

"Isn't the dragon cute?" - "The Magic Melodica" by Iiro Rantala at the Komische Oper Berlin

(nmz) - At the end there was long jubilation from the parents and cheering of their children in the face of a lively, tirelessly lively show with end pieces from the "Magic Flute", jazzy and lively prepared by the composer Iiro Rantala and performed with commitment by the ensemble of the Komische Oper Berlin.
10/26/2021 - By [Peter P. Pacht](#)

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Various authors and composers were encouraged by "The Magic Flute" to take up the people introduced by Mozart and Schikaneder and to continue the open threads of the original. Those who gave the successful piece a second part included none other than Johann Wolfgang von Goethe. Even today, Peter von Winter's second part of "The Magic Flute", "The Labyrinth" can be experienced from time to time. Librettists Minna Lindgreen and Iiro Rantala are more cheeky and fresher in their commissioned work for the Komische Oper Berlin.

The marriage of Tamino (Johannes Dunz) and Pamina (Alma Sadé) is not what the two lovers had promised each other, and the high couple turns out to be a Tamino in love with kite care and one who does the housework and removes the kite droppings Pamina. It was happier that Papageno (Nikita Voronchenko) and Papagena (Sylvia Rena Ziegler), according to their group of children expected in the first part, now surrounded by 20 sung brats (and on stage even by 22 girls from the excellent children's choir). On top of that, Papagena is heavily pregnant again, this time there will be twins, but after that it may be enough of the "child's blessing".

King Sarastro is severely affected by Alzheimer's. Since the demented ruler can no longer remember anything, in the first part of the novelty, he - and the young audience - is told the prehistory, that is, Mozart and Schikaneder's "Magic Flute" story over and over again. The Queen of the Night has grown a beard, and she has a bass player, but that doesn't prevent Stefan Sevenich, who is also adorable as a dancer, from also countering the former highs of this queen. The three boys or geniuses went through a metamorphosis. Now they are cast with three female voices (Josefine Mindus, Susan Zarrabi, Julia Domke), who dance around the action of the protagonists like Molusken, bare-breasted, but with a lot of chest hair. In combination with the magic melody by Hohner, which alludes to the three newts,

And then there is Monostatos. Nobody knows of him why he is actually angry or is thought to be angry; Christoph Späth gives this blonde alternative appearance to Tamino.

Since the ruler of the solar circle is no longer able to rule on his wheelchair, a new king or queen should be elected by passing three tests. The first two tests are reminiscent of the template: namely, who can endure the longest in a sauna or who can stay in an ice tub the longest. Tamino always gives up quickly, but Sarastro (delicious: Philipp Meierhöfer) is the longest with relish. The third test is then who can sit with his bare bottom the longest on an anthill - and Monostatos emerges as the winner. But he turns out to be as noble as Titus once did in Mozart's "Clemenza di Tito" and renounces his kingship in favor of Pamina, whom he also reconciles with her mother.

The music cheers almost continuously, only now and then the Mozart allusions are dabbed in, the closeness is most evident in the jazzy duet of Papageno and Papagena.

The house's electro-acoustically amplified soloists sing to the full orchestra, led by Koen Schoots. Thanks to the microports used, much of Ulrich Lenz's joke, which was translated into German, is retained (because for the children, who are apparently assumed to be largely incapable of reading, the usual surtitles on the Back of the front chair omitted).

As in previous years, instead of a program booklet, the children's opera is accompanied by a CD (for 7 euros) with a richly illustrated booklet: the highlights of the composition can be heard - unfortunately only accompanied by the piano, but particularly authentic, as the composer himself can be experienced as a pianist is - and partly with an alternative cast of the house, which would also be easily imaginable on stage, with Tom Erik Lee and Karolina Gumos as the buffalo couple.

The stage design by Friedrich Eggert is magically successful, on the revolving stage framed by an infinite keyboard, with clefs in various sizes as main props and trees, as well as three small wisdom stamps with smoking chimneys and the wiggling dragon tails sticking out of the entrances.

Alfred Mayerhofer's costumes of glamor, "glitter and be gay", as it is called in Bernstein's "Candide", are lovingly designed. Director Nicole C. Weber did her best with a lot of attention to detail and verve, so that the ensemble exudes an accurately choreographed fun that skips the audience following the performance in a checkerboard pattern without face masks.

A successful new spectacle "for music theater fans from 6", with the simplest melodies, even if not exactly (according to the announcement) "composed", but still dominated by music.

- Further performances: October 30, November 8, 11, 2021, December 10, 13, 16, 21, 26, 27, 2021, January 24, February 13, 2022.

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