Cover Art featuring Rolling Green Farm’s Conversano Toscana III* is an 11”x14” oil on canvas by Portrait Artist and Event Painter, Pamela Gates Capozzola, (dba Zola Graphics). Pamela is a long-time friend of the Lipizzaner. She has been raising Giuseppina, a Lipizzan mare registered with LANA (#4414) out of Maestoso II Bonaccia and Rheia- 60, since 1996.

Attracted by the light and natural beauty of the East End, Pam moved to Westhampton Beach on Long Island from Manhattan after a career in graphic arts with her fellow artist husband and children in 1984. Pam studied at The Art Students League, School of Visual Arts and Parsons School of Design, and is well known as a local artist working in watercolor, charcoal, oils and block printing,

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Hubert Eichinger
June 24, 1939 to June 6, 2009

By Deb Inzerillo

On one brisk spring morning in 1996 as we were walking Kartner Strasse, I stopped to look at a postcard wheel. Hubert was off smoking a cigarette as Heidi, his wife, chattered with Richard, my husband. And I with great delight after fingerling through all of the Spanish Riding School postcards, I came across a photo of Hubert Eichinger long lining with Maestoso Palmira!

I walked to Hubert Eichinger and said, “My what a handsome guy.” He said “Ahh yes ... once it was so.” I heard the great pride of a chief rider but also the woeful lament of a man. My response was “And it is still so!”

Moments went by as Hubert Eichinger drifted off and then returned to me with a handful of postcards. You see, he went into the shop and purchased all of the post cards they had of himself and especially the card I showed him.

He said, “Deborah, these are for you a memory from today.” He signed one of them and told me this story.

“The horse in the picture postcard is Maestoso Palmira. I loved him, he was strong headed but with much heart. He was a favorite.

“One time when we had other horses sick, and a few dead from a virus, he got it. I visited him every day and he was laying down looking at me like ‘there is no chance’. I stayed him in the box with him for three days and nights.

‘Now come on,’ I told him, ‘I need you’. The next day looked at me, after all night he saw me in his box with him, and his eye looked still very bad with no fight left, But he knew he could rest; I promised I would stay with him. He was mostly sleeping but he looked for sometimes and goes back to sleep. ‘I’m OK, Hubert’s here with me’ the horse thought.

“On the third day I told him he must get up and get better, the show needs him! I need him. He knows that I loved him. After this day he did get up and get well and did live and still he performed the long lines with me. He needed me and I needed him. Somehow he saw this and I know that is what made him fight to live. Because I needed him. This is the heart of the Lipizzaner, ya! This was the heart of Maestoso Palmira.”

During this trip, Hubert Eichinger gave me a small bronze statute, one of a series of bronzes sculpted and painted of Hubert Eichinger and his Lipizzaners. This one, the first, was of Hubert Eichinger and Maestoso Palmira in long lines.

Thank you, Hubert, for the humility and lesson of “needing” someone. It is a tonic for the soul, a necessity in life, the way of the masters of the Spanish Riding School. Hubert Eichinger was such a master and special friend of the Lipizzaner.

This is the story of Maestoso Palmira, the horse in this photo.
The 2009 Lipizzan Symposium, a brief report

By John Gliege

The 2009 Lipizzan Symposium concluded on a high note in that all three organizations did in fact approve move forward with the development of the single organization, the Lipizzan Federation of America. It had been anticipated that this may occur, but it required the gentle nudging of the membership of the United States Lipizzan Registry who were present at the meeting to have the USLR fall into line with the other organizations.

This having been said and done, now the work moves onto the development of the Rules and regulations for registering horses, and the development of the registry and the means of registering and transferring horses. In talking with members present at the meeting it is very clear that the present mood is to have the LFA been the only organization at the next symposium.

In addition to the organizational work of the symposium, the USLR and ALBA conducted their annual meeting. LANA did give a report concerning its activities since the last meetings concerning its activities.

Finally the meeting closed with presentations from John G. Gliege who discussed in his Lipizzan 101 presentation, the culture of the horse and the books and other information which should be present in Lipizzan Owner’s Libraries to assist them in understanding this magnificent horse and a presentation by Lisa Simmons showing the data which her family has collected concerning the Lipizzan Horse and the electronic format in which they are preserving such data. Both presentations were well received and from there the group adjourned, to meet later at a local German Restaurant, the Hofbrau Haus and enjoy some good food and cheer and gemutlichkeit.

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Dressage and Airs Above the Ground

Dressage (pronounced dress-ahzh) is a French term which means “training” and the goal is to create a relaxed and effortless performance by development of a horse’s natural athletic ability with minimal aids by the rider. During the Renaissance and up until the time of the advent of the automobile, European aristocrats displayed their horses’ training in equestrian pageants. Today, riders display their horses’ training through competitions, from amateur to the Olympics. The sequential training techniques of the great European riding masters of the Renaissance has changed little over the years as classical dressage is still considered the basis of trained modern dressage. In today’s modern competitions, the passage (collected, high stepping trot) and piaffe (trot in place) are still performed.

There were originally seven “school jumps,” or “airs above the ground” which are a series of high-level dressage maneuvers where the horse leaves the ground. These airs comprise of the levade, pesade, courbette, ballotade, croupade, capriole and mezair and require that the horse is trained through all levels of dressage, including the passage and piaffe before attempting the airs.

Lipizzans, Andalusians and Lusitanos are the breeds most often trained to perform the “airs” today, due, in part, to their powerful hindquarters which allow them the strength to perform these difficult movements. Airs are not performed in modern, competitive dressage but are performed by the Spanish Riding School in Vienna and the Cadre Noir in Saumur. Although the names of the school airs are the same, there are some differences between the Vienna and Saumur schools.

There is a popular conception that these moves were originally taught to horses for military purposes as “war maneuvers” used by knights to fly above an enemy’s head or to kick the

Continued on Page 8
Dressage and Airs Above the Ground
(Continued)

face of an adversary coming up from behind. Without a doubt, Spanish Riding School and the Cadre Noir had military foundations but both were founded by the nobility. In the nineteenth century, the French’s Manege de Versaille moved to Saumur under military control and became the “Cadre Noir de Saumur.” Until the end of World War I, the Spanish Riding School belonged to the Austrian Habsburg royal house.

Were the airs above the ground developed as an exercise to develop the military agility of horse and rider on the battlefield or did they originate as gymnastic exercises designed to improve a rider’s skill? Books from the translation of Xenophon – The Art of Riding to modern texts all have their opinion.

Regardless of origin, not every Lipizzan (Andalusian or Lusitano) can do school jumps and of those that do, rarely is a horse taught more than one jump. Collection is the key to school jumps and horses are usually taught each air on the long rein without a rider, which is less strenuous for the animal, before asking the horse to perform the movement under a rider.

Through history, wars, and economical difficulties, the Spanish Riding School carried on the tradition of presenting the airs above the ground with Lipizzans in a style very similar to their original form. The “Cadre Noir de Saumur” perpetuates the practice of the airs above the ground in a more martial style with Thoroughbreds, Anglo-Arabs and Selle Francais with a few Lusitanos to demonstrate the 16th and 17th century baroque style of riding. More recently, under the leadership of Mr. Alvaro Domecq Romero, the “Royal Andalusian School of Equestrian Art” in the south of Spain is sharing the tradition.

The airs are derived from the piaffe, the trot in place. The first of the airs taught to the High School horse are the pesade and levade, both of which are transition movements between work on the ground to the airs above the ground.

In both instances the horse raises its forehand off the ground and tucks the forelegs evenly, carrying all the weight on the hindquarters. The main difference is the degree angle of the horses’ hindlegs and body to the ground. In the pesade, which is more of a test of balance, the horse forms a 45 degree angle to the ground. The levade is an extremely strenuous position to hold and requires a great deal more effort from the horse. In the levade, the horse coils his loins and seeks closer to the ground and

Continued on Page 10
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holds the position at 30-35 degrees. Neither of these movements are the same as rearing – the move requires precise control, excellent balance and a great deal of strength and are the product of correct training, rather than resistance from the horse.

From the pesade and levade, the other airs evolve. At the Spanish Riding School, the courbette, requires the horse to raise his forehand off the ground, tuck up his forelegs evenly, and then jump forward on his hind legs, usually three or four leaps, before allowing the forelegs to touch down. The record number of leaps is 10. At the Cadre Noir in Saumur the movement starts by balancing the haunches, the horse then raises its forelegs and takes the weight on its hind legs. The horse remains in this rearing position while the rider remains perpendicular to the horse.

The capriole is one of the most difficult jumps. At the Spanish Riding School, the horse begins his jump from the raised position of the levade, straight up into the air, and kicks out with the hind legs and lands on all four legs, more or less at the same time. At Saumur, this becomes the “Cabriole,” which is executed higher in the air and begun with a very collected canter.

Several movements, rarely practiced at the Spanish Riding School, include the croupade and ballotade. At the Spanish Riding School, these movements look similar to the capriole but are distinct in that in the croupade, the horse, while remaining parallel to the ground, does not kick out at the height of elevation, but keeps his hind legs tucked tightly under. In the ballotade, again the horse rises into the air like the capriole, but does not kick out and you can see its shoes if watching from behind, but the horse is not asked to kick out. At Saumur, the croupade is performed with the horse’s front legs on the ground as he kicks out vigorously and high with both of his hind legs.

The mezair was originally called the courbette by the old dressage masters, and it is no longer practiced at the Spanish Riding School. In the mezair, the horse rears up from the pesade or levade, and strikes out with its forelegs. Unlike the pesade and levade, the horse moves forward by lightly touching the ground with his forelegs before pushing up again.
This is the only book on the history of the Lipizzan breed in the Americas and was published by the Lipizzan Association of North America. The American Lipizzan chronicles the early importations, gives a brief overview of European breed history, and includes charts, pedigrees and over 100 photographs. This informative book documents the versatility of the Lipizzan in America.

http://lipizzan.org/store.html
Long-time LANA member, Sylvia Harmon, reports that her “White Boys”, cleaned up at the dressage shows in eastern Pennsylvania.

Pluto Melodina (aka “Mel”) has not been shown for a few years because he decided at a young age that his chosen rider was my daughter. He’s quite opinionated about most things. She rode him in his first show (rated) in Intro level in South Florida several years ago and he won both his classes. One was a 70%. He had to wait for her to graduate from vet school and work for a few years to have time to ride again. They are only doing Training level now, but scoring in the mid-to-high 60’s and winning their classes too! (Neapolitano Primabona II (right) Pluto Melodina (left).

At the Bucks County Horse Park, the horse scored 64% and 65% (almost 66%) and received a 69% score at a local schooling show.

The younger horse, Neapolitano Primabona II (aka “Neo”), is showing First Level, receiving scores in the mid-to-high 60’s and winning against all breeds including warmbloods! At the rated show at Bucks County Horse Park he scored a “9” at the halt in the middle of First Level #2 test and won his class 9 (and that was with a big spook!).

Sylvia is absolutely thrilled with her boys! Not only are they intelligent and athletic, but competitive in USDF competitions. Before we trailer out to horse shows, my husband affectionately tells them to “Go kick warmblood a**!” And they do!
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