

# Pressclippings – Frederike Haas

## To the following theatre productions:

**Sur la route- Nationaltheater Mannheim 2011**  
**My Fair Lady – Nationaltheater Mannheim 2010**  
**Sweet Charity – Staatstheater Nürnberg 2010**  
**The Last Five Years – Stadttheater Fürth 2008**  
**Piaf – Nationaltheater Mannheim 2006**  
**A Little Night Music – Stadttheater Fürth 2006**  
**Fosse – European Tour Production 2002**  
**Chicago – Vienna, London, Berlin 1999/2000**  
**Babytalk – Neuköllner Oper Berlin 2000**  
**Additional**

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**Sur la route – hungrig nach Geschichten (In the streets - hungry for stories)**  
**Own chanson program with Vassily Dück (acc)**  
**- Nationaltheater Mannheim, jan 8th 2011**

### Traveling soul

An Evening for Edith Piaf with Frederike Haas at the Opera House of the National Theatre, Mannheim  
For Mannheim opera and theatre fans the Berlin singer and actress Frederike Haas is unforgettable. In their 2006-2008 season she played and sang the role of the legendary french chanson singer Edith Piaf in the National Theatre's production. Now Frederike Haas is back for one evening, alongside the Russian accordionist Vassily Dück, with her new Piaf program "Sur la route".

How many women, housewives included, have tried to imitate Edith Piaf? An endless number. And how many managed it? Just a few. Frederike Haas, however, has everything required to be Piaf. She has a delicate, almost weightless body that moves effortlessly. Impatient, nervous, yes, even frightened as a sparrow, she hops and jumps gracefully from one leg to the other.

The worst thing an artist can do is to frantically ape the characteristic gestures of the original. Frederike Haas does not imitate. As soon as she jumps up on stage she is "Mome Piaf". He who closes his eyes to enjoy just the sound of her voice immediately associates the chansons with the figure of Piaf. Frederike Haas masters a wide range of registers: her nasal tones are as perfect as those she hits in a clearer, lighter voice, the timbre that of a nightingale or a songbird.

Frederike Haas is no longer herself. She travels back to the past and sings and dances as if she were guided by the soul of Edith Piaf herself. Grace and feeling originate in the subconscious, in one's memory, and not necessarily in the calculating mind.

Vassily Dück, Frederike Haas's instrumental partner, is a true treasure among accordionists. His instrument stands in for the whole orchestra. Dück refines and ennobles the melodies, eliminates all kitsch, and narrates with sounds what Piaf feels or could have been feeling. During his improvisation "Sous le ciel de Paris" fans of Paris could have closed their eyes and dreamt of someday being able to leave Mannheim to once more hang out on the streets of the Quartier Latin, totally free and in high spirits.

*From: Die Rheinpfalz, january 2011, by Gerd Kowa*

## **My Fair Lady – Nationaltheater Mannheim 2010**

### Quirky and goshy

... The little flower girl, we realize, is neither dull nor indecisive. When Frederike Haas "sings" her "Just You Wait" through tensely gritted teeth everybody knows where it's all leading. The academic expert, reacting with boyish defiance to his guinea pig on her way to emancipation, soon has nothing much more to say. Haas accomplishes with almost playful verve the stage-effective transformation from unpolished diamond to perfect lady...

*From: Darmstädter Echo – 26.6.2010 by Sigrid Feeser*

### Wouldn't it be lovely?

... Frederike Haas is by far not as fine and delicate an Eliza as that of Hepburn. She squawks, wonderfully tom-boyish, across the forecourt of the Opera House in London. When she turns up at Henry Higgins' for her elocution lesson overly tarty and dressed to kill, she is wonderfully funny in her put-on airs and graces and switches rapidly from nagging dragon-lady to helpless street urchin. She also differs vocally from the expected classical soprano.. she often sings brashly, defiantly and full of anger. With "Just You Wait" she declares in no uncertain terms that it's best not to tangle with her, and her "Show Me" portrays Eliza as a strong woman clearly letting Freddy know what he must do to get her attention...

*From: Musicalzentrale – june 2010 by Christian Heyden*

## **Sweet Charity – Staatstheater Nürnberg 2010**

### Sweet Charity – A hit!

... As soon as Charity Hope Valentine, alias Frederike Haas, steps onto the stage come circus ring you can't help but take her, the girl who falls for the wrong guy over and over again, to heart. You believe totally in her unshakeable belief in love, as well as her anxiety and vulnerability. Frederike Haas completely embodies the role of Charity and one can only lament that this extraordinary actress isn't to be seen more often on a stage...

*From Musicals – april / may 2010 by Ralf Rühmeier*

### Jumping of the edge of the bed

... Frederike Haas masters quite a lot (as we know from two productions at the Stadttheater Fürth). She's got rhythm in her bones and swings when she sings...

*From: Nürnberger Abendzeitung by Dieter Stoll, march 2010*

### Curtain up for a fantastic show

... to accomplish this one needs the right performers. And in Nuremberg they've taken care to engage highly motivated artists. Frederike Haas in the lead role inspires empathy and identification through her skilful acting and mimicry; also vocally the prize-winning singer knows how to win the audience over. She shows great professional know-how in her verbal repartee with partner Alen Hodzovic, who plays the ever-so-slightly traumatized Oscar, by which means they advance to the position of audience darlings, especially in the "getting to know you" scene in the elevator...

*From: Da Capo – april 10 by J.B.*

## **Die letzten fünf Jahre (The Last Five Years) – Stadttheater Fürth 2008**

### Two (a)part works well

With Frederike Haas and Alen Hodzovic the people of Fürth have landed a casting coup

... Haas, as well as Hodzovic, awaken the positive nonchalance, the erotic friction, the passionate and later painful togetherness, the doubt, and the alienation, very authentically...thunderous applause!

*From Nürnberger Nachrichten – april 08 by Jens Voskamp*

### Intimate musical play – The Last Five Years – It's moving too fast

... Haas moves with her acting, she mourns and she quarrels during her first two songs with huge force of presence and continues by sometimes playing it for drama, other times for humour. Her voice masters with ease the high demands placed upon singers by Robert Jason Brown's works...

*From Musicalzentrale – april 08 by Daniel von Verschuer*

## **Piaf - Nationaltheater Mannheim 2006**

### 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-Neckar-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- Stadttheater Fürth 2006**

##### 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 biting sarcasm 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 - European Tour Production: Hamburg / Basel / Munich 2002**

##### 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 - Theater des Westens Berlin / Vereinigte Bühnen Wien (Vienna) 2000**

#### 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 / september 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 / september 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 / october 2nd 1999*

#### "Chicago" - 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 - A-Trane Berlin 2000**

#### 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 - Neuköllner Oper Berlin 2000**

### 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 1999**

#### "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*