth & Education

The arts change lives, and the power of Adelaide Festival's world-class program provides teachers with the opportunity to introduce and expose students to big ideas, important global themes and new perspectives on life's joys and challenges. Thought-provoking and inspiring performances and visual art act as a gateway into creative conversations and leave a lasting impression on young minds.

All the following can be accessed at school price \$20/Equity \$15#.

SHOW TITLE	YEAR LEVEL	TEACHERS' RESOURCES
<i>The Magic Flute**</i>	8-12	
<i>Un Poyo Rojo</i>	8-12	
<i>Out Of Chaos...</i>	3-12	
<i>A Man Of Good Hope</i>	11-12	
<i>Carmen</i>	5-12	
<i>Grand Finale</i>	10-12	
<i>Zizanie</i>	5-12	
<i>Baba Yaga*</i>	2-7	
<i>Ulster American</i>	12	
<i>Manus</i>	10-12	
<i>Palmyra</i>	10-12	
<i>Man With The Iron Neck</i>	12	
<i>By Heart</i>	10-12	
<i>Foehn</i>	All ages +	

*Baba Yaga tickets \$18/\$12#
 **The Magic Flute tickets \$30#
 #Transaction fees apply



Teacher resources are available for these shows with information and links to ACARA, SACE and IB. These are downloadable on the event pages at adelaidefestival.com.au

FREE EVENTS Bookings required

Visual Art

Adelaide//International - Samstag Museum (pg75)
and the earth sighed - South Australian Museum (pg64)
Another Life - Festival Centre Foyer (pg65)
Quilty - Art Gallery of South Australia (pg73)
Picaresque - Festival Centre Banquet Room (pg28)
The Violet Ballet - ACE Open (pg72)

Festival Forums - The Palais (pg80)

Adelaide Writers' Week (pg82)
 Pioneer Women's Memorial Garden.
 No booking required.

SCHOOL BOOKINGS

For all schools bookings contact schoolsbookings@adelaidefestival.com.au

For school enquiries contact Julie Orchard: jorchard@adelaidefestival.com.au or (08) 8216 4487

All education resources for *The Magic Flute* come courtesy of State Opera of South Australia including schools' workshop programs, masterclasses and Q&As with key creators and performers. For enquiries, contact Libby Parker on LParker@saopera.sa.gov.au

Thanks to the generous philanthropic support from The Lang Foundation, we are able to offer special school prices for selected shows.



UNDER 18 STUDENT RUSH

Are you a student aged 18 or under? Lucky you! With your student ID you can unlock \$10* rush tickets to a huge range of Festival shows.

Just sign up for our Under18 Rush Bulletin which will be sent at the beginning of each week of the Festival announcing our rush tickets for that week. Then you can buy your tickets online and collect them from the box office (bring your student ID with you). It's that easy!

Sign up at adelaidefestival.com.au

*\$8.95 transaction fee applies

PAY WHAT YOU CAN AT AF

Low income earner? Then we have great news for you.

If you have a current Healthcare Card, Pension Card or full time student card, you can access Pay What You Can Tickets to a selection of Adelaide Festival shows.

There is no minimum payment, all we ask is that you donate whatever you think you can afford in exchange for a ticket, one hour before the performance, subject to availability.

In 2019 *Out of Chaos...*, *Carmen*, *Grand Finale*, *Man with The Iron Neck* and *A Man of Good Hope* will have Pay What You Can tickets available at a date and time to be confirmed on the Festival website from Friday 15 February.

Generously supported by Philanthropic Partner The Balnaves Foundation.



Have a feast before the Festival

cityofadelaide.com.au/explore

CITY OF ADELAIDE

2019 Adelaide Festival proudly supported by City of Adelaide

We're for you this Mad March

When it comes to the arts - news, reviews, gossip and controversy - The Advertiser and Sunday Mail put on the best show in town.

The Advertiser | Sunday Mail | *We're for you*

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A future alive with creative ideas

The University of Adelaide's partnership with the Adelaide Festival gives our students direct access to the creative minds behind some of the world's most exceptional productions.

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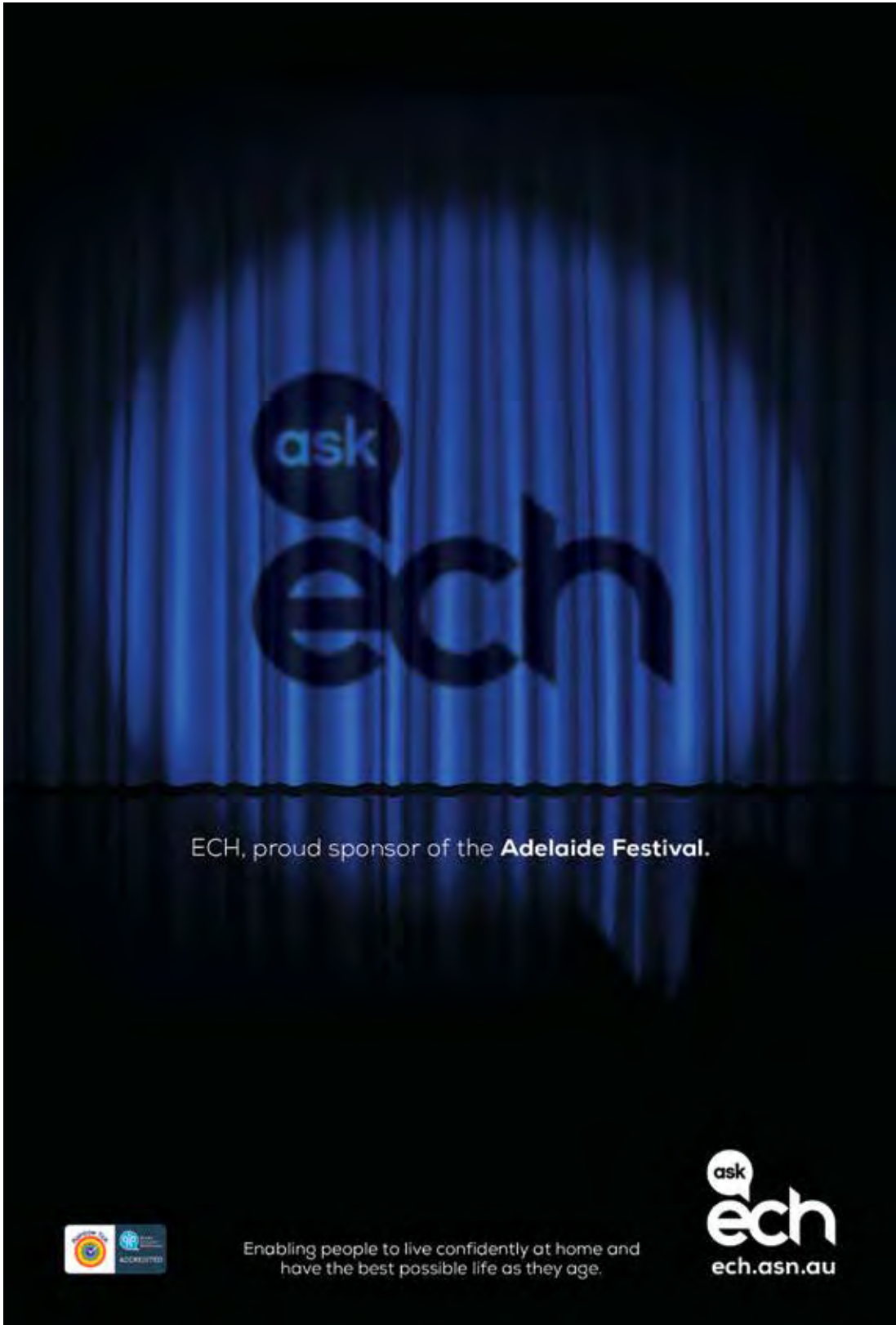
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9 NEWS

NIGHTLY AT 6PM

**YOUR
ADELAIDE FESTIVAL
COVERED**



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Torben Brookman
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Volunteer Coordinator

Festival Associates

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Festival Designer

Genevieve Lacey
Curator, Chamber Landscapes

Mary Vallentine AO
Classical Music Advisor

Gill Minervini
Curator & Event Director
(Long Lunches)

Gus Love
Head Chef (Long Lunches)

With thanks to

Katy Biggs
Alan John
Shane Reid

Access

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


The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, will be available from mid-November at adelaidefestival.com.au/access

This program will also be available in the following formats from mid-November:

- Online at adelaidefestival.com.au
- The website also has font enlargement capabilities and large print PDF and RTF files available for download.
- Via audio versions of every event page at adelaidefestival.com.au
- Braille (on request)


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


Look at following symbols in this guide and on the website to indicate the accessibility of each event.


 | Wheelchair access


 | Assistive Listening

 | Auslan

 | Audio Description

 | Partly surtitled or includes dialogue, background music and/or sounds

 | Fully surtitled or minimal dialogue. Some background music and/or sounds

 | No music or dialogue

COMPANION CARD



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

NATIONAL RELAY SERVICE

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

Bookings

Online adelaidefestival.com.au

Phone BASS 131 246

In person at the Adelaide Festival Centre BASS counter and outlets bass.net.au/info/outlets/

FRIENDS

With a bold history of supporting and embracing AF, our Friends play an important role in celebrating our annual event. For \$170 per membership (transaction fees apply), you can start enjoying the following benefits:

- Access the best seats in the house during the priority booking period (30 Oct–30 Nov 2018)
- Receive 15% discount on Festival ticket prices (maximum 2 per event, terms & conditions apply)
- Exchange tickets to another performance of the same event (terms & conditions apply)
- Receive regular email updates with exclusive news and special offers
- Receive great deals at our Restaurant Partners all year round

We'd love to have you on board!

Visit adelaidefestival.com.au/friends to find out more.

DISCOUNTS

Concession

- Full-time students
- Pensioners
- Unemployed
- Media, Entertainment & Arts Alliance members

Valid ID must be provided for purchases and may be required upon entry to the venue.

Under 30

If you're aged under 30, you can purchase from a limited number of discounted tickets to most AF events. See individual event pages for prices.

Please note that Under 30's tickets can only be collected from the box office upon presentation of ID.

Under 18 Student Rush

During the Adelaide Festival heavily discounted tickets to a range of Festival shows will be released to students aged 18 or under. For more information see page 91.

Group Bookings

Book a group of 10+ and save 15% per ticket! Contact BASS group bookings on 08 8205 2222.

RAA members

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

PAY WHAT YOU CAN TICKETS

Pay What You Can tickets are made available by AF for low income earners who cannot otherwise afford to attend a performance. These tickets are available at the box office one hour before the show and are subject to availability. For more information see page 91.

Generously supported by Philanthropic Partner The Balnaves Foundation.

THE FINE PRINT

Fees & Charges

AF tickets are sold through BASS and are subject to a BASS transaction fee of \$8.95 per transaction. For more information visit bass.net.au.

Refunds & Exchanges

Tickets are sold in accordance with BASS terms and conditions of sale, and in line with the Live Performance Australia guidelines (liveperformance.com.au). AF will offer a refund if the performance is cancelled, rescheduled or significantly relocated. AF Friends are permitted to exchange tickets to another performance of the same event, subject to terms and conditions.

Ticket Prices

AF reserves the right to change seating reserves and pricing at any time and without notice.

Latecomer Policy

Please note that different shows have different latecomer policies – please find more information on the individual event pages at adelaidefestival.com.au.

Recording

The use of cameras, mobile phones and recording devices is strictly prohibited and will result in removal from the venue without refund.

Show warnings

AF takes great effort to provide information to audiences regarding confronting subject matter and the use of special effects (theatrical smoke, strobe lighting etc). Please be advised that at the time of publishing the guide, AF may not be aware of all specific show warnings. Please ensure you check the website for the most up-to-date information.

Ticket Resale

Tickets purchased through unauthorised resellers such as Ticketmaster Resale, eBay, Viagogo and similar organisations may be fraudulent and entry to the venue is not guaranteed.

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As a flagship brand of South Australia, a partnership with Adelaide Festival can reach key demographics and create tangible outcomes personalised to your business needs in a way far more credible than traditional advertising. Please contact Manager, Business Development Kirilea Salomone on +61 8 8216 4401 or ksalomone@adelaidefestival.com.au to discuss opportunities.



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