

L'Alliance Quadrille A History Painting with Polka Mazurka steps

Hannelore Unfried

This dance is a true treasure trove for dance history scholars, as much as it is a great pleasure for dancers. No other 19th century choreography of *Konversationstanz* („set dances“ for the ballroom) provides us with such a myriad of information concerning the chronology of creation, marketing, triumph, advance, and disappearance. The formal analysis of the choreography reveals a masterpiece of art. The *tours* and figures of this highly topical Quadrille are inspired by the defining events of the Crimean War; thus trespassing upon the usual frivolous image of set dances.¹

The situation after the fall of Sebastopol in the newspaper *Fremden – Blatt* (FB)²

Reading newspapers of this time provides an insight into the situation that later written discourse cannot offer. The *Fremden-Blatt* (FB) was one of the numerous daily newspapers that were published in Vienna after the revolution of 1848.³ In its issues - mostly from Tuesday to Sunday - the appearance and success of the *l'Alliance Quadrille* is reflected against the background of world politics.

The *Fremden-Blatt* includes matters concerning public affairs of the Austrian Monarchy as well as cultural events such as theatre performances, concerts and balls and, among other things, information about dance lessons and publications of sheet music of the latest compositions.

In different sections there are reports about incidents connected with the Oriental War - as the Crimean War was usually called at that time. Thus this topic is omnipresent in the newspaper, providing facts and details for the talk of the day.

On September 6th 1855 (p.4) for example, the loss of Queen Victoria's diamond ring and precious pearls during her stay in Paris is reported in the „Medley“ section. On the same page you find a description of the current situation of the siege of Sebastopol: The hesitation of the allies confronting the bombardment as well as the intention of the French General Pelissier to storm the fortifications of Malakoff hill is reported in the section „Vom Kriegsschauplatze“ (theatre of war). On this Thursday a ball is given in a place called „Engländer“ in the „Währingergasse“ as well as in „Universum“ the „Große Fest – Soiree“ with ball. Josef Strauss conducts a concert in the k.k. Volksgarten (p.6).

The Crimean War was reflected in various media. The latest facts about the war could be found in books, lithographies and maps:

- Rudolf Lechner, for example, wrote the book „Campaign in the Crimea 1854 – 1855, from the battle of Inkermann to the end of April 1855“ (reported in FB December 16th p.7)⁴.
- F. Handtke published a special map of the „theatre of war“ (FB November 10th p.9)⁵.
- A coloured lithograph showed the taking of the south side of Sebastopol and, additionally, the storming of the Tower of Malakoff by French troops under the command of General Pelissier.⁶ (FB November 10th p.10). This victory on September 8th ended the Siege of Sebastopol.⁷
- Pelissier's celebrity and prominence was considerable: Only 17 days after his promotion, a lithograph of his latest portrait - showing him as a marshal of France - could be purchased (FB September 29th p.7).
- A curious outgrowth was the creation of a special neck-tie: fashionable Gentlemen could buy „Cravaten à la Pelessier in J. H. Sachs Cravaten – Fabriks – Niederlage ... Tuchlauben Nr. 552“ (FB October 17th p.11).

The victory of the allies is also reflected in the title of Johann Strauss's new waltz-composition *Freuden-Salven* (Volley of Joy) op. 171 published by Carl Haslinger (FB October 7th 1855). On January 21st Strauss conducted the orchestra in the special „Friedens-Jubel-Fest im Sofien-Bad-Saal“ (FB January 20th 1856.), just as at the beginning of the war Strauss composed the „Napoleon-Marsch“ op. 156 (for the occasion of the ‚Napoleon-Feast‘, 12th October 1854). The title page of his „Alliance-Marsch“ op. 158 (first performed on December 12th 1854 in the Volksgarten) shows arms, flags and musical instruments connected to the battles.

From January 19th 1856, Viennese society could enjoy their favorite dance *l'Alliance* in the so-called *Alliance – Säle*, in the „Victoria-Bad in Fünfhaus“. The existing hall was extended to one that was newly built: the joint halls thus created - suitable to the vogue word – were thus called the ‚alliance halls‘ (FB January 17th 1856 p.7).

***L'Alliance* – the favorite dance in Vienna after the fall of Sebastopol.**

Two notable dancing-masters, who used to decide the favorite dance for the upcoming winter ball season 1855/56 advertised in the *Fremden-Blatt*: „On October 14th (p.5), Adam Rabel invites you to join in the *Ensemble = Repetitionen* on Sundays, Thursdays and Saturdays to learn the newest Quadrille *le Viennoise*“ [sic].⁸ One month later (November 14th) Franz Rabensteiner - the co-star to „the Waltz King“ Johann Strauss - informs the public that he had decided to introduce for the Carnival season, *L'Imperial*, a dance (quadrille) popular with everyone in Paris. These two dance titles will never appear again in the *Fremden-Blatt*, whereas *L'Alliance* triumphed.

Only two weeks later on 1st November the title for the *L'Alliance* Quadrille is mentioned for the first time in this newspaper. Both Johann Raab and Josef Schwott offer to teach this new dance⁹; Raab is the undisputed inventor of the dance; He set the form of concert theatre dance and ballroom dance in Vienna and Prague for many decades of the 19th century.¹⁰ Whereas Schwott has not left

any choreography as far as it is known, his name is mentioned when balls are given in the hall *im goldenen Strauss* in the *Theatre in der Josefstadt*. Philipp Fahrbach conducts the ball orchestra and Schwott is responsible for the dances (e.g. November 25th p.5).

Within the following weeks - according to the advertisement in the *Fremden-Blatt* - the number of persons who teach Viennese society to dance *L'Alliance* extends remarkably:

Carl Hassreiter¹¹ (November 25th), Anton Borst¹² and dancing master Gregor¹³ (December 2nd), Anton Schmucker¹⁴ (December 10th), Eduard Porst jun.¹⁵ (December 16th p.6) and „Frau Basseg“, mime of the k.k. Hofopertheatre (January 18th 1856 p.5).

Whereas Raab and Schwott presumably teach in their private residences (Josefstadt, Kaiserstraße Nr. 132 and Josefstadt, Schmiedgasse 224), *L'Alliance* also became a matter of importance in the publicly authorized dance schools.

The „authorized and competent“ dance teacher Emanuel Marsano announces his *geschlossenen Gesellschaftsball im Saal zur goldenen Sonne, Wieden, Wohllebengasse* on January 22nd 1856. Once again *L'Alliance* is the only dance mentioned by name – and Philipp Fahrbach conducted his composition.

Also, for the *Gesellschafts- und Conversations-Ball* in the halls *zum Stadt-Gut in Sechshaus* on Monday, January 14th, *L'Alliance* is the coming attraction in 1856, with Ludwig Morelly leading the ball orchestra (FB January 13th, 1856. p.5).

Starting from his very first advertisement, Raab points out that its ease of comprehension makes this dance popular.¹⁶ Dancing Master Schwott needs in the early days only „the shortest possible time“ (November 4th), then 3 lessons (November 11th as Borst December 2nd) and finally only 2 lessons (December 2nd). Schmucker, on the other hand, takes the necessary time according to the talent of the student (December 10th). He also points out that he always teaches with musical accompaniment.

The subject of *l'Alliance* by Johann Raab

As far as we know, *L'Alliance* is the latest of Raab's preserved *Konversationstänze*. Within the space of three years he published: *Mazur-Quadrille* and *Slowanka* 1844 in Vienna, *Concordia-Quadrille* and *Menuet en quatre* in Prague (1846) and then, as late as 1856, *L'Alliance* in Vienna.

For his *L'Alliance* Raab chooses the formal structure of the Quadrille (set dance) with the steps and the music of the Polka-Mazurka (couple dance). This unique combination is emphasized on the title page of the sheet music (see Illustration Nr. 2). The formation in two lines with couples facing couples, the division in six parts, the change of tutti and solo sections or the repetition of tours by the other couple are all common in quadrilles of the time. In contrast to the long lasting popularity of the Quadrille, the Polka-Mazurka comes into fashion towards the middle of the 1850s and represents one of the fundamental conflicts of the Crimean war:

Raabs reflects the rivalry of the established domination of central European culture and the rising ambitions of Pan Slavism¹⁷ by replacing the customary French steps of the Quadrille with the new and most fashionable couple dance, the Polka-Mazurka, a combination of two dances of Slavic origin.

Pan Slavism was of fundamental importance during the Crimean War: The Russian Tzar hoped for support by other Slavic peoples, which threatened the Austrian Emperor. Raab's unusual choice for this dance is closely related to the content of *l'Alliance*.

Only in *L'Alliance* do the parts have significant, programmatic titles, whereas those in the earlier dances are only numbered:

- 1st Figure: *La Reine*
- 2nd Figure: *L'Empereur*
- 3rd Figure: *L'Attaque*
- 4th Figure: *Le Congres*
- 5th Figure: *La Victoire*
- 6th Figure: *Sebastopol*

Raab chose to call his new quadrille *L'Alliance* – a term also used by Queen Victoria of England to designate the new

alliance between England and France, whose protagonists were: *La Reine* and *L'Empereur*:

„The recent visit of the Emperor Napoleon III to this country is a most curious page of history, and gives rise to many reflections. A remarkable combination of circumstances has brought about the very intimate alliance which now unites England and France, for so many centuries the bitterest enemies and rivals, and this, under the reign of the present Emperor, ... (May 2nd 1855).¹⁸

But there were still other alliances influencing the course and the outcome of the Crimean War: On December 5th 1854 (p.1) the public could read in the *Fremden-Blatt* in bold letters, that the French Newspaper *Moniteur* (on December 3rd) reported the signing of an alliance between the three powers Austria, France and England during a conference in Vienna.¹⁹

One further alliance influenced the whole Crimean War: This was the so-called Holy Alliance between Russia, Austria and Prussia signed in 1815.²⁰ On this basis of trust, Tsar Nikolaus had assumed that Austria would support Russia against the alliance of France and England, but the Austrian contribution was diplomatic and not military.²¹ Although neutral, the Austrian Empire played a decisive role in defeating the Russians by placing troops at their border. In consequence the Russian forces were split, thus weakening them in their battles on the Crimean Peninsula and the Black Sea.

This discourse on alliances shows that coalitions cannot be separated from their respective congresses. During March 1854 a series of conferences took place in Paris to reach an agreement between England and France about the goals and the strategy of the campaign.²²

As was mentioned earlier, the Vienna conference played an important role in the diplomatic efforts, but it was only one of several attempts to end the war. At this conference four points²³ had been formulated as the basis for further negotiations and even for the final conclusion of peace in Paris, March 1856.

Along with the Holy Alliance, the Congress of Vienna [which concluded the Napoleonic Wars [ed.]] was also an omnipresent force during the whole course of the war, as it involved all the belligerent parties. It influenced, for example, the dates chosen for battles²⁴, the basis for fresh hope of a satisfactory conclusion, and especially for the French making up for loss of face over previous conflicts.

But Raab's title *Le Congres* could also have been used in a general sense to mean a meeting to establish peace agreements. Just as earlier peace agreements sowed the seeds for the next war, the Congress of Vienna had to bear at least partial responsibility for the Crimean War, which itself would be concluded with another 'congress', to be followed in turn as cause of the next explosive output.

In a rhetorical reading, *Le Congres* implies not only the cause of the war, but also the ongoing diplomatic negotiations of the Vienna conference, along with the expected final congress (which was actually held in Paris from 25 February to 30 March 1856 – several months after Raab's creation).

The long siege and final fall of Sevastopol [*Sebastopol*] was a daily topic of conversation over several months, as suggested in the *Fremden-Blatt*.

La Victoire and even more *L'Attaque* are general terms that may be applied to many events during the war. In particular, the allied troops achieved major victories in the Battle of Alma (September 20th, 1854) and the Battle of Inkerman (November 5th, 1854).

The choreography of *l'Alliance* by Johann Raab

L'Alliance is not only unique because of its dramatic subject: but rather more, is the only quadrille with Polka-Mazurka steps. Finally - with the exception of *balancé* - Raab uses graphic tables for his description of figures instead of the usual terms such as *tour de mains*, *chaîne anglaise*, *promenade*, *an avant et an arriere* or *moulinet*.

Although the step material is strikingly reduced and the number of couples is limited to two in lines - whereas the number of four couples in a square (as in the Mazur-Quadrilles) opens up more options - the analyses of different parameters reveal a remarkable consistency in its structure. Perhaps this is why this dance is easy to remember – as Raab himself claims.

Parameter Steps - *Pas* (Schritte)

Johann Raab states that the steps for the dance *l'Alliance* are actually just those that you use for the dance *Polka=Mazur* (see p.7).²⁵ Two step descriptions follow:

Raab's *Polka=Mazur=pas* (PMP) comprises two transfers of weight - therefore the same foot is used for the following step. Each of the three movements takes one of the three crotchets of the bar. He describes the *Polka=Mazur=pas* with the right foot (starting the weight on the left foot) as follows:

- 1) Glide the right foot sideways into 2nd position;
- 2) close the left foot in 3rd position behind;
- 3) lift right leg sideways, and beat the leg with bent knee towards the calf while you hop.

Raab's *Balancé-pas* (BP) has three transfers of weight and therefore changes feet. Counts 1 and 2 are identical with the *Polka=Mazur=pas*. The final hop of the *Polka=Mazur=pas* is replaced by a leap.

- 1) Glide the right foot sideways into 2nd position;
- 2) close the left foot into 3rd position behind;
- 3) lift quickly the right foot sideways and leap onto it, while beating the calf of the right leg with the left foot - bending the left knee.

Raab determines that every movement in one direction is finished with a *balancé-pas*. For example 4 *pas* to the right means 3 *Polka=Mazur=pas* and one *Balancé-pas*.

Whereas *Balancé* designates a *Tour*, it is always performed with the partner in Waltz-position, starting on the Gentleman's right,

using *balancé-pas* and taking 4 bars. *Balancé* is the only dance term he uses to designate a *Tour*.

In the dramatic situation of „storm the enemy's quarters“ in *Sebastopol* one *Polka=Mazur=pas* is ‚chased away‘ by three galop steps.²⁶ They change the rhythm: the time value is halved (from crotchets to quavers), the number of steps is doubled thus covering a lot more ground. In terms of musical ornamentation this is a diminution.

The proportion between *Polka=Mazur=pas* and *Balancé-pas*

Figure	<i>Polka=Mazur=pas</i>	<i>Balancé-pas</i>
<i>La Reine</i>	16 (18) ²⁷	16 (14)
<i>L'Empereur</i>	23 (22)	5 (6)
<i>L'Attaque</i>	14	10
<i>Le Congres</i>	13	11
<i>La Victoire</i>	7 (6)	17 (18)
<i>Sebastopol</i>	33	31

The number of *Polka=Mazur=pas* and *Balancé-pas* are equal in *La Reine* and *Sebastopol* and nearly equal in *L'Attaque* and *Le Congres*, whereas in *L'Empereur* the *Polka=Mazur=pas* prevails, occurring 4 times as much. The opposite happens in *La Victoire*, where the *Balancé-pas* counts three times as much for the Gentleman.

Parameter: parallel feet - opposed feet

- 1) The same („parallel“) feet are mainly used, when dancers stand next to each other, facing the same direction and holding near hands; (exceptions II/1,2).
- 2) Opposite feet are used when the dancers face each other in waltz-position.
- 3) Only in the second *tour* of *L'Attaque* does every dancer have the same feet as their own partner and opposite feet to their opposite partner.

Figure	same feet	same & opposite feet	opposite feet
<i>La Reine</i>	24 bars		8 bars
<i>L'Empereur</i>	12		16
<i>L'Attaque</i>		8 bars	16 bars
<i>Le Congres</i>	4 bars		20 bars
<i>La Victoire</i>	4 bars		20 bars
<i>Sebastopol</i>	4 bars	8 bars	52 bars

The proportions of these two possibilities show a significant development in the course of the dance from same to opposite feet.

Parameter turns

Another parameter is closely connected to the parameter of same vs. opposite feet respectively: the number of turns. In this dance - as in the social dance *Polka-Mazurka* - the turns are performed in waltz-position with one exception: „victory dance“.

Figure	Half turns	Full
<i>La Reine</i>	2	
<i>L'Empereur</i>	2	
<i>L'Attaque</i>	2	
<i>Le Congres</i>	4	
<i>La Victoire</i>	2	2
<i>Sebastopol</i>	10	

The model is the half turn counter clockwise in the second bar of the episode in *La Reine* (I/2).

An additional half turn is introduced in *L'Attaque* in bar 4 (III/3). This time the couple turns clockwise. Like this, the Lady always passes in front of the Gentleman, turning and reversed.

In the course of the dance the number of turns increases: starting from 2 half turns in the first three figures, doubling to 4 half turns in *Le Congres* to the outstanding whole turn performed without a partner, in opposite directions, in *La Victoire* as if brandishing perhaps different flags, and finally arriving at 10 half turns in *Sebastopol*.

In rhetorical terms, these parametric turns show the artistic devices of augmentation, contrast, and exaggeration.

Parameter Space

Another parameter is notable in *L'Alliance*: it is its unique use of space compared to other quadrilles.

The parameter space illustrates in nearness and distance the relationship between the protagonists of the alliance, the diplomatic representatives and the enemies.

In *La Reine* the couples start at maximum distance apart for conventional quadrilles. Their first *tour* even enlarges it with their side movement (I/1), that serves as the refrain – illustrating the historical enmity between France and England that Queen Victoria mentioned in her letter. The opposite couples dance in fact at the same time: not together - but separated. In the episodes, only one couple approaches unilaterally the other couple and returns to their place.

The long sequence of *tours* with the opposite partner determines *L'Empereur*. In contrast to the straight paths of *La Reine* and most other *tours*, the active dancers approach in a spiral (II/1) and reverse the direction of circling (II/2) as if to 'beat about the bush'. Then the two dancers achieve or at least pretend a nearness they shared before with their own partners in the episode of *La Reine* (I/2,3). But this time their path is tilted by 90°, staying in the neutral middle between the lines to start off to new destinations (II/3,4). Thus the communication is no longer that of a visit (I/2): Furthermore, the 1st Lady makes common cause with the 2nd Gentleman as Queen Victoria did with Napoleon III, both sending their fleet to the Black Sea.

But the joint enterprise causes new conflicts: the constant back and forth illustrates the all-over disunity between the French and English, respectively²⁸ increasing the distance along the outward (longitudinal) axis of the formation (II/6); This extension is kept as an epistrophe (or epiphora) in all other figures.²⁹

This lengthening of space contrasts to the main *tours* into the middle of the lines.

In *L'Attaque* the active couple draws in a straight line nearer the pausing couples without the polite turns of the episode of *La Reine*. There they catch the opposite partner and carry him off and drag him - in waltz-position – into the fold. The captured dancers escape together as a couple again and return with two turns to their own place.

Le Congres starts with a unilateral approach repeating the episodes of *La Reine* (IV 1-4). But this time the visiting *tour* does not intend an alliance between 2 powers, but prepares the negotiation of all parties. Therefore both couples advance without turns as in *L'Attaque* (III/1), but here simultaneously towards each other, which reduces remarkably the available space (IV/5). As in diplomacy they meet in the middle, forming a circle of four - reminiscent of a round table (IV/6). All four return home with 2 turns as in *L'Attaque* (III/3) but in a cramped space.

The initial unilateral use of space devolves to a balanced one.

In *La Victoire* the longitudinal axis is extended once more: This time in the opposite direction of the epistrophe. The active couple does not stop in front of the stationary couple as in the episode of *La Reine* or the beginning of *L'Attaque*. The Lady is placed in front of her Gentleman like a battering ram, who pushes her until she drives the opposite couple apart like a wedge, thus gaining ground in the ranks of the opponents (V/1).³⁰

The victory brings the alliance back to the starting point: the shortened refrain of *La Reine* increases the diagonal distance between the couples (allies) (V/7), while the epistrophe is executed along the longitudinal axis (V/8).

In *Sebastopol* an even greater extension than in *La Victoire* is achieved by using steps that cover more ground, trespassing across the line of the opposite couple: the refrain of *Sebastopol* oversteps the line of spatial conventions (VI/1,2). As an antithesis to this extension, the repetition of the second part of *Le Congres* brings the couples into the middle of the lines together (VI/15-17) – ending with the inevitable epistrophe; a possible indication of the distance [between parties] after any congress.

Despite the limited scope for spacial separation between lines in social quadrilles, Raab introduces several possibilities for outward extension and thereby gains a dramatic statement.

In all three parameters a clear development can be seen: the change from parallel [i.e. the same] feet to opposite feet, the increase in number of turns, and the notable extension of space.

Parameter of formal structure

The formal structure of *La Reine* is a rondo-form: as refrain both couples shift three times to the side right and left (I/1,4,7) and the episodes bring one couple in front of the other (I/2,3 and 5,6).

In *L'Empereur* Raab finishes the sequence of *tours* with the *opposite* partner (II/1-5) with his *Balancé* (II/6). This *tour* ends all following figures; thus representing an epistrophe.

In *L'Attaque* the epistrophe is used correspondingly (III/4).

Le Congres begins with the episodes of *La Reine* (IV/1-4) followed by a sequence of common *tours* for both couples (IV/5-7) creating a twofold form and the additional epistrophe (IV/8).

The structure of *La Victoire* is short-winded. Here it happens twice, that the 1st couple introduces a new *tour* (V/1 and V/3,4) that the 2nd couple repeats right away. The refrain of *La Reine* reappears as *Tour 7* in half length followed by the epistrophe. Thus *La Victoire* has a twofold form with a short insertion before the epistrophe.

Using the rondo-form again in *Sebastopol* gives the whole dance a concise frame. The episodes (VI/3-6 and 9-12) reuse the *tours* of *L'Attaque* including the epistrophe. After the last refrain (VI 13,14) the second part of *Le Congres* is added also including the epistrophe (VI 15-18); this makes one think of a coda.

<i>La Reine</i>	Rondo				40 bars
<i>L'Empereur</i>			2 x epistrophe		48 bars
<i>L'Attaque</i>			2 x epistrophe		32 bars
<i>Le Congres</i>		Twofold form	1 x epistrophe		32 bars
<i>La Victoire</i>		Twofold form	1 x epistrophe	Insertion	40 bars
<i>Sebastopol</i>	Rondo		3 x epistrophe	Coda	72 bars

The structure of Raab's *L'Alliance* develops from simple to more complex forms. It starts with a rather short, clear Rondo. From *L'Empereur* on, all following figures have at least once the epistrophe to finish it. In *Le Congres* Raab makes use of a twofold form, which he extends by a short insertion in the following *La Victoire*. The final rondo is created greater by repeating the whole *L'Attaque* as episodes and adding the second part of *Le Congres* as a coda.

Parameter of involved couples

The 6 situations follow:

column 1: dancing with own partner, while the other couple does the same

column 2: all four dancing with the opposite partner

column 3: dancing with own partner, while the other couple pauses

column 4: dancing with opposite partner, while the other two dancers pause

column 5: pausing with partner

column 6: pausing while partner dances with opposite partner

Figure	4 with own partner	4 with opposite partner	2 with own partner	2 with opposite	Pause with partner	Pause without partner
<i>La Reine</i>	24		8		8	
<i>L'Empereur</i>	8			20		20
<i>L'Attaque</i>	8	8	8		8	
<i>Le Congres</i>	16		8		8	
<i>La Victoire</i>	8		16		16	
<i>Sebastopol</i>	48	8	8		8	

Tours in which both couples are doing the same predominate in *La Reine* and *Sebastopol*, followed by *Le Congres*, this being true for half of the bars. In contrast to that, the two „monologs“ performed by one couple at a time determine *La Victoire*:

Only two figures comprise *tours* with the opposite partner (with a repetition of *L'Attaque* in *Sebastopol*): they have contrary character: at the beginning of the outstanding long duet (16 bars) in *L'Empereur* (II/1-5) the dancers seem to beat about the bush before joining in a harmonious, perhaps even flirting, *tour* that constituted the episodes of *La Reine*; Followed only by 8 bars uniting the couples in the newly introduced epistrophe. In contrast to that of the waltz position with the opposite partner in the „tutti“, the *tour* of *L'Attaque* imparts a martial quality of abduction. This *tour* constitutes the episode in *Sebastopol*.

A totally different atmosphere is created in the joint tutti *tour* in *Le Congres*: the circle for four (IV/6). Different to the pulling zig-zag of the abduction in *L'Attaque* the two couples are united to make common cause, dancing in a circle in the joint direction of movement. In a circle all dancers face the

center and have the same handhold and distance without distinguishing between own partner and opposite partner. This circle can be derived from the second *tour* in *L'Empereur* by doubling the number of dancers.

The long passages in *L'Empereur* and *La Victoire* are antagonistic as regards the different collocation of the dancers involved. In another sense *Le Congres* and *La Victoire* are antagonist regarding the relation of tutti and solo parts.

Conclusion

At first sight Raab uses elements of both types of social dance. In the ballroom usually all manifold figures and variations provide diversity and entertainment for the dancers but always stay within the margins of cheerful amusement for social dance: graceful, daring and roguish Caprice in the Polka Mazurka;³¹ and mutual civility, elegance and a living image of good society, with their conventional deportment in the Quadrille Française.³²

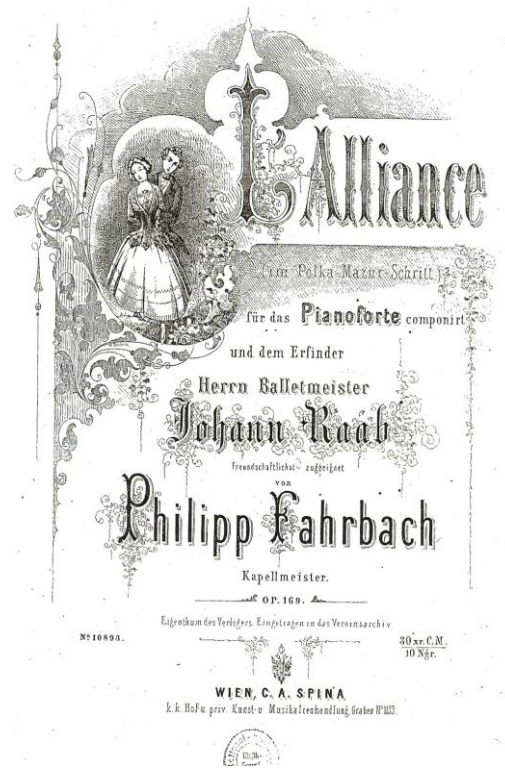
L'Alliance Quadrille

The most striking feature is the adaption and mutation of choreographic elements with new coloring that trespases the field of the starting point of departure. Raab modifies, combines and brings elements belonging to social dance in an artistic structure and thus arrives beyond it's domain. The choreography of L'Alliance shows an unexpected and unreached polymorphism and thus achieves a dramatic substance appropriate for its subject.



Tanz - Unterricht
täglich von 5 bis 7, an Sonn- und Feiertagen von 4 bis 8 Uhr im Salon des Unterzeichneten, wo auch der von ihm neu erfundene und wegen seiner leichten Fähigkeit beliebt Tanz
L'Alliance
1726 gelehrt wird.
Johann Raab,
Balletmeister und Tanzlehrer,
Josefstadt, Kaiserstraße Nr. 132.

Illustration 1. FB November 1st 1855 p.7



L'Alliance
für das Pianoforte componirt
und dem Erfinder
Herrn Balletmeister
Johann Raab
freundschäftlich zugeeignet
von
Philipp Fahrbach
Kapellmeister.
OP. 169.
Eigentum des Verlegers. Eintragung in das Verzeichniss
Nr. 10893. 30 Nr. C.M.
10 Ngr.
WIEN, C. A. SPINA
k. k. Hof u. priv. Kuerst- u. Musikal-Verhandlung Nr. 1122.

Illustration 2. Titlepage of the sheet music for *L'Alliance* by Philipp Fahrbach.

The communication between the couples covers a wide range of interaction: Polite, strategic, visits (I/3), wooing to enter into the alliance (II/1,2), involving in a joint venture of united fleet maneuvers (II/3,4) 33, attack and capture (III/1,2), split up (V/1) and storming the enemy's quarters (VI/Refrain), but also as a delegate (IV/5-7) of negotiation(IV/5-7). Transforming the space between the two lines into a diplomatic parquet, a sea route to the Black Sea, theatre of war and a battlefield.

Illustrations 3 to 9 show the choreographic tables for the *Alliance*:
Wiener Tanzschule. IV. Bändchen. Wien 1860. p. 10ff.

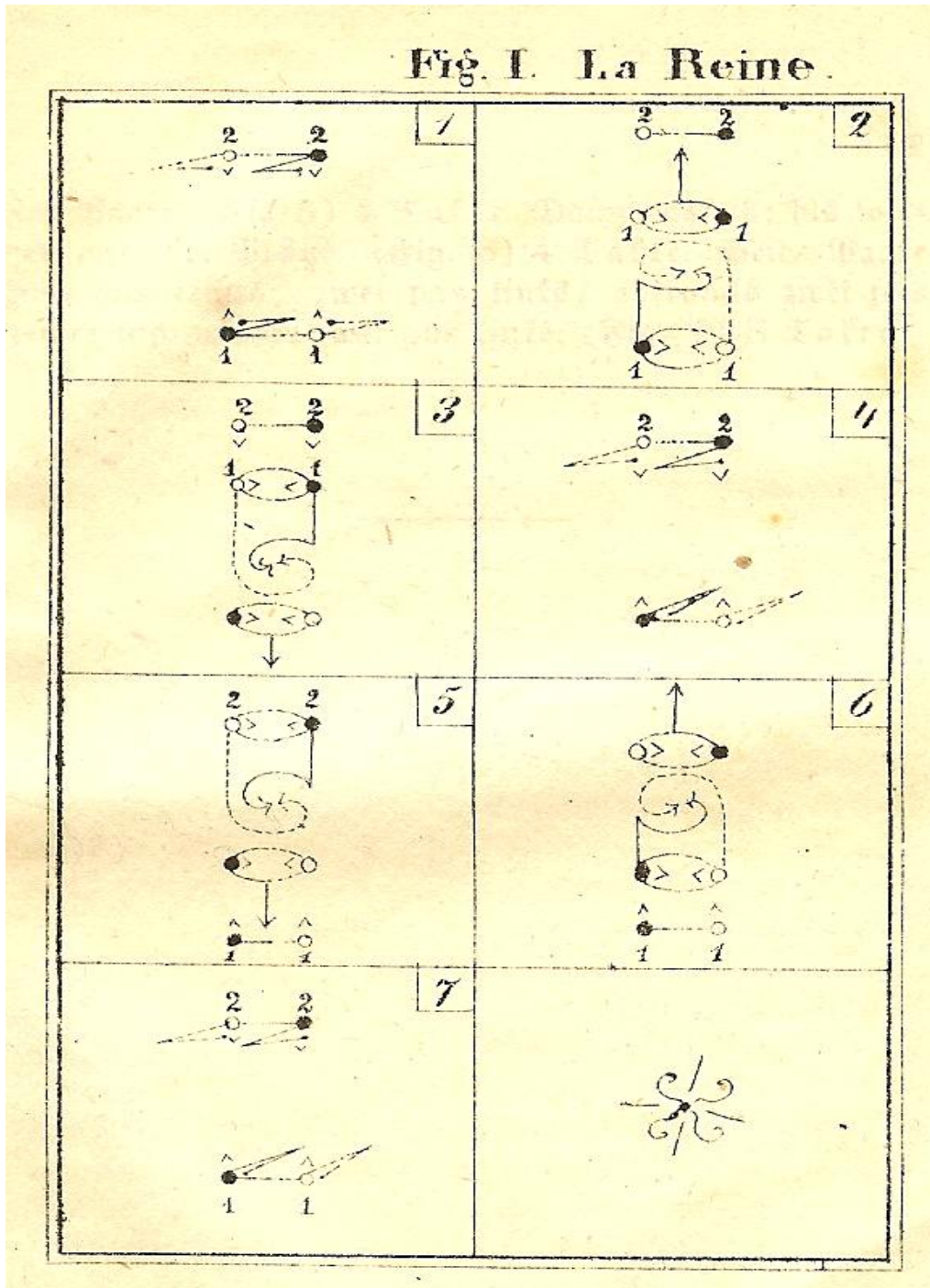


Fig. II. L'Empereur.

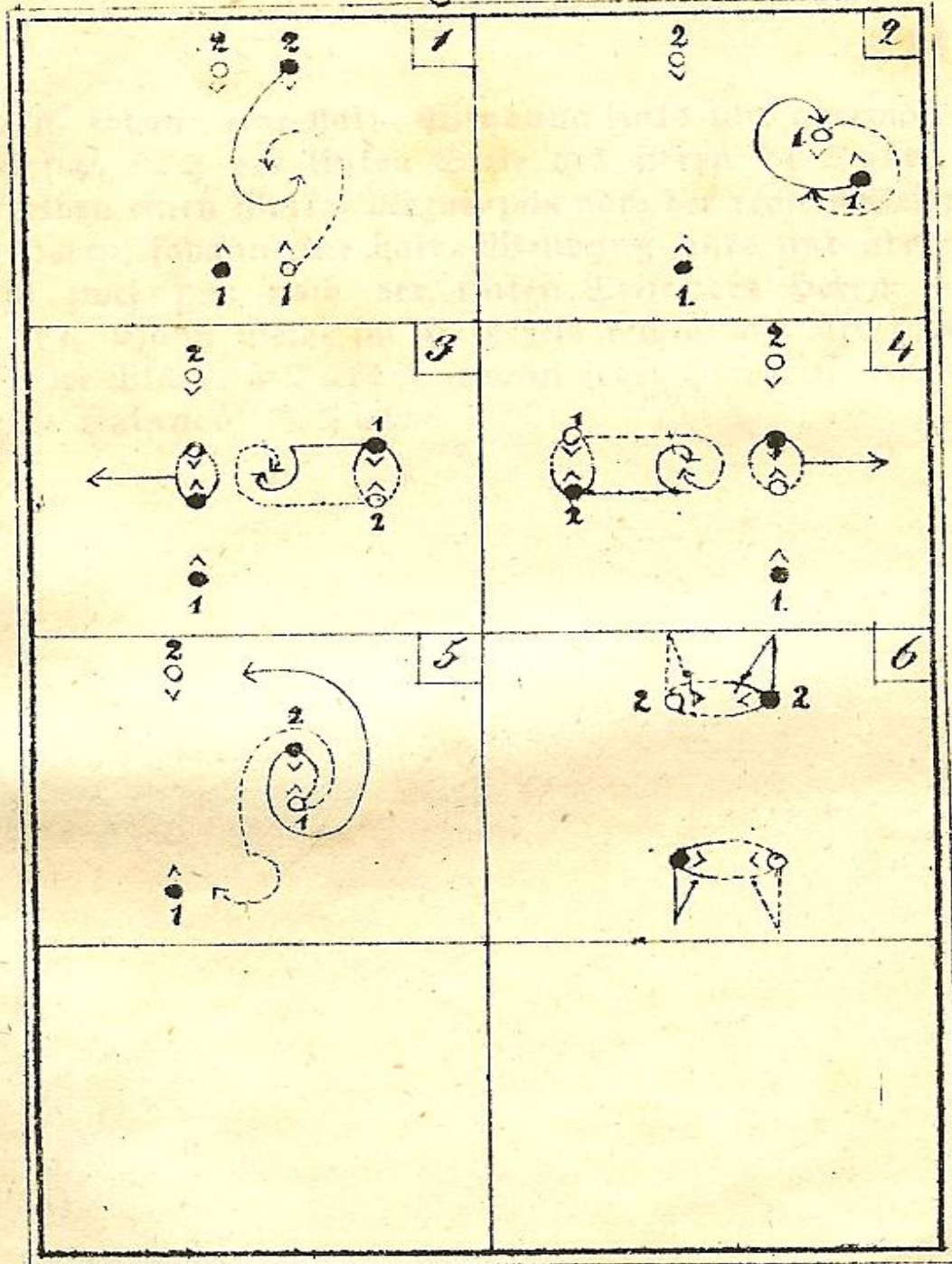


Fig. III. L. Attaque.

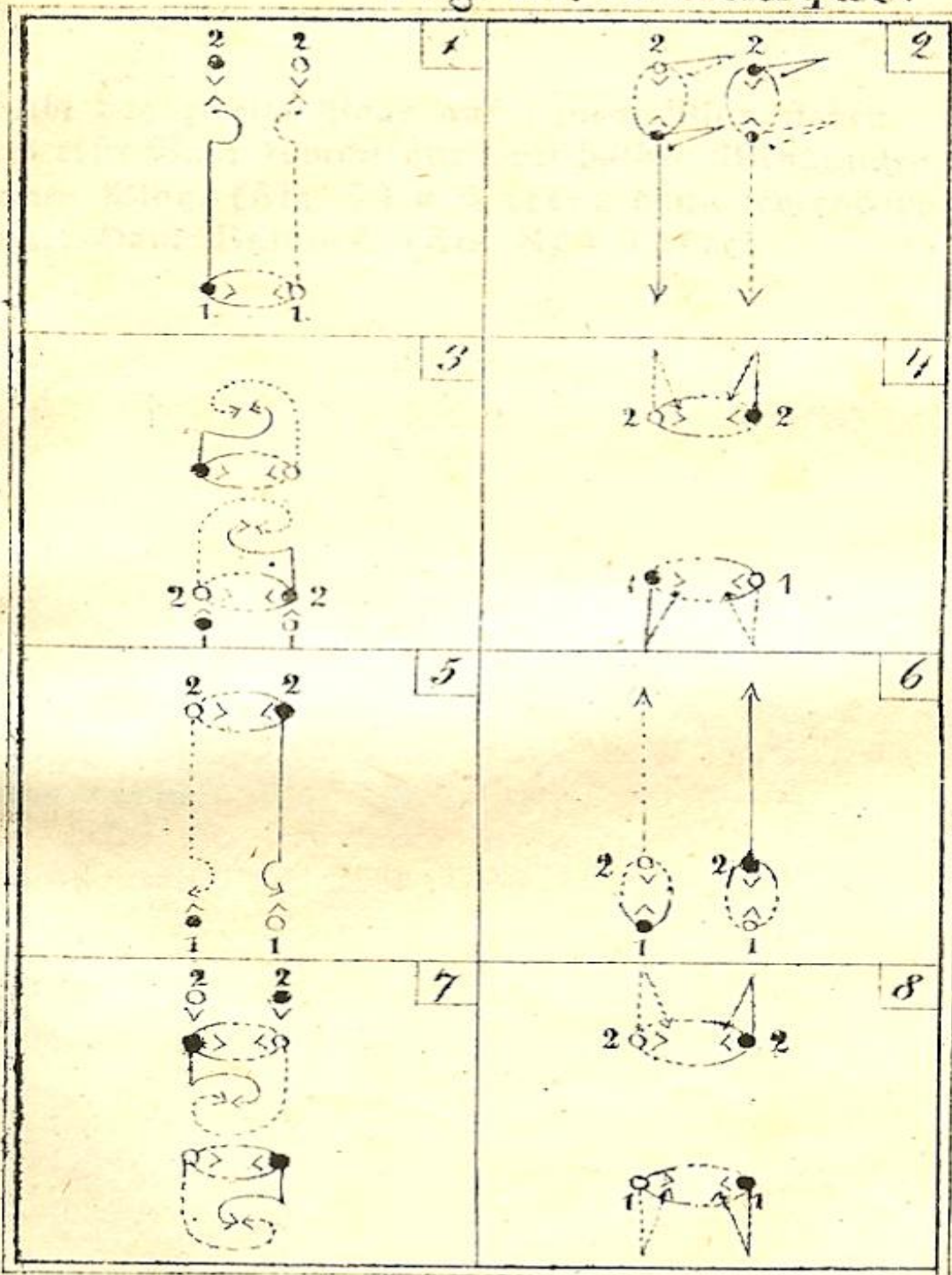


Fig. V. La Victoire.

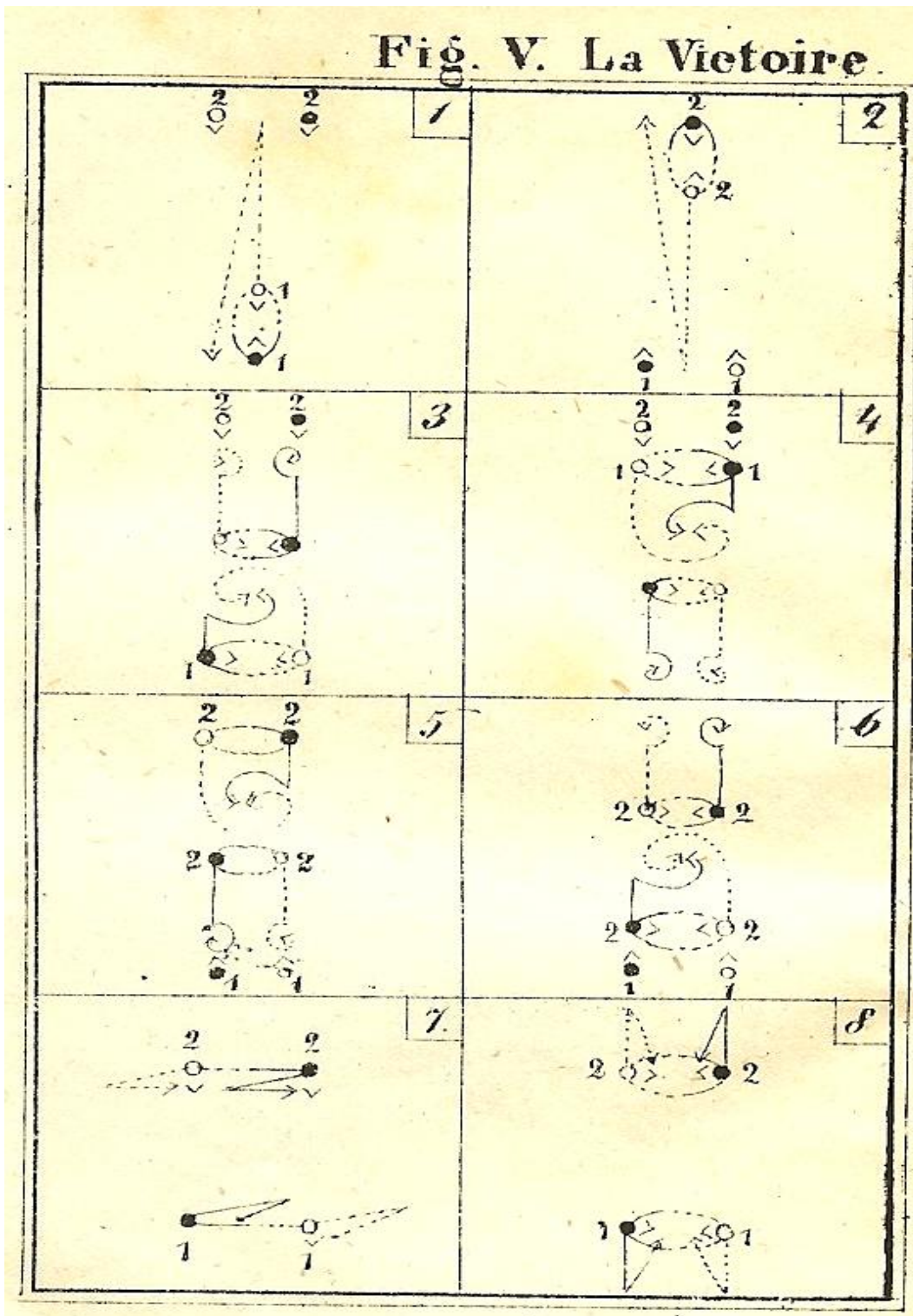
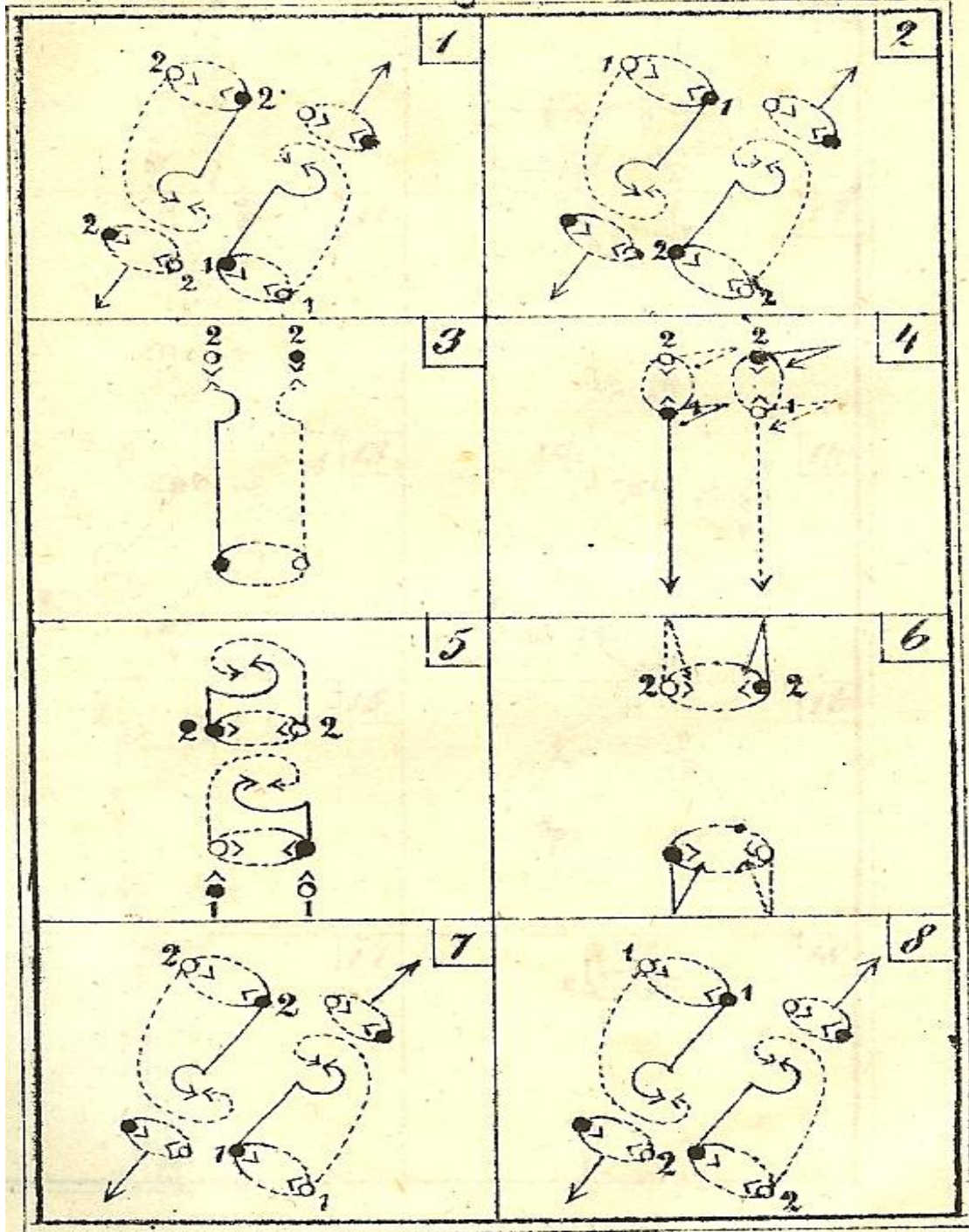


Fig. VI. Sebastopol.



Notes

¹ [The Crimean War (1853-1856) was fought by an alliance of the UK, France and Sardinian States of Italy, together with the Ottomans, against Russia, and was intended to prevent the expansion of Russia into the Mediterranean. It ended with defeat of Russia at the Siege of Sebastopol and the threat from Austria to join the alliance against Russia if it did not capitulate. The constituent battles (Balaklava, Malakov, Siege of Sebastopol, etc.) have been represented by many famous paintings (along with Tennyson's well-known poem). The importance of *L'Alliance* is that it is one of the few examples where a dance is used to illustrate a great historical conflict [ed.]] „History paintings were traditionally regarded as the highest form of Western painting, occupying the most prestigious place in the [hierarchy of genres](#) and considered the equivalent to the [epic](#) in literature.“
http://en.wikipedia.org/wiki/History_painting; April 1st 2015; 14.30.

² <http://anno.onb.ac.at/cgi-content/anno?aid=fdb>

³ <https://www.wien.gv.at/wiki/index.php/Pressewesen>; March 15th 2015. 8.54.

⁴ „Der Feldzug in der Krim 1854–1855. Die Schlacht von Inkermann bis Ende des Monats April 1855“. Leipzig 1855.

⁵ „spezielle Karte des Kriegsschauplatzes in Süd-Russland (Nordküste des Schwarzen Meere), mit Plänen von Nikolajeff, Cherson, Kinburn und Otschakoff, Odessa, Perekop. Grösstes Landkarten_Format. 40 kr. C.M.“.

⁶ „Die Einnahme der Südseite von Sebastopol. Die Erstürmung des Malakoff = Thurmes durch die Franzosen unter dem Oberkommando des Generals Pelissier ...“.

⁷ See: Orlando Figes, *Krim Krieg* (Berlin, 2014) 544ff.

⁸ Until now no dance description is known with this title.

⁹ See: <http://anno.onb.ac.at/cgicontent/anno?aid=fdb&datum=18551101&seite=7&zoom=33>

¹⁰ See: Český taneční slovník. Tanec, balet, Pantomima, Divadelní ústav Praha 2001. P. 272; 1. Österreichisches Biographisches Lexikon 1815-1950. <http://www.biographien.ac.at/oebl?frames=yes>.

¹¹ Carl Hassreiter's Tanzschule. Neue Wieden an der Wien. Today, the 4th district of Vienna. November 25th is a special day for social dancing being the feast of Saint Catherine, which marks the beginning of the – formerly – quiet time off the year, where no elaborate entertainments suit the advent season.

¹² Landstraße, Rabengasse Nr. 453. Today, the 3rd district of Vienna.

¹³ Gregor's public dance school: Stadt, Wollzeile Nr. 777. Today, the 1st district and center of Vienna.

¹⁴ Landstraße, Glacis, am Heumarkt Nr. 500. Today, the 3rd district of Vienna.

¹⁵ Neubau, Hauptstraße Nr. 266. Today, the 7th district of Vienna.

¹⁶ „... wegen seiner leichten Faßlichkeit beliebte Tanz“.

¹⁷ See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 452, 640f.

¹⁸ <http://historyandotherthoughts.blogspot.co.at/2012/11/queen-victoria-on-napoleon-iii-emperor.html>

¹⁹ See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 457. From this important event exist a lithography „Die Wiener Konferenz. Friedensverhandlungen in Wien zur Beendigung des Krimkrieges.“
<http://data.onb.ac.at/rec/baa722411>

²⁰ This alliance had the expressed intent of preserving Christian social values and traditional monarchism -- Britain was not a member [ed.]

²¹ The foundations of the Holy Alliance were abandoned in favour of national interests. See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 222, 457, 469, 573f, 610.

²² See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 243.

²³ See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 470f. , 566, 568f.

²⁴ E.g. the anniversary of the battle of Waterloo. See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 516f.

²⁵ This statement is not correct. First of all Raab replaces in *Sebastopol* one PMP by three galop steps. (See Friedrich Zorn: *Grammatik der Tanzkunst* (Leipzig, 1887), 208 § 828. Secondly just using the two steps also causes an unsatisfying end of the phrase, above all when a pause follows.

²⁶ See: Friedrich Zorn: *Grammatik der Tanzkunst* (Leipzig, 1887), 208. § 828.

²⁷ If the number of steps differs within the couple, the Gentleman's steps are given in parenthesis.

²⁸ See: i.a. Orlando Figes, *Krim Krieg* (Berlin, 2014), 267ff. 289ff, 486, 511.

²⁹ An ‘epistrophe’ or ‘epiphora’ is a rhetorical form in which a final phrase is repeated in subsequent statements to add emphasis. ‘Anaphora’ is the use of repetition at the beginning of a phrase or sentence for a similar rhetorical effect [ed.]

³⁰ The popular Triolett constellation of 2 Ladies with one Gentleman brings the „guest“ Lady to free side of the opposite Gentleman and not between the the partners.

³¹ „Entschiedenenes Sichgenügen, anmuthige Keckheit verbunden mit schelmischer Caprice“ Bernhard Klemm, *Katechismus der Tanzkunst* (Leipzig, 1882 4th edition) 170 §311.

³² „Gegenseitige Zuvorkommenheit, artiges, glattes Wesen – ein lebendes Bild guter Gesellschaft und ihrer conventionellen Formen.“ Bernhard Klemm, *Katechismus der Tanzkunst* (Leipzig, 1882 4th edition), 121§ 248.

³³ See: Orlando Figes, *Krim Krieg* (Berlin, 2014), 242.