

**CALPULLI MEXICAN DANCE COMPANY PRESENTS**

# *Boda Mexicana*



**Artistic Director: Alberto C. Lopez Herrera**  
**Music Director: George Saenz**

**Calpulli Mexican Dance Company**  
**“Boda Mexicana”**

**Artistic Director & Co-Founder:** Alberto C. Lopez Herrera

**Music Director:** George Saenz

**Scenery and Projections:** Ariel Rodríguez Flores

**Rehearsal Director:** Grisel Pren Monje

**Biographies**

**Alberto C. Lopez Herrera, Artistic Director**

Mr. Lopez Herrera is a Choreographer, Costume Designer & Maker, and Teaching Artist with over 30 years of experience in Mexican folk dance. Originally from San Antonio Chiltepec in Puebla, Mr. Lopez Herrera began his studies of Mexican folkloric dance at the age of 12 at the Centro Escolar Benito Juárez de Acatlán de Osorio. Most recently, he completed the National Dance Institute’s intensive Teaching Artist training in New York. In the USA, Mr. Lopez Herrera was a dancer and choreographer with several groups and companies working with distinguished choreographers Francisco Nevarez and Clarissa Marcovich. Mr. Lopez Herrera continues to create traditional costumes used in Mexican folkloric dance. With great attention to detail, he designs costumes from across Mexico. His pivotal role in costuming can be seen throughout the company’s repertoire. Under his Artistic Direction, Calpulli Mexican Dance Company has performed at noted venues including Jacob’s Pillow Dance Festival (Inside/Out Series), Wortham Center (Houston, TX), Humboldt State University, the Kingdom of Bahrain, Penn State Erie, and Lincoln Center Out of Doors, where Dance Critic Brian Siebert hailed Calpulli a “terrific company” after its performance. A few months later, Mr. Lopez Herrera was named “Star of Queens” by the Queens Courier for his artistic accomplishments and commitment to community arts programming.

**George Saenz, Music Director**

Trombonist/Multi-instrumentalist, composer, arranger and educator, George Saenz is originally from Laredo, Texas. In May 2005, he moved to Boston, Massachusetts to study brass performance and jazz composition at Berklee College of Music. Since graduating in 2008, he performed with many award-winning artists such as Gloria Estefan and The Edge (U2), Ruben Blades, McCoy Tyner at the Montreal Jazz Festival, Bob Mintzer at the Berklee Concert Jazz Orchestra, The Cornerstone Chorale and Brass Ensemble at Carnegie Hall, Maria Schneider and The Berklee Concert Jazz Orchestra, and Phil Wilson’s Rainbow Band at the Beantown Jazz Festival. In addition to playing the trombone, Mr. Saenz is also a talented button accordionist, bassist, pianist, guitarist and composer/arranger, having an original arrangement of the jazz standard “I Love You” be debuted at the Heineken Jazz Festival in Puerto Rico in 2008. Mr. Saenz now resides and works in New York City, working as a freelance musician, composer/arranger and educator.

## Program Notes/ Synopsis

### Boda Mexicana

**Prologue:** Many, many years ago, two earthly souls fell in love. The purity of their love captured the attention of Mayan gods. Among them, a powerful Priestess coveted this love and commanded the others to separate the lovers.

**Prólogo:** *Mucho tiempo atrás, dos almas enamoradas se encuentran en el mundo mágico Maya, pero su historia es interrumpida bajo las acciones de la Sacerdotisa del Cenote Sagrado de Chichén Itzá. Celosa por el amor puro de estos seres, la Sacerdotisa decide sacrificar a la joven doncella y ofrecer su sangre al Dios de la lluvia, Chac.*

**First Act: I.-** The two spirits travel across time to reunite in a small plaza in Oaxaca, where their hearts recognize each other among friends. In their first dance, they realize they are destined to love each other forever. At the same time, the Priestess has taken human form and is intent on making their love her own. **II.-** The territory of Guerrero is an ideal place for a marriage proposal. The young man offers his loved one a precious handkerchief as a symbol of their love and union. **III.-** The welcoming streets of Michoacan are witness to the engagement between the two families. After the exchange of gifts, families and friends begin to prepare the celebration. **IV.-** The festive music of Aguascalientes marks the joy of the preparations. All the young maidens of the town help embroider the veil of the bride. With all ready for the special occasion and guided by the bride and her maids of honor, townsfolk approach the sacred ceremony that awaits. At a distance, the Priestess looks upon the merriment with fury.

**Acto Primero: I.-** *Sus espíritus viajan a través del tiempo para reencontrarse en una bella plazuela de Oaxaca, ahí sus corazones se reconocen a pesar del tiempo transcurrido. Al tocarse en su primera danza, se dan cuenta que están destinados a amarse por siempre. Pero ese camino no será sencillo, ya que la sacerdotisa, a quien el tiempo a transformado en una poderosa hechicera, se da a la tarea de separarlos. II.-* Guerrero es un territorio ideal para el compromiso marital. El galante novio ofrece a su amada un pañuelo como símbolo de su amor y deseo de unidad futura. **III.-** *Michoacán, con sus cálidos callejones, es testigo del compromiso oficial entre las dos familias. Después del intercambio de dotes, damos paso a las preparaciones del festín. IV.-* La música festiva de Aguascalientes enmarca con alegría los preparativos de la boda. Todas las doncellas de la aldea ayudan a bordar el velo de la prometida, mientras el resto del pueblo embellece su plaza para los festejos. Todos listos para tan especial ocasión, y guiados por la novia y sus damas de honor, emprenden camino a una ceremonia divina. A lo lejos la hechicera mira con furia este bello cuadro, prometiéndose a sí misma que, con ayuda de sus poderes, terminara esa unión y tendrá la última carcajada triunfante.

### Intermission/ Intermedio. 15 min

**Act Two: I.-** An intimate, mestizo ceremony set to the backdrop of a colonial Mexican cathedral is where our lovers make an eternal bond. A handkerchief, a piece of bread and a ceremonial lasso, symbolize the fidelity, sustenance, and bond they will share. **II.-** A feast in Yucatan offered by and for the entire town, marks the highlight of the celebrations. The townsfolk lovingly weave a shelter over the newlyweds as a symbol of home and protection. **III.-** As the festivities continue with the undeniable charm of the culture of Veracruz, the sorceress casts a spell on the helpless groom. Under its control, he succumbs to the seductive magic of the sorceress who is finally able to break their promise of love. **IV.-** “Only something supernatural could have made me do such a thing!” – thinks the young groom in his despair, understanding that only this could have overshadowed his eternal love. The sorceress returns with all the sensuality of Sinaloa continuing her attempt at conquest. This time, however, the young groom vows that in spite of her spells, his heart belongs only to his loved one. The sorceress, now with her heart shattered, swears to leave and never return. The beautiful bride, moved by her lover’s devotion and sincere words, forgives him, and they continue their love story, forever. THE END.

**Acto Segundo: I.-** *Una íntima ceremonia, mestiza es el lienzo donde se dibuja esta unión eterna de amor. Un pañuelo, un trozo de pan y un lazo ceremonial, simbolizan la fidelidad, el alimento y la unión que compartirán. II.-* Un festín yucateco ofrecido por y para el pueblo entero, marca el punto más alto de las celebraciones. El pueblo entreteje cariñosamente un capullo sobre los recién casados, como símbolo de hogar y protección. **III.-** *Los festejos continúan mientras la hechicera — aprovechando el bello encanto de la cultura veracruzana — embruja al pobre enamorado; éste, guiado por dicho sortilegio, se deja llevar por la seductora magia de la hechicera quién finalmente logra quebrantar la promesa de amor entre los amantes. IV.-* “¡Solo algo sobrenatural me pudo haber llevado a cometer tal error!” –piensa para sí el enamorado, al comprender que solo un poder sobrehumano podría opacar el amor eterno que siente por su amada. La hechicera regresa con toda la sensualidad de Sinaloa para tratar de continuar con su conquista, pero está vez, el amante le deja saber que a pesar de sus encantos, su corazón entero le pertenece solamente a su bella amada. La hechicera, ahora con el corazón roto, se promete a sí misma irse y nunca volver. La enamorada, conmovida por la sinceridad de las palabras de su amado, decide perdonarlo y continuar con su bella historia de amor por siempre. FIN.

### Repertoire

Xibalba (PREMIERE)

Choreographer: Javier Dzul

Costumes: Amanda Gladu & Javier Dzul

Musical arrangement: George Saenz

Hermoso Oaxaca (Beautiful Oaxaca)

Choreographer: Alberto Lopez Herrera, Noemy Hernandez, & Grisel Pren Monje

Wardrobe: Alberto Lopez Herrera

Sones de Tarima: Guerrero (Sounds of the wooden platform: Guerrero)

Choreographer: Noemy Hernandez & Alberto Lopez Herrera

Costumes: Elias Roldan & Alberto Lopez Herrera

Jarabillos de Michoacan (Songs of Michoacan)

Choreographer: Noemy Hernandez, Grisel Pren, Juan Castaño, & Alberto Lopez Herrera

Costumes: Alberto Lopez Herrera

Viva Aguascalientes

Choreographer: Alberto Lopez Herrera & Roberto Lara

Wardrobe and Props: Alberto Lopez Herrera & Jose Maria Rojas

- INTERMISSION -

Ko'osh ko'osh: Fiesta del Pueblo (Come Along: The Town's Celebration)

Choreographer: Alberto Lopez Herrera

Props: Daniel Valle & Ariel Rodriguez Flores

Noches de Veracruz (Nights of Veracruz)

Choreographer: Noemy Hernandez, Daniel Jaquez, & Alberto Lopez Herrera

Costumes: Elias Roldan & Alberto Lopez Herrera

Sinaloense Soy (I am Sinaloan)

Choreographer: Alberto Lopez Herrera & Grisel Pren Monje

Costumes: Elias Roldan & Alberto Lopez Herrera