

*Hof-Dantzer  
Hannelore Unfried  
presents:*



*Viennese Dances of the Strauss Era*

*Vienna, February 3<sup>rd</sup> - 9<sup>th</sup> 2013*

*Grand Strauss Ball February 9<sup>th</sup> 2013*

*"My life is full of love and joy ..."* \*

Hannelore invites for another vintage dance event in Vienna, her birthplace. Two contrasting dances will determine our dance program: both new discoveries and one favorite dance. We elope with the bohemian dancing master M. Weinger to a new territory: his Cotillon published in Prague in the year 1830. This Chameleon amongst the 19th century social dances shows up in his youthful appearance: unlike the Quadrille Française type, it consists of 34 figures – some of them are to be performed by all 12 couples, others by four or rather by six couples. In this choreography the relation between Cotillon and Mazurka can easily be found, as Hannelore points out in recently published paper (see bibliography below).

Kör, the Hungarian Quadrille, carried us away in our first year 2003 and the celebration of our jubilee 2012. In the upcoming dance week 2013 we repeat this unique dance of Szöllösi Szabó Lajos, premier danseur and ballet master of the National Theaters in Pest. We revel in the demanding steps and manifold figures for eight couples, which became an unrenounceable part of the Viennese balls of the second part of the 19th century. The Hungarian timbre and the colour of the Verbunkos electrifies us and inspires the future Csárdás. We feel the longing for national identity and self-determination in every motif and step of the Hungarians of that time. The engraving of our invitations comes from the sheet music of the Kör - a signal for the unique Viennese dance practice enriched by the diverse influences of the multiracial empire.

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

Andrea Straßberger will present her newest results of her research on Viennese balls of the 19th century, their arrangement, presentation, creation and programming.

The Viennese Waltz and different versions of the Polka will complete our dance program. At our Tea Dance and Grand Strauss Ball we are going to call Contradances as Patri Pugliese has introduced to us, so that everyone can join in.

To get into the right mood for the upcoming events in Vienna we meet Sunday February 3rd 2013 at 3.30 p.m. in the Wien Museum 1040 Wien, Karlsplatz 8. The exhibition: Games and the City – Luck, Lucre and Leisure suites perfect to our Cotillon – subject (free entry on February 3rd. 2013). (<http://www.wienmuseum.at/en/exhibitions/current-exhibitions.html>)

Afterwards, we take the subway to the Viennese "Heurigen" Welser (Probusgasse 12, 1190 Vienna), where we can indulge ourselves in eating, drinking, and dancing. Therefore we need a clear promise to come (or not) to make the respective reservation.

Daily classes will start on February 4<sup>th</sup>, from 10 am to 4.30 pm in Kolpinghaus, 9<sup>th</sup> district, Althanstrasse 51 (tram D, stop Augasse). Hannelore and Andrea give classes both in German and English. At the Kolpinghaus you have the possibility to get lunch for a minimum price.

The motto of our fancy dress ball on Tuesday will be according to our priority to the city of Prague: „at the place of Schwarzenberg and Kinsky“.

There will be no classes on Wednesday afternoon, so participants are free to explore Vienna or just rest their feet.

The afternoon Tea Dance on Friday, February 8<sup>th</sup> from 3 p.m. to 6 p.m., will unfold in Biedermeier charm in the *Straußensälen*, the last remaining dance hall in Vienna in which Strauss and Lanner played for dances, with afternoon dress of the first half of the 19<sup>th</sup> century. The evening ends in Cafe Landtmann, where we can sit together and order individually food (reservation is necessary).

For the Grand Strauss Ball on February 9<sup>th</sup> we made reservation of the belle etage of the Palais Daun-Kinsky: the oval ballroom, the Herren- and Damensalon und den Gelben Salon, created by the baroque architect Johann Lucas von Hildebrandt. There we can dance our Waltzes and Quadrilles, have our layed placed at the tables, enjoy Viennese's specials arranged at the delicious buffet and last not least change our ball gowns. <http://www.palaisevents.at/en/palaisdaunkinsky.html>

Following Viennese custom, we will have dance cards at the Ball made by Andrea. The dances will be: Weininger's Cotillon, the Kör, the French Quadrille, common turning dances (waltzes, polkas and Galops) and some contradances as the Sir Roger or the Cotillon (Germans), which will be called.

For participants of the danceweek the Saturday is free until 4:45 p.m. or optional the French Quadrille class as follows:

A Ball Preparation Class on The French Quadrille for dancers who do not attend the daily classes will be offered on February 9<sup>th</sup> from 10 a.m. to 1 p.m.

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

Registration (Registration fee of 45.- € is included)	349.- €
“Students” (please contact Hannelore to confirm)	205.- €

**Tea Dance (February 8<sup>th</sup>), Ball preparation class and Strauss Ball** (as above) 150.-€

**Ball preparation class and Strauss Ball** (as above) 109.- €

*All venues will be NON-SMOKING!*

Registration before December 21<sup>th</sup> 2012 will reduce the fee from 349.- € to 312.- €.

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 registrationfee of 45.- € is included in the prices above. Refunds for reservations cancelled after January 10<sup>th</sup> , 2013, will be charged 45.- €.

*Hannelore Unfried*

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

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

E-mail: \_\_\_\_\_

Tel: \_\_\_\_\_

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Registering for:

Museum

Heuriger

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

Registration	349.- €
“Students” (please contact Hannelore to confirm)	205.- €

Tea Dance (February 10<sup>th</sup>), Ball preparation class and Strauss Ball (as above) 150.-€

Ball preparation class and Strauss Ball only Ball (as above) 109.- €

Amount included: \_\_\_\_\_ (excluding bank/conversion fees)

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Dance experience (for information only): Beginner  Intermediate  Advanced

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Dancers participate at their own risk.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Refunds for reservations cancelled after January 15<sup>th</sup>, 2013, will be charged 45.- €.

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

**Attention!!! New bank connection!!!**

Hannelore Unfried, Raiffeisenbank BLZ: 32 000

IBAN = AT913200000011626611 BIC = RLNWATWW

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**

- Teaching Early Dance at the University for Music and Performing art in Vienna and the Konservatorium Wien Privatuniversität
- Art Director of the dance company HOF-DANTZER.
- Dance classes and papers in many countries of Europe and the US.

As a graduated musician and certificated teacher in Modern Dance, she enjoyed fruitful cooperation with famous musicians and colleagues at the the Mekka for Early Music in Germany: the Staatliche Hochschule Trossingen.

She was invited to give papers at International Congresses for Early dance: e.g. Ghent (2000), Playford Konferenz in London (2001), Rothenfels (2004 and 2012) Strausskongresse in Vienna: „Seid umschlungen, Millionen (1999) and „Tanz-Signale“ (2004 - 2006). Recently Hannelore Unfried presented her research at the International Symposium „Zur Geschichte der Aufführungspraxis der Musik vom 16.-18. Jahrhundert in der Region Mittel- und Osteuropa (2012).

### **HOF-DANTZER**

Cooperation with worldwide leading musicians: Malcolm Bilson, Eckardt Sellheim (piano forte), John Holloway (Baroque Violine), Martin Haselböck (Wiener Akademie), Philharmonia, (Members of the Vienna Philharmonic Orchestra).

Performances at grand historical locations (Schloss Schönbrunn, Wiener Hofburg, Schloßhof), museums (Smithsonian American Art Museum in Washington D.C., Kunsthistorischen Museum in Wien), theaters (Schlosstheater in Ludwigsburg, Schlosstheater in Weitra, historisches Stadttheater in Grein, Theater in der Josefstadt) und Concert Halls (Kölner Philharmonie, Wiener Musikverein).

Dance reconstructions and choreographies to the music of J.S. Bach, G.F. Händel, H.I.F.v. Biber, Marin Marais, J.-B. Lully, W.A. Mozart, F. Schubert, J. Lanner, Familie Strauß,

## **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 Edelfhof“ 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).

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 theses is on Viennese Balls of the 19th century (Institute for musicology). During the dance week she will present her latest results. Thanks to her knowledge she can bring back to life the unique features of these social events

Hannelore Unfried: „Von einer Polizei-Tanzuhr“. *Erlaubte Höchstgeschwindigkeiten für den Biedermeierlichen Gesellschaftstanz?* Vom Pasqualatihaus. Musikwissenschaftliche Perspektiven aus Wien. Brünn 1994. S. 31-45.

Hannelore Unfried: *Der Cotillon - Ein Gesellschaftsspiel in Tanzform - oder: Wer gibt wem den Korb?* In: Sonderdruck zu: Bekenntnis zur Österreichischen Musik in Lehre und Forschung. Festschrift für Eberhard Würzl. hrsg. von Walter Pass. Wien 1996. 273-320. Auch als Sonderdruck erschienen: Schriftenreihe vom Pasqualatihaus 11. Wien 1996.

Hannelore Unfried: *Cotillon – Vor-Spiel des Paartanzes im 19. Jahrhundert.* In: Sommerakademie Volkskultur. Dokumentation: 1995 Ordnungen, 1996 Spiele. Hrsg. Walter Deutsch und Maria Maria Walcher. Wien 1997. S. 303-313.

Hannelore Unfried und Jürgen Kroemer: *Grotesque Dancing - S Key - (Experience) to the Baroque Serious Stage Dancing Style.* In: Proceedings Society of Dance History Scholars. 21. Annual Conference. University of Oregon. Eugene Oregon. 18.-21. June 1998. Riverside 1998. S. 99-107.

Hannelore Unfried: *Von der geschmackvollen Armkunst zur spektakulären Beinkunst. Materialien zu einer eigenständigen Wiener Tanzkultur im 18. Jahrhundert an Hand von Glucks Ballettpantomime Don Juan.* In: Tanzdramen - Opéra-comique. Kolloquiumsbericht der Gluckesamttausgabe. Gluckstudien Bd. 2 Kassel 2000. S. 75-87.

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 getanzte Wiener Walzer: Von der Besonderheit zur Gewohnheit oder von der Vielfalt zur Einfalt.* In: Straussiana II. 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 2002. S. 233-238.

„TanzSPIELE (Cotillons) des 19. Jahrhunderts“ oder das Frauenleben ein KinderSPIEL? Ein brisantes Gemisch von Tanzvergnügen und Frauenwahlrecht. In: „FrauenForschung: Wissenschaft ist (auch) weiblich“. Hg von Elisabeth Brugger & Brigitte Neichl. Wien 2003. S. 75 – 94.

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.

Hannelore Unfried: Die Sarabande. Wortlos aber nicht sinnlos. S. 217-243. In: Morgenröte des Barock. Tanz im 17. Jahrhundert. 1. Rothenfelser Tanzsymposion. 9.-13. Juni 2004. Tagungsband. Hrsg von Uwe Schlottermüller und Maria Richter. Freiburg 2004.

Hannelore Unfried: Zu den Tanzmusikgattungen im 19. Jahrhundert. In: Tanzkultur im Biedermeier. Wissenschaftliche Tagung 1.-2. Oktober 2004, Ruprechtshofen, N.Ö. hrs. Andrea Harrandt und Erich Wolfgang Partsch. Publikationen des Instituts für österreichische Musikdokumentation. 31. Tutzing 2006. S. 59-73.

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

Hannelore Unfried: „...bey denen Meistern Blondé und Becour Fundamentaliter erlernete Ballets Componirung“. Zur Rolle Joseph Carl Selliers in der Entwicklung zum Ballet en Action. In Vorbereitung.