

Contact: Becky Summers
530.754.5424

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For immediate release:

Morphoses/The Wheeldon Company to Highlight 2010 Mondavi Center Dance Performances

January 8, 2009; Davis, California—The internationally renowned **Morphoses/The Wheeldon Company**, a two-year-old ensemble that has been hailed by *The New York Times* as “a dream ballet troupe,” makes its **Robert and Margrit Mondavi Center for the Performing Arts, UC Davis** debut Tuesday, **January 26, 2010**. The performance, presented as part of the **Dance Series**, will begin at **8 p.m.** in the Mondavi Center’s **Jackson Hall** on the UC Davis campus. Tickets are available from the Mondavi Center Ticket Office at 530.754.2787 or online at MondaviArts.org.

The upcoming California tour of Morphoses/The Wheeldon Company, which includes members of New York City Ballet and the Royal Ballet of Britain, is a co-presentation by the Mondavi Center, Stanford Lively Arts, San Francisco Performances, and UC Santa Barbara Arts and Lectures and marks the West Coast debut of this critically acclaimed company. This tour represents the culmination of over a year’s work, and an unprecedented level of collaboration among the presenting partners, Morphoses Artistic Director Christopher Wheeldon, and Morphoses Executive Director Lourdes Lopez.

“A tour of this size and complexity is generally arranged by a third party booking agent,” said Mondavi Center Executive Director Don Roth. “In this case the presenting partners, led by the staff of Stanford Lively Arts, took on the role of tour producers. Through frequent phone and e-mail ‘meetings,’ a block of five performances was booked, musicians were interviewed and hired, and an agreement was brokered for equal partnership in all tour expenses, from artist fees to travel and accommodations. It’s an incredible example of working together with true artistic purpose.”

The January 26 performance by Morphoses/The Wheeldon Company is just one of several outstanding dance performances scheduled for the coming months at the Mondavi Center. These include presentations in the Dance, American Movement, Marvels, and World Stage Dance series.

- **Spirit of Uganda** (January 24; **World Stage Dance Series**), a talented ensemble of 22 dancers aged 8–18 that acts as ambassadors for Uganda’s 2.4 million orphans, shares the histories, legends, arts and beliefs of East Africa and introduces some of the new and dynamic music and dance forms that are being created now. Featuring authentic traditional song and dance and eye-popping costumes, this uplifting ensemble tours the U.S. annually “invigorating the stage with that elusive thing called joy” (*The New York Times*).
- **Ronald K. Brown’s Evidence, A Dance Company** (January 30; **American Movement Series**), a New York-based company and a longtime favorite of UC Davis audiences, returns to the Mondavi Center as part of its 25th Anniversary Tour. The acclaimed ensemble, which focuses on the seamless fusion of traditional African dance with contemporary choreography and spoken word, will perform two works. Co-commissioned by the Mondavi Center, *Come Ye* celebrates the life and music of singer Nina Simone; *Upside Down*, a Brown favorite from 1998, electrified the Mondavi Center audience when EVIDENCE performed it in 2003.

- **Joe Goode Performance Group** (February 24-26; **American Movement Series**), the San Francisco dance company that's earned an international reputation for fearless productions that address some of life's toughest questions, returns to the Mondavi Center with a program of two works. The new work *Wonderboy* is a collaboration with puppeteer Basil Twist, and has been praised as Goode's "most absorbing, most humanistic effort in many moons" (voiceofdance.com). The program also includes *29 Effeminate Gestures*, a legendary 12-minute solo piece by the award-winning choreographer.
- **Lyon Opera Ballet** (March 2; **Dance Series**) has cancelled their 2010 tour. Refunds were issued to ticket buyers in late December.
- **STREB: Brave** (March 21; **Marvels Series**), a breathtaking production featuring seven daredevil dancer-acrobat-gymnasts under the direction of esteemed "extreme action" choreographer Elizabeth Streb, pursues and exemplifies the concepts of perpetual motion and pure action. With a rotating stage that constantly changes the performers' perspective and points of view and an array of circular props, the dancers fly around the stage "as if the law of gravity had been repealed" (*Dance Magazine*). Critics have called this unique show a mix of circus, sporting event, and theatrical spectacular.
- **Ballet Folklórico de México de Amalia Hernández** (March 29; **World Stage Dance Series**), founded in 1952 by the renowned Mexican choreographer Amalia Hernández, is an internationally acclaimed 75-member ensemble of dancers and musicians that has toured the world presenting the traditional dances and music of Mexico. Now led by Hernández's daughter and grandson, the company that invented "ballet folklórico" presents a visually spectacular production that the *Los Angeles Times* describes as "passionate ... impeccable ... [and] an incomparable spot to enter the richness of a fabulous culture."
- **Aspen Santa Fe Ballet** (April 9; **Dance Series**), entering its 20th year of creative activity, is an ambitious dance company with a European aesthetic grounded in American sensibilities. The renowned troupe of 12 young dancers, called "a breath of fresh air" by *The New York Times*, will perform a revival of Twyla Tharp's 1975 tribute to the music of Fats Waller, *Sue's Leg*. Writing in *Dance Magazine*, critic Clive Barnes praised the Aspen Santa Fe Ballet as "a model of what a small classic company should be."
- **Diavolo** (April 11; **Marvels Series**), a highly acclaimed dance company founded in 1992 in Los Angeles by choreographer Jacques Heim, first attracted international attention in 1995 at the Edinburgh Festival in Scotland, where it was named "Best of the Fest" by the *London Independent* and "Critic's Choice" by *The Guardian*. The 10-member company is comprised of dancers, gymnasts, and actors who create bizarre and surreal worlds on stage and then take athleticism, risk, and the theater of movement to the extreme.

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