

# CHAMBERFEST

25



**CURATED BY BROOKLYN RIDER**  
FRIDAY 31 OCTOBER–SUNDAY 2 NOVEMBER 2025



## WELCOME

Warm greetings from your Brooklyn Rider friends. We had a deeply memorable visit in February of 2024, inspired by the beauty of this land, the incredible shrine to music which is UKARIA, and the absolutely lovely audiences. So, we were delighted to be asked to curate Chamberfest 25!

This platform of five concerts is especially exciting to us because it gives us a chance to share a range of our many interests, and at an auspicious time; we are celebrating twenty years together this 2025/26 season! For one, we love taking a wide lens to the beautiful historic string quartet tradition – so you will hear core repertory works from Haydn, Beethoven, Bach, and Schoenberg. But also a diverse range of topical works from our lifetime, many of which are recent Brooklyn Rider commissions (and including numerous works by Australian composers). We also seek to convene conversations through the programmatic enterprise. So – we take a lens to democracy and citizenship, we visit the unique pre-WWI world of Der Blaue Reiter (our namesake), and we celebrate healing and music in a special Saturday evening musical meditation.



Artists L–R: Colin Jacobsen, Nicholas Cords, Michael Nicolas and Johnny Gandelsman. Photo: Shervin Lainez

Last, but not least, we also thrive on collaborations! So we have invited some amazing friends including the riveting soprano Ariadne Greif and Australian-born dancers Melissa Toogood and Fiona Jopp. Lastly, we are so excited to work with a young string quartet from the Australian National Academy of Music (ANAM) for a romp of a finale, ending with a fiery trip to the sun!

See you in October,

**Brooklyn Rider**

Johnny Gandelsman, Colin Jacobsen, Nicholas Cords and Michael Nicolas





Photo: Marco Giannavola



# CONCERT ONE | CITIZENSHIP NOTES

FRIDAY 31 OCTOBER 7.30PM

In *Citizenship Notes*, the string quartet is posited as a microcosmic democracy; a highly engaged ecosystem of equal voices with clear rights and responsibilities. The flattened hierarchy of Haydn's novel string quartet writing directly mirrors the contemporaneous societal shifts afoot in the Age of Enlightenment.

Two new commissions explore questions of citizenship and democracy in the twenty-first century including the visionary jazz musician Matana Roberts' searing commentary (in the form of a visual score) on the US-Mexico border crisis and songwriter/composer Gabriel Kahane's *American Studies*, based on a song from his widely acclaimed album *Magnificent Bird*. BR's own Colin Jacobsen then puts his unique spin on the Bob Dylan civil rights era classic.

Lastly, written on the heels of his *Eroica* Symphony, Beethoven's String Quartet Op. 59 No. 3 continues on heroic and egalitarian themes. Perhaps owing to his mentor Haydn's example, the choice of a fugal last movement proves to be the ultimate representation of a musical democracy.

– Brooklyn Rider

## **Joseph Haydn**

String Quartet in F minor, Op. 20 No. 5

## **Matana Roberts**

*borderlands...*

## **Gabriel Kahane**

*American Studies*

## **Bob Dylan, arr. Colin Jacobsen**

*The Times They Are A-Changin'*

## **Ludwig van Beethoven**

String Quartet in C, Op. 59 No. 3

## **Artists**

Brooklyn Rider

## **Duration**

Approximately two hours, including a twenty-five-minute interval.



# CONCERT TWO | CHALK AND SOOT

SATURDAY 1 NOVEMBER 4.00PM

The 1908 premiere of Schoenberg's Second String Quartet, Op. 10 drew riotous behaviour from a deeply divided fin-de-siècle Viennese audience – on the one side, devoted followers of the forward-looking composer and on the other, those who considered his works cacophonous and offensive. Indeed, the quartet's last movement figurations, disorienting and weightless, make us believe that we breathe '...the air of another planet.' (Note: no riots this time, please!)

This luminous and highly important work was nevertheless performed many times during Schoenberg's lifetime. In the audience for the German premiere in 1911 was the Russian-born expressionist Wassily Kandinsky. Transformed by the experience, Kandinsky's art took a forward bound towards abstraction, seemingly emboldened by Schoenberg's journey into atonality. A friendship evolved between these kindred spirits that was to last a quarter century, and Schoenberg was to become associated with the group of artists surrounding Kandinsky known as Der Blaue Reiter (The Blue Rider – our namesake!).

To honour these connections, we present *Chalk and Soot*, an extended song cycle by our own Colin Jacobsen that sets the absurd, colourful, figurative, and pastoral scenes of Kandinsky's proto-Dadaist poetry from 1912 in an eclectic manner, moving seamlessly between the theatrical, profound, and surreal. We also offer selected works from our own Brooklyn Rider Almanac commissioning project. These particular short pieces are all grounded by a visual sense, inspired by the beauty of UKARIA and the connection between music and the visual arts which is so embodied here.

Clarice Assad's colourful *Cinematheque* is a soundtrack to a movie that doesn't exist. Mallacoota native Padma Newsome contributed a work inspired by the legendary work of the Arrernte watercolourist Albert Namatjira. Dana Lyn's work completes the set: an ode to Mierle Laderman Ukeles, long time 'artist-in-residence' of the New York City Department of Sanitation.

If none of the above is motivation enough, come and treat yourself to the amazing vocal stylings of soprano Ariadne Greif, our fearless and dazzling collaborator!

– Brooklyn Rider

**Clarice Assad**  
*Cinematheque*

**Padma Newsome**  
*Simpson's Gap* (from *Gaps and Gorges*)

**Dana Lyn**  
*Maintenance Music*

**Arnold Schoenberg**  
String Quartet No. 2, Op. 10

**Colin Jacobsen**  
*Chalk and Soot*

**Artists**  
Brooklyn Rider  
Ariadne Greif | *Soprano*

**Duration**  
Approximately two hours, including a twenty-five-minute interval.



Ariadne Greif. Photo: Caroline Mariko Stucky



# CONCERT THREE | HEALING MODES

SATURDAY 1 NOVEMBER 8.00PM

We welcome you to our evening escape, *Healing Modes*. Throughout the ages, music has not only addressed a need for healing, but it has also been thought of as an agent of healing itself. We need to look no further in our own tradition of the string quartet than the great Op. 132 of Beethoven. The third movement, a holy song of thanksgiving, portrays Beethoven coming back to physical health and expressing joy at the return of his creative powers.

It wouldn't fully feel like a Brooklyn Rider program without a foot very firmly in the music of the twentieth and twenty-first centuries, so we decided to include several recent commissions and works from past BR projects. Reena Esmail's *Zeher* (poison) and Caroline Shaw's *Schisma* were part of our *Healing Modes* commissioning project and recording. Evan Ziporyn's *Qi* is a selection from a meditative moment in a Zen garden, and John Cage's iconic *In a Landscape* is a work we first programmed back near the beginning of our journey as a string quartet. And we end with Philip Glass' String Quartet No. 4, a veritable temple of healing resonance, written in memoriam to his friend, the artist Brian Buczak.

We are all constantly reminded that there is a profound need for healing in the world we live in, and that healing needs to exist on so many levels; physical, spiritual, political, societal, and environmental. We hope this program provides an extended moment of reflection and restoration.

– Brooklyn Rider

## **John Cage**

*In a Landscape*

## **Evan Ziporyn**

*Garden from Qi*

## **Reena Esmail**

*Zeher*

## **Ludwig van Beethoven**

*Heiliger Dankgesang* from String Quartet No. 15 in A minor, Op. 132

## **Caroline Shaw**

*Schisma*

## **Philip Glass**

String Quartet No. 4, *Buczak*

## **Artists**

Brooklyn Rider

## **Duration**

Approximately seventy-five minutes, without interval.







Melissa Toogood. Photo: David Bonnell



# CONCERT FOUR | MORNING DANCES

SUNDAY 2 NOVEMBER 11.30AM

A big part of what inspires us as a string quartet is the possibility for collaboration across artistic disciplines. We have had a long history working with dancers and choreographers, having been the resident quartet at the Vail Dance Festival (Vail, Colorado, USA) for more than ten years. One of the amazing artists we have encountered over the years is Australia's own Melissa Toogood, a visionary dancer whose long history with the Merce Cunningham Dance Company and choreographer Pam Tanowitz has made her one of the most esteemed dancers of her generation. Melissa has invited the multi-faceted dancer and Gold Coast native Fiona Jopp to join this program, *Morning Dances*.

For the occasion, we have decided to make this a morning of musical solos; grounded by two of Bach's most iconic works for solo string instruments, the morning also features three contemporary works. Kate Moore and Liza Lim are both Australian-born composers with worldwide reputations, the former represented by a mesmerising work for solo viola and the latter, a jaw-dropping work for solo cello.

Our dear friend Ariadne Greif rejoins the fold to present a recent work by the ever-wonderful Caroline Shaw, featuring the extraordinary poetry of Anne Carson. This collaboration will come together on the grounds of UKARIA, and this particular program likely won't exist anywhere else in the same way! Save room on your dance card!

– Brooklyn Rider

## **Johann Sebastian Bach**

Cello Suite No. 1 in G, BWV 1007  
(transcribed for violin)

## **Kate Moore**

*For Tor*

## **Caroline Shaw**

*We Need To Talk*

## **Liza Lim**

*Invisibility*

## **Johann Sebastian Bach**

Chaconne from Partita No. 2 for Solo Violin  
in D minor, BWV 1004

## **Artists**

Johnny Gandelsman | *Violin*

Colin Jacobsen | *Violin*

Nicholas Cords | *Viola*

Michael Nicolas | *Cello*

Melissa Toogood | *Dancer and Choreographer*

Fiona Jopp | *Dancer and Collaborator*

Ariadne Greif | *Soprano*

## **Duration**

Approximately one hour, without interval.





ANAM String Quartet. Photo: Mark Bond





# CONCERT FIVE | EVER YOURS

SUNDAY 2 NOVEMBER 2.30PM

When thinking about how to cap off this edition of Chamberfest, your own Alison Beare suggested the idea of working with a fabulous string quartet from the Australian National Academy of Music (ANAM). The idea immediately struck us for a couple of reasons. First, a couple of years ago, we did a collaborative program with the Danish String Quartet in Copenhagen which was a real hoot! So we had proof of concept! But second, our dear friend and omnivorous musical creator Osvaldo Golijov has since written a string octet (*Ever Yours*) inspired by Haydn's amazing work of extraordinary gravitas, Op. 76 No. 2; we've been anxiously seeking opportunities to bring these works together on a program, and lo and behold!

To round out the program, we wanted to present *Am I in your light?* – a stunning aria from John Adams' celebrated opera *Doctor Atomic*, again inviting Ariadne Greif back to the stage. This colourful program begins with a recent BR commission from the tirelessly creative Sicilian cellist Giovanni Sollima based on T.S. Eliot's *Four Quartets*. All good things come to an end; we bring this edition of Chamberfest to a rousing conclusion with traditional works from the Danish Quartet's library and a special work that has been part of BR since the very beginning – *Ascending Bird*, which uses a traditional Persian tune, telling the ancient story (likely with Zoroastrian roots) of a bird that flies to the sun in a fiery embrace.

– Brooklyn Rider

## **Giovanni Sollima**

Four Quartets

## **John Adams**

*Am I in your light?* from *Doctor Atomic*

## **Joseph Haydn**

String Quartet in D minor, Op. 76 No. 2

## **Osvaldo Golijov**

*Ever Yours*

## **Rasmus Storm / Danish String Quartet**

Minuet No. 60

## **Scottish-Danish Traditional / Danish String Quartet**

*The Dromer*

## **Colin Jacobsen and Siamak Aghaei / Persian Traditional**

*Ascending Bird*

## **Artists**

Brooklyn Rider

Ariadne Greif | *Soprano*

ANAM String Quartet

Olivia Kowalik | *Violin*

Jasmine Milton | *Violin*

Hanna Wallace | *Viola*

Max Zhenxiang Wung | *Cello*

**Duration** | Approximately two hours, including a twenty-five-minute interval.



## ABOUT THE ARTISTS

### Brooklyn Rider

Curator

Johnny Gandelsman | *Violin*

Colin Jacobsen | *Violin*

Nicholas Cords | *Viola*

Michael Nicolas | *Cello*

Celebrating twenty years of shared musical exploration, Brooklyn Rider originated in a living room, four friends in search of an outlet for their curiosities. Inspired by the probing spirit of Germany's pre-WWI artistic collective Der Blaue Reiter, they recognized parallels with their creative community in Brooklyn at the time and began to build projects. In the following two decades, Brooklyn Rider has undertaken a staggering amount of work, carving a singular space in the world of string quartets. Through thoughtful programmatic framing, deep-rooted collaborations, and innovative commissioning projects, Brooklyn Rider has used the medium at every point in their adventurous journey as a vehicle for exploration and discovery. Inspired equally by the rich repertoire of the past and the limitless canvas of new creation, Brooklyn Rider seeks to create meaningful and memorable experiences for their audiences.

To mark the twenty-year milestone, a wide range of projects are on the horizon for 2025 and beyond that celebrate the key elements of their work. Honouring a long-standing relationship with the string quartets of Philip Glass (String Quartet No. 3, *Mishima* was on Brooklyn Rider's first public program), Brooklyn Rider has embarked on the first ever retrospective of the composer's complete works for the medium. Initially presented by the Yale Schwarzman Center this past fall, the retrospective is next happening in May 2025 at the Met Cloisters in NYC before heading further afield. A major commission by Gabriela Lena Frank, *Frida's Dreams*, is due for the 2025/26 season. A forthcoming recording, *The Four Elements* (slated

for May 2025) serves as a dual metaphor for the complex inner world of the string quartet and the future of planet Earth, the latest example of the kind of programmatic concept long associated with Brooklyn Rider. The quartet expands their reach into the orchestral world in future seasons with a new work for quartet and orchestra by Nico Muhly, to be presented by a wide-ranging consortium of orchestras across Europe and North America. Lastly, a special concert at Tanglewood this August will feature the Schubert Cello Quintet as the centrepiece alongside the quartet's friend and mentor Yo-Yo Ma.

The beginning days of Brooklyn Rider's history included numerous self-produced concerts and events, and the quartet has since cherished the live performance experience in its many guises. In more recent years, the quartet has made regular appearances in many of the major musical centres of North America, Europe, Asia, and Australia – from Zurich's Tonhalle, Carnegie Hall, the Pierre Boulez Saal in Berlin, the Sydney Opera House, the National Centre for Performing Arts in Beijing, and London's Wigmore Hall. Comfortable in a wide range of performance outlets, they have also appeared on the main stage of the Telluride Bluegrass Festival, at Austin's South by Southwest Music Festival, and in two NPR Tiny Desk Concerts. Brooklyn Rider has been the long-standing resident string quartet of the Vail Dance Festival, collaborating with many of the finest dancers and choreographers of our time. They have also been privileged to use the balming powers of music at deeply challenging moments along the way. The quartet made a special appearance at a Buddhist temple in the decimated fishing village of Kesennuma, Japan in the months following the devastating 2011 tsunami. Most recently, Brooklyn Rider played an all Glass concert at the Wallis Annenberg Center in Beverly Hills in the midst of the 2025 Los Angeles area fires.



Photo: Shervin Lainez

Brooklyn Rider has remained steadfast in their commitment to generate new music for string quartet at every phase of their history. Through commissioning, collaborative exploration, and the inimitable works of BR's own Colin Jacobsen, the quartet has left a lasting contribution to the repertoire. Shared at the height of the US lockdown, the GRAMMY-nominated recording and commissioning project *Healing Modes* (In A Circle Records) was described by *The New Yorker* as a project which '... could not possibly be more relevant or necessary than it is currently.' The upcoming season will unveil a new program called *Citizenship Notes* with commissioned works by Don Byron, Ted Hearne, and Angélica Negrón.

Brooklyn Rider has had a voracious appetite for collaboration since their inception, encapsulating their wide-ranging projects and programmatic frames and giving rise to NPR Music's observation that Brooklyn Rider is 'recreating the 300-year-old form of string quartet as a vital and creative twenty-first-

century ensemble.' *The Butterfly* (In A Circle Records), an album which the *Irish Times* described as 'a masterclass in risk-taking,' explored a collaboration with the legendary Irish fiddler Martin Hayes. The 2021/22 season boasted two unique partnerships: one with Israeli mandolin virtuoso Avi Avital, and the other a new chapter of work with Swedish mezzo-soprano Anne Sofie von Otter (following *So Many Things* on Naïve Records, 2016). 2022's *The Stranger* (Avie Records) with tenor Nicholas Phan was nominated for a 2023 GRAMMY Award and made numerous best-of lists, including *The New Yorker*. In fall 2018, Brooklyn Rider released *Dreamers* on Sony Music Masterworks with Mexican jazz vocalist Magos Herrera which topped charts and garnered a GRAMMY nomination for best arrangement (Gonzalo Grau's *Niña*). Other collaborators include former NYC Ballet prima ballerina Wendy Whelan, banjo icon Béla Fleck, jazz saxophonist Joshua Redman, Syrian clarinetist Kinan Azmeh, and the Iranian kamancheh virtuoso Kayhan Kalhor.



## ABOUT THE ARTISTS



### **Ariadne Greif**

*Soprano*

Ariadne Greif, praised for her 'luminous, expressive voice' and 'searing top notes' (*NY Times*), began as a 'boy' soprano at LA Opera, eventually making her adult debut with the American Symphony Orchestra singing Lutosławski's *Chantefleurs et Chantefables*. She has starred in operas like Donizetti's *Elixir of Love* with Orlando Philharmonic, Poulenc's *Les Mamelles de Tirésias* at the Aldeburgh Festival, and G.F. Haas's *Atthis*, which the *NY Times* called 'one of the most searingly painful and revealing operatic performances in recent times.'

Already premiering upwards of twenty new operas and over 100 chamber works, recent projects include performances of the Dada masterpiece *Ursonate* with William Kentridge at the Oslo Opera House, Luxembourg Philharmonic, and Performa in New York; collaborations with The Knights; two of her own projects, *Bird Party* and *Eleven Wild Geese*, commissioned by The Ultima Festival in Norway; films including Sheree Clement's *Table Manners*, and *We Need to Talk*, a new monodrama by Caroline Shaw and Anne Carson for Opera Philadelphia. Ariadne performed Alyssa Weinberg's *Isola* with Long Beach Opera and was Miss Adelaide in *Guys and Dolls* with Opera Saratoga. This season, she tours the US and Europe with the string quartet Brooklyn Rider.

[www.ariadnegreifsoprano.com](http://www.ariadnegreifsoprano.com)



### **Melissa Toogood**

*Dancer and Choreographer*

Melissa Toogood is an award-winning performer, having spent over two decades performing primarily in the USA and Europe. She was a member of the Merce Cunningham Dance Company, has taught Cunningham technique internationally since 2007, and is an official stager for the Merce Cunningham Trust. She has worked with many companies and choreographers including the Stephen Petronio Company, Rosie Herrera Dance Theatre, Rashaun Mitchell, Kimberly Bartosik, Sally Silvers, The Bang Group:Tap Lab, Christopher Williams, and Pam Tanowitz Dance for whom she also served as Artistic Associate and Rehearsal Director for twelve years. Melissa's own work has been commissioned by Boston Ballet, New York Theatre Ballet and the Vail International Dance Festival. She has been on faculty at various institutions including Barnard College, Bard College, Princeton University and Sydney Dance Company's Pre-Professional Year. Melissa holds a Bachelor of Fine Arts in Dance Performance from New World School of the Arts, Miami FL USA.

She has performed with Brooklyn Rider for over a decade and is incredibly excited to collaborate so closely with them for the first time in her native country.





**Fiona Jopp**  
Dancer and Collaborator

Fiona is a dancer, dance maker and stager currently based on the Sunshine Coast, Australia. She has danced in companies in Australia, the UK and France, and has toured internationally with Michael Clark Company, Emanuel Gat Dance, Bonachela Dance Company and Sydney Dance Company. During her time with Sydney Dance Company she performed works by Rafael Bonachela, Jacopo Godani, Gideon Obarzanek, Andonis Foniadakis, Lee Serle, Cass Mortimer Eipper and Gabrielle Nankivell. As a Sydney Dance Company associate artist Fiona danced in the award-winning *Nude Live* for Sydney Dance Company, Art Gallery of NSW and Sydney Festival, choreographed by Rafael Bonachela; and was performer and rehearsal director for Anthony Hamilton's *Crazy Times*. She also appeared as Rosaleen Norton in three seasons of *Hidden Sydney*, directed by Lucas Jervies.

Her other professional performance experience ranges from Disney's *The Lion King* musical in Sydney, Melbourne and Shanghai, Pimlico Opera's *West Side Story* in London and the films *World War Z* by Mark Forster and *Anna Karenina* by Joe Wright. Fiona has choreographed for Sydney Dance Company and made independent work since 2015. She has staged works by Rafael Bonachela and Emanuel Gat in Australia, the USA and Europe.



**String Quartet from the Australian National Academy of Music (ANAM)**

The Australian National Academy of Music (ANAM) is an internationally renowned and outward-facing cultural institution with a strong commitment to engaging with its communities. As Australia's only performance academy focussed purely on classical music, ANAM brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses, industry collaborations and other programs.

Chamber music is at the heart of ANAM's performance training experience with all musicians performing in ensembles and receiving expert coaching and mentorship from faculty and guest artists throughout the year.

Ensembles perform in a variety of venues across the country, allowing musicians to refine their craft and engage with audiences in meaningful ways. Through these experiences, ANAM provides a dynamic platform for young musicians to develop both the technical skills and artistry necessary to become future musical leaders.

[www.anam.com.au](http://www.anam.com.au)

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC



# CHAMBERFEST 2025 AT A GLANCE

Friday 31 October		Notes
6.00pm	Bus Service   Departing Hutt St	Separate booking required – see page 20
	Bar Open / Antipasti Platters	Separate booking required – see page 21
7.30pm	<b>CONCERT ONE   CITIZENSHIP NOTES</b>	2 hours including 25-minute interval
9.45pm	Bus Service   Departing UKARIA	Separate booking required – see page 20
Saturday 1 November		
2.30pm	Bus Service   Departing Hutt St	Separate booking required – see page 20
3.00pm	Bar Open	
4.00pm	<b>CONCERT TWO   CHALK AND SOOT</b>	2 hours including 25-minute interval
6.15pm	Buffet Dinner	Weekend Package inclusion only – see page 19
8.00pm	<b>CONCERT THREE   HEALING MODES</b>	75 minutes (no interval)
9.30pm	Bus Service   Departing UKARIA	Separate booking required – see page 20
Sunday 2 November		
10.00am	Bus Service   Departing Hutt St	Separate booking required – see page 20
10.30am	Bar Open	
11.30am	<b>CONCERT FOUR   MORNING DANCES</b>	1 hour (no interval)
12.45pm	Two-Course Lunch	Weekend Package inclusion only – see page 19
2.30pm	<b>CONCERT FIVE   EVER YOURS</b>	2 hours including 25-minute interval
4.45pm	Bus Service   Departing UKARIA	Separate booking required – see page 20



# HOW TO BOOK

## THERE ARE THREE WAYS TO ENJOY CHAMBERFEST 2025:

1. Purchase a Weekend Package
2. Purchase a Concerts Only Package
3. Purchase single tickets to the performances of your choice

*See page 21 for further details about seating.*

### 1. WEEKEND PACKAGE (INCLUDES MEALS)\*

- Reserved seating zone for package holders
- A lanyard, distributed at the first concert, which bypasses queues for remaining concerts
- Two meals: Buffet dinner on Saturday and two-course lunch on Sunday, with a tea and coffee station provided at both meals
- Access to pre-sale for Chamberfest 2026

Adult \$450 | Concession \$430

### 2. CONCERTS ONLY PACKAGE\*

- Reserved seating zone for package holders
- A lanyard, distributed at the first concert, which bypasses queues for remaining concerts
- Access to pre-sale for Chamberfest 2026

Adult \$320 | Concession \$300

### 3. SINGLE TICKETS\*

Purchase single tickets for the performance of your choice:

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#### CONCERT ONE | CITIZENSHIP NOTES

Friday 31 October, 7.30pm

Adult \$75 | Conc \$70 | Student \$35

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#### CONCERT TWO | CHALK AND SOOT

Saturday 1 November, 4pm

Adult \$75 | Conc \$70 | Student \$35

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#### CONCERT THREE | HEALING MODES

Saturday 1 November, 8pm

Adult \$70 | Conc \$65 | Student \$30

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#### CONCERT FOUR | MORNING DANCES

Sunday 2 November, 11.30am

Adult \$70 | Conc \$65 | Student \$30

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#### CONCERT FIVE | EVER YOURS

Sunday 2 November, 2.30pm

Adult \$75 | Conc \$70 | Student \$35

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*\*Please note the conditions of sale on page 22.*

**Book online at [www.ukaria.com](http://www.ukaria.com) or by phone on (08) 8227 1277**



# BUS SERVICE

UKARIA will offer a bus service all weekend. The bus will collect patrons from the corner of South Terrace and Hutt Street and will return to this location afterwards.

There will be one bus service each day, departing at the following times:

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## **BUS SERVICE | FRIDAY 31 OCTOBER**

Bus arrives at pick-up point at 5.45pm

Bus departs pick-up point at 6.00pm

Bus departs UKARIA after Concert One at approximately 9.45pm

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## **BUS SERVICE | SATURDAY 1 NOVEMBER**

Bus arrives at pick-up point at 2.15pm

Bus departs pick-up point at 2.30pm

Bus departs UKARIA after Concert Three at approximately 9.30pm

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## **BUS SERVICE | SUNDAY 2 NOVEMBER**

Bus arrives at pick-up point at 9.45am

Bus departs pick-up point at 10.00am

Bus departs UKARIA after Concert Five at approximately 4.45pm

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## **BUS SERVICE TERMS & CONDITIONS**

- The cost of the ticket is a flat fee of \$20 return for each day.
- We do not offer a reduced price for one-way travel.
- If you arrive after the departure time and miss the bus, your concert and bus ticket are non-refundable.
- Tickets for the bus service will be taken off sale at 5.00pm on Wednesday 29 October 2025.

Please contact us on **(08) 8227 1277** or at **[info@ukaria.com](mailto:info@ukaria.com)** if you have any further queries.





# MEALS

## ANTIPASTI PLATTERS

FRIDAY 31 OCTOBER 6.00PM

Start the weekend with an antipasti platter and enjoy the sunset ambience in the Garden Terrace.

One platter serves two.

In order to finalise numbers with our catering team, bookings will close at 5.00pm on Wednesday 29 October 2025, unless sold out prior.

**Tickets** | From \$32 per platter (serves two)

**Note** | Antipasti platters are not included in the Weekend Package or Concerts Only Package. A separate booking is required.

## SATURDAY DINNER & SUNDAY LUNCH

Due to limited capacity in the Garden Terrace, dinner and lunch are only available to Weekend Package holders. If you wish to register your interest for a meal, should any become available closer to the date, please sign up to the waitlists for meals on the Chamberfest webpage.

## BAR SERVICE

The bar will be serving savoury and sweet treats across the weekend. Please note the opening times:

Friday 31 October:  
6.00pm – end of interval for Concert One

Saturday 1 November:  
3.00pm – start of Concert Three

Sunday 2 November:  
10.30am – end of interval for Concert Five



# SEATING

Seating in the auditorium is intimate, which means there is not a bad seat in the hall.

Nonetheless, we recognise that those who have booked multiple concerts over the course of a day like to return to their same seat.

In 2025 we are introducing a zoned area that will be reserved for package holders.

This means that package ticket holders can relax in the Garden Terrace in between concerts, knowing that their seat is reserved for the second performance.

On Friday evening, all package ticket holders can collect their lanyard in the foyer and will be given further instruction on the zoned area and how to reserve their seat. For subsequent performances across the weekend, package ticket holders show the Front-of-House team their lanyard to gain entry to their reserved seat, in the zoned area.

**We ask that all patrons respect this approach and be courteous to our Front-of-House team.**

## EASY-ACCESS SEATING

As always, we will be facilitating access requests across the weekend. If you require easy-access seating, please let our team know in advance by contacting us on **(08) 8227 1277** or **info@ukaria.com**.



# TERMS & CONDITIONS

## CONDITIONS OF SALE – TICKETS

All ticket sales are non-refundable once the order has been finalised, except as required by law, or as outlined in the Live Performance Australia Ticketing Code of Practice (if an event is cancelled, rescheduled or significantly re-located).

## TRANSFERS AND CREDITS

Your ticket is transferable and can be given to friends or family if you are unable to attend.

If you wish to request a credit for tickets, meals or light meals the request for credit must be made by email/phone at least 14 days before the date of the event.

## TERMS & CONDITIONS PACKAGES

Please note that when tickets are purchased as a package, the package cannot be split into its various concert/meal components if a ticket transfer is requested. A credit may only be issued for the entire package, and the cancellation request must be made by email/phone at least 14 days prior to the event. It is not possible to credit for only select concerts/meals within the package.

If you find you cannot attend a select concert within your package, you are welcome to organise a friend or family member to attend that concert in your place.

## REFUNDS

We do not offer refunds except as required by law, or as outlined in the Live Performance Australia Ticketing Code of Practice (if an event is cancelled, rescheduled, or significantly re-located).

## VARIATIONS TO PERFORMANCES OR EVENTS

UKARIA reserves the right to change artists, programs, venue opening and/or performance times should this become necessary.

## FILMING AND PHOTOGRAPHY

We welcome photography inside the main hall before or after the concert, or at interval if applicable. During performances, all unauthorised photography and recording of the artists is strictly prohibited.

## EXTERNAL FOOD AND DRINK

To abide by SA Health regulations, consumption of food and drink that hasn't been purchased on our premises is not permitted in the Garden Terrace. However, please feel free to bring your own food to enjoy in the garden.

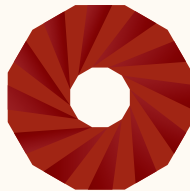
**To view UKARIA's full Terms & Conditions, please visit [www.ukaria.com/tcs](http://www.ukaria.com/tcs)**



Broadcast Partner – ABC Classic

Concerts One, Two and Three will be recorded by ABC Classic for delayed broadcast.





# UKARIA

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2015–2025

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