

30 BREATHTAKING YEARS
ONE WORLDWIDE PHENOMENON

Riverdance
30
THE NEW GENERATION



Composer
BILL WHELAN

Producer
MOYA DOHERTY

Director
JOHN MCCOLGAN

JUNE 18
WESTERN FINANCIAL PLACE

Riverdance The Phenomenon

Catherine E. Foley



Riverdance The Phenomenon:

Riverdance, the Phenomenon B. O'Cinneide, 2002 Dancing at the Crossroads Helena Wulff, 2008-10 Dancing at the crossroads used to be an opportunity for young people to meet and enjoy themselves on mild summer evenings in the Irish countryside until this practice was banned by the Public Dance Halls Act of 1935 Now a key metaphor in Irish cultural and political life dancing at the crossroads also crystallizes the argument of this book Irish dance from Riverdance the commercial show to competitive dancing and dance theatre conveys that Ireland is in a crossroads situation Irish dance with a firm base in a distinctly Irish tradition is becoming a permanent part of European modernity While this book highlights the captivating tensions and ties surrounding debates on Irish dance it also aims to extend broader understandings of place mobility and rooted cosmopolitanism Dance in Ireland Sharon A. Phelan, 2014-08-11 In *Dance in Ireland Steps Stages and Stories* Sharon Phelan provides an in depth view of dance in Ireland during the colonial and post colonial eras She presents dance as an integral part of Irish life and as a signifier of cultural change Central themes are documented and analysed They include cross cultural influences the dance master and pantomimic dance traditions dance during the Gaelic Revival dichotomies in dance and the theatricalisation of Irish dance The book is illustrated with photographs and it is an indispensable resource for academics and artists alike as they continue to foster dance on the page and on the stage **The Irishness of Irish Music** John O'Flynn, 2017-07-05 This book brings together important material from a range of sources and highlights how government organizations musicians academics and commercial companies are concerned with and seek to use a particular notion of Irish musical identity Rooting the study in the context of the recent history of popular traditional and classical music in Ireland as well as providing an overview of aspects of the national field of music production and consumption O'Flynn goes on to argue that the relationship between Irish identity and Irish music emerges as a contested site of meaning His analysis exposes the negotiation and articulation of civic ethnic and economic ideas within a shifting hegemony of national musical culture and finds inconsistencies between and among symbolic constructions of Irish music and observed patterns in the domestic field More specifically O'Flynn illustrates how settings genres social groups and values can influence individual identifications or negations of Irishness in music While the apprehension of intra musical elements leads to perceptions of music that sounds Irish style and authenticity emerge as critical articulatory principles in the identification of music that feels Irish The celebratory and homogenizing discourse associated with the international success of some Irish musical forms is not reflected in the opinions of the people interviewed by O'Flynn at the same time an insider outsider dialectic of national identity is found in various forms of discourse about Irish music Performers and composers discussed include Bill Whelan Riverdance Sinéad O'Connor The Corrs Altan U2 Martin Hayes Dolores Keane and Gerald Barry The Rhythm of the River Pasquale De Marco, 2025-05-18 In the realm of dance Riverdance stands as a beacon of innovation and cultural celebration This captivating spectacle born from the vision of producer Moya Doherty and

composer Bill Whelan has captivated audiences worldwide with its mesmerizing choreography soulful music and stunning visuals Riverdance is a groundbreaking fusion of traditional Irish dance steps with contemporary movements creating a unique and exhilarating spectacle Its music a harmonious blend of traditional Irish melodies and modern rhythms is as captivating as its choreography seamlessly transitioning between traditional jigs and reels to contemporary beats Beyond its artistic brilliance Riverdance carries a profound cultural significance It has played a pivotal role in revitalizing Irish dance inspiring a new generation of dancers and sparking a renewed appreciation for Irish heritage Riverdance has also been a powerful ambassador for Ireland promoting its culture and traditions on a global scale The journey of Riverdance is a testament to the power of collaboration and perseverance Despite facing numerous challenges from funding difficulties to technical setbacks the Riverdance team persevered driven by their unwavering belief in the power of their creation Their dedication and hard work paid off as Riverdance became one of the most successful dance shows of all time Riverdance is more than just a dance show it is a cultural phenomenon that has touched the lives of millions worldwide It is a celebration of Irish heritage a testament to the power of collaboration and an inspiration to anyone who dreams of achieving the impossible Join us on a captivating journey through the world of Riverdance where tradition and innovation intertwine to create a spectacle that is both exhilarating and enchanting Discover the stories behind the creation of this global sensation the challenges it faced and the impact it has had on Irish culture and the world of dance Riverdance is a celebration of the human spirit a reminder of the power of art to transcend boundaries and bring people together If you like this book write a review on google books [Dance in US Popular Culture](#) Jennifer Atkins,2023-07-21 This innovative textbook applies basic dance history and theory to contemporary popular culture examples in order to examine our own ways of moving in and through culture By drawing on material relevant to students Dance in US Popular Culture successfully introduces students to critical thinking around the most personal of terrain our bodies and our identities The book asks readers to think about what embodied knowledge we carry with us and how we can understand history and society through that lens what stereotypes and accompanying expectations are embedded in performance related to gender and or race for instance how such expectations are reinforced negotiated challenged embraced or rescripted by performers and audiences how readers articulate their own sense of complex identity within the constantly shifting landscape of popular culture how this shapes an active sense of their everyday lives and how this can act as a springboard towards dismantling systems of oppression Through readings questions movement analyses and assignment prompts that take students from computer to nightclub and beyond Dance in US Popular Culture readers develop their own cultural sense of dance and the moving body s sociopolitical importance while also determining how dance is fundamentally applicable to their own identity This is the ideal textbook for high school and undergraduate students of dance and dance studies in BA and BfA courses as well as those studying popular culture from interdisciplinary perspectives including cultural studies media studies communication studies theater and

performance studies Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution CC BY 4.0 license

Riverdance Bill Whelan, 2009 Of all the performances to emerge from Ireland in the past decade in rock music theatre and film nothing has carried the energy the sensuality and the spectacle of Riverdance This is the story of Riverdance told through stunning images from the most phenomenal Irish dancing show of all time The beauty excitement and joy of the live show captured at performances across the globe Witness the journey of Riverdance scene by scene through its many moods and colours from its beginnings in 1994 to become a show celebrated and loved around the world back cover

Performing the Body in Irish Theatre B. Sweeney, 2008-02-14 This title examines the representation of the body in Irish theatre alongside the specific circumstances within which Irish theatre is performed incorporating issues of gender and embodiment and the performance of Irishness and tradition The author contextualizes the body in Irish theatre and includes in depth analysis of five key productions

The Complete Book of 2000s Broadway Musicals Dan Dietz, 2017-04-06 In the first decade of the twenty first century Broadway was notable for old fashioned feel good shows Hairspray Jersey Boys a number of family friendly musicals Little Women Mary Poppins plenty of revivals Follies Oklahoma Wonderful Town a couple of off the wall hits Avenue Q Urinetown several gargantuan flops Dance of the Vampires Lestat and a few serious productions that garnered critical acclaim The Light in the Piazza Next to Normal Unlike earlier decades which were dominated by specific composers by a new form of musical theatre or by numerous British imports the decade is perhaps most notable for the rise of shows which poked fun at the musical comedy form such as The Producers and Spamalot In *The Complete Book of 2000s Broadway Musicals* Dan Dietz examines in detail every musical that opened on Broadway from 2000 through the end of 2009 This book discusses the era's major successes notorious failures and musicals that closed during their pre Broadway tryouts In addition to including every hit and flop that debuted during the decade this book highlights revivals and personal appearance revues with such performers as Patti LuPone Chita Rivera and Martin Short Each entry contains the following information Plot summary Cast members Names of all important personnel including writers composers directors choreographers producers and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data including information about tryouts Source material Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production the book offers numerous appendixes including a discography filmography and published scripts as well as lists of black themed shows and Jewish themed productions This comprehensive book contains a wealth of information and provides a comprehensive view of each show *The Complete Book of 2000s Broadway Musicals* will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

Dancing in the World Sinclair Ogaga Emoghene, Kathleen A. Spanos, 2023-08-16 How can we create more inclusive spaces in the field of dance This book presents a framework for dance practitioners and researchers working

in diverse dance cultures to navigate academia and the professional dance field The framework is based on the idea of cultural confluences conjuring up an image of bodies of water meeting and flowing into and past one another migrating through what the authors refer to as the mainstream and non mainstream These streams are fluid categories that are associated with power privilege and the ability or inability to absorb other cultural forms in shared dance spaces In reflective interludes and dialogues Emoghene and Spanos consider the effects of migration on their own individual experiences in dance to understand what it means to carry culture through the body in various spaces Through an analysis of language aesthetic values spaces creative processes and archival research practices the book offers a collaborative model for communicating the value that marginalized dance communities bring to the field This book will be of great interest to students scholars and arts administrators in dance

The Story of Irish Dance Helen Brennan, 2001-08-23 From early accounts of dance customs in medieval Ireland to the present Helen Brennan offers an authoritative look at the evolution of Irish dance Every type of dance from social to traditional to clergy is included Brennan takes care to explain the different styles and traditions that evolved from different parts of Ireland which results in some lively discussions as people reminisce over old favorites She also discusses how dance evolved to become such an important part of Ireland's culture and history An appendix is offered to help explain the various steps involved in each style of dance including the Munster or Southern style Single Shuffle Double Shuffle Treble Shuffle the Heel Plant the Cut the Rock or Puzzle the Drum the Sean Nos Dance Style of Connemara and the Northern Style □□□□, 2010-03

The Globalization of Irish Traditional Song Performance Susan H. Motherway, 2016-03-09 In *The Globalization of Irish Traditional Song Performance* Susan Motherway examines the ways in which performers mediate the divide between local and global markets by negotiating this dichotomy in performance practice In so doing she discusses the globalizing processes that exert transformative influences upon traditional musics and examines the response to these influences by Irish traditional song performers In developing this thesis the book provides an overview of the genre and its subgenres illustrates patterns of musical change extant within the tradition as a result of globalization and acknowledges music as a medium for re negotiating an Irish cultural identity within the global Given Ireland's long history of emigration and colonisation globalization is recognised as both a synchronic and a diachronic phenomenon Motherway thus examines Anglo Irish song and songs of the Irish Diaspora Her analysis reaches beyond essentialist definitions of the tradition to examine evolving sub genres such as Country Irish Celtic and World Music She also recognizes the singing traditions of other ethnic groups on the island of Ireland including Orange Order Ulster Scots and Traveller song In so doing she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity

Ethno Identity Dance for Sex, Fun and Profit Anthony Shay, 2016-08-30 People all over the world dance traditional and popular dances that have been staged for purposes of representing specific national and ethnic groups Anthony Shay suggests these staged dance productions be called ethno identity dances especially to replace the term folk

dance which Shay suggests should refer to the traditional dances found in village settings as an organic part of village and tribal life Shay investigates the many motives that impel people to dance in these staged productions dancing for sex or dancing sexy dances dancing for fun and recreation dancing for profit such as dancing for tourists dancing for the nation or to demonstrate ethnic pride In this study Shay also examines belly dance Zorba Dancing in Greek nightclubs and restaurants Tango Hula Irish step dancing and Ukrainian dancing

The Irish Expatriate Novel in Late Capitalist Globalization Joe Cleary, 2021-11-11 This study of contemporary Irish expatriate fiction offers a boldly original world facing rather than nation focused overview of the contemporary Irish novel Chapters examine how Irish narrative deals with the United States in a time of declining global hegemony a rising China and Asia a thwarted and turbulent Global South and a European Union that has decisively reshaped Ireland in the last half century The author argues that in a late capitalist world defined by volatile economic and cultural globalizations the Irish novel is struggling to imagine new ways to narrate the country's relationship to the world capitalist system and to find new place for Irish writing in the world literary system Looking at a rapidly changing Ireland in a rapidly changing international order Joe Cleary offers new readings of novels by Colm Tóibín Anne Enright Joseph O'Neill Deirdre Madden Mary Costello Naoise Dolan Aidan Higgins Colum McCann Ronan Sheehan and Ronan Bennett

A Million Miles from Broadway Revised and Expanded Edition Mel Atkey, 2019 Musical theatre is and always has been an international form not just an American one It can take root anywhere Few people would realise that such hit standards as *The Glow Worm* *Brazil* *Mack the Knife* *I Will Wait for You* and *El Condor Pasa* came from foreign language musicals *A Million Miles from Broadway* Musical Theatre Beyond New York and London looks at the history and future of work that exists outside of the two traditional centres Met Atkey has lectured internationally on musical theatre He is also a composer and lyricist himself When his musical *A Little Princess* written with the late Robert Sickinger opened the *New York Times* praised its lovely music His earlier book *Broadway North the Dream of a Canadian Musical Theatre* has become the basis for courses taught in Canadian Universities including Sheridan College where the international hit musical *Come from Away* was born Australian TV producer and musical writer Peter Pinne called it well documented full of facts and a compelling read for any musical theatre buff

Step Dancing in Ireland Catherine E. Foley, 2016-04-01 For many people step dancing is associated mainly with the Irish step dance stage shows *Riverdance* and *Lord of the Dance* which assisted both in promoting the dance form and in placing Ireland globally But in this book Catherine Foley illustrates that the practice and contexts of step dancing are much more complicated and fluid Tracing the trajectory of step dancing in Ireland she tells its story from roots in eighteenth century Ireland to its diverse cultural manifestations today She examines the interrelationships between step dancing and the changing historical and cultural contexts of colonialism nationalism postcolonialism and globalization and shows that step dancing is a powerful tool of embodiment and meaning that can provoke important questions relating to culture and identity through the bodies of those who perform it Focusing on the rural European region of North Kerry in the

south west of Ireland Catherine Foley examines three step dance practices one the rural Molyneaux step dance practice representing the end of a relatively long lived system of teaching by itinerant dancing masters in the region two Rinceoir na R ochta a dance school representative of the urbanized staged competition orientated practice cultivated by the cultural nationalist movement the Gaelic League established at the end of the nineteenth century and practised today both in Ireland and abroad and three the stylized commoditized folk theatrical practice of Siamsa T re the National Folk Theatre of Ireland established in North Kerry in the 1970s Written from an ethnochoreological perspective Catherine Foley provides a rich historical and ethnographic account of step dancing step dancers and cultural institutions in Ireland **Turning the Tune**

Adam R. Kaul,2009 The last century has seen radical social changes in Ireland which have impacted all aspects of local life but none more so than traditional Irish music an increasingly important identity marker both in Ireland and abroad The author focuses on a small village in County Clare which became a kind of pilgrimage site for those interested in experiencing traditional music He begins by tracing its historical development from the days prior to the influx of visitors through a period called the Revival in which traditional Irish music was revitalized and transformed to the modern period which is dominated by tourism A large number of incomers locally known as blow ins have moved to the area and the traditional Irish music is now largely performed and passed on by them This fine grained ethnographic study explores the commercialization of music and culture the touristic consolidation and consumption of place and offers a critique of the trope of authenticity all in a setting of dramatic social change in which the movement of people is constant **Popular World Music** Andrew

Shahriari,2015-10-16 Exploring Popular World Music is the first introductory level text written to introduce students to popular music styles from around the world Focusing on styles that all students will know from Reggae to Klezmer from Afro Pop to Kodo drums the book offers a comprehensive listening oriented introduction to the world s popular musical cultures Each chapter will focus on a specific music style and its associated geographic locale The salient musical and cultural features associated with each example are discussed in detail to increase our appreciation of the music Relevant artists will be highlighted and suggestions for further reading and listening will be offered By the end of the book the student should be able to 1 recognize a variety of world music styles 2 articulate musical and cultural knowledge associated with each style and 3 identify important artists related to the genre Supplementing the text will be a web site fcreated by the author featuring the author s world music map enabling students to explore pop music cultures as they relate to each other as well as an iTunes playlist for all the highlighted selections in the book This book should strongly appeal to Intro to World Music Courses for non majors who wish to study popular rather than traditional musics of the world which would encompass a large majority of students enrolled in these courses **Grounded Nationalisms** Siniša Malešević,2019-02-21 Male evi shows

how the recent escalation of populist nationalism is not an anomaly but the result of globalisation and nationalism developing together through modern history

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