

## **Premiere of "Edith Piaf" at the Nationaltheater Mannheim**

### More songs! "Edith Piaf" at the National Theatre Mannheim

Her narrow ,white hands open up like flowerbuds, extend out from her arms at her sides in order to embrace the whole world, and longingly stretch out towards the heavens. Her face screws up, full of anguish, only for the eyebrows to immediately widen, full of hope. Frederike Haas is Edith Piaf down to the last hair. Above all with an unbelievable voice, that at its deepest murmurs and purrs like that of the french paragon. When Haas sings, one feels transported to the Paris of the 1930s and 40s, sitting in a plush armchair enveloped in a cloud of smoke. One wishes to get nearer to this wonderful, charismatic singer (...) It is simply glorious to listen to the fourteen chosen chanson songs- Frederike Haas is the undisputed star. One would like to cry "More songs!".

*from: Scala- Kultur im Rhein-Neckar-Dreieck - January 07, by Tanja Binder*

### A Game of Love and Death- Pit Holzwarth's "Edith Piaf"

(...) Frederike Haas stands behind the microphone. Her deep voice fascinates, as does the way she plays with her eyes, her throat, her cheekbones and her hands. The singer, actor and winner of the Federal Contest for Chanson is one of the few artists not to copy Piaf, not to ham it up and make herself appear ridiculous. In the person of Frederike Haas a new Piaf with the charisma of the legendary Piaf takes to the stage: lonely and domineering (...)

*from: Die Rheinpfalz - 11.12.06. by Gerd Kowa.*

### Strong of Voice and Powerful- Musical Hommage to Edith Piaf- Frederike Haas brings her to Life

(...) Pit Holzwarth, writer and director of the evening's piece, uses small scenes to allow Piaf's life to unfold as a kind of personified "Suffering Myth" revue. He focuses on the delicate character of Piaf, perfectly embodied by the performer Frederike Haas. It is difficult to come close to a legend, but Frederike Haas sings and acts so convincingly that one gladly "forgets" the noisy recordings of Piaf (...) time and again it is Frederike Haas who, in this Piaf, confronts her self-confidence as well as the refractoriness of loneliness and despair. Pit Holzwarth can certainly count on her (...)

*from: Rhein-Necker-Zeitung - 11.12.06. by Carmen Bürk.*

### Edith Piaf- both Queen and Child- Premiere of the piece "Edith Piaf" at the National Theatre

(...) however, this dramatic/ musical homage to "la Piaf" experiences its constant highlights during the Mannheim premiere in no uncertain terms above all through Frederike Haas. She leads this highly anticipated, unusual evening with her intensely moving acting talent, but above all with her amazing voice, into which flow all the facets of the figure she embodies, a tremendous intensity (...) an embodiment of a role which Frederike Haas as Piaf above all in the second act progressively molds, towards the end in harmonious interaction with Agnes-Marie Reintgen (elderly Piaf). (...) but the cries of "bravo" on the open stage belonged most urgently to the "Mannheim Piaf", alias Frederike Haas. This evening it is above all Frederike Haas who, not only for her acting, but also for her singing, will be remembered positively by this receptive audience (...)

*from: Vierheimer Tageblatt -12.12.06*

## **"A Little Night Music"- Theatre Fürth**

### A Wonderful Final Speech for Sondheim

(...) regardless whether people were smiling because of the summer night or because of

Sondheim's genius- it was a dream of an evening! The ensemble consisted of good, intelligent actors, who succeeded, whether through bitingly sarcastic wordplay or the deep despair played out in some scenes, in making the many dialogue scenes of this musical almost more exciting than its singing (...) As the helpless, cheated-upon consort (of Count Malcolm) Frederike Haas finds salvation in cynicism and alcohol, but leaves herself with just enough hope to make her happy ending almost believable - an amazing portrait (...) so is this very necessary nourishment for the soul of German Sondheim fans a clear message for all intendants:

Trust yourselves to play Sondheim! And play him as they do in Fürth.

*from: Musicals Magazine - June 06, by Angela Reinhardt*

### **"Fosse - Die Show" European Tour: Hamburg, Basel, Munich**

#### Boozer, Smoker, Pill Popper

(...) At the center of it all, Frederike Haas, a petite person with an enormous voice and incredible stage presence. In the classic number "Mein Herr" she dances seductively around a black chair, barely dressed and wrapped in lace, flirting with her guests. She plays with her hat, her voice, her audience. She loves her job and you can sense that on stage as much as in person... when interviewed she tells us about Fosse's style, and explains that every movement has a meaning and a name (...)

*from: GO Magazin, March 02*

#### Broadway At Its Best - "FOSSE - The Show" at the Deutsches Theater, Munich

(...) Star of the Bob Fosse show, the German singer with the charisma of an Edith Piaf - Frederike Haas. "In its simplicity" she says modestly but emphatically "lies the show's appeal". That's what you understand at once from this frail yet powerfully-voiced, attractively bestowed top pupil of Fosse - protagonist Ann Reinking (...)

*from: Trostberger Tageblatt, 19.02.02*

#### The delicate charm of the danced irony of life

The show opens with a tender and seducing interpretation of the song "Life Is Just A Bowl Of Cherries" by Frederike Haas as well as a comical medley of choreography (...) The live band plays easy and playful jazz whose subtle layers are in obvious harmony with the singers - at the forefront is Frederike Haas, who allows the famous song "Mein Herr" from "Cabaret" to shine with her wit and a flexibly smooth but yet strong voice. (...)

*from: Baseler Zeitung on 12.1.02*

#### Fosse, You've got to go!

(...) And when lead actress Frederike Haas sings "Life is Just a Bowl of Cherries" at the show's beginning, goosebumps arise (...) And "Mein Herr" from Cabaret is so grand that even Liza Minnelli could have learned a thing or two. (...)

*From: Bild Hamburg Aktuell / June 6th 2001*

### **"Chicago" at the 'Theater des Westens Berlin'**

#### The Grand Staircase in the Air of the Metropolis

(...) and young Frederike Haas as the brutal yet naïve murderess Roxie Hart is a small person with the most overwhelming stage presence. Even when her body-mike fails, the malicious trembling of her voice and the tinkling of her eye-lashes command every inch of

the stage.(...)

*From: FAZ / Sept. 1999*

#### The Manic Will to Success

(...) The discovery of the evening though was dark and frail Frederike Haas as Roxie Hart. What stage presence, what an ability to transform herself! One moment seducingly helpless, the next moment driven by an instinct for wreckless power and then paralyzed by melancholy. (...)

*From: Neues Deutschland / Sept. 1999*

#### Long Awaited Musical Sensation

(...) Frederike Haas playing the part of the desirous, career-bent murderess Roxie Hart is turning out to be the Sophie Rois of the musical stage. The nuances of her spoken word alone are enough to dazzle, without even mentioning her astonishing singing ability; from a seemingly innocent little girl's voice to the jazzy wail; it's all there. Wherever this woman performs, the stage is bound to burn. (...)

*From: Kieler Nachrichten / Oct. 2nd 1999*

#### "Chicago" Vereinigte Bühnen Wien (Vienna) - and All That Jazz

(...) At times cunning with sly humour, such as when she acts the pregnant, at other moments crass, as in the scene in which she finds Velma's double act crappy. Thanks to Frederike's subtle moments, her Roxie solo turns out to be brimming with eroticism. Perfectly rehearsed and yet the movements seem to be flowing from her innermost place. (...)

*From: Musicals Oct/Nov 1998*

#### **"Side By Side" at A-Trane Berlin Is that Berlin's new voice?**

(...) "Side by Side" is the title of the programme which she played alongside her colleague Thomas Zaufke at the renewed Jazz-Club A-Trane (...) Really a successful cross-over which convinces due to the powerful and incredibly secure voice of Frederike Haas in it's first act as well as the humourous double-up between Haas and Zaufke in the second. "It's wonderful to be performing on a small stage, communicating with the audience and taking in their reactions so quickly", says Frederike. The most rewarding experience for the audience is that she lets everyone take part in her joy. (...)

*From: B.Z. 15.3.2000*

#### **"Babytalk" at the Neuköllner Oper Berlin What about the two of us and a baby?**

(...) Invigorating, and couldn't be brought to life better than through such young musical - professionals as Frederike Haas and Leon van Leeuwenberg who are able to perform without stereotype slickness or cliché. They manage to turn this children-fight-musical into the lightest, airiest and yet most damned-serious bed-and stage thing about. Frederike Haas, celebrated not only in Berlin and Vienna but also in London's West-End ("Chicago") returns to her roots. It is here - also under the precise direction of Peter Lund - that she began her professional life. Her dedication to the artistic life she has chosen to pursue will never dampen, especially in this production which is of so much higher quality than the usual fast food musicals we are often served. (...)

*From: Märkische Oderzeitung, 4.5.2000*

#### A few mating problems

(...) Frederike Haas inspires through enthusiasm, nuances in song and joy of play. It is in these elements that she dresses a powerful yet sweetly seducing strip à la Cabaret. (...)

From: Berliner Zeitung, 4.5.2000

**Additional** "Chicago"-Star Frederike Haas declares Berlin her love: I never want to leave...

If someone had said to her back then, 10 years ago, when she was 19 and new to Berlin: "All over town there will be huge billboards with your face on them, and they will haunt men in their dreams and flags with you on them will be swaying atop of the Theater des Westens." Frederike Haas would have laughed. Crazy. But that is just the way life is. And now she is the star of "Chicago" (...) in which she plays the murderess Roxie Hart: "An interesting woman with many faces". Which is also just what Frederike Haas is. Pale and tender, tough and energetic, young and somehow a timeless being with green eyes and a nebulous veil: melancholy. In London someone said to her: "You look just like someone would imagine a Berlin girl to look like" And she thought that was a very nice compliment.

From: Bild Berlin-Brandenburg, 4.10.1999

FW: (...) Last year you said in an interview: "I'm addicted to stages where I cannot hide behind great pieces of scenery." Did you have a piece such as Babytalk in mind back then?

*FH: Not wanting to "hide" is a basic idea of mine. This didn't all start with Chicago, but this musical made it certain for me that you don't really require a whole lot. If you just stand there and honestly tell your story... that has immense power. For "Chicago" we only had a lighting design, nearly no props, no set and the costumes were very basic. Therefore nearly everything was reduced to the essential: the story to be told. I like that a lot. Whether it happens on a big stage or on a small one, such as presently at the Neuköllner Oper, it really doesn't matter.*

FW: (...) You have also worked as a choreographer. Do artists have a solid dance background nowadays?

*FH: (...) What is most important to me is that one learns why one makes what move at what moment. Under every move in dance lies a subtext. In principle it is the same as with acting - wherever one expresses oneself through the spoken word, through song or through body language, that really doesn't make a difference to me. Of course one needs to learn certain technical skills, but one also needs to know what these expressions mean. If you are able to express these subtle nuances, then the choreography begins to breathe life. A lot of the young performers do not learn enough about that nowadays. (...)*

Musicals - Interview vom Juni/Juli 2000