

Reviews

NINA KORBE SOPRANO

“Korbe is visually and vocally stunning at Mabel. The award-winning First Nations soprano brings charm to her role as the Major-General’s headstrong daughter, making her more than just a sweet or shy ingénue and filling the stage with her presence. And her operatic voice simply soars in a brilliant ‘Poor Wand’ring One’ initial offer to Mabel’s pity to Frederick before the two quickly fall in love.”

Blue Curtains World

“However, we cannot forget, Billy Bouchier as Frederic and Nina Korbe as Mabel, both shining stars in this production. Vocally, they were faultless, Korbe had some incredible high notes throughout the show and hit them on turn without wavering every time. A true testament to their talent and experience, and Bouchier's bubble and energetic portrayal of the lead was astounding to watch. The way they jumped, ran and bounced all across the stage whilst singing in opera was a true delight to watch.”

Jake Goodall, Broadway World

“Korbe demonstrates jaw-dropping, elaborately ornamented singing and hits some astoundingly high notes with flair.”

Kitty Goodall, Stage Whispers

“Korbe’s glorious coloratura soprano managed the trills and arpeggios of Mabel’s ‘Poor Wand’ring One!’ to great effect, demonstrating Sullivan’s input of grand opera into the work. She made a delightful and beautiful Mabel while her onstage chemistry with Frederic was completely believable.”

Suzannah Conway, Arts Hub

“Nina Korbe in the role of Mabel, the Major General’s daughter, is stunning. She sings her heart out, moves with grace and her powerful high notes have extraordinary power.”

Gillian Wills, Limelight

“In the supporting roles of Prunier and Lisette, Queenslanders Douglas Kelly and Nina Korbe are perfect...Korbe is stunning, her soprano glorious at the top and her characterisation delightful.”

Bridget Davies, The Age

“A program change combined Ravel’s Vocalise-étude en forme de Habanera with his Cinq mélodies populaires grecques. Korbe sparkled, showcasing her burgeoning vocal talent with the pedagogic technical piece involving staccato, trills and scales.”

Dr Gemma Regan, Limelight

“Korbe’s ethereal and soaring vocals were rich with meaning, while her warm and powerful soprano rose easily above the excellent accompaniment by strings and woodwind...It was followed by Ravel’s Cinq mélodies populaires grecques, five colourful songs with a distinct nod to Greek folk music. Korbe sang these with a joyful exuberance that was as sensual as it was melodic, with excellent phrasing...Rimsky-Korsakov’s The Nightingale and the Rose, Op.2 No.2 with its shimmering harmonies and lyrical melodies is a gem. It was played with heartfelt emotion by second violin, Courtney Cleary, and sung with ravishing top notes and depth of expression by Korbe.”

Suzannah Conway, Arts Hub

“Korbe's voice soared and floated above the ensemble with a tender grace. Note the name – Nina Korbe. We will be hearing much more from her...Korbe infused the Ravel songs with exuberant joy, her phrasing impeccable, her moods shifting with captivating nuance. The violin and voice duet was particularly enchanting, hinting at a luminous future for this young soprano.”

John Andrew, Weekend Notes

"Making a highly auspicious professional musical theatre debut, opera singer Nina Korbe plays Maria with a calm and centred presence. A pleasure to hear, Korbe’s vocals are rich and warm, affectingly conveying the myriad passions experienced by the headstrong young woman."

Simon Parris, Man in the Chair

"Korbe is starting to move up the operatic ladder and Maria is a wonderful part for her. She’s a natural who looks the part effortlessly and brings a gleaming, expressive soprano to the show’s loveliest songs, including the imperishable Tonight and Somewhere."

Deborah Jones, The Australian

"First Nations soprano, Nina Korbe, is a beautiful, vivacious Maria. It’s easy to see why Tony would fall in love with her on first sight. She is also a resourceful actress who managed to make convincing the difficult I Feel Pretty scene in which Maria is so giddily in love that her friends can barely recognise her."

Bill Stephens OAM, Australian Arts Review

"The Australian, who comes from an Aboriginal family, brought to life in her interpretation the fluctuating emotional worlds of the famous storyteller from "A Thousand and One Nights" between determination, fragility and passion."
Helmut Peters, Hamburger Abendblatt

"Nina Korbe sings 'Where?' from The Rabbits (Kate Miller-Heidke) with crystal-clarity, making tears flow throughout the audience."
Marika Bryant, Australian Stage

"With a lovely creamy voice and excellent top notes, her voice soared ethereally..."
Suzannah Conway, Arts Hub