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FESTIVAL
Adelaide Festival review 2019: The Magic Flute

Ewart Shaw, The Advertiser
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The Magic Flute

Opera/Germany

ADELAIDE FESTIVAL

Festival Theatre, Adelaide Festival Centre

Until March 3

O Isis and Ostris, praise to you. Barry Kosky, 1996 Adelaide Festival director, knows how to kick off a festival.

His production of the world's most transcendent pantomime, created in association with company 1927, Suzanne Andrade director and Paul Barritt animator, is mesmerising.

They have projected onto Mozart's masonry an animated phantasmagoria, flying monkeys, pink elephants in fishnet tights, savage dogs, a winsome cat.



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The flute itself is a tiny naked Pamina with dragonfly wings.

The wall, pierced by doors through which the singers appear standing on narrow balconies, is the perfect screen. Dream like, scary, funny, surreal, it would make an excellent DVD.

Kim-Lilian Strehel in silent movie mode is delicious as Pamina and her Tamino, Aaron Blake, is her match musically.

Tom Erik Lie as the Buster Keatonish Papageno, seemed physically constrained, though vocally full of humour.



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The dark side is represented by Alessandra Olczyk as the spider Queen, fearless in her stratospheric raging, with the *Nosferatu* villain of Emil Lawecki.

Her trio of ladies of the night, Mirka Wagner, Maria Fiselier and Nadine Weissman, are superb.

Andreas Bauer Kanabas brings maturity to the role of the wise Sarastro. Christopher Spath and Australian Andrew Collis are the armed men of the trial of fire and water, and Talya Liebermann glitters as Papagena.

The music, and there are times when you do shut your eyes, is of an astonishingly high calibre.



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The Adelaide Symphony Orchestra under the direction of Jordan De Souza is both elegant and elegant, from the delicate opening bars of the overture, with Geoffrey Collins on flute.

The singing of the Komische Oper Chorus, especially the priestly music, is grand – as is the participation of three young choir boys as the guardian spirits.

The audience rose to their feet at the end as Jordan de Souza acknowledged our orchestra.

They played magic.

– Ewart Shaw

