5-5-2017

Tierra Misteriosa

Office of Arts + Cultural Programming

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American Premiere!
Astrid Hadad
Tierra Misteriosa

May 5–6, 2017
Alexander Kasser Theater

Photo by Rodrigo Vazquez
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)
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)
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.”
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Programs in this season are made possible in part by funds from:

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