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Tierra Misteriosa

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Peak Performances

2016 | 2017 SEASON

Large
Print

American Premiere!

Astrid Hadad

Tierra Misteriosa



Photo by Rodrigo Vazquez

May 5–6, 2017

Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

American Premiere!

Astrid Hadad

Tierra Misteriosa

Lead Singer, Original Idea, Costume Design, Direction **Astrid Hadad**

Musical Direction, Piano, Accordion, Chorus **Omar Ortiz**

Sax, Flute, Chorus **Sibila De Villa**

Electric Bass **Jorge Velasco**

Percussion, Guitar, Chorus **Marco Manrique**

Jarana and Costume Assistant **Johnny Calderón**

Manager and Lighting Designer **Michèle Desfrenne**

Program Consultant **Isabel Soffer/Live Sounds**

Program

1. “Ombligo de la luna” (Astrid Hadad, Omar Ortiz)
2. “Maldición de Malinche” (Gabino Palomares)
3. “Tierra misteriosa” (Michèle Desfrenne, Astrid Hadad, Ricardo Martín)
4. “La bamba” (Public Domain)
5. “El venadito” (Public Domain)
6. “Cucurrucucu” (Tomás Méndez)
7. “La cucaracha” (Music: Public Domain; Lyrics: Astrid Hadad)
8. “La llorona” (Music: Public Domain; Lyrics: Astrid Hadad)
9. “La rielera” (Music and Original Lyrics: Manuel M. Lazos; New Lyrics: Astrid Hadad)
10. “Rascayú” (Rossini, Bonet, Ricardo Martín, Astrid Hadad)
11. “Dos horas de balazos” (Chava Flores)
12. “Babalú” (Margarita Lecuona)
13. “Viene la muerte” (Tomás Méndez)
14. “Los agachados” (Severiano Briseño)

Duration: 90 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

About the Artist

In *Tierra Misteriosa* (Mysterious Land), Astrid Hadad offers her take on hundreds of years of history, from Tenochtitlan, the ancient capital of the Aztec empire, to the Mexico of today, about which she offers penetrating insight with a lot of humor. She says, “I think it’s necessary to keep the spark of humor, the depth of humor, because otherwise life is not worth living.”

Hadad creates her own style by mixing her own songs, popular or ranchera songs, rumba, jazz, and sometimes Gregorian chant. Over the course of the show, she wears more than a dozen spectacular handmade costumes she refers to as “portable sets,” each of which is adorned with Mexican iconography. She has invented a magical and extravagant cabaret that has its roots in Karl Valentin, Erika Mann, and Bertolt Brecht’s theater, but which would have gone through “La Revue Nègre” and the Mexican musicals of the fifties.

Hadad’s work has been the subject of several documentaries. One of her video clips (directed by Ximena Cuevas) is part of the permanent collections of the Museum of Modern Art in New York City. She has created a rich body of work—11 albums and more than 20 stage productions, performing in music and theater festivals worldwide (China, USA, Africa, Europe, Australia, among others), museums (France, USA, Mexico), universities, theaters, and cabaret on five continents.

Reviewing the concert she last performed in New York, Jon Pareles of the *New York Times* wrote that Hadad “was Globalfest’s Lady Gaga, changing costumes throughout her set. Dipping into Mexican and Caribbean styles, she brought layers of camp. . . . Her nutty flamboyance came through clearly.” Bob Boilen of NPR Music credited Hadad with “the most startling, stunning, beautiful stage presence.”

The Spanish art magazine *Matador* wrote, “Subversive, impudent, funny, Astrid Hadad is the most Mexican and at the same time the most critical about her country. Specialist in articulating sarcasms and smiles, her show explodes in the face of the spectator. A woman’s bomb.”



Photo by Fernando Trejo

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Office of Arts & Cultural Programming (ACP) presents and produces remarkable works of dance, music, theater, opera, and performance art at the Alexander Kasser Theater under the internationally acclaimed banner Peak Performances. ACP nourishes and promotes artists who create singular and notable examples of creative innovation; among them, Robert Wilson, Bill T. Jones, Laurie Anderson, Romeo Castellucci, Liz Gerring, Kronos Quartet, Richard Schechner, Robyn Orlin, Richard Alston, David T. Little and Royce Vavrek, Marianne Weems, Nora Chipaumire, and many others. ACP is the proud recipient of the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

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To view our complete season and for more information, visit **peakperfs.org**.

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