



Crystal Tears

Andreas Scholl • Catherine Habasque

The Concept

The primary intention of this project is to present a recital in a new form, closer to opera than to traditional recital. The staging not only makes it possible to immerse the spectator in an emotional atmosphere illustrating the musical context, but also avoids interruptions due to applause.

A second purpose of the evening is to add visual strength to the living picture formed by Andreas Scholl and the musicians. Dance, through its freedom in the use of space, connects the various parts in one visual emotional line and lends depth to the stage.

The project itself is based on the recording of lute and consort songs by John Dowland performed by Andreas Scholl, Julian Behr and the Concerto di viole. The title, 'Crystal Tears', grants its name to the production. The persistent presence of love and death in the lyrics, popular themes of the poets and musicians of the Elizabethan age, convinced us to divide the evening in two separate but interconnected parts and atmospheres. In that time of melancholy, characterized by the role of religion in daily life, love would inevitably lead to death.

The setting illustrates the idea. First it feels intimate and lively through a light veil on which the most beautiful lines of the text are dancing, illuminated by crystal tears suspended on transparent threads. The second part appears then darker and heavier as the curtain slides to uncover a deeper space confined by the illusion of a carved wood wall. The light seeping in thinly through the painted wood adds to the crystal tears that have fallen to the ground, forming a radiant labyrinth.

Crystal Tears is an eighty-minute living picture. A synthesis of high level skills, the piece is entirely at the service of the art of Andreas Scholl.

The Disc

"Andreas Scholl's disc 'Crystal Tears', a darkly entrancing program of music from Elizabethan and Jacobean England, is my candidate for CD of the year. Scholl, a German countertenor with a pure yet full voice, goes uncannily deep into the songs of John Dowland and his contemporaries; the lutenist Julian Behr and the viol consort Concerto di viole provide immaculate, hypnotic accompaniment."

– The New Yorker, The Ten Best Classical Music Recordings of 2008.





The Design



The Choreographer

Catherine Habasque was born in Paris where she has received professional education from renowned teachers like Gilbert Mayer and Raymond Franchetti. During her studies she earned various prizes including a gold medal in the Concours International d'Arcachon. In 1984 she joined the Bonn Ballet where she danced under the direction of Peter van Dyck. In 1986 Jean Louis Barrault used her as an actress and a dancer in his production "Le Théâtre de foire" in the Théâtre du Rond Point in Paris. In 1988 after an audition in the Théâtre des Champs Elysées she obtained a contract to work with Jorge Donn in his own company and then joined the Bejart Ballet Lausanne in 1989. In 1991 Maurice Béjart created for her the role of Zerlina/Dona Elvira in "Tod in Wien", which was performed among many other theaters in Paris Opera. In 1992 Nacho Duato offered her a contract as Principal Dancer for the Compañía Nacional de Danza.

In 2001, in search of a company with a new energy, she decided to join the Ballet Basel when Richard Wherlock became its new director and choreographer. During the season 2005/06 she worked closely with Jiri Kylian and Sabina Kupferberg on the only solo which Kylian has ever created for a woman: "Silent cries". She has been invited to perform in Galas and Festivals in Australia, Germany, Spain, Switzerland. In August 2007, she was nominated as Best Dancer of the Year in the Deutsche Kritikerumfrage 2006/07. In 2002, she started choreographing parallel to her career as a soloist. In 2007, the Festival Internacional de Danza de Eparraguera commissioned her to create a solo, which she performed. In 2008, she started setting Nacho Duato's pieces in international companies and giving masterclasses of his work.

"The expressive brilliance of Catherine Habasque is one of the highlights of the evening."

— Badische Zeitung, January 2007

"As so often Habasque enthuses the audience by her strong presence and her precise art of movement."

— Badische Zeitung, January 2006

The Counter-tenor

A committed recital artist, Andreas Scholl performs in the world's leading concert halls and festivals. Concert performances have included appearances with The Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, the Boston Symphony Orchestra, The Royal Concertgebouw Orchestra, Akademie für Alte Musik Berlin, Freiburger Barockorchester, Münchner Philharmoniker, and at the 2005 Last Night of the Proms. Operatic engagements include Bertarido (*Rodelinda*) at Glyndebourne Festival Opera and The Metropolitan Opera, and *Giulio Cesare* at Royal Danish Opera, Théâtre des Champs-Élysées and Opéra de Lausanne.

Season highlights include a tour of staged concerts based around the life and work of Oswald von Wolkenstein, two concert performances of *Giulio Cesare* with Cecilia Bartoli at Salle Pleyel, Paris and concerts with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, Dresdner Philharmonie and the Symphonieorchester des Bayerischen Rundfunks. In spring a recital tour to Asia sees him perform in Beijing, Shanghai, Hong Kong, Tokyo and Seoul.

Andreas Scholl has released a series of extraordinary solo recordings for Harmonia Mundi and Decca.

"In the three Handel solo cantatas - all about the ecstasies and the agonies of love - Scholl was storyteller supreme, daring his audience to stay fully engaged for every compelling second."

– The Times, June 2006

The Opportunity

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Pictures courtesy of Decca Classics

