

~~SILBERSEE~~ & DE TONEELMAKERIJ

# DE TOVERFLUIT

A MAGICAL MUSICAL THEATRE  
FAIRY TALE 7

Pamina, a very ordinary girl and inhabitant of planet Earth, hears her parents arguing when she is in bed at night. She understands everything, even though her parents might not think so.

Yet she falls asleep and in her stardust dreams she meets Tamino, a very ordinary astronaut from the future. Despite the light years between them, they recognize a lot in each other. But in Pamina's dream there are also dark forces; Sun and Night are fighting an intergalactic battle over light and dark. Who are these Sun and Night? And what do they have to do with Pamina? Is she able to cope with these cosmic powers that always put their own interests first?

A mythical tale about children on a mission.

The Magic Flute is one of the world's most famous operas. De Toneelmakerij and Silbersee join forces to create an entirely contemporary version in which classical music, hip hop, theatre and dance merge into magical music theatre for the whole family.

## PROLOGUE > HOME

Pamina is lying in bed listening to her parents arguing, and the next moment she wakes up on a strange planet.

## PART 1 > AN UNKNOWN PLANET

Pamina is taken prisoner by Sun and guarded by his stuttering servant Moon. Tamino crashes his spaceship on the same planet and has no idea where he is. He meets the star-catcher Papageno and hears that there is a huge battle between Sun and Night. Night appears and asks Tamino to rescue her daughter Pamina. Tamino instantly feels he is falling in love with Pamina, though he can't say why. He and Papageno are given a magic flute that will show them the way, and they set off in search of Pamina.

## PART 2 > SEEKING AND FINDING

Tamino and Papageno search for Pamina and eventually find her, but Moon throws a spanner in the works. Sun questions Tamino and takes him away, while Pamina tries to remember her real parents. Is she dreaming?

## PART 3 > SUN AND NIGHT SET TASKS

Sun instructs Tamino to do nothing but laugh for a day without saying anything – especially to Pamina. Night orders Pamina to extinguish Sun, but Pamina refuses to obey. Papageno's job is to repair the spaceship, but he's jealous of Tamino because he would also love to have a girlfriend. Meanwhile, Pamina gets angry with Tamino because he's behaving so strangely – stupidly laughing all the time.



## PART 4 > A NEW WORLD

Tamino decides not to carry out the tasks set by Sun. Pamina and Tamino talk to each other about their families, find out that they both come from a different time, and decide to leave together.

Papageno has failed to repair the spaceship, but then Moon unexpectedly offers to help. When Pamina invites Moon to leave with them, Moon can hardly believe his ears, and is overjoyed. Over the radio, Papageno hears the beautiful voice of Papagena, far away, in another universe. Sun and Night are left behind with their quarrelling, dazed and lonely, as Pamina, Tamino, Moon and Papageno set off to start a new world.

## ARTISTIC DIRECTOR PAUL KNIERIEM AND MUSICAL DIRECTOR ROMAIN BISCHOFF ON *THE MAGIC FLUTE*

*The Magic Flute* is perhaps the most popular of all operas. Even if you think you don't know anything about opera, there's a good chance that if you hear one of the songs from *The Magic Flute*, you'll think, hey, I've heard that before! The music was written in the 18th century by the famous composer Wolfgang Amadeus Mozart. He didn't write it to be performed at the royal court, which was usual at the time, but for a friend who had a kind of nightclub in Vienna.

Director Paul Knieriem, artistic director of the theatre company De Toneelmakerij, has wanted to direct an opera for a long time. 'There's no reason for opera to be boring', he says, 'as long as you dare to turn it into something new.' 'The original opera is beautiful, and that's exactly why we have a duty to make a 21st-century version of it. Then you can really do justice to Mozart's ideas. He was always up for something new, and at the time he was very forward-thinking.'

Paul found a kindred spirit in Romain Bischoff of the adventurous opera platform Silbersee. 'To make opera for children, you have to go into it with a completely open mind,' Romain says. 'That's what Paul does. We use influences from pop, electronic music and breakdance, and that fits perfectly: opera is originally the most multidisciplinary of all art forms.'

'*The Magic Flute* is a real fairy tale,' says Paul. 'If you take out all the old-fashioned stuff from the 18th century, it's about things that are recognizable to us all, children and adults alike. It's about the battle between light and darkness and about daring to make your own choices. It was Daniël van Klaveren who put me onto *The Magic Flute* and he's written a fantastic new script for it. It's an exciting and moving story about a bunch of brave kids who get caught up in a cosmic battle, but ultimately choose to go their own way.'

'While we were making the show, at every step we asked ourselves the question: what would Mozart do?' Romain explains. 'If he were alive today, what would he be making? How would the music sound? Mozart was a free spirit. He would certainly have an ear for influences from pop music. We're recreating *The Magic Flute* with great respect for Mozart's music, and we're using contemporary possibilities and styles. We want the audience to discover the magical power of the human voice, whether it's in classical music or rap.'



**MOZART TO THE MOON  
AND BACK**