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WELCOME

*T*he Spanish Riding School of Vienna is proud to welcome you here this evening. This year's tour to the United States of America is very important to us, it being the first since 1990.

As you know, this visit is a commemoration and thanksgiving event, and we are delighted to be here with you to celebrate the sixtieth anniversary of the rescue of the Spanish Riding School at the very end of the Second World War.

It was General George S. Patton, commander of the Third US Army, who agreed to protect the Riding School and to give this unique institution back to Austria. And it was the men of the Second US Cavalry, lead by Colonel Charles H. Reed, serving under General Patton, who in a dramatic turn of events led more than 300 Lipizzaner stallions, mares, fillies and colts from the Bohemian stud in Hostau to safety. General Patton decided to give these horses, which were the full Lipizzaner breeding stock at the time, back to Austria. Some years later, the famous Disney production "Miracle of the White Stallions" took up the story.

So it was that Austria was given back one of its most important and best known cultural institutions, making it possible to continue the work of the Spanish Riding School, the oldest and only riding school in the world where the classical art of riding is practised in its purest form, according to centuries of tradition.

Our three Chief Riders and seven Riders will tonight, with their stallions, give you a wonderful demonstration of this ancient tradition, a thrilling presentation of brilliant accomplishment and intimate harmony between man and horse.

I wish you all a fantastic evening with "the Dancing White Stallions of Vienna".

Mag. Armin Aigner
Managing Director,
Spanish Riding School of Vienna



WELCOME

A warm welcome to everyone!

2005 is an important anniversary year, not only for the Republic of Austria but also for the Spanish Riding School. This year, the riding school

celebrates the sixtieth anniversary of its rescue by the Third US Army under General George Patton, and the return to Austria of the herd of Lipizzaner mares following liberation from Hostau in Bohemia by the Second US Cavalry under Colonel Reed.

From 1945 to 1955, the Spanish Riding School was housed in Wels in upper Austria, under the protection of the American occupation forces, until the horses returned home on 25 October to the stables of the Vienna Hofburg. It is from there that the world-famous white stallions are setting out at the end of October this year on a Thanksgiving Tour through the USA, to express to the American people once again the gratitude of this part of Austria's living cultural heritage.

On behalf of the Ministry of Agriculture, I would like to take this opportunity to wish every one of you a thrilling evening. I hope that your experience of this gala performance by the Spanish Riding School of Vienna is an unforgettable one.

Josef Pröll
Minister of Agriculture

WELCOME

*A*udi of America is pleased to sponsor the Spanish Riding School of Vienna and its first American appearance in over 15 years. These world famous Lipizzaner stallions and their skilled riders hold great appeal to royalty and the general public alike.

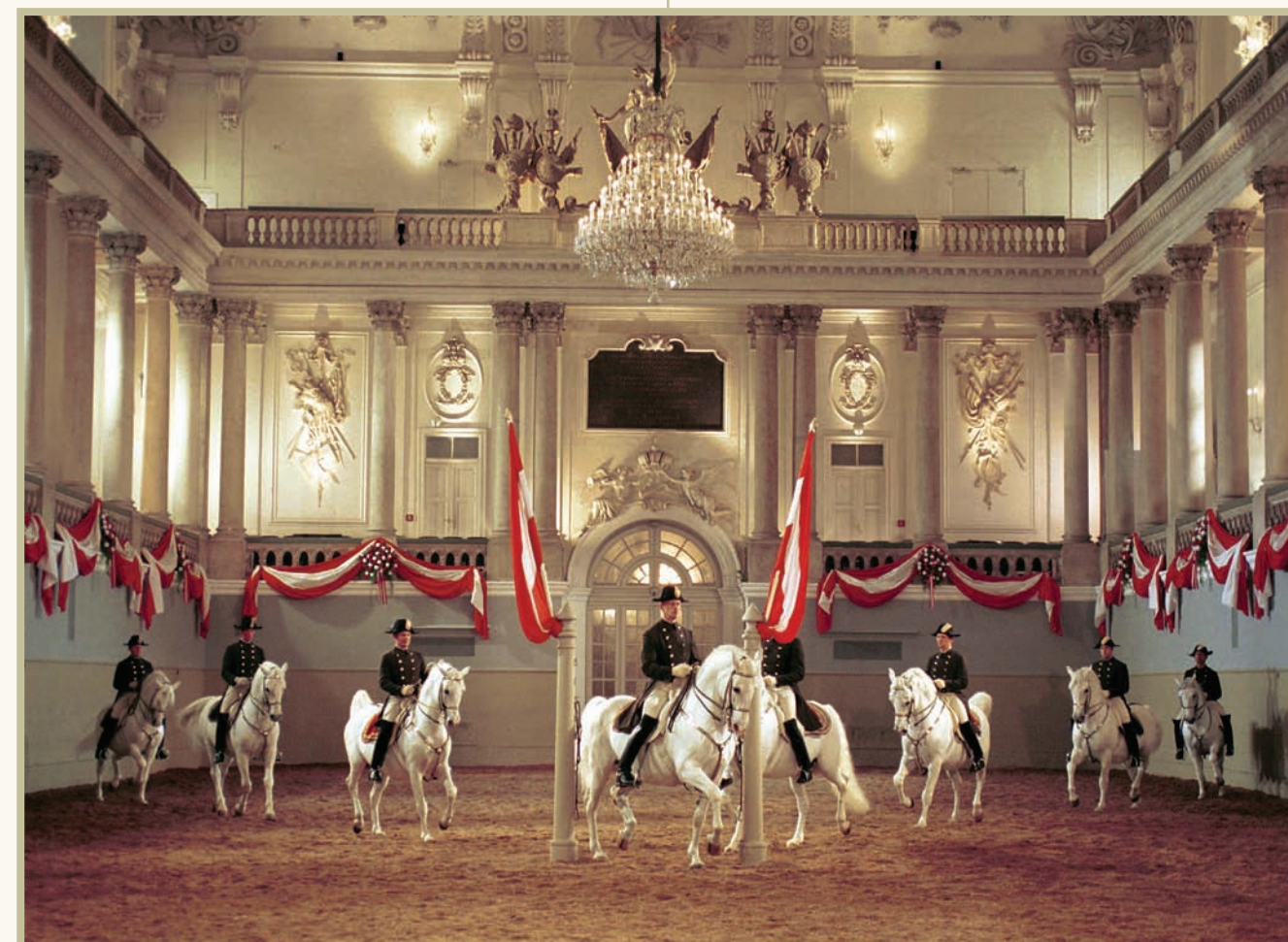
It is an honor to sponsor the U.S. tour featuring such traditional performances. Even more interesting, this tour takes place 60 years after General George Patton rescued the 425 year old Lipizzaner breed from extinction in World War II.



Precise maneuvers of Grand Prix Olympic level dressage build to an intricate equine ballet which allows us to view an incredible bond between rider and stallion. Emotionally charged, as well as technically perfect, this performance is truly a once in a lifetime opportunity. We hope you enjoy it.

Sincerely,

Stephen Berkov
Audi Marketing Director



THE SPANISH RIDING SCHOOL OF VIENNA



The Spanish Riding School of Vienna is the only riding academy in the world where the Renaissance tradition of classical horsemanship is preserved and cultivated to this day. The unique harmony of man and beast achieved here is famous all over the world.

The history of the Spanish Riding School of Vienna dates back 430 years to the revival of the “Haute École d'Équitation” at the end of the 15th and beginning of the 16th centuries, as the Renaissance was sweeping through the royal courts of Europe. Horses of Spanish origin were chosen over other breeds for characteristics they possessed which made them especially suitable for classical training. Archduke Maximilian started to breed Spanish horses in Austria in about the year 1562.

The date of the foundation of the Riding School in Vienna is taken from documents written in the year 1572, but the wars against Turkey in the 17th century took their toll on a part of the Riding School, and reconstruction work began in 1685. Years passed, however, without mention in any documents of the work being completed.

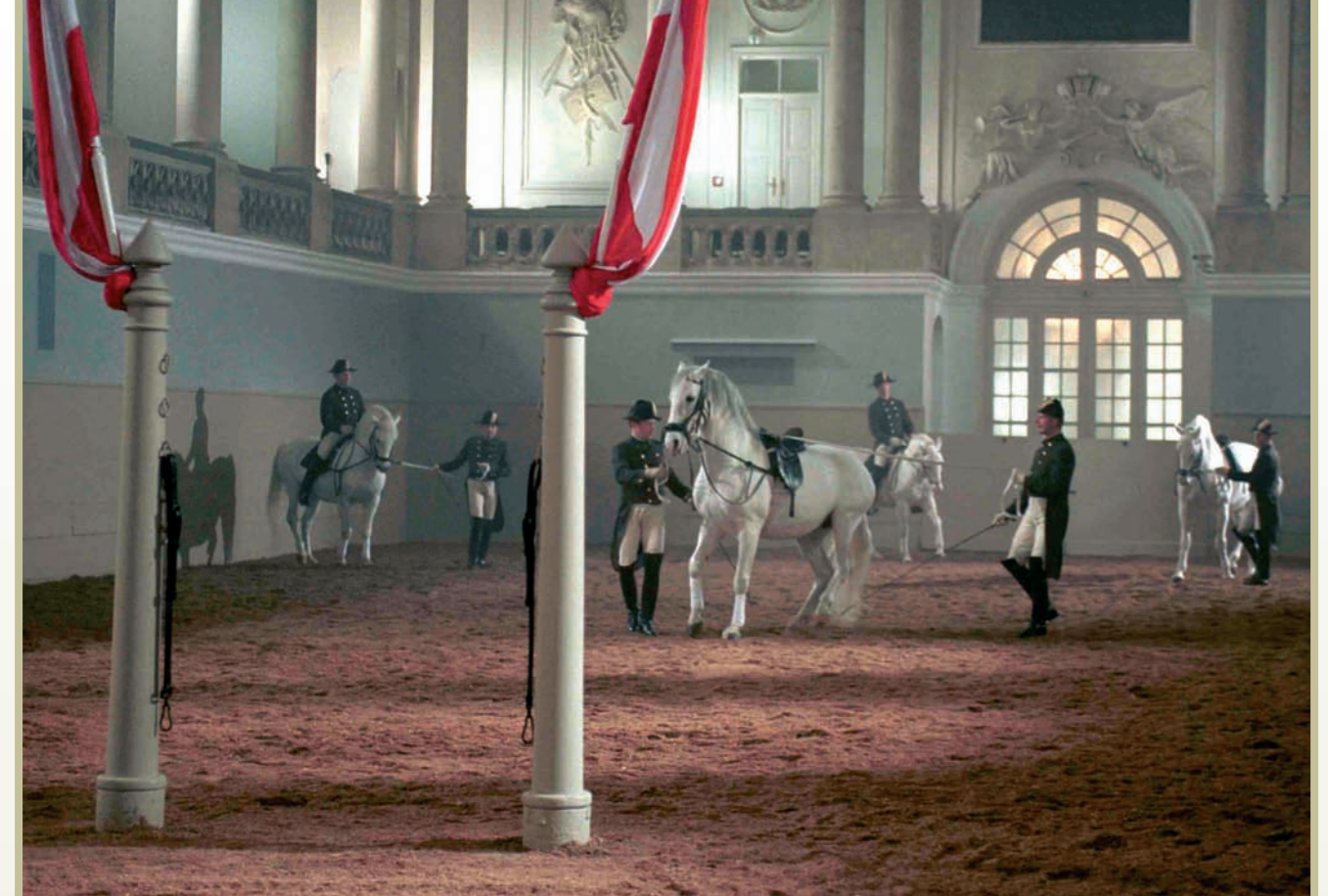
Charles VI began afresh with the building work in 1729, and in 1735, the building we know today, designed by Josef Emanuel Fischer von Erlach, was completed. Since that year, only horses from the Karst Stud in Lipica, founded in 1580 by Archduke Charles of Inner Austria, have been used at the Spanish Riding School. A portrait of Charles VI still hangs in the royal box of the Winter Riding School at the Spanish Riding School.

After the death of Charles in 1740, Maria Theresia became regent. She was the first person to hold ‘knights’ games’ and ‘carousels’ (playful riding tournaments) in the new Winter Riding School. Magnificent parties and lavish masked balls were also held at this time. The next major influence on the Spanish Riding School was the Wiener Kongress in 1814 and 1815, when festive riding performances were given to an international audience of the most important politicians.

After some years of turbulence (including the revolution of 1848) there followed the “Gründerzeit” of the late 19th century, a period which saw great architectural change in Vienna. The Spanish Riding School, however, remained untouched and continued to be at the private disposal of the Emperor and his illustrious guests. The very last carousel took place on 28 April 1894.

After the end of the First World War, the Spanish Riding School was placed under the jurisdiction of the Ministry of Agriculture of the Austrian Republic. The first public performance took place a year and a half after the end of the war.

In the course of the Second World War, the Lipizzaner horses had to be evacuated to St. Martin in Upper Austria at the beginning of 1945. In February 1946, the school's stallions were transferred to Wels, where they remained until 26 October 1955. It was only on this day that Colonel Podhajsky, the director of the school at that time,



was able to announce to the Austrian federal president that the stallions of the Spanish Riding School were returning to their home in Vienna.

Podhajsky retired in 1964, and the directorship was taken up by Colonel Hans Handler, under whose leadership the 400th anniversary celebrations took place in 1972. On October 2, 1974, Handler fell dead from his

stallion Siglavy Beja during the performance. His deputy of many years, Kurt Albrecht, took over direction of the school, continuing to give performances. He also achieved improvements in the social standing of the riding staff. In 1985, he retired, to be succeeded by Dr. Jaromir Oulehla. At the beginning of 2001, the Spanish Riding School was privatised.





THE LIPIZZANER HORSE

The world famous Lipizzaner horses take their name from the village of Lipica in modern day Slovenia, which was where the original royal stud of Spanish horses was founded in 1580. These animals are characterised by a perfect and noble physique, graceful movements, the ability to learn, liveliness, good nature, courage, toughness and stamina. In appearance, they resemble in every respect the typical baroque show and parade horses.

The unique white horses are the result of centuries of breeding from Spanish, Italian and Arab-Oriental stock.

The Lipizzaner has an expressive head with large eyes. The line of its nose is straight; if this line is slightly crooked, it is called a “Ramsnase”. The neck is short, strong and positioned high up, which is what gives it its sharply curved and elegant posture. The Lipizzaner’s withers are relatively low and the back strong, ending in a muscular croup. The physical proportions are well-defined and the legs streamlined with strong, well-formed joints and beautiful hooves. The Lipizzaner also has a thick mane and tail of fine hair and is between 15.1 and 15.3 hands high. Its gait is elastic and particularly graceful.

Lipizzaners are dark grey or brown when they are born. The colour of their coat changes each year when they moult, from dark, through many shades of grey, gradually becoming lighter. Only when they are between seven and ten years old do most horses have the beautiful white coat which characterises the breed. Brown Lipizzaners are rare, but it is part of the tradition of the Spanish Riding School always to have one brown Lipizzaner in each performance – as a mascot to bring the ensemble luck.

Each stallion has two names, for example Siglavy Beja: Siglavy is the name of the father and the bloodline, and Beja is the name of the mother. The fillies take their name from the family they belong to. The name is chosen from within the family according



to traditional name registers which are kept very carefully at the Federal Stud in Piber.

The Lipizzaner foals remain with their mothers until they are six months old when they are weaned and marked with the traditional four brandings. The stud brand, a ‘P’ with the Austrian imperial crown above it, is

branded on the left side of the croup.

The horses reach sexual maturity at one year old, and for this reason they are separated according to gender. They then remain at Piber’s nursery farm until they are three years old, although they spend the summer months, June to September, in the high mountain pastures at Brentlalm and Stubalm in Western Styria at an altitude of 4,500 feet. The climate at this altitude is relatively rough and the ground is stony and steep. Exposure to this environment enables the horses to develop the necessary resistance, toughness, stamina and modesty. They also develop the natural instincts and quick reactions which they will later find important.

In the autumn each year, all the horses on the stud farm are ‘mustered’, classified and judged. After initial training, the best stallions from the Federal Stud in Piber are selected to be sent to the Spanish Riding School in Vienna to be schooled, and later to be the new stars in the Spanish Riding School’s performances.







In Vienna, the daily training programme for the stallions follows a carefully structured development plan. The horses are now referred to as “Remonte”, which are new young horses. After a brief period to adjust to their new environment, the horses are able, as a result of the preparation work in Piber, to be run on the lunge by the rider. This further develops the musculature and teaches the horse the correct rhythm of the natural gaits. If the horse demonstrates the necessary calm in these exercises, it can progress to ‘straight forward riding’, learning to step, trot and gallop in as natural a way as possible with a rider on



its back. In the second year of training, the horse learns ‘campagne riding’. This increases the forward thrust through particular exercises and then strengthens the whole leg and back musculature to increase the animal’s capacity to bear weight.

After this, the horse is taught the ‘unusual side steps’. If it has learnt the basics of campagne riding, it is ready for the next stage. In the Classical School, the horse’s paces are developed further, the swift change of tempo and gait is practised, and all the movements of the classical school are performed precisely. The stallion learns the most important elements of the “Steps and Movements of the Classical School”: the Pirouette (a truncated gallop, in which the horse turns in a circle in very few strides), the Piaffe (a trot on the spot) or the Passage (a light forwards and upwards movement of the diagonal leg pairs with a moment of floating).

Only when the Lipizzaner has successfully completed all these lessons may it appear for the first time in a Spanish Riding School performance. Only special horses are capable of the pinnacle of the training, the “Schools above the Ground”, that is to say all the movements in which the horse raises itself from the ground. These movements include for example the Levade (in which the forelegs are lifted high off the ground and the haunches are deeply bent), the Courbette (in which the forelegs are lifted high off the ground and the horse takes several jumps forward on the back legs), and the Capriole (in which the horse jumps with all four legs almost simultaneously from the ground and kicks out of the back legs) – for a fraction of a second the stallion appears to float horizontally in the air.

CLASSICAL STALLION LINE	PLUTO White, born 1765 of pure Spanish descent from the Royal Danish Stud at Frederiksborg.	CONVERSANO Black, born 1767 original Neapolitan.	NEAPOLITANO Bay, born 1790 Neapolitan from Polesina.
BRAND	SIRE P DAM 	SIRE C DAM 	SIRE N DAM 
CLASSICAL STALLION LINE	FAVORY Dun, born 1779 from the Austrian Court Stud at Kladrub, Bohemia.	MAESTOSO White, born 1773 from the Austrian Court Stud at Kladrub, Bohemia.	SIGLAVY White, born 1810 original Arab imported from Arabia by Prince Schwarzenberg.
BRAND	SIRE F DAM 	SIRE M DAM 	SIRE S DAM 

WORLDS APART

Cupped Shoulder Dart



Correctly Positioned



Weatherstop Tail Flap



Freedom Gusset



whatever the weather

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THE LIPIZZANER STUD FARM IN PIBER, WESTERN STYRIA

The stud farm at Piber in Western Styria only became home to the famous Lipizzaner horses at the beginning of the last century. With the end of the monarchy, the Lipizzaner population of the old imperial stud at Lipica was divided up.

The 97 horses granted to Austria at that time came in 1920 to Piber, because the living conditions for them in Piber were similar in many respects to those in Lipica: both places share the same geological characteristics, the climate is mild and healthy and the grass is good and strong.

The management and administration of the stud has been housed since that time in the castle at Piber which was completed in 1728. Four outer areas are used for the breeding of the young horses – Kampl,

Grub and Wilhelm are at an altitude of 1,500 feet, while the Reintalerhof is at an altitude of 2,100 feet. During the summer months, the horses are taken up to the pastures which belong to the stud farm. The Karst horses settled in immediately in their new home in 1920 and were extraordinarily fertile. When the Second World War broke out, the Lipizzaners were moved from Piber to Hostau in Bohemia. The small town found itself host to hundreds of horses, for which it was well suited, having extensive stables, paddocks and meadows. When the war was about to end, the horses were in danger of falling into the hands of the Russian army, who had already expressed an interest in the herd. This was avoided, thanks to the efforts of a few men who enabled the Americans to take over Hostau without any opposition on 28 April 1945, so that the horses could be moved immediately



to Bavaria. The Lipizzaners were then transported in May 1945 in two convoys from the stables around Schwarzenberg in Bavaria to St. Martin in Upper Austria, where the 215 horses found a temporary home in Wimsbach.

The horses returned to Piber in 1952. The results of the breeding programme have been excellent, which is particularly important because the Spanish Riding School of Vienna takes only Lipizzaner stallions bred at the stud in Piber for training.

The stud farm undertakes a great deal of other agricultural and forestry work besides breeding the Lipizzaner horses. Hay is cut, wood is chopped to be used for mending and improving the fences around the paddocks and exercise areas. A staff of 20 is employed to do these jobs, while 30 members of staff look after the horses. The dams and their foals are stabled here, as are the four to five year old fillies. The fillies are brought in from the outer areas to the main

stud farm when they are three and a half years old, to be carefully broken in or paired up for carriage driving.

When they are five years old, they are ready to be harnessed in teams of four or five and to undertake advanced training. Their development is carefully observed to judge the suitability of each animal for breeding.

There is a selection process every autumn to decide which of the two or three year old mares will be used for breeding and which of the stallions will return from Vienna to the Stallburg. The horses which are not needed are sold to make room for the new generation, and these animals are in great demand.

The Federal Stud at Piber has a team of nearly 60 staff.

UNITED STATES 2ND CAVALRY'S WORLD WAR II RESCUE OF THE LIPIZZANERS

This year, 2005, we proudly celebrate the 60th Anniversary of both General Patton and the US 2nd Cavalry's rescue of the Lipizzan breed.



In April 1945, the heroic efforts of the 42nd Squadron of the United States Army's 2nd Cavalry were responsible for the rescue and ultimate preservation of the Lipizzans.



The rescue of the horses was conducted under the orders of General George S. Patton and was carried out under the direct command of Colonel Charles H. Reed.

The story of the rescue operation is most dramatic. In early 1945, Vienna was under attack by allied bombers. Colonel Alois Podhajsky, head of the famed Spanish Riding School in Vienna, feared the valuable Lipizzaner Stallions would be destroyed and arranged for the stallions to be transferred by train to St. Martin's in Upper Austria, 200 miles from Vienna.

Fodder was scarce and starving refugees attempted to steal the horses for food.

Coincidentally, elements of the U.S. Third Army moved into St. Martin's at the time Podhajsky had quartered the horses there at the estate of a friend. An officer recognized Podhajsky and the stallions, and sent word to General Patton's headquarters. Patton and Podhajsky had been old friends; they competed together in equestrian events at the Olympic Games.

Podhajsky arranged to show the Lipizzans to Undersecretary of War Robert Patterson, and General Patton the following day. Patterson and Patton were so impressed by the performance of these aristocratic white horses that the General, at the request of Podhajsky, promised to make the stallions wards of the U.S. Army until they could be safely returned to their home at the Spanish Riding School in Vienna.



While the stallions were sheltered at St. Martin's, the mares and foals had been separated from the stallions

and were being held at the German Remount Depot in Hostau, Czechoslovakia. American forces became aware of their location through Colonel Reed.

German troops drew up an honor guard and saluted the American troops as they came in."



The Americans found at Hostau a population of some 150 Lipizzans, including a few stallions, mares and their colts of two and three years of age. The first day was spent inspecting the horses. Two days later, German SS troops organized a counter attack on the 42nd Squadron as it moved eastward along the Czechoslovakian border. The Germans were driven off and a week later, the war had ended. Plans were then made for the disposition of the horses.



On April 26, 42nd Squadron captured a German general and his staff near Hostau. Reed and the General dined together and developed a friendship. The General showed Reed photographs of the Lipizzaner horses. When questioned further, the General confessed that the horses were being held at the German Remount Depot along with allied prisoners of war who cared for the horses.

Later that day Reed contacted Patton to ask permission to attack Hostau to liberate the prisoners and horses. Permission was granted. Later, an agreement was made with the Germans to allow American forces to go into Hostau and rescue the horses from the oncoming Russian troops. German officers, great admirers of the Lipizzans, willingly cooperated with the Americans fearing that approaching Russian troops would destroy the breed.

On April 28, members of Troops A, C and F of the 42nd Squadron attacked the German lines and accepted the surrender of the Germans at Hostau. The surrender, according to Reed, was "more a fiesta than a military operation, as the



Colonel Podhajsky was flown in to inspect his horses. It was at this time that the Russian and Czech governments argued over possession of the horses. To prevent the horses from falling into their hands, the Lipizzans were quickly moved across the border to safety in Germany. Shortly thereafter, the Lipizzans were returned to the control of Colonel Podhajsky at Linz. General Patton was not the first to rescue the Lipizzans from the exigencies of war. In 1781, during the Napoleonic Wars, 300 horses were evacuated in a forty-day march to Stuhlweissenburg. They returned to Lipizza after peace was established. In 1805 they were moved again to Slavonia, and in 1806 to Karad, a Hungarian village with a population of less than 4,000. They returned to Lipizza, only to flee the advancing armies of France.

A SOLDIER REMEMBERS



Vito Spadafino, then.

Vito Spadafino first met the white stallions 60 years ago as a young soldier in World War II.

A radio operator in a 2nd Cavalry reconnaissance unit of Gen. George Patton's third Army, Spadafino and his platoon were assigned to care for about 150 of the famous

horses that were rescued along with prisoners of war from a German stronghold in April 1945. "My unit was responsible in re-capturing the Stallions and numerous other horses prior to the end of hostilities in what was then Czechoslovakia. I was from the Bronx, and the only horses I'd seen were pulling milk wagons and stuff in my day," Spadafino remembers.

The few weeks he spent with the Lipizzans and their trainers gave him a rare introduction to these elite horses, first bred for war 430 years ago.

"They used to trick ride," he says. "They'd show us how they could pick up handkerchiefs at a full gallop and stuff like that. They were beautiful, beautiful horses. The Stallions were turned over to The Spanish Riding Academy and the mares in foal and other breeds were shipped to a huge estate somewhere in the American Zone. I and my platoon



were responsible for the protection and care of these precious animals. I have some photos of the great, great, grandmothers of some of today's offspring. The horses were attended to by two German Veterinarians and the grooms and family that we brought

back with the animals. Lipizzaner mares were in separate corrals of their own."



"One day Unit Commander Colonel Reed came to see how things were going along. He and I walked down to see the Lipizzaner mares. While we observed them I turned to The Colonel and said 'They look like they are pregnant.'"

"Colonel Reed looked at me. 'Sergeant where do you come from?' he asked."



"We were in the American sector and on the other side of the hedges and fence was the Russian sector," Spadafino says. "Our main objective there was to protect these horses. When we were keeping watch on all the horses in different parts of the estate, We had constant patrols around our perimeter because of the Russians who were on the other side of the hedges that separated our sector from theirs."

"The Bronx, NYC sir.' I replied."

"Well, where i come from we say they are in foal' said The Colonel as he smiled."

Although Germany surrendered early in May, Russian soldiers stationed just hundreds of yards from the camp threatened to steal the Lipizzaners, so Spadafino and the 30 or so other men of his platoon were charged with defending the stables and corrals.



"After a while my buddies got me on a horse to teach me to ride. I learned pretty fast and the grooms picked out a nice even gaited one and every once in a while I would go out riding after dinner with one of the platoon members. Strangely enough, that was the last time I was on a horse. Soon I was ready to return to the USA to be discharged into civilian life again. "

On May 12, Reed's forces moved the horses to Germany, and by the end of May, they were back at the school in Vienna.

Spadafino returned to the United States in November 1945.



Vito Spadafino, now.



Photos courtesy of Vito Spadafino. Text adapted from email correspondence between Vito Spadafino and Craig Varian and from 'Salute to the Stallions,' written by Jessica Wambach and published in The Spokesman-Review of Spokane, Washington, on June 11, 2005.



THE RIDERS

Chief Rider Klaus KRZISCH

Born in 1950 in Wiener Neustadt, the son of a police officer, Klaus Krzisch joined the Spanish Riding School as an Elève in 1964. He has been a Chief Rider since 1990. His solo performance with his ‘Star Horse Siglavy Mantua I’ has been a fixed part of the tour programme for many years. His interests, other than his horses, are diving and hill walking, and for the last few years he has also enjoyed wine-growing as a hobby.



Chief Rider Johann RIEGLER

Born in 1954, the son of a farmer in northern Lower Austria, Johann Riegler has been riding since he was 12 and joined the Spanish Riding School in August 1969. In his private life, he is also very involved in riding, as are his wife and son. Johann Riegler was appointed Chief Rider in January 1991.



Chief Rider Wolfgang EDER

Born in 1957 in Vienna, Wolfgang Eder came to the Spanish Riding School as an Elève in 1974 and was appointed Chief Rider in 2002. He is married with one daughter and spends his free time dog-racing and diving.



Rider Herwig RADNETTER

Born in 1960 in southern Burgenland, Herwig Radnetter began his career at the Spanish Riding School in August 1976, and became a Rider in 1988. He is married and since July 9th, 2002 is also the proud father of a daughter.



Rider Andreas HAUSBERGER

Born in 1965, the son of a farmer and horse breeder in western Lower Austria, Andreas Hausberger was involved with horses from an early age. He came to the Spanish Riding School in 1984 and became a Rider in 1993. He spends what little spare time he has on his computer



Rider Jochen ROTHLEITNER

Born on April 7th, 1971 in Köflach in Styria (which is also the home of our Lipizzaners), Jochen Rothleitner joined the Spanish Riding School in 1987. He has one daughter and became a Rider in 1998 with his stallion “Favory Raluca”.



Rider Harald BAUER

Born on 30 November 1967, Harald Bauer joined the Spanish Riding School in 1985 as an Elève and has been a Rider since 1998. He can be seen in the “Pas de Deux” with the horse he most recently trained, “Conversano Undine”



Rider Rudolf ROSTEK

Born on 6 November 1975 in northern Lower Austria, Rudolf Rostek was very interested in nature from an early age and joined the Spanish Riding School as an Elève in 1991. He was awarded the title of Rider in 2002 with his horse “Siglavy Priama”.



Rider Christian BACHINGER

Born in 1965 in Vienna, he is the third generation of his family to be a member of the Spanish Riding School team – his father and grandfather were also riders. He began his training as a Cadet Rider on September 1st 1981 and was awarded the title of Rider in November 1991. As well as his favourite pastime of riding, he also enjoys cooking.



Rider Herbert SEIBERL

Born in southern Lower Austria on May 1st 1977, Herbert Seiberl joined the Spanish Riding School in 1994 and became a Cadet Rider in 1999. On March 1st 2005, he was awarded the title of Rider.



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ANIMALS ARE HONEST

by Chief Rider Klaus Krzisch

*W*hen I work with my horses, I have to build up a relationship with the animals. It's important for me to learn to understand the horse, because then it will accept me. The training will only be successful on this basis, and the horse can then be kept physically and psychologically fit up to a great age. Because animals are honest – you get back from them whatever you put in.

Of course, there are 'trainers' and there are 'artists'. I think that the difference between the two lies in the artist's perception of the whole. An artist will endeavour to present the movements in perfect unity with the horse and to make them convincing through effortlessness and composure. It is impossible to put this feeling down on paper properly – either you have it or you don't.



SHAPING THE HORSE

by Chief Rider Johann Riegler

*W*hen you are allowed to join the Spanish Riding School as an Elève at the age of 15 as I did, first of all you just see horses, horses, and more horses ... It was only many years later that I recognised the truly unique and wonderful thing about being a Rider: the deeper understanding of classical horsemanship which is the systematic gymnastic training of the animal to shape its body perfectly and keep it healthy.

The approach to training always revolves around the horse's abilities, that is to say, the horse must enjoy every movement.



PROGRAM OF EVENTS

The music selected for this performance consists of many memorable and enjoyable pieces written by a wide range of composers, the majority of whom were active in Vienna, home of the Spanish Riding School.

1. ENTRY TO THE ARENA

Siglavý Mantua I	Chief Rider Krzisch
Siglavý Theodora	Chief Rider Riegler
Neapolitano Nicoletta	Chief Rider Eder
Maestoso Basowizza	Rider Hausberger
Conversano Mantua	Rider Radnetter
Conversano Undine I	Rider Bauer
Conversano Toscana II	Rider Rothleitner
Siglavý Priama	Rider Rostek
Conversano Nima	Rider Bachinger
Conversano Toscana I	Cadet Rider Seiberl

Music: Prinz Eugen March by A. Leonhardt

The *Prinz Eugen Marsch* is typical of the many rousing marches composed during the height of the Austro-Hungarian Empire. Its composer *Andreas Leonhardt* was born in Bohemia, itself part of the old Empire, and died in Vienna in 1866. The march was composed in 1853 on themes dating back to the early eighteenth century and associated with the dragoon regiment led by Prince Eugene of Savoy.

2. THE STEPS AND MOVEMENTS OF THE CLASSICAL SCHOOL, PART ONE

Here we see those horses which have been trained in the principles of classical horsemanship. The rider

and the horse become one and, inspired by a single will, execute the most difficult movements with apparent ease and effortlessness. These exercises are required of dressage riders in the most demanding international competitions.



Steps: The horse places his legs diagonally in front of each other on the ground so that all four hooves are heard.

Trotting: The diagonal pairs of legs push off from the ground shortly one after the other so that there is a second of floating. Two hoof beats can be heard.

Galloping: This begins with the outside back leg,

followed by the diagonal inner back - outer forward, and lastly the inner front leg followed by a second of floating. Three hoof beats can be heard.

The Pirouette: The horse turns in six to eight gallop-jumps around his hindquarters in the smallest possible circle. The old masters called this 'romping on a plate'.

Side-stepping: This is a forwards and sideways movement on two hoof beats, in which the horse is bent around the inner leg.

Siglavý Theodora	Chief Rider Riegler
Neapolitano Nicoletta	Chief Rider Eder
Maestoso Basowizza	Rider Hausberger
Favory Alea II	Bereiter Rothleitner

Music: Annenpolka by J. Strauss (father)

Aus eigener Kraft by T. Rupprecht

Grenadiermarsch by J. Wiedemann

The 'Annenpolka' by *Johann Strauss I* is a fine example of the tuneful music composed by several members of the dynasty that Johann created. At the age of fifteen he joined Pamer's orchestra as a violinist and then Lanner's band of which he became deputy conductor. His crowning appointment was that of conductor of the court balls in Vienna.

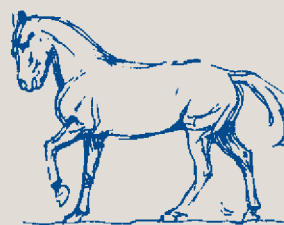
'Aus eigener Kraft' by T.

Rupprecht and the

'Grenadiermarsch' by J.

Wiedemann, are both fine examples of Austrian military music. The grenadiers of the

Imperial army inspired the latter and were traditionally foot soldiers. Exhilarating marches such as this one had their origins in the marches with which soldiers entered battle.



3. PAS DE DEUX

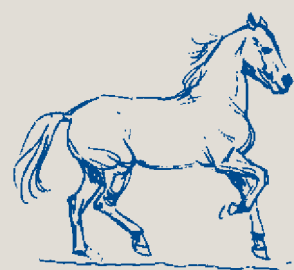
A performance by thoroughly trained horses in perfect lines and figures in strict time to the music. Two riders demonstrate all the movements of the Classical School, mirroring each other exactly.

Conversano Corvina	Chief Rider Eder
Conversano Undine I	Rider Bauer

Music: from Symphony No. 40 in G minor by W.A. Mozart



PROGRAM OF EVENTS



One of the greatest composers who ever lived, *Wolfgang Amadeus Mozart* was one of the first musicians to shake off the constraints of working as a musician in an aristocratic court, and to seek his fortune through the performance of his own music. His Symphony No. 40 in G minor was one of three written in the extraordinarily short space of six weeks during the summer of 1788.

4. ON THE SHORT REIN

These exercises prepare the stallion for the “Schools above the Ground” and also teach him the Piaffe. This is a diagonal movement from one pair of legs to the other, trotting on the spot or with a minimal forward movement. The deeply bent haunches have to take the majority of the horse’s weight and the legs absorb the shock.

In the Passage, also called the “Spanish Trot”, the horse moves noticeably forward by flexing each diagonal pair of legs as it pushes off the ground. It holds each diagonal pair of legs higher in the air for longer during the air-bound moment than in the Trot.

Pluto Servola	Chief Rider Krzisch
Favory Superba	Chief Rider Riegler
Favory Romana	Chief Rider Eder
Favory Dagmar	Rider Hausberger
Siglavý Materia	Rider Radnetter
Favory Raluca	Rider Rothleitner
Conversano Toscana III	Rider Rostek

Music: Menuett by L. Boccherini

The ‘Menuett’ by *Luigi Boccherini* was taken from one of his quintets, written for a string quartet with an additional cello. Boccherini worked in his native Italy, Vienna, Paris and thence to Spain, where he remained from 1768 until his death in 1805.

5. ON THE LONG REIN

A challenge to which only the best trained

stallion can respond. Conversano Dagmar performs all the steps and movements of the Classical School under the guidance of his rider, who does not sit in the saddle, but controls him with only the reins and the light touch of switch.

Conversano Dagmar Rider Hausberger

Music: Pariser Einzugsmarsch by J. H. Walch

Schönfeldmarsch by C. M. Ziehrer

Regimentskinder by J. Fucik

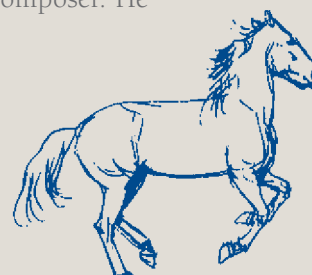
The ‘Pariser Einzugsmarsch’ by *Johann Heinrich*

Walch- dates from 1814, and was written to accompany the occupation of Paris by the allied troops opposed to the forces of Napoleon Bonaparte. It has remained one of the most popular military marches, to the extent of even being recorded by Herbert von Karajan.

Carl Michael Ziehrer’s

‘Schönfeldmarsch’ has been an official regimental march of the Austrian Army since 1920. Ziehrer composed the march for Baron von Schönfeld, the Chief of the Austrian General Staff, almost as an afterthought. Sitting at his piano, after being promoted by the Baron, it seems, in a stroke of inspiration, Ziehrer outlined the themes - and thus the march was born!

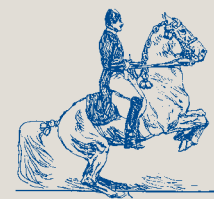
The Czech composer *Julius Fucik* was a successful military conductor and composer. He began composing under Antonín Dvorak. His march Regimentskinder is a true Viennese regimental march, written for the Vienna parade grounds.



6. SCHOOLS ABOVE THE GROUND

Only the most gifted and intelligent stallions with the greatest physical strength can perform the movements of the “Schools above the Ground”, which are based on their natural behaviour. Levades, Courbettes and Caprioles are performed, all without stirrups, which is particularly difficult for the riders.





The Levade: The full weight of the horse is borne by the haunches, while the forelegs are raised to an angle of 35 degrees to the ground. The horse holds this raised position for a few moments.



The Courbette: The horse balances its weight on the hindquarters, raises the front haunches and jumps forwards several times on the hindquarters without the front legs touching the ground. The front legs are drawn in as it does this.



The Capriole: The horse jumps from the ground with all four legs almost simultaneously and stretches out (kicks) with the hindquarters at the moment that the body is in equilibrium. The front legs are drawn in as it does this.

Neapolitano Madar
Conversano Calcedona
Siglavy Materia
Maestoso Cattinara
Conversano Amata I
Neapolitano Nima I

Chief Rider Riegler
Chief Rider Eder
Rider Radnetter
Rider Bauer
Rider Rothleitner
Rider Rostek

Music: Wiener Blut by J. Strauss (son)

Johann Strauss II was the undisputed master of Viennese ballroom music of the nineteenth century. His waltz *Wiener Blut* represents the very spirit of Vienna. It was written in 1873 to open a ball in celebration of the marriage of the Emperor Franz Joseph's daughter Gisela to Prince Leopold of Bavaria.

INTERVAL

7. THE STEPS AND MOVEMENTS OF THE CLASSICAL SCHOOL, PART TWO

Here we see once more the steps and movements we saw in Part One, performed this time by one

PROGRAM OF EVENTS

exceptional horse and his rider, who guides the horse with only one hand on the reins.

Solo All of the steps and movements are performed by Klaus Krzisch with Siglavy Mantua I. This part of the programme demonstrates the utmost skill since the rider controls the horse using only one hand on the reins.

Siglavy Mantua I Chief Rider Krzisch

Music: *Das liegt bei uns im Blut* by C.M.Ziehrer

Brucker Lagermarsch by J.N. Kral

Deutschmeistermarsch by W.A. Jurek

'*Das liegt bei uns im Blut*' by Ziehrer is a polka mazurka, a variation of the straight mazurka, which dates back to sixteenth century Poland. Carl Michael Ziehrer was born into a wealthy Viennese family in 1843 and was a gifted pianist. He died in 1922, leaving behind him 24 operettas, over 400 works for the ballroom, and more than 70 marches.

The '*Brucker Lagermarsch*' by Kral and '*Deutschmeistermarsch*' by Jurek are both favourite

military marches that have retained their places in the popular repertoire since they were composed.

The '*Deutschmeistermarsch*' was composed in 1893, at the height of the reign of the Emperor Franz Josef, as the regimental march for the Viennese infantry regiment of the same name.



8. SCHOOL QUADRILLE

The School Quadrille, which brings the stallions together into a ballet, recalls the baroque splendours of Imperial Court celebrations. It demands the utmost concentration from horse and rider, to be able to perform the intricately choreographed figures with such precision and apparently playful ease.

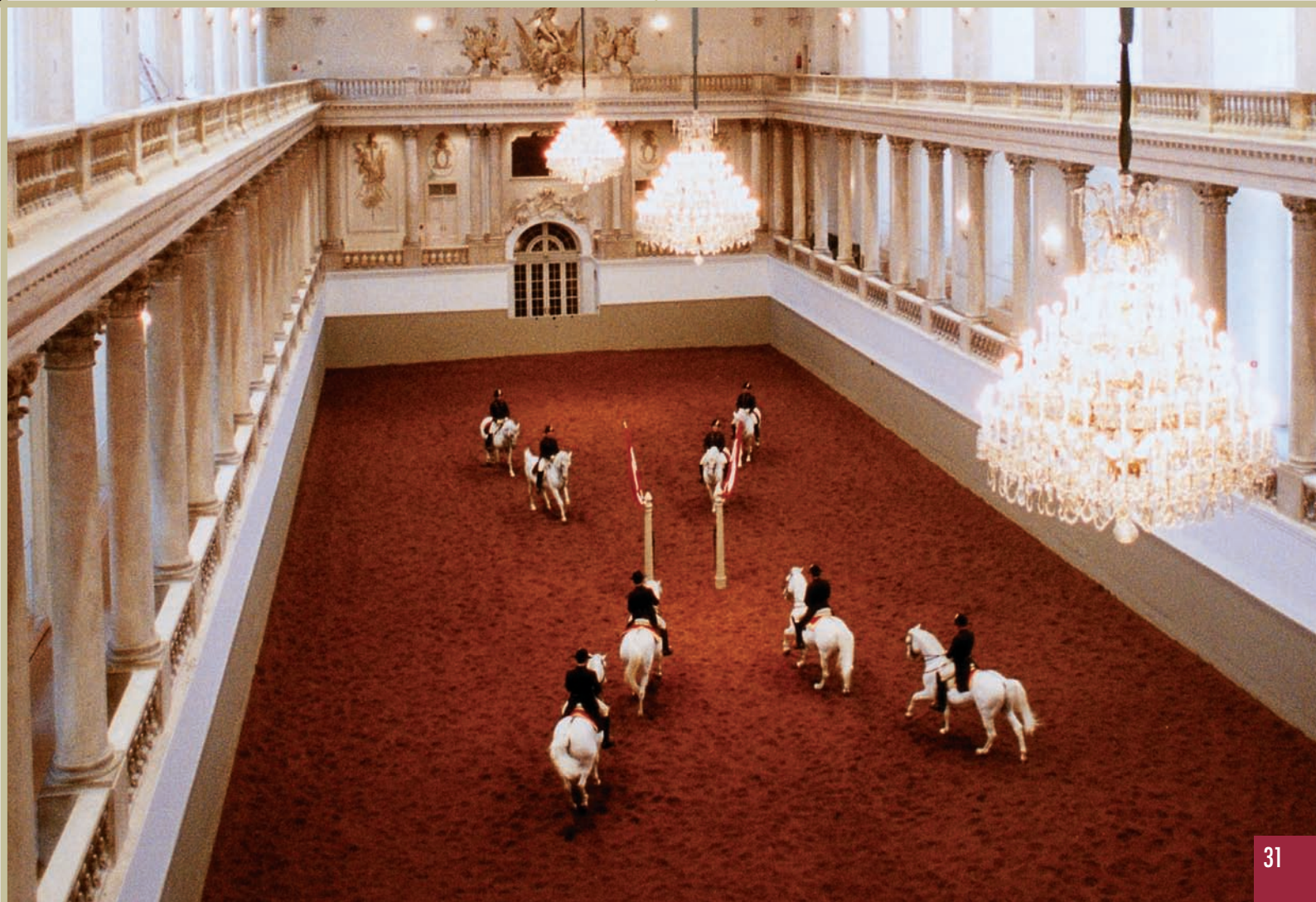
Eight riders present a quadrille reminiscent of the Imperial carousels.

Siglavy Raluca I

Siglavy Allegra

Chief Rider Krzisch

Chief Rider Riegler





Siglavý Căcilia Rider Hausberger
 Siglavý Famosa Rider Radnetter
 Conversano Toscana II Rider Rothleitner
 Siglavý Priama Rider Rostek
 Conversano Nima Rider Bachinger
 Conversano Toscana I Cadet Rider Seiberl
 Reserve: Conversano Amata II Rider Bauer

Music: From Suite Arlesienne by G. Bizet
 Polonaise by F. Chopin
 Gavotte im alten Stil by L. Riedinger
 Galopp Passacaglia by L. Riedinger
 Österreichischer Grenadiermarsch
 Prinz Eugen Marsch by A. Leonhardt
 Radetzky Marsch by J. Strauss (father)

The French composer *Georges Bizet* was commissioned to compose the incidental music for Alphonse Daudet's play 'L'Arlesienne' ('The Girl from Arles') by the Parisian impresario Carvalho. After the unsuccessful premiere Bizet rapidly extracted four of the twenty-seven numbers and rescored them for full orchestra. In this form the music's success was immediate.

The great nineteenth century Polish pianist and composer *Frédéric Chopin*, together with his contemporary Franz Liszt, revolutionised composing for the piano. Despite living mainly in France, Chopin was fiercely proud of his Polish origins. This is heard nowhere more clearly than in his dramatic and rousing Polonaises, which were inspired by the Polish national dance.

L. Riedinger was a respected Austrian musician who was active in Vienna before the First World War. He both wrote articles about music and composed many short pieces, such as his Gavotte im Alten Stil, and Galopp Passacaglia.

The 'Österreichischer Grenadiermarsch' 1784, or *Austrian Grenadier March* of 1784, is another fine example of Austrian military music.



Following a reprise of Leonhardt's memorable Prinz Eugen Marsch we hear one of the most popular examples of Viennese music, the Radetzky Marsch, written by *Johann Strauss I*. Composed in 1848, the year of several major revolutions throughout Europe, this vigorous march commemorates the military victory of the Austrian general Count Radetzky over Italian insurgents in Custozza that year.

Programme Notes: David Patmore
 Translations: Vera Lamport

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