

Hannelore Unfried

Andrea Straßberger

Viennese Dances of the Strauss Era

Vienna, 2nd – February 8th 2020

Grand Strauss Ball February 8th 202

“My life is full of love and
joy ...”*

This time, E. F. D. Helmke offers us his *Coq-à-l'ane*, which means a silly, or incoherent chatter. This delightful and unique Quodlibet sets a *Tempo di Marcia*, *Contredanse*, *Minuet*, *Ecossaise*, *Waltz*, *Française*, *Polonaise* and *Galopp-quadrille* in a row in their respective formations (Taschenbuch für Tänzer und Tänzerinnen auf das Jahr 1833, Merseburg).

The **Polka Mazurka** will be our second highlight. This charming couples dance with its special grace and variety came into fashion around the middle of the 19th century. From the two-part basic step, several step combinations can be gained. The resulting figures are chosen by each couple individually, or performed together with all the other dancers.¹ Some step sequences – among them a special version, which was popular in Vienna – complete the familiar movements of Johann Raab's *L'Alliance*, which according to our tradition is once again given a place of honor in the ball programm. (For those who have already learned, there will be a refresher.)

We review the 12 figures of Jean Jacques' **Redowa Polka** from last year ("Maître de plaisir beim Tanze" Hamburg, 1869) and Jørgen Schou-Pedersen presents the five-part **Concordia Quadrille** in lines of Johann Raab "sincerely consecrated to the students of the jurisprudence" to the music of the Kapellmeister F.W. Swoboda (Prague, 1846).

In keeping with the Viennese ball tradition, before the gala buffet we dance the *Quadrille française* with Cotillontouren (Germans).

¹ Adam Reichert: Die moderne Tanzkunst. Olmütz 1881; François Lestienne-Dubois: Mazur, Polka und Polka=Mazur. Wien 1869; Friedrich Zorn: Grammatik der Tanzkunst. Leipzig 1887

*From the lyrics of Josef Strauss's waltz (opus 293), "Es muß ein Stück vom Himmel sein."

We are opening our dance week on February 2nd 2020 at 4:00 pm again in a museum. Then go together to a 'Heuriger', a Viennese winegrower's restaurant. There we can satisfy our hunger and thirst and also dance. The exact addresses of the location for the daily dance lessons, museum and restaurant will be announced upon registration.

Daily classes in English will start on February 3rd, from 10 am to 4.30. This time in a centrally located place near the station "Wien Mitte" (U4, U3, S-Bahn 1-4, 7, tram O, bus 74A) with a possibility for a cheap lunch or a snack.

The motto of our fancy dress ball on Tuesday is "Imperial Vienna's guests". We start at 6.30pm (until 9.30pm high above Vienna, on Cobenzl in the foothills of the Vienna Woods again <http://www.waldgrill-cobenzl.at>; (Bus 38a from U4 terminal Heiligenstadt).

The Wednesday afternoon is free for individual activities.

The dance classes end on Friday around 1. p.m. to prepare for the *Thé Dansant* (from 3 p.m. to 6 p.m.). Wearing evening dresses of the first half of the 19th century we can enjoy the unique Biedermeier charm in the *Sträußelsäle*, the last remaining dance hall in Vienna where Strauss and Lanner played for dances. The evening ends in Cafe Landtmann, the favorite Cafe of Sigmund Freud, where we can sit together and order individually food (reservation is necessary).

As in recent years, we can enjoy the incomparable ambience of the Palais Daun-Kinsky (1010 Vienna, Freyung 4) created by the famous baroque architect Johann Lucas von Hildebrandt. The oval ballroom is ideal for waltzing as much as for sets in squares and lines. An exquisite gala buffet is prepared for us in the Yellow Salon. We are looking forward to our proven ball music of the last years. (Arrival: 5. p.m. for changing and Solemn opening at 6 p.m.).

Following Viennese custom, we will have dance cards at the Ball made by Andrea. The dance program will include dances, we learned or rehearsed during the week, the common turning dances (waltzes, polkas and Galops) and some contradances as the Sir Roger or the Cotillon (Germans), which will be called.

Daily dance classes, Fancy dress Ball, afternoon Tea Dance and Grand Strauss Ball (buffets included, beverages not included):

Registration (Registration fee of 50.- € is included)	380.- €
Tea Dance (February 8th) and Strauss Ball (Feb. 9th) (as above)	160.-€
Strauss Ball (as above)	115.- €

All venues will be NON-SMOKING!

Registration before December 7th 2019 will reduce the fee from 380.- € to 343.- €.

If you wish, we can suggest hotels or pensions. Participants must make their own reservations. Vienna offers visitors many low cost tickets, which include admissions to museums as well as unlimited trips on its fine public transit systems (subways, trams, and busses).

For participation for the danceweek, the Thé dansant and the Grand Straußball a registration by e-mail, mail or phone adressed to Hannelore Unfried is necessary. The registration fee of 60.- € is included in the prices above. The whole amount has to be settled until January 18th 2020. If the registration is canceled after 7.12.2019 the registration fee (60.- €) will be kept. For cancellations after 4.1.2020 half of the course fee is due. If canceled after 18. 1. 2020 no refund can be given.

Please support the grant for young persons by contributing “building blocks” of 15.- Euros.

Hannelore Unfried

Please send your registration to: Mag. Hannelore Unfried, e-mail: unfried@hofdantzer.at
A-1190 Vienna, Nußwaldgasse 23-25/13, mobile phone: 0043-664-404 9818,

Name: _____

Address: _____

Email: _____ Tel: _____

Registering for:

- Museum
- Heurigen
- Fancy dress ball
- Daily dance classes, afternoon Tea Dance, and Grand Strauss Ball (buffets included, beverages not included) 380.- €
- Tea Dance and Strauss Ball (as above) 160.-€
- Café Landtmann
- Strauss Ball (as above) 115.- €

Dancers participate at their own risk.

Signature: _____ Date: _____

Participants from the Euro-area please send your funds to:

Mag. Hannelore Unfried
IBAN: AT432022107201068835
BIC: SPHNAT21XXX
SPARKASSE HORN-RAVELSBACH-KIRCHBERG

From participants not belonging to the Euro-area we accept the confirmation of the flight (please send booking number) instead of the registration fee in advance (to save the conversion fees of the bank)

Mag. art. Hannelore Unfried

has earned several diplomas at the University of Music and Performing Arts, Vienna, where she is now teaching Early Dance. Being a pupil of Rosalia Chladek she also completed her studies as teacher in Modern dance. She gives workshops in Europe, America and Russia.

Unfried choreographed for the Vienna State Opera, the Baroque Schloßtheater Český Krumlov, the Ludwigsburg Palace Theater, the Theater im Pfalzbaum in Ludwigshafen and the Theater im Weinberg, Prague; furthermore dance scenes for film and television productions and dance programs for the ensemble HOF-DANTZER founded and led by her.

Her research interests include baroque stage and ballroom dances and the ball repertoire of the 19th century.

Selection of publications on the ballroom dance directory of the 19th century:

Hannelore Unfried: Der Cotillon. Die Mazurka wird ‚German‘. In: „All’ungaresca – al Español“. Die Vielfalt der europäischen Tanzkultur 1420-1820. 3. Rothenfelser Tanzsymposion. Tagungsband. Hrsg. Uwe Schlottermüller, Howard Weiner und Maria Richter. Freiburg 2012. S. 175-190.

Hannelore Unfried: Der Cotillon – das Schleusentor zwischen Tanzboden und Bühne. In: Zur Frühgeschichte des Walzers. Hrsg. Thomas Nußbaumer und Franz Gratl. S. 125-142. Innsbruck 2014.

Hannelore Unfried: Der "freie, fessellose und fantastereiche Mazur": Figuren und Schritte der Mazurka anhand historischer Quellen. Tanzreflexionen 2. Wien 2014.

Hannelore Unfried: L’Alliance Quadrille - A History Painting with Polka Mazurka steps. In: Ballroom, Stage & Village Green: Contexts for Early Dance (ed. & intro. Barbara Segal and William Tuck, 2015) S. 99-114. Cambridge 2015.

Hannelore Unfried: *Sir Roger - Scharutscha: a Ballroom Dance of the Fin de Siècle and a Current Austrian Folkdance*. In: On Common Ground 3: John Playford and The English Dancing Master 1651. Proceedings of the third DHDS Conference. Hrsg: David Parsons. 2001.

Hannelore Unfried: *Der vergessene Palatinaltanz- Nádor Kör von Johann Strauss Vater op. 214*. In: Straussiana III. Studien zu Leben, Werk und Wirkung von Johann Strauss (Sohn); internationaler Kongress anlässlich der 100. Wiederkehr des Todestages von Johann Strauss (Sohn). Hrsg. Monika Fink u. Walter Pass. Tutzing 2003. S. 143-154.

Mag. art. Andrea Straßberger MA

has earned diplomas for oboe, musical education and music teacher. Since 1999 she is member of Hannelore’s dance company HOF-DANTZER. She also is member of the baroque orchestra Hof-Musici in Cesky Krumlov (Czech Republic), where she is involved in recreating baroque operas.

She teaches together with Hannelore e.g. in St. Petersburg, Budapest, gives workshops in Germany and Austria and followed the invitation of Patri Pugliese to the Newport Dance Week.

In the Summerschool „Musikfabrik Edelhof“ Andrea directs baroque operas: Claudio Monteverdi (Orfeo), Henry Purcell (Fairy Queen, Dido and Æneas), Reinhard Keiser (die großmütige Tomyris), John Blow (Venus and Adonis), Antonio Draghi (Aufgelöste Zaubereyen), Georg Philippe Telemann (Don Quichote auf der Hochzeit des Comacho).

In 2003 Andrea Straßberger created together with Hannelore the Viennese 19th century dance week „Es muß ein Stück vom Himmel sein“.

Her current research for her thesis is on Viennese Balls of the 19th century as documented in ball cards (Institute for musicology). She was Speaker in Bath [2014]: Ballroom, Stage & Village Green. Thanks to her knowledge she can bring back to life the unique features of these social events.

Jørgen Schou-Pedersen

(b. 1952) studied the Science of Music at the University of Copenhagen. He is internationally recognized for his research in the field of the history of dance, and he has given papers in several international conferences in the topic. As a teacher he specializes in bringing interesting dances from little known sources to life. He has studied the history of dance with many of the world’s leading experts and he carries the teaching certificate from The Historical Dance Society. He has given courses in many European countries and he also teaches historical dance at the National Theatre School and the Royal Music Conservatory in Copenhagen. He has choreographed for stage, film and TV, and he runs three performing dance groups.