

Calpulli Mexican Dance Company
“Puebla: The Story of Cinco de Mayo”

Artistic Director and Co-Founder: Alberto C. Lopez Herrera

Music Director: George Saenz

Rehearsal Director and Choreographer: Grisel Pren Monje

Lighting & Projections Director: Carolina Ortiz

Cast

Lovers/ Soldier: Yuritzi Govea and Jose Maria Rojas

President Benito Juarez: Miguel Ceron

Napoleon III: Juan Castaño

Maximilian: Eli Cano

La Maringuilla: Cindy Garcia

Charlotte/ Carlota: Felicia Avalos

Friar: Gabriel Sanchez

Pueblo/ Townsfolk/ Mexican and French Soldiers: Crystal Deosaran, Mario Alberto Flores, Miguel Flores, Carlos Islas, Adina Lopez, Yhasmine Moran, Alonso Ojeda, Carbin Palafox, Agostina Mocibob, Grisel Pren Monje, Sugriel Reyes, Diana Vivar, Lucero Velázquez, Isabella Vergara

Musicians: Luisa Bastidas (Violin), Ali Bello (Violin), Lautaro Burgos (Percussion), Marilyn Castillo (Voice/ Guitar), Kathleen Doran (Trumpet), Sinuhe Padilla Isunza (Guitar/ Jarana), George Saenz (Bass), Chris Scanlon (Trumpet)



Alberto C. Lopez Herrera, Artistic Director

Mr. Lopez Herrera is a choreographer, costume designer and maker, and teaching artist with more than 30 years 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 Juarez de Acatlán de Osorio. Most recently, he completed the National Dance Institute's intensive Teaching Artist training in New York City. In the U.S., Mr. Lopez Herrera was a dancer and choreographer with several companies working with distinguished choreographers Francisco Nevarez and Clarissa Marcovich. With great attention to detail, he continues to create traditional costumes used in Mexican folkloric dance. 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 (Arcata, CA), the Kingdom of Bahrain, Penn State Erie, and Lincoln Center Out of Doors, where dance critic for *The New York Times* Brian Siebert hailed Calpulli a "terrific company." 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 has 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 Choral 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 resides and works in New York City, working as a freelance musician, composer/arranger and educator.

Letter from the Artistic Director

Dear Friends:

Being born and raised in the south of Puebla, it fills me with pride to be part of a beautiful little corner of Mexico. Puebla is very special place and it will always be in my heart. I think there is much to show and educate with each other and those who have grown up in the United States hearing about Cinco de Mayo. Why do we celebrate Cinco de Mayo? And why does it matter today? After seeing this production, it is my hope that you will understand more about this special date and be filled with so much pride because you are from Puebla, you are Mexican, and by seeing all your beautiful dances and traditions on stage. And if you are not Mexican, my wish is that you see more of what we have in common within our stories. I have this incredible opportunity to share an artistic interpretation - a story - based on history, about the heroes and heroines who gave everything for their people. Creating a production that honors the Poblanas and Poblanos and reminds them of the strength they have has always been a dream of mine that now culminates with this beautiful production. Thank you all for your continued support.

Fondly,

Alberto Lopez Herrera
Artistic Director

Estimados Amigos:

Haber nacido y criado en el sur de Puebla, me llena de orgullo ser parte de un hermoso rincón de México. Puebla es un lugar muy especial y siempre estará en mi corazón. Creo que hay mucho que mostrar y educar entre nosotros y los que han crecido en los Estados Unidos escuchando sobre el Cinco de Mayo. ¿Por qué celebramos el Cinco de Mayo? ¿Y por qué importa hoy? Después de ver esta producción, espero que entiendan más sobre esta fecha especial y se sientan tan orgullosos porque son de Puebla, son mexicanos y al ver todas sus hermosas danzas y tradiciones en el escenario. Y si no eres mexicano, mi deseo es que veas más de lo que tenemos en común en nuestras historias. Tengo esta increíble oportunidad de compartir una interpretación artística, una historia basada en hechos históricos, sobre los héroes y heroínas que dieron todo por su pueblo. Crear una producción que honre a las Poblanas y los Poblanos y les recuerde la fuerza que han tenido siempre ha sido un sueño mío que ahora culmina con esta hermosa producción. Gracias a todos por su continuo apoyo.

Con Cariño,

*Alberto Lopez Herrera
Director Artístico*

Program Synopsis

“Puebla: The Story of Cinco de Mayo”

Act I: Our story begins in the early 1860's at the Atlixcayotontli Festival in the flower-covered town of Atlixco, Puebla. A young man proclaims his allegiance to Mexican President Benito Juarez and his efforts to separate church and state to the displeasure of a nearby friar. After a brief moment of tension, the celebration continues. The young man and meets his beloved while the friar prepares a message intended for his European allies.

The Emperor of France, Napoleon III, receives the message of Mexico's civil war and their growing debt to his country. The church and Mexican elite desire a French monarchy in Mexico, so the friars plead their case to Napoleon III describing all he and France will gain from such a plan. Convinced, Napoleon III requests Maximilian, an Austrian naval commander, to unite with the church under a new emperor and empress of Mexico.

On April 28, 1862, only days before the Battle of Puebla, a small Mexican army was unable to hold back the French forces at the Battle of Acultzingo, where our young man who is now a soldier is mortally injured. The spirit of the Maringuilla- a mystical healer- performs a ritual of both native Totonaca and African descent. The soldier lives to fight another day.

The newly appointed Emperors of Mexico, Charlotte of Belgium and Maximilian, arrive in Mexico City at the capital buildings of the Zocalo and are greeted by Mexican aristocrats, who are in favor of their rule and the opportunities it will create for them. Showing their own interpretation of French dancing, the aristocrats are shocked when the empress shows interest in the native traditions of Mexico.

Charlotte begins her work in planning their rule while Maximilian has other interests in mind. In his failed attempts at courting, the emperors realize that the Zocalo is home to bedbugs that overtake them and force them to find refuge at the castle of Chapultepec, where they live for their rest of their time in Mexico. From afar, ousted President Benito Juarez plans the retaking of his government.

Act II: The bright Quetzal headpiece honors the quetzal bird, its connection to Aztec gods, and its dances proudly represent Puebla. Quetzales dancers follow President Benito Juarez as leader before and after the French intervention. At the same time, the strongest army of the era approaches the city of Puebla, showing their united force of French soldiers and foreign mercenaries.

The couple from Atlixco say their goodbyes. They are aware that the Mexican army counts with few soldiers and, even with commoners at arms, is much smaller than the approaching French army. A defeat seems certain, but they persist. The soldier arrives at the Fort of Loreto and Guadalupe on May 5, 1862. Outnumbered but not out spirited, the Mexicans fight bravely and without end. To their own disbelief, the Mexican soldiers are triumphant. The strongest army in the world was defeated today in Puebla.

The people of Puebla celebrate their amazing feat returning to their families and to their festivals. The lovers reunite thankful and hopeful for the years to come.

Sinopsis del programa

“Puebla: La historia del Cinco de Mayo”

Acto I: Nuestra historia comienza a principios de la década de 1860 en el festival Atlixayotontli en la ciudad cubierta de flores de Atlixco, Puebla. Un joven proclama su lealtad al presidente mexicano Benito Juárez y sus esfuerzos por separar a la iglesia y al estado, al disgusto de un fraile cercano. Después de un breve momento de tensión, la celebración continúa. El joven se encuentra con su amada mientras el fraile prepara un mensaje destinado a sus aliados europeos.

El emperador de Francia, Napoleón III, recibe el mensaje de la guerra civil de México y su creciente deuda con su país. La iglesia y la élite mexicana desean una monarquía francesa en México, por lo que los frailes proponen a Napoleón III describiendo todo lo que él y Francia obtendrán de tal plan. Convencido, Napoleón III le pide a Maximiliano, un comandante naval austriaco, que se una a la iglesia bajo un nuevo emperador y emperatriz de México.

El 28 de abril de 1862, solo unos días antes de la batalla de Puebla, un pequeño ejército mexicano no pudo contener a las fuerzas francesas en la batalla de Acultzingo, donde nuestro joven que ahora es un soldado es herido mortalmente. El espíritu de la Maringuilla, un curandera mística, realiza un ritual de ascendencia Totonaca y Africana. El soldado vive para luchar otro día.

Los recién nombrados Emperadores de México, Carlota de Bélgica y Maximiliano, llegan a la ciudad de México a los edificios de la capital del Zócalo y son recibidos por aristócratas mexicanos, que están a favor de su gobierno y de las oportunidades que creará para ellos. Mostrando su propia interpretación del baile francés, los aristócratas se sorprenden cuando la emperatriz muestra interés en las tradiciones nativas de México.

Carlota comienza su trabajo en la planificación de su gobierno, mientras que Maximilian tiene otros intereses en mente. En sus intentos fallidos de cortejo, los emperadores se dan cuenta de que el Zócalo es hogar de chinches que los alcanzan y los obligan a buscar refugio en el castillo de Chapultepec, donde viven el resto de su tiempo en México. Desde lejos, el derrocado presidente Benito Juárez planea la recuperación de su gobierno.

Acto II: La brillante corona de los Quetzales honra al ave quetzal, su conexión con los dioses aztecas y sus danzas representan con orgullo a Puebla. Los bailarines de Quetzales siguen al presidente Benito Juárez como líder antes y después de la intervención francesa. Al mismo tiempo, el ejército más fuerte de la época se acerca a la ciudad de Puebla, mostrando su fuerza unida de soldados franceses y mercenarios extranjeros.

La pareja de Atlixco se despide. Son conscientes de que el ejército mexicano cuenta con pocos soldados y, incluso con plebeyos en armas, es mucho más pequeño que el ejército francés que se aproxima. Una derrota parece cierta, pero persisten. El soldado llega al Fuerte de Loreto y Guadalupe el 5 de mayo de 1862. Superados en número pero no en valentía, los mexicanos luchan sin fin. Para su propia incredulidad, los soldados mexicanos son triunfantes. El ejército más fuerte del mundo fue derrotado hoy en Puebla.

La gente de Puebla celebra su asombrosa hazaña al regresar a sus familias y a sus festivales. Los enamorados se reúnen agradecidos y esperanzados por los años que están por venir.

Program	“Puebla: The Story of Cinco de Mayo”
Puebla Linda	Choreography: Grisel Pren Monje; Noemy Hernandez Songs: 1) Son Apareado 2) Jarabes Poblanos (El guajito y El durazno) Costumes: Alberto Lopez Herrera; Agustina Juarez; Araceli Mendez
Musical Interlude	"El Canto de la Chinaca"
Acultzingo	Choreography: Grisel Pren Monje Song: Danza de Negritos Costumes: Alberto Lopez Herrera; Jose Ixcoy; Alonso Ojeda
Los Frailes/ The Friars	Choreography: Juan Castaño Songs: excerpts from “Kyrie Chant,” “Agnus Dei Polyphony”, and “Dies Irae” Recording by Chanticleer/ Brainwave Sync Costumes: Jose Ixcoy; Agustina Juarez
Carlota & Maximiliano	Choreography: Noemy Hernandez; Grisel Pren Monje; Javier Dzul Songs: 1) The Merry Widow 2) El Schottische 3) China Poblana 4) Espuelas de Amazoc 5) Dios Nunca Muere Costumes: Alberto Lopez Herrera; Araceli Mendez; Alonso Ojeda; Agustina Juarez; Amanda Gladu
<u>INTERMISSION</u>	
Los Quetzales	Choreography: Noemy Hernandez Songs: 1) Danza de los Quetzales 2) Danza de la Mariposa Costumes: Agustina Juarez; Alberto Lopez Herrera
Musical Interlude	"Los Comanches"
The 4th of May	Choreography: Javier Dzul Songs: 1) Tambours 2) La Marseillaise Flotte de Toulon Costumes: Amanda Gladu
Musical Interlude	"La Chinaca"
Mexicanos al Grito (Mexicans to War)/ Noche Triste (The Sad Night)	Choreography: Carlos Islas; Javier Dzul Songs: 1) El Pahuatleco 2) Las Poblanitas 3) Adios al Soldado Costumes: Alberto Lopez Herrera; Jose Ixcoy
La Batalla de Puebla (The Battle of Puebla)	Choreography: Noemy Hernandez; Alberto Lopez Herrera Song: La Muerte Chiquita Costumes: Alberto Lopez Herrera; Amanda Gladu
Musical Interlude	“Cancion Mixteca”
Atlixco de las Flores	Choreography: Alberto Lopez Herrera Songs: 1) Puebla Linda 2) Que Chula es Puebla Costumes: Alberto Lopez Herrera; Agustina Juarez; Alonso Ojeda; Araceli Mendez

Managing Director & Co-Founder: Juan Castaño

Company Manager: Nevena Dzamonja

Wardrobe Manager: Rosalba Vivar

Board of Directors: Danny Garza (President), Juan Castaño, Lisa Labrado, Alfredo Ramirez and Julio Urbina

Sponsors: The creation, development, and touring of the new work was made possible largely by the National Dance Project Award from the New England Foundation for the Arts. Major support was received from the New York State Council on the Arts, the McGraw Foundation, the Harkness Foundation for Dance, and Councilmember Daniel Dromm and Councilmember Jimmy Van Bramer via the City Council Cultural Immigrant Initiative. Media partners and community partners include Dance/NYC, Queens Theatre, R. Evolucion Latina, Flushing Town Hall and Spaceworks. Donated fabric and trimmings from Materials for the Arts adorn many of the costumes made in New York City. This program is also supported, in part, by public funds from the New York City Department of Cultural Affairs.

About Calpulli Mexican Dance Company

Founded in 2003, Calpulli Mexican Dance Company celebrates and explores Mexican and Mexican-American culture via dance including live music. Based in New York City (Queens), Calpulli produces professional performances via its international touring company, designs arts-in-education programming, and leads community outreach activities, most notably Calpulli Community in Queens, Staten Island, Red Bank, NJ and New Rochelle.

The word *calpulli* (pronounced cawl-pool-lee) is an Aztec word that means “big house,” “clan,” and “family.” We are a *calpulli* of dancers, musicians, and teachers that, as a non-profit organization, contributes to the city, country, and community we love. To learn more about Calpulli, visit us online at www.calpullidance.org

Donate to and Support Calpulli!

Calpulli Mexican Dance Company is non-profit (501c3) arts organization. Donations from individuals like you are critical to our sustainability and growth. Support future artistic works, art-in-education programs, and Calpulli’s community outreach. Donations can be made online at nycharities.org search “Calpulli Mexican Dance.” Donations can also be made to “Calpulli Mexican Dance Company” and mailed to: 2512 77th St., East Elmhurst, NY 11370

Thank you! Gracias!

CHOREOGRAPHERS

Grisel Pren Monje, Rehearsal Director & Choreographer

Grisel Pren Monje was born and raised in Cancun, Mexico and always had a strong, passionate love for dance. She began dance training at a young age in local dance studios and the Casa de la Cultura Mexico. She was a professional dancer and entertainer in many of the Resorts in the Riviera Maya. Beginning in 2007, she studied at Broadway Dance Center under the International student program, Steps on Broadway and The Alvin Ailey School. She performed with Arthur Aviles Typical Theater Company, Bronx Academy of Arts and Dance, Legros Cultural Arts and has appeared as a dancer in music videos produced by Weras Music and Tiny Baby Giants. Ms. Pren Monje made her Off Broadway debut in 2012 with “Zapata! The Musical” at the New York Musical Festival, where she played the role of Curandera and served as Dance Captain and Assistant to the Choreographer. Her training, teaching and performance skills are varied among Classical Ballet, Jazz, Modern, Mexican Folk Dance and many Latin styles. She is currently a Teaching Artist with the Society of the Educational Arts and, most recently, she completed the Mexican Folk Dance Teacher certification from the Ballet Folklórico de México de Amalia Hernández.

Juan Castaño, Choreographer, Managing Director and Co-Founder

Juan Castaño, a native of El Paso, Texas, began his studies of folk dance with student instructor Alicia Gonzalez at Grinnell College where he graduated with a B.A. in Chemistry. He continued his training in NYC with several choreographers most notably Noemy Hernandez, Daniel Jaquez and Alberto Lopez. With over 20 years of folkloric dance experience, he is a Master Teacher with the Young Arts Foundation and dance educator in NYC. In recent years, he began choreographing works for several of Calpulli's productions. Most recently he completed two research projects in Mexico with Master Dance Teachers Orquidea Gessel Figueroa and Elias Guerra. He is concurrently Managing Director of Calpulli and earned an M.B.A. in Management from the Metropolitan School of New York.

Javier Dzul, Guest Choreographer

Javier Dzul grew up in the jungles of southern Mexico, performing Maya ritual dance and studying ancient Maya teachings under the direction of his parents. Formal dance training began at the Universidad de Veracruz, followed by the Ballet Nacional de Cuba and the Martha Graham School. Javier performed as a Principal Dancer with Ballet Nacional de México and Ballet Folklórico de México and in New York with the Martha Graham Dance Company, Pearl Lang Dance Theater, Alvin Ailey Repertory Ensemble and American Indian Dance Theatre. Javier created Dzul Dance in 2003. He and his diverse company of performers have been presented throughout the world, garnering reviews that hail Dzul's “acrobatic wizardry” (*Attitude: The Dancers' Magazine*) and his ability to turn his dancers of “remarkable elasticity into creatures of the air as well as of the earth.” (*The New York Times*). Javier was commissioned by Calpulli in Spring 2018 to create “Xibalba” for the production *Boda Mexicana*.

Noemy Hernandez, Guest Choreographer

Noemy Hernandez is a passionate choreographer, artistic director, and arts administrator. Ms. Hernandez earned Certificate in Arts Management from the UC Irvine Paul Merage School of Business and Claire Trevor School of the Arts and a B.F.A. in Dance from the University of California, Irvine with a Choreography Specialization. She works extensively in New York and Los Angeles. As Artistic Director of Calpulli Mexican Dance Company in New York City through 2014, she choreographed for The Brooklyn Philharmonic and collaborated with Grammy Award-winning artist Arturo O'Farrill & his Jazz Orchestra. Her choreography was presented at the Bahrain Grand Prix in the Kingdom of Bahrain, the New York Metropolitan Museum, the Brooklyn Museum, Jacob's Pillow Dance Festival, and NYC's Shakespeare in the Park. She coached finalists for the Young Arts Foundation, and has worked as a Teaching Artist in public schools and for several non-profit organizations. Currently, Ms. Hernandez is workshop coordinator at ArtworxLA, co-founder of EverydayArts.org, and CEO of Bilingual Birdies Hollywood.

Carlos Islas, Guest Choreographer

Originally from Mexico City, Carlos Islas began dancing at age six and was 12 when he entered the Escuela Nacional de Danza Folklórica, where he served as a representative group dancer for 6 years. Mr. Islas graduated with a degree in Mexican folkloric dance from the Instituto Nacional de Bellas Artes de México. He performed with several companies in different important forums in Mexico such Palacio de Bellas Artes, Auditorio Nacional, Teatro de la Ciudad, Teatro de la Danza, Estadio Azteca y Centro Nacional de las Artes to name a few. In 2005 he founded "Estampas de México" dance company with which he has represented Mexico in more than 20 countries on 4 continents. He has worked as a teacher and choreographer at the Escuela del Ballet Folklórico de México de Amalia Hernández, Academia de la Danza Mexicana, y Escuela Nacional de Danza Folklórica. He has judged dance competitions in the Philippines, South Korea and Romania.

DANCERS

Felicia Avalos has been dancing ballet folklórico since the age of four. She received her M.F.A. in Dance from The George Washington University with her thesis focused on Mexican and Central American immigration. Avalos combines modern dance with MMA fighting techniques, Argentine tango, ballet folklórico and has trained and performed in Spain, Japan, France, Argentina, Israel, Australia and Mexico City.

Eli Cano holds a B.F.A. in Ballet from Texas Christian University. He studied with Pittsburgh Ballet Theatre and at The American Dance Festival at Duke University. He has performed choreography by Robert Battle and Mark Dendy. Mr. Cano is an active dancer for The Kennedy Dancers and Calpulli Dance Company. He has appeared in *Gossip Girl*, *Law and Order SVU*, and the HBO movie *The Normal Heart*, among other television programs. Eli is a recipient of the Iconic Award, and he loves teaching the young about the arts and dance. Mr. Cano lives in New York City.

Miguel Ceron began his dance career with ballet folklórico at the age of nine, learning with a family run group in San Diego and sparking an interest and hunger for dance that he sporadically fed through school shows and multicultural organizations. He revisited folklórico in college, running the Harvard University's Ballet Folklórico de Aztlan for two years and experimented in other dance styles before graduating, which stimulated a desire to invest time in training and improving his dance skills. In New York City, he found Latin dance and immersed himself in learning and training as a "salsero" and "bachatero," with short stints in ballet, tango, hip-hop and fusion styles until eventually finding his way back to folklórico with Calpulli.

Crystal Deosaran began her training as a dancer with Calpulli and is a performer with the Company since 2010. She has performed with Calpulli nationally and internationally in places such as Lincoln Center Out of Doors, *Jacob's Pillow (Inside/Out Series)* and the Kingdom of Bahrain. She has studied under directors and teachers including Alberto Lopez, Grisel Pren, Juan Castaño, Noemy Hernandez, Roberto Lara, Martha Zarate, Pilar Maez.

Mario Alberto Flores started dancing flamenco and folklórico at the age of 14 at the Vidal M. Treviño School of Communications and Fine Arts in Laredo, Texas. After high school, Mr. Flores attended Texas State University where he earned a B.F.A. in Dance and was part of the artistic staff for the student-led dance company, *Orchesis Dance Company*. He moved to New York City in 2016 and has been part of the dance community by working at *Gibney Dance* and dancing with *Calpulli Mexican Dance Company*.

Miguel Angel Flores has been a part of Calpulli's Community youth program for six years and continues to study in the program. He is a graduate of Cathedral Prep School and Seminary and is a current student at St. Francis College working on Bachelor's and Master's degrees in Psychology. Mr. Flores is the youngest of two siblings and is currently living in Brooklyn.

Cindy Garcia began dancing at the age of seven at Callina's Classical School of Ballet in Astoria, NY. She went to CUNY, Queens College and earned a B.A. in Drama, Theatre and Dance, where she had the opportunity to study with Professors Edisa Weeks and Yin Mei. She was part of the Queens College competitive dance team. In 2014, she participated in American College Dance Festival Association representing Queens College with her choreographed flamenco piece "Cinco Flores" and was awarded The Farah Marcelus Award for Choreography at Queens College.

Yuritzi Govea started her dance career performing in jazz companies abroad and in Mexico. After graduating on a scholarship from Colegio Nacional de Danza Contemporanea in Queretaro City, she moved to New York City to continue her studies at the Martha Graham School. She has danced with *Epicentro Ensemble*, *Nijinsky Jazz Company*, *Millennium Dance Ensemble*, *Barcelo Resort Entertainment* and choreographers *Mauricio Nava*, *Alejandro Chavez*, *Yasmin Hernandez*, *Luis Resendiz*, *Miguel*

Braganza, Whitney Hunter, Richard Pierlon, Kristy Sutton, Roberto Lara, Javier Dzul and Francisco Graciano. Ms. Govea holds a medical massage therapy degree from the Swedish Institute and specializes in lymphedema therapy based on the philosophies of the Vodder School.

Adina Lopez began playing music from the age of eight and continued until she was 18 years old. She began dancing and joined Ballet Tierra Nueva Mexicana for six years. Adina has been a dancer with Calpulli for 10 years. She credits many different artists who have helped her grow as a dancer and performer learning zapateado, skirt work, ballet technique and about dance theater from choreographers including Martha Zarate, Daniel Jaquez and Noemy Hernandez. She has learned about the history of dances, different regional styles, and how to be a Teaching Artist under current Artistic Director Alberto Lopez.

Agostina Mocibob is a professional dancer from Cordoba, Argentina. She began her studies in ballet with Ballet Sandra Racedo, and contemporary dance with Mariana Massera, participating in many dance competitions all over the country. Committed to dance, Ms. Mocibob then moved to Buenos Aires' world renowned Instituto Superior de Arte Teatro Colon. There she studied ballet, modern, folkloric, flamenco and character dance. She then moved to New York City to study at The Ailey School, and tango with Dardo Galletto. She worked with the Ballet Estable Teatro Colon directed by Lidia Segni. She was also part of The Table of Silence performance at the Lincoln Center Plaza in 2018 choreographed by Jacquelyn Buglisi. Ms. Mocibob danced with Ajkun Ballet Theater in New Rochelle and New York City, worked on a short film, Coda, directed by Justine Browning, danced with Compania Nueva Linea in Argentina, and is currently dancing with Dardo Galletto Dance, Benjamin Briones Ballet and Calpulli Mexican Dance Company in New York City.

Yhasmine Moran has been dancing folkloric for 10 years and started dancing in school folkloric groups in Mexico. Her first performance with Calpulli was at the Lincoln Center Out of Doors Series. She is currently pursuing her B.A. in Dance at Hunter College.

Alonso Ojeda was raised in Guadalajara, Jalisco, Mexico where he also began his training and career in dance beginning with folkloric, gymnastics, contemporary and ballet. He studied at the Universidad de Guadalajara, Escena3, UNIVA, with Professors Rafael Carlin and Oscar Lopez among others. He performed with companies Fandango directed by Jairo and Betza, Doca, y Crysol, Synergy, Geyser and in productions "COCO promo by Disney," "Panamerican Games," "Mangle," "Azteca Spirit" and "Fandango (Fandango is listed twice in his bio. Is this correct?)." He continues to perform in New York City, London, Mexico and Paris most recently with Hanna Q Dance Company, Mestizo and Capanca.

Carbin Palafox has been dancing ballet folklorico since the age of seven. She has exclusively trained with Calpulli Community for the past 13 years. She has receive jazz and ballet training through high school and college courses. Currently Carbin is a film major at Hunter College and is planning on minoring in either Theater or Dance.

Sugriel Reyes began dancing folkloric at age nine. She was part of Grupo Folklorico Tonantzin and Grupo Folklorico Tepecutli Pili in Los Angeles, California. She was invited to Calpulli in 2016.

José María Rojas graduated as a dancer interpreter in Argentina and as a professor of Argentine folk dance. He received a full scholarship for the Joffrey Ballet School Contemporary Dance Summer Intensive in 2015 and then for the 2015-2016 school curriculum term. Mr. Rojas has worked with companies and choreographers including ARIM Dance Company and ASBallet and is a Master Artist for Ballet Hispanico.

Gabriel Sánchez is from El Paso, TX. He holds a multidisciplinary performing arts degree from The University of Texas at El Paso. Since moving to New York City he has worked for many local companies. His favorites include Touch Theory Dance and Estado Flotante. He has been working with Calpulli for 16

months, first as a stage manager and now as a dancer. Mr. Sanchez was accepted into NYU Steinhardt to pursue a Master's degree in Dance Education in the Professions. He would like to dedicate his performance this season to his mom Imelda Perez who has supported him every step of the way.

Lucero Velazquez began dancing Mexican folkloric dance since she was a young girl and always had a passion for it. Her true passion for dance began when she joined a small community dance group in the city. She hasn't stopped since, continuing to explore other dance genres as well. She is currently striving for a minor in Dance.

Isabella Vergara is a dancer, yoga teacher and fitness instructor from New Jersey. Vergara graduated Summa Cum Laude with a B.F.A. in Dance from Mason Gross School of The Arts at Rutgers University in 2018. Ms. Vergara has performed nationally at the Kennedy Center, Jacob's Pillow, and The Joyce Theater, as well as internationally in the Philippines and China. Ms. Vergara has performed work by Yvonne Rainer, Martha Graham, Reggie Wilson, Lar Lubovitch, Pam Tanowitz and Maxine Doyle. This is her first season with Calpulli.

Diana Vivar began as a student in the Calpulli Community program in 2007 with previous training in ballet from 92nd Street Y at the age of five. After studying in Calpulli Community for more than eight years, she made her debut with Calpulli Mexican Dance Company in 2015. Ms. Vivar is studying Communication Design at Parsons The New School for Design.