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DI MUSICA
DI FIESOLE

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ECMA

European
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Festival del

QUARTETTO



Con il decisivo contributo di



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FIRENZE



Erasmus+



During the session, there is no time to make wonderful cultural trips to Florence, but Florence is below, near, inviting, unique.

We will not make trips to Florence, we will do more: we will do what we do best, we will participate in this immense beauty with our concerts in famous places and hidden places in the most beautiful Florence. A sign of continuity and gratitude for the men who have made Florence one of the most beautiful cities in the world.



2020 Firenze, Teatro Goldoni



The Teatro Goldoni, one of the historical theaters in the center of Florence, was inaugurated on April 17, 1817 with Carlo Goldoni's *Il Burbero Benefico* and with the ballet *La Figlia mal custodita* by Jean Dauberval. Inside, after elegant neoclassical hallways, atrium and foyer, you enter the oval-shaped hall with four tiers of boxes, covered by an elegant framed vault with a large eye for the chandelier in the center and a rich pictorial and stucco decoration: conceived as a gallery of illustrious men from the world of theater that opens towards the center of the vault with a blown-out plane through a theory of floral festoons supported by winged putti.



2020, Teatro Goldoni: *Quatuor Métamorphoses*

The original structure was also equipped with a large proscenium which in its thickness frames three boats on each side, and a large scenic tower. After a period of closure and decline followed by the departure of the Lorraine court from Florence following the Italian unification, the theater, renovated inside and illuminated



2020, Teatro Goldoni: *Quartetto César Franck - Akhtamar Quartet - Chaos String Quartet*



with a new gas system, was reopened in March 1875 with *L'italiana* in *Algieri* di Gioachino Rossini.

In September 1908 the Goldoni, now in disuse, is rented by **Gordon Craig**, who makes it his home and his laboratory. Despite a new period of activity that began in February 1914 with the performance of *La torch* under the bushel of D'Annunzio, the theater once again slowed down its activity and a process of decadence that was also accentuated in the second post-war period. In 1976 the serious structural and safety problems that led to closure were highlighted. The theater was reopened in 1998 with a famous staging by the Orfeo di Monteverdi directed by **Luca Ronconi** and today it is mainly used as a theatrical space dedicated to dance or baroque opera.



Firenze, Convento di S. Salvatore al Monte

The former church and monastery buildings date back to 1417, when Luca di Jacopo del Tosa, a member of an affluent family, bequeathed one of his properties to the Minorites' community based on the Mons Florentinus. A small oratory dedicated to saint Francis stood next to the present building. In 1456, it was torn down on the orders of a Florentine nobleman, Castello Quarratesi, who undertook to enlarge the original construction.

After his death, Lorenzo de' Medici had a new plan in mind: the Franciscan church on the Florentine hillsides would become the ideal acropolis of a New Athens, as Florence was supposed to be at that time.

In collaboration with his favourite architect **Giuliano da Sangallo**, he entrusted the project to **Simone del Pollaiuolo**, called "Il Cronaca", responsible for the building yard and for interpreting Lorenzo's idea.

Pollaiuolo would just add severity to the architectural elements in strict compliance with the principle of Franciscan austerity. 1503 was the year of the solemn translation - from the castle of Montauto to this church - of the frock supposed to be worn by saint Francis during his retirement on Mount Verna, at time of his stigmatisation. The frock was returned to Mount Verna's Sanctuary in the year 2000. Upon completion, the new church dedicated





to the Saviour was officially consecrated by Bishop Benedetto Paganotti. The church building has a large traditional façade with only one gate and three windows decorated with pediments in the higher order. The eagle is a recurring pattern on the façade and inside, as well as in the choir area. It was to be found on the coat of arms of the Quarratesi family, the first patrons of the church, and of the Guild of Calimala (merchants of woollen fabrics) who went on sponsoring the construction of the church. The sober and refined interior denotes the traditional influence of **Giuliano da Sangallo** and **Leon Battista Alberti**. Ten chapels open on both sides of the single nave, marked by a double order of strong Doric stone pilasters. In the higher order, the windows with triangular pediments alternate with the windows with curved pediments. The roof is rafter type. On the right of the choir, the Nerli chapel shows a typical Renaissance architecture. The interior houses a variety of works of art dating from the Florentine Renaissance, specially commissioned for this church. Unfortunately, the Raczyński tondo featuring the Madonna and Child by Botticelli (now in Berlin Gemaldegalerie) and an Annunciation by Beato Angelico were removed from here in the 19th century following the suppression of religious orders by the State authorities, when part of real and personal ecclesiastical property was seized and sometimes auctioned. Next to the church, the buildings of the friary surround a lovely fifteenth-century **cloister**.

2011, Il Cappellone: Wu Quartet
Girard Quartet
Vistula String Quartet
Quartetto Mirus



2012, Il Chiostro:
Quartetto Lyskamm
Quartetto Mirus



2013, Il Chiostro:
Akilone Quartet





2013, Il Chiostro:
Pacific Quartet Vienna
Airis Quartet



2014, Il Chiostro:
Akilone Quartet
Quartetto Guadagnini
Ligeti Quartet
Testosterone Quartet



2015, Il Chiostro:

Hanson Quartet

Testosterone Quartet

Akilone Quartet

2016, Il Chiostro:

Akilone Quartet

Quartetto Lyskamm

Hanson Quartet



2017, Il Chiostro:

Quartetto Adorno

Cosmos Quartet

Quartetto Manfredi



2018, Il Chiostro: *Cosmos Quartet - Quartetto Echos*



Firenze, ex Villa Granduchessa - Piccola Casa della Divina Provvidenza, Cottolengo



The property is located in Via dei Cappuccini, in a high position on the Montughi hill overlooking the city, at the end of the Capuchin climb. It is dedicated to helping disabled people. The nuns settled in the former Grand Duchess Villa in 1946 and then built it, in 1949-50, the current great "Cottolengo fiorentino".

The villa, surrounded by a park, belonged in the '400 to the Berlincioni and then passed to the Del Giocondo, Uguccioni, Pazzi, Capponi, Riccardi (in 1687), Luigi Bonaparte, and then to Grand Duke Leopold II and' last grand duchess of Tuscany Maria Antonietta.

Currently the "Cottolengo" is a structure reserved for the reception of elderly people who are not self-sufficient.



2019, Il Chiostro: Auner Quartett



2019, Il Chiostro: Kruppa Quartet

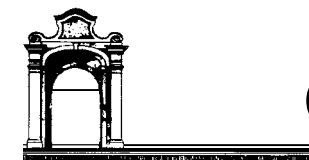




2018, Auditorium: Sørpø Wind Quintet - Quartetto TAAG



2019, Auditorium: Erlendis Quartet



RAVENNA FESTIVAL

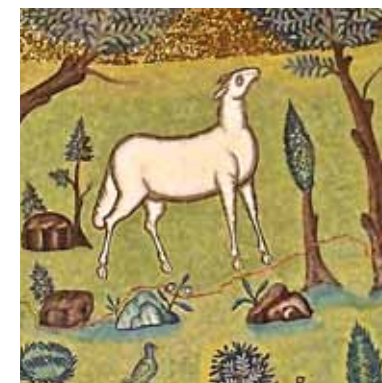
Ravenna, Chiostro della Biblioteca Classense Ravenna Festival

*Scholarship devoted to the ECMA Session of the
Scuola di Musica di Fiesole – Accademia Europea del Quartetto*

2015: Pacific Quartet Vienna

2016: Quartetto Lyskamm - 2017: Quartetto Adorno - 2018: Simply Quartet

2019: Quartetto Echos - 2020 Auner Quartet cancelled

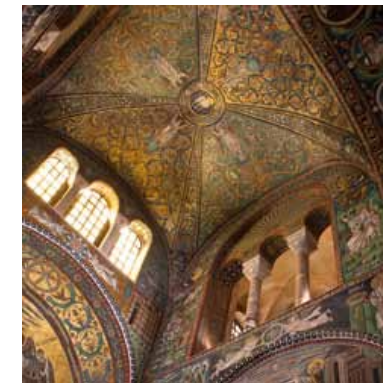


Ravenna, the city of mosaics, has been recognised as a world heritage by UNESCO: **eight historic buildings are on the World Heritage List:**

Basilica di San Vitale, Mausoleo di Galla Placidia, Battistero Neoniano, Cappella di S. Andrea, Battistero degli Ariani, Basilica di S. Apollinare Nuovo, Mausoleo di Teodorico, Basilica di S. Apollinare in Classe.

It is a treasure chest of art, history and culture of the highest order with ancient origins and a glorious past; it was a capital three times: of the Western Roman Empire, of Theodoric King of the Goths, and of the emperor of Byzantium.

It houses the mortal remains of Dante Alighieri and keeps his memory alive with important events.



The Ravenna Festival is a summer festival of opera and classical music (as well as dance, jazz, ethnic, electronic music, drama, film, plus conventions and exhibitions) held in the city of Ravenna, Italy and the surrounding area each June and July.

It was founded in 1990 by Maria Cristina Mazzavilani, the wife of conductor **Riccardo Muti**, who makes regular appearances there. Over the years Ravenna has become a significant date on the international musical calendar with its success in offering the world's finest orchestras led by some of the most important conductors: **Pierre Boulez, Claudio Abbado, Chung, Gavazzeni, Lorin Maazel, Valery Gergiev, Muti, Zubin Mehta, Georg Solti, Giuseppe Sinopoli, Carlos Kleiber**, and **Georges Prêtre**. But the Ravenna Festival is not only symphonic music. In June and July there is opera, theatre, dance, chamber music, ethnic music and much more.

One of the distinctive traits of the Festival programme is the incorporation of Ravenna's extraordinary and very rich architectural heritage. The Teatro Comunale Alighieri is the main venue for opera performances, but, in addition to the theatres, there are also splendid Byzantine basilicas (San Vitale, S. Apollinare in Classe, S. Apollinare Nuovo, S. Francesco), plus cloisters and piazzas which become the setting that gives special charm to the events, exploiting the magical link established between art and music.

Biblioteca Classense The Camaldolese abbey hosts the ancient Classense Library, the construction of which began in 1512. Over the centuries, the building has undergone continuous expansion works, thus becoming one of the biggest and most impressive monuments of the Camaldolese order.

Paintings and artworks by numerous artists from the 16th to the 18th century are still decorating the library rooms and corridors. The Aula Magna or Libreria is of utmost importance: built between 17th and 18th century by abbot Pietro Canneti, it is adorned with statues, stuccoes and finely carved wood shelves, and decorated with frescoes and paintings by Francesco Mancini. Together with the monumental cloisters, the large refectory and the antique sacristy (now Sala Muratori), the whole complex is an authentic



2015, Il Chiostro della Biblioteca Classense:
Pacific Quartet Vienna



architectural and artistic treasure.

The library preserves a wide collection of books of different types ranging from ancient and modern printed works, manuscripts and etchings to maps, photographs, archive documents and multimedia materials. The collection of volumes of Classense Library consists of about 800.000 units, most of which are books on humanities; however, science-related works are numerous too. The section dedicated to the ancient collections includes volumes from the 15th to the 18th century as well as around 750 manuscripts, half of which dating back from the 10th to the 16th century.

The presence of Giuseppe Verdi in the Classense Library is marked in particular by ten of his letters from Paris to Angelo Mariani of Ravenna, one of the musicians and friends closest to him at least until a certain point in his life.

The correspondence dates to the period 1863 - 64 and consists almost exclusively of advice to Mariani regarding the best way to manage his career without succumbing to the flattery of false objectives.

2016, Il Chiostro della Biblioteca Classense:
Quartetto Lyskamm



2017, Il Chiostro della Biblioteca Classense: Quartetto Adorno

1 luglio 2015 Chiostro della Biblioteca Classense
Pacific Quartet Vienna
 YuTa Takase, violino
 Eszter Major, violino
 Chin-Ting Huang, viola
 Sarah Weilenmann, violoncello

A. Scarlatti Sonata a quattro in re min. N.4

W.A. Mozart Quartetto in re min. K421

R. Schumann Quartetto in La Magg. Op.41 N.3

6 giugno 2016 Chiostro della Biblioteca Classense
Quartetto Lyskamm
 Cecilia Ziano, violino
 Clara Franziska Schötensack, violino
 Francesca Piccioni, viola
 Giorgio Casati, violoncello

B. Bartók Quartetto per archi N.4 in Do Maggiore Sz91

W.A. Mozart Adagio e fuga in do minore per quartetto d'archi, K 546

G. Verdi Quartetto in mi minore per archi

26 giugno 2017 Chiostro della Biblioteca Classense
Quartetto Adorno
 Edoardo Zosi, violino
 Liù Pellicieri, violino
 Benedetta Bucci, viola
 Danilo Squitieri, violoncello

L. van Beethoven Quartetto per archi in mi minore N.2 Op.59 "Razumowsky"

A. Webern Cinque pezzi per archi Op.5

C. Debussy Quartetto per archi in sol minore Op.10
13 luglio 2018 Chiostro della Biblioteca Classense

Simply Quartet

Danfeng Shen, violino
 Wenting Zhang, violino
 Xiang Lü, viola
 Ivan Valentin Hollup Roald, violoncello

F.J. Haydn String quartet n. 41 in G major, Op.33 N.5 "Wie geht es dir?"
 (How are you?) Russian Quartets N.5

B. Bartók String quartet N.3 Sz.85

F. Schubert String quartet in D minor "Der Tod und das Mädchen"



2018, Teatro Alighieri - Il Chiostro della Biblioteca Classense: Simply Quartet

(Death and the Maiden), D.810
1 luglio 2019 Chiostro della Biblioteca Classense

Quartetto Echos

Andrea Maffolini, violino
 Ida di Vita, violino
 Giorgia Lenzo, viola
 Martino Maina, violoncello

A. Webern Langsamer Satz für Streichquartett M78

L. Janaček Quartetto N.2 "Lettres intimes"

W.A. Mozart Quartetto in Do Maggiore "Le dissonanze" K465



2019, Teatro Alighieri - Il Chiostro della Biblioteca Classense: Quartetto Echos

San Domenico di Fiesole, Villa La Torraccia



Originally, in the fifteenth century, the villa belonged to the family Dazzi, until 1532 when it passed a dowry to Carlo of Niccolò Federighi and shortly after (in 1540) was sold to the brothers Giovanni and Cristofano Alessandri. They enlarged it the old house getting a typically Florentine with a ground floor, in close connection with the surrounding garden, and a close-up of the service. He passed several times from hand to hand. In the seventeenth century was the **Bini** (whose emblem is on the chimney of a lounge on the ground floor), and to the Count Guido Gherardesca.



At the beginning of the nineteenth century came to Landor.

Walter Savage Landor was a famous poet and writer in his day (one of the greatest writers of English Romanticism) and his extravagant opinionated personality made him one of the best know foreign residents in Florence. During his hayday (from 1821 to about 1864), Landor hosted a number of English and American luminaries at his villa, including Ralph Waldo Emerson, Charles Dickens and James Russell Lowell. Fiske decided to call his home the Villa Landor, rather than the historic name, the Villa Gheraradesca.

Camillo Negroni, son of Count Enrico Negroni and Ada Savage Landor, and nephew of Walter Savage Landor, was born and lived in Villa La Torraccia. His figure hides a frivolous, little secret.



The Villa was purchased in 1892 by **Daniel Willard Fiske**, who was an expert on Dante and Petrarca . His friend Mark Twain wryly commented that when he visited Fiske at La Torraccia it seemed "that he had not bought a villa, but only a privilege - the privilege of building it over again and making it humanly habitable". Fiske, delighted in rumors that Boccaccio had set some of his scenes on the villa's grounds. Finding the property in very poor condition, Fiske immediately launched a series of extensive renovations on the house and gardens, and filled the house with fine furnishings imported from the United States and England. Even before the villa was fully restored, Fiske was known throughout the British and American expatriate community as a congenial host.

Other foreign families lived there (the Richardson and Dapples) before moving to the Hospital of the Innocents, whose coat of arms, a **child bandaged**, stands still above the central portal.

Today Villa La Torraccia houses the Scuola di Musica di Fiesole.



Alfredo Brogi. The Villa Landor. Interior, Entrance, 1892. Albumen print cabinet card photograph



San Domenico di Fiesole, Villa La Fonte - European University Institute - *since 2013: Execution Time*



Villa La Fonte is home to the Robert Schuman Centre for Advanced Studies - European University Institute.

The 15th century villa was originally owned by the chancellor of the Florentine Republic, Leonardo Bruni, before passing to other Italian families through the generations.

It was then converted into the Hotel della Gran Bretagna, catering for the British tourists that flocked to Florence in the 19th century, before being bought by the Smith family who built their wealth on the railways. During this time the expansive gardens included an open-air theatre, a cricket lawn and tennis court.

After World War Two the Vallecchi publishers bought La Fonte and later sold it to the current owners, the Marinai family.

From Wikimapia:

Since its creation in 2006 the Max Weber Programme has been housed in the early fifteenth century Villa la Fonte at San Domenico di Fiesole. The villa takes its name from a well in the garden, but it is also known as 'Bel Riposo', literally 'beautiful restful place'.

The building originally belonged to the Bruni family whose most celebrated member was Leonardo Bruni (1370-1444), humanist, writer and chancellor of the Florentine Republic. His grandson Francesco sold the villa to the Roman family Neroni di Nigi. The Villa was later inherited by the Pandolfini family who owned it until the mid-18th century, and who carried out major works to improve and enlarge the property.

In the 19th century, at a time when Florence was often visited by British citizens, the building became the Hotel della Gran Bretagna. Later on, at the end of the century, the Villa was bought by a family of railway magnates, the Smiths, who enlarged the gardens to what they are today.

This was a lively time for Villa la Fonte, and its visitors included the rich and famous, including Mark Twain. Charity shows and performances were organised in the open-air theatre. A 'pratone', or large lawn was created to play cricket. The tennis court, one of the oldest in Florence, also dates from this period. After World War II the Smiths sold the property. Upon their deaths they were laid to rest in the San Domenico cemetery.

After the Smiths the villa passed to the publishers Vallecchi until the end of the 1950s when the Marinai family bought it. The Marinai family are still its owners and have carried out major restoration of the villa and gardens.

These gardens are spectacular for their size, with a division between a large formal garden extending over a sloping area of about two hectares and a wilder garden, shaded by monumental cypresses, cedars and ilexes, contrasting with the sunny areas of the lawn and bordered by pergolas and hedges.

The garden borders on the grounds of the famous Fiesole Scuola di Musica.

"Nec manus, nisi intellectus, sibi permissus, multam valent: instrumentis et auxiliis res perficitur/ "Human hand and intelligence, alone, are powerless: what gives them power are tools and assistants provided by culture". **Execution Time** is a tool inspired by this enlightening phrase by Francis Bacon. Proficiency can be improved only through practice. Therefore every day from Tuesday on there will be musical interludes at Villa La Fonte (100 meters from the School) during which each group can ascertain the progress made during their lessons.





SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE ONLUS



2013

ACCADEMIA EUROPEA DEL QUARTETTO

EXECUTION-Time



EUI Villa La Fonte
via delle Fontanelle, 10
S. Domenico di Fiesole
(ingresso libero)

da MARTEDÌ 23 a VENERDÌ 26 LUGLIO

Esecuzioni alle 13.15

movimenti dal grande repertorio di trio con pianoforte e Quartetto d'Archi
eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

23 Quartetto PACIFIC F.J. Haydn dal Quartetto in Sol Magg. Op.76 N.1 Hob.III.75
Trio METRAL R. Schumann dal Trio in re min.op. 63

24 Trio ZWEIG F. Schubert dal Trio in Si Bem.Magg. Op.99 n.1
Quartetto AIRIS M. Ravel dal Quartetto in Fa Magg.

25 Trio ECLETTICA J. Brahms dal Trio in Si Magg. Op.8 N.1
Quartetto AKILONE R. Schumann dal Quartetto in la min. Op.41 N.1

26 Trio FELIX F. Mendelssohn Bartoldy dal Trio N.2 in do minore Op.66
Trio ECLETTICA L. van Beethoven dal Trio in Re Magg. Op.70 N.1

CONCERTI



24 LUGLIO MERCOLEDÌ, ORE 21:15 FIRENZE, CHIOSTRO DI SAN SALVATORE AL MONTE (INGRESSO LIBERO)

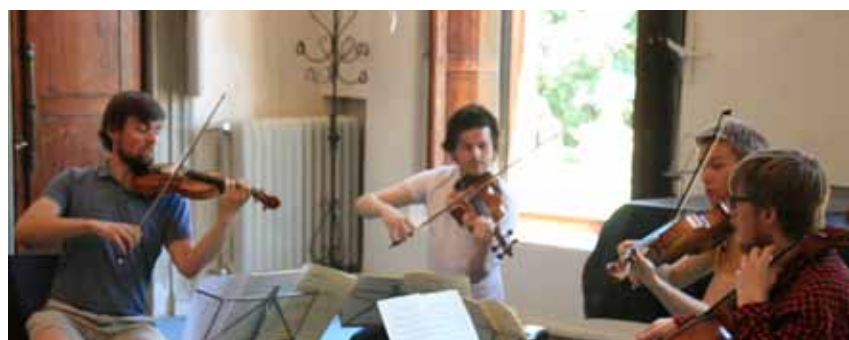
25 LUGLIO GIOVEDÌ, ORE 21:15 FIRENZE, CHIOSTRO DI SANTA CROCE -

PER INFORMAZIONI SULLA MODALITÀ DI INGRESSO: R.CRESCIOLI@SCUOLAMUSICA.FIESOLE.FI.IT O 055/5978548.



www.scuolamusicafiesole.fi.it - info@scuolamusicafiesole.fi.it





fondazione onlus
SCUOLA MUSICA FIESOLE
fondata da Piero Farulli

2014
ACCADEMIA EUROPEA DEL QUARTETTO
EXECUTION-Time

EUI Villa La Fonte
via delle Fontanelle, 10
S. Domenico di Fiesole
(ingresso libero)

da **MARTEDÌ 15 a VENERDÌ 18 LUGLIO**
Esecuzioni alle 13:15
movimenti dal grande repertorio di Trio con Pianoforte e Quartetto d'Archi
eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

Telefonando il giorno precedente l'Execution a cui si vuole assistere al centralino della Scuola (055/597851) entro le ore 10:00 sarà possibile prenotare il pranzo del servizio mensa dell'Università Europea a prezzo vantaggiosissimo.

15 Quartetto LYSKAMM F.J. Haydn Quartetto in si minore Op.33 N.1
Quartetto TESTOSTERONE F.J. Haydn dal Quartetto in Sol Magg.: Vivace Assai

16 Trio ACROS J. Turina Circulo op. 91 Fantasy for Piano Trio
Quartetto LYSKAMM F. Schubert dal Quartetto in Sol Magg. Op.161 D887:
Andante un poco mosso

17 Quartetto AKILONE J. Turina La oracion del torero
Quartetto GUADAGNINI J. Brahms dal Quartetto in do min. Op.51 N.1: Allegro

18 Quartetto STRATOS A. Dvorák dal Piano Quartet N.2 in Mi Bem. Magg. Op.87:
Allegro con fuoco
Quartetto LIGETI B. Bartók dal Quartetto N.4 Sz.91: Allegretto pizzicato - Allegro Molto

CONCERTI

16 LUGLIO MERCOLEDÌ, ore 21:30 FIRENZE, CHIOSTRO DI SAN SALVATORE AL MONTE (INGRESSO LIBERO)

17 LUGLIO GIOVEDÌ, ORE 21:30 FIRENZE, CHIOSTRO DI SANTA CROCE
PER INFORMAZIONI SULLA MODALITÀ DI INGRESSO: r.crescioli@scuolamusicafiesole.fi.it O 055/5978548.

f www.scuolamusicafiesole.it - info@scuolamusicafiesole.fi.it

2014, Conference Room:

Quartetto Lyskamm

Testosterone Quartet



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SCUOLA MUSICA FIESOLE
fondata da Piero Farulli

ECMA **ACCADEMIA EUROPEA DEL QUARTETTO 2015**

EXECUTION-Time

EUI Villa La Fonte
via delle Fontanelle, 10
S. Domenico di Fiesole
(ingresso libero)

Esecuzioni alle 13:15
movimenti dal grande repertorio di Trio con Pianoforte e Quartetto d'Archi
eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

Telefonando il giorno precedente l'Execution a cui si vuole assistere al centralino della Scuola (055/597851) entro le ore 10:00 sarà possibile prenotare il pranzo del servizio mensa dell'Università Europea a prezzo vantaggiosissimo.

martedì 30 giugno
Pacific Quartet Vienna W.A. Mozart dal Quartetto in Do Magg. "Le dissonanze" K465 Adagio - Allegro
ClariNord Trio L. Farrenc dal Trio in Mi Bem. Magg. Op.44 Andante - Allegro moderato

mercoledì 1 luglio
Metral Trio W.A. Mozart dal Trio in Sol Magg. K496 Allegro
Quartetto Hanson L. van Beethoven dal Quartetto in Si Bem. Magg. Op. 18 n.6
Allegro con brio /Scherzo. Allegro

giovedì 2 luglio
Quartetto Testosterone F.J. Haydn dal Quartetto in Mi Bem. Magg. Op.33 N.2 Hob.III.38
Allegro moderato/Scherzando: Allegro
Quartetto Akilone W.A. Mozart Divertimento N.1 in Re Magg. K136

venerdì 3 luglio Stratos Piano Quartet A. Dvorák Piano Quartet N.2 in Mi Bem. Magg. Op.87

CONCERTI

30 GIUGNO MARTEDÌ, ore 21:30 FIRENZE, CHIOSTRO DI SAN SALVATORE AL MONTE (INGRESSO LIBERO)

2 LUGLIO GIOVEDÌ, ORE 21:30 FIRENZE, CHIOSTRO DI SANTA CROCE
PER INFORMAZIONI SULLA MODALITÀ DI INGRESSO: r.crescioli@scuolamusicafiesole.fi.it O 055/5978548.

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con i decisivi contributi di

2015 Conference Room:

Pacific Quartet Vienna

Trio ClariNord





2015, Conference Room:
The Childrens of the summer camp are for the first time at the concerts "Execution Time"



fondazione onlus

SCUOLA MUSICA FIESOLE

fondata da Piero Farulli

ACCADEMIA EUROPEA DEL QUARTETTO 2017

EXECUTION-Time

Villa la Fonte
Istituto Universitario Europeo EUI
via delle Fontanelle 18
San Domenico di Fiesole

Esecuzioni alle 13:15

movimenti dal grande repertorio di Trio con Pianoforte e Quartetto d'Archi eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

4 luglio	METRAL TRIO M. Ravel: dal Trio in la minore <i>Modéré</i>	TRIKOLON PIANO TRIO F.J. Haydn Piano trio in fa min. Hob.XV.f1 <i>Allegro moderato</i> <i>Minuet</i> <i>Finale. Allegro</i>
5 luglio	COSMOS QUARTET R. Schumann dal Quartetto in la min. Op.41 N.1 <i>Introduzione. Andante espressivo. Allegro</i>	QUARTETTO MANFREDI F.J. Haydn Quartetto in Mi Bem. Magg. Op.33 N.2 Hob.III.38 <i>Allegro moderato</i> <i>Scherzo: Allegro</i> <i>Largo e sostenuto</i> <i>Finale: Presto</i>
6 luglio	METRAL TRIO A. Dvorák dal Trio in fa min. Op.65 B130 <i>Allegro ma non troppo</i>	
7 luglio	STRATOS QUARTETT Z. Fibich dal Piano quartet in mi min. Op.11 <i>Allegro moderato</i>	METRAL TRIO F. Mendelssohn Bartholdy dal Trio in re min. Op.49 N.1 <i>Molto Allegro agitato</i>

CONCERTI

martedì 4 luglio ore 21:30 Chiostro di S. Salvatore al Monte (ingresso libero)
mercoledì 5 luglio ore 21:30 Chiostro della Basilica di S. Croce (prenotazione)
giovedì 7 luglio ore 20:30 Fattoria di Maiano (prenotazione concerto e cena)
venerdì 6 luglio ore 21:00 Centro Anna Torrigiani (concerto di beneficenza - ingresso libero)

info@scuolamusicafiesole.fi.it - www.scuolamusicafiesole.it 055/597851

2017, Conference Room:

Stratos Piano Quartet

Cosmos Quartet



SCUOLA MUSICA FIESOLE  **ECMA** 
fondazione onlus *fondata da Piero Farulli* European Chamber Music Academy

ACCADEMIA EUROPEA DEL QUARTETTO 2018

EXECUTION-Time

Villa la Fonte
Istituto Universitario Europeo EUI
via delle Fontanelle 18
San Domenico di Fiesole

Esecuzioni alle 13:15

movimenti dal grande repertorio di Trio con Pianoforte e Quartetto d'Archi eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

<p>17 LUGLIO Quartetto Adorno L. van Beethoven dal Quartetto in mi min. Op.59 N.2 Razumowsky <i>Allegro</i></p> <p>Stefan Zweig Trio F. Mendelssohn Bartholdy dal Trio N.2 in do minore Op.66 <i>Allegro energico e con fuoco</i></p> <p>18 LUGLIO Quartetto TAAG E. Schulhoff 5 Stücke für Streichquartett</p> <p>Søpe Wind Quintet C. Nielsen dal Quintetto Op.43 (1922): <i>Allegro ben moderato</i></p>	<p>19 LUGLIO Cosmos Quartet F.J. Haydn dal Quartetto in si min. Op.33 N.1 Hob.III.37 <i>Allegro moderato</i> <i>Scherzo. Allegro di molto</i></p> <p>Simply Quartet F.J. Haydn dal Quartetto in Sol Magg. Op.33 N.5 "How do you do?" Hob.III.41 <i>Vivace Assai</i> <i>Finale. Allegretto</i></p> <p>20 LUGLIO Incendio Piano Trio B. Martinů dal Trio N.3 in Do Magg. H332 (1951) <i>Allegro Moderato</i></p> <p>Quartetto Felix W.A. Mozart dal Piano Quartet in sol min. K478 <i>Rondo (Allegro)</i></p> <p>Quartetto Echos R. Schumann dal Quartetto in La Magg. Op.41 N.3 <i>Andante espressivo - Allegro molto moderato</i></p>
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CONCERTI martedì 17 luglio ore 21:30 Chiostro di S. Salvatore al Monte (ingresso libero)
mercoledì 18 luglio ore 21:30 Educando Statale SS Annunziata (ingresso libero)
giovedì 19 luglio ore 11:00 Piccola Casa della Divina Provvidenza - Cottolengo (ingresso libero)
venerdì 20 luglio ore 21:30 Chiesa di San Domenico di Fiesole (ingresso libero)

Con il decisivo contributo di info@scuolamusicafiesole.fi.it - www.scuolamusicafiesole.it 055/597851





2018, Conference Room: Quartetto Adorno

SCUOLA DI MUSICA DI FIESOLE  **ECMA** 
ACCADEMIA EUROPEA DEL QUARTETTO European Chamber Music Academy

ACCADEMIA EUROPEA DEL QUARTETTO 2019

EXECUTION-Time

Villa la Fonte
Istituto Universitario Europeo EUI
via delle Fontanelle 18
San Domenico di Fiesole

Esecuzioni alle 13:15

movimenti dal grande repertorio di Trio con Pianoforte e Quartetto d'Archi eseguiti dagli Ensemble dell'Accademia Europea del Quartetto.

<p>15 LUGLIO Silhouettes Chamber Ensemble G. Mahler Quartetto in la minore Nicht zu schnell. Entschlossen</p> <p>16 LUGLIO Erlendis Quartet J.S. Bach Preludio e Fuga in do diesis min. BWV849</p> <p>17 LUGLIO Auner Quartet F.J. Haydn dal Quartetto in Do Magg. Op.33 N.3 Hob.III.39 <i>Allegro moderato</i> <i>Scherzando Allegretto</i></p> <p>18 LUGLIO Quartetto Felix J. Brahms dal Piano Quartet N.1 in sol min. Op.25 <i>Allegro</i></p> <p>19 LUGLIO Silhouettes Chamber Ensemble W.A. Mozart dal Piano Quartet in Mi Bem. Magg. K493 <i>Allegro</i></p>	<p>Quartetto Echos A. Webern Langsamer Satz für Streichquartett M.78</p> <p>Volkamnn Trio A. Dvorák dal Trio in fa min. Op.65 B130 <i>Allegro ma non troppo</i></p> <p>Kruppa Quartet R. Schumann dal Quartetto in Fa Magg. Op.41 N.2 <i>Introduzione. Andante espressivo. Allegro</i></p> <p>Marc Aurel Quartet M. Ravel dal Quartetto in Fa Magg. <i>Allegro moderato. Très doux</i></p> <p>A. Corelli Concerto Grosso in sol minore fatto per la notte di Natale Op.6 N.8</p>
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CONCERTI martedì 16 luglio ore 21:30 Chiostro di S. Salvatore al Monte (ingresso libero)
mercoledì 17 luglio ore 21:30 Cenacolo del Chiostro di S. Croce (ingresso libero su prenotazione)
giovedì 18 luglio ore 11:00 Piccola Casa della Divina Provvidenza - Cottolengo (ingresso libero)
venerdì 19 luglio ore 21:30 Chiesa di San Domenico di Fiesole (ingresso libero)

Con il decisivo contributo di info@scuolamusicafiesole.fi.it - www.scuolamusicafiesole.it 055/597851





2019, Conference Room:

Quartetto Echos
Erlendis Quartet
Volkamnn Trio
Quartetto Felix
Silhouettes Chamber Ensemble



Firenze, Chiostro della Basilica di S. Croce



Santa Croce is one of the oldest Franciscan basilicas and, in terms of its dimensions, also one of the most magnificent. Adjacent to the church is the convent complex with its two cloisters, the novices' quarters, the Chapter Room, better known as the Pazzi Chapel, and the refectory, which is now the premises of the Museum and houses famous works originating from the church and the cloisters.

Built in 1294, to a design by the great architect **Arnolfo di Cambio**, the Basilica has lived through seven centuries of history, augmenting its artistic heritage as a result of exceptional contributions, to the point of becoming one of the best-loved and most visited sites in Florence.

Everything in the church is of the very highest quality: the frescoes executed through the contributions of **Giotto**, **Maso di Banco**, **Taddeo Gaddi**, **Giovanni da Milano** and **Agnolo Gaddi**; the monumental crosses and the polyptychs, the splendid fourteenth-century windows; the Renaissance architecture created by **Michelozzo** and **Brunelleschi**; the fifteenth-century sculptural works – tombs, altars and pulpits – by the greatest Florentine masters, including **Donatello**, **Antonio** and **Bernardo Rossellino**, **Desiderio da Settignano** and **Benedetto da Maiano**.

Later, in the second half of the sixteenth century, Santa Croce was involved in an architectural and iconographic programme inspired by the principles of the Counter-Reformation, involving the erection of large altars embellished with paintings by the greatest Tuscan artists of the time.

However, it was with the construction of the tomb of **Michelangelo** that the Basilica confirmed its vocation to house "the urns of the great" and to become the Pantheon of Italian glories.

In the course of the nineteenth century, alongside the sepulchres celebrated by **Ugo Foscolo**, private tombs inspired by a romantic mourning for lost affections also found their place in the Basilica, and above all in the cloister.

In the nineteenth century the facade and the campanile were built, and the monument to **Dante Alighieri** was set up in the square.

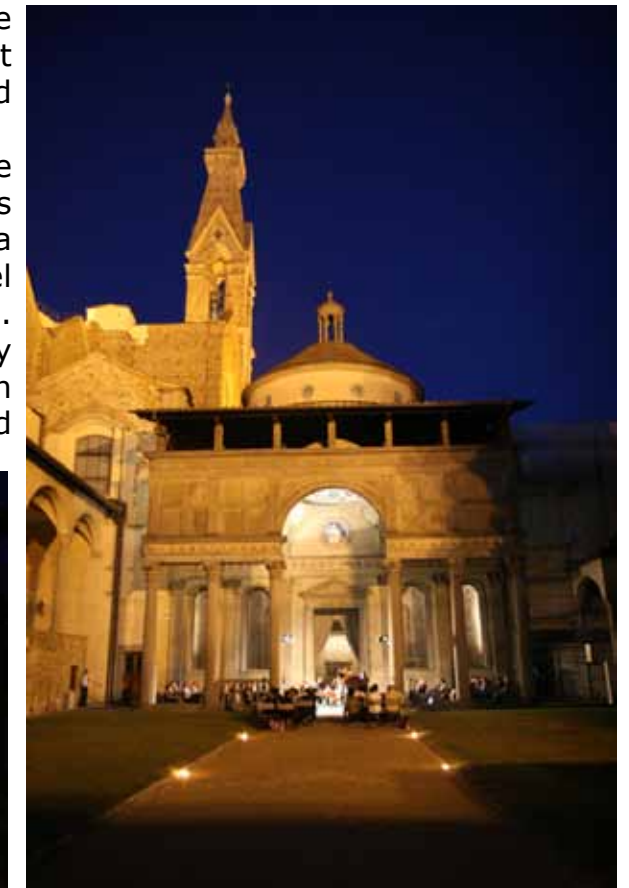
The square of Santa Croce is also a centre of civic life, emblematic in the history and urban layout of Florence; it continues to be the site of public events and historic re-enactments, such as the football in costume.

The Opera di Santa Croce, a lay institution which over the course of the centuries has presided over the construction, maintenance and restoration



of the monument, continues to be responsible for maintaining the immense heritage in the best possible condition and enabling it to be visited and enjoyed by millions of visitors.

Pazzi Chapel is considered to be one of the masterpieces of Renaissance architecture. It is located in the "first cloister" of the Basilica di Santa Croce. **Filippo Brunelleschi** built the Pazzi chapel as a perfect space with harmonious proportions. The chapel was commissioned to **Brunelleschi** by Andrea de' Pazzi in 1429 but the works went on also after the death of the architect in 1446 and



**2011,
Il Chiostro:**

Paul Klee Trio

*Quartetto
Lyskamm*

*Trio
Concordiae*



were never finished because the family suffered the consequences of the conspiracy organized by Jacopo and Francesco de' Pazzi, together with the archbishop of Pisa Francesco Salviati, against the Medici family. Lorenzo The Magnificent fell in the ambush on April 26th 1478 while he was attending Mass inside the Cathedral together with the brother Giuliano who was killed.

The chapel, used as the chapter house by Santa Croce friars, is preceded by an atrium, a sort of entrance hall, supported by six Corinthian columns placed next to the central arch. It is a rectangular layout containing one square room, covered by an umbrella-shaped dome, and two sides of the remaining space, each covered by a barrel vault with round windows.

The wall opens on a small square apse called *scarsella* covered by a dome decorated with a fresco painting reproducing the sky over Florence on July 4th 1442. A similar work still open to interpretation adorns the inside of the Old Sacristy in San Lorenzo church. The attribution to **Brunelleschi** of this part of the structure is still a subject of discussion among the scholars, some attributing the chapel to **Michelozzo**, **Rossellino** or **Giuliano da Maiano**.

The central dome is decorated with round sculptures and the coat of arms of Pazzi Family (two paired dolphins) made of glazed terracotta, works by **Luca della Robbia**.



2012, Il Chiostro:

Wu Quartet - Quartetto Lyskamm - Trio Karenine



2013, Il Chiostro:
Trio Stefan Zweig

Pacific Quartet Vienna

Trio Metral



Numerous artists contributed to the conclusion of the decoration works of the Pazzi chapel: **Giuliano da Maiano** made the frame and the door; **Luca della Robbia** made the relief representing Saint Andrews on the throne above the portal and glazed terracotta rounds with Apostles. The four Evangelists have been attributed to **Brunelleschi**, the cherubs on the medals of the external frieze to **Desiderio da Settignano** and his brother **Geri. Alessio Baldovinetti** drew the pattern of the stained glass window with the figure of Saint Andrew.





2014, *Il Chiostro:*
Stratos Piano Quartet

Trio Acros

Quartetto Lyskamm



Stendhal syndrome, Stendhal's syndrome, hyperkulturemia, or Florence syndrome is a psychosomatic disorder that causes rapid heartbeat, dizziness, fainting, confusion and even hallucinations when an individual is exposed to art, usually when the art is particularly beautiful or a large amount of art is in a single place.

The illness is named after the famous 19th-century French author Stendhal (pseudonym of Henri-Marie Beyle), who described his experience with the phenomenon during his 1817 visit to Florence in his book *Naples and Florence: A Journey from Milan to Reggio*. When he visited the **Basilica of Santa Croce**, where Machiavelli, Michelangelo and Galileo are buried, he saw there Giotto's ceiling frescoes for the first time and was overcome with emotion. He wrote "I was in a sort of ecstasy, from the idea of being in Florence, close to the great men whose tombs I had seen. Absorbed in the contemplation of sublime beauty... I reached the point where one encounters celestial sensations... Everything spoke so vividly to my soul. Ah, if I could only forget. I had palpitations of the heart, what in Berlin they call 'nerves.' Life was drained from me. I walked with the fear of falling"



2015, *Il Cenacolo:* *Pacific Quartet Vienna*

Cenacolo di Santa Croce The big rectangular room covered by a ceiling with wooden beams, built in the first half of the 1300s, was previously used as the refectory as testified by the Ultima cena painted by **Taddeo Gaddi**. Above this, there is the representation of the Tree of Life made by the same artist who took inspiration from Bonaventura of Bagnoregio Lignum vitae.

Because of 1966 flood's damages (on November 4th 1966, river Arno flooded and water level in Santa Croce reached 5 meters and two centimeters,) it was necessary the detachment of the fresco painting, its restoration and replacement.



2015, Il Cenacolo:
Stratos Piano Quartet

Trio ClariNord

Trio Metral



2017, Il Chiostro:
Stratos Piano Quartet

Trio Metral

Trio Trikolon



2019, Il Cenacolo:

Erlendis Quartet - Quartetto Felix - Silhouettes Chamber Ensemble - Volkmann Trio

Fiesole, Chiesa di San Domenico 2018 and 2019



This country church on the road to Fiesole was where the future master **Fra' Angelico** first put on monk's robes and picked up paintbrushes.

He moved along with many other friars to San Marco in Florence a little later, and we now know him as the late Gothic/early Renaissance master Fra' Angelico (**Beato Angelico** to Italians, since he has been beatified—for the miracle of his art and nothing more).

The **Beato Angelico** did leave his old convent a few works, such as a beautiful Crucifixion (1430) and a detached Madonna and Child in the Chapter House.

Verrocchio's student **Lorenzo di Credi** painted the Baptism of Christ in the second chapel on the right.

In the first chapel on the left is a rich Madonna and Saints by **Fra' Angelico**, recently restored to its fully ripe colors and modeling. Lorenzo di Credi filled in the background landscape in 1501.





2018: Quartetto Adorno - Marc Aurel Quartet - Simply Quartet



2019: Auner Quartett - Quartetto Echos - Marc Aurel Quartett

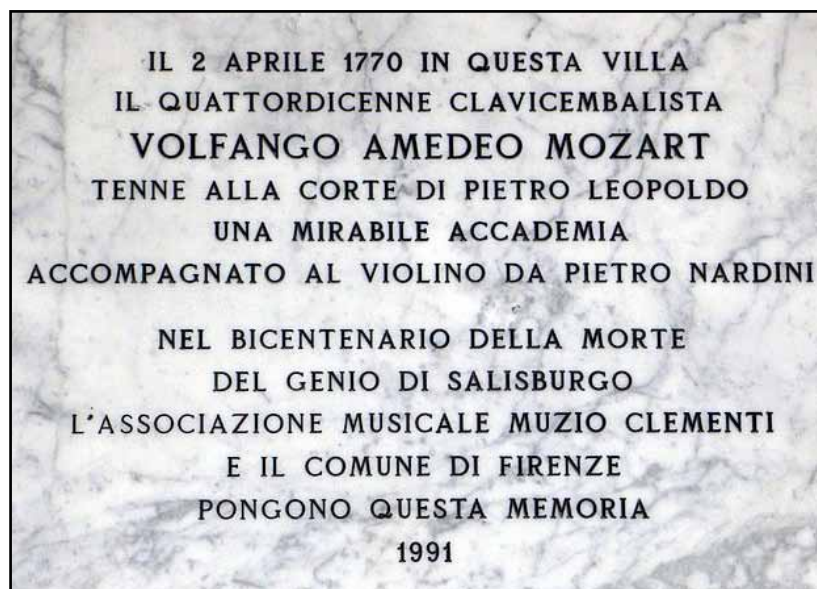


Firenze, Villa del Poggio Imperiale - Educandato Statale della SS. Annunziata 2018



The Medici Villa of Poggio Imperiale is one of the Medici residences recognized as a **UNESCO World Heritage Site** and is located in Florence on the hills of Arcetri. The villa originally belonged to the Baroncelli family, followed by the Pandolfini and finally the Salviati, before Cosimo I de' Medici seized the property and gifted it to his daughter Isabella, married to Paolo Giordano Orsini. Purchased by Grand Duchess Maria Maddalena of Austria in 1622, it was renovated and embellished by Giulio Parigi, who connected it with the city via a massive monumental boulevard leading to Porta Romana: the villa was named Poggio Imperiale in honour of the noble origins of the Grand Duchess. In the 1700s, the Lorena family further amplified the villa when Grand Duke Leopoldo chose to make it his permanent residence: **here, in 1770, Mozart held his only concert in Florence.**

Other enlargements were commissioned by Maria Luisa, Duchess of Lucca, and later, by Elisa Baciocchi, Napoleon's sister, who gave the villa the current Neo-Classical appearance. In 1864, just before Florence became the capital of Italy, the government ceded the villa to the Educandato Femminile della Santissima Annunziata, which still uses the building today. Following its recognition as a **UNESCO** World Heritage Site, the villa was opened as public museum.



2018, Sala Bianca: Stefan Zweig Trio - Quartetto Felix - Incendio Piano Trio



Maiano - Fiesole, Fattoria di Maiano 2016 and 2017

Maiano is small hilltop locality, now part of Fiesole, in Tuscany. The Chiesa di San Martino was founded there in the eleventh century



and subsequently restored. The family of Renaissance sculptors **Giuliano da Maiano**, **Benedetto**, and **Giovanni da Maiano** moved from Maiano to Florence in the fourteenth century.

In the vicinity of the Il Regresso curve, along the provincial road that links Fiesole to Florence, a plate on the wall of Villa La Torrossa recalls that **Leonardo da Vinci** decided to attempt human flight here, from Montececeri.

The villa di Maiano and garden in its position overlooking Florence is part of the old complex of the Maiano Farm situated on the slopes of Monte Ceceri, famous for its quarries of pietra serena used by great artists of the Florentine Renaissance.

The quarries of Fiesole, and of Maiano in particular, exploited until the early 20th century, are famous for their sandstone, the so-called "pietra fiesolana", amply utilised by sculptors since the 15th century. Mentioned by **Benvenuto Cellini** and **Giorgio Vasari**, "pietra fiesolana" was most suitable for architectural works and monuments, as well as

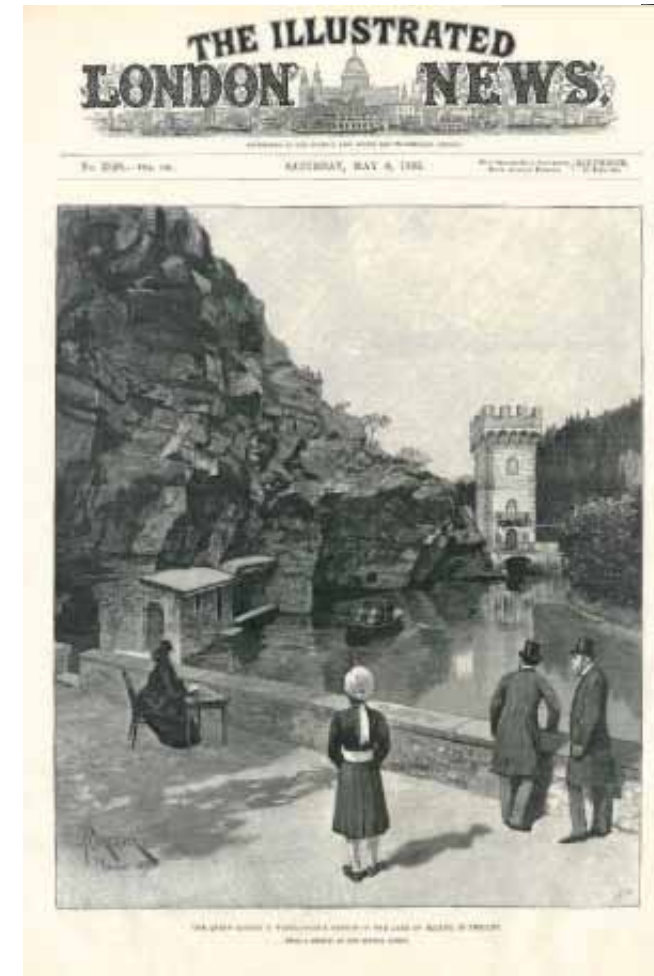
for more or less refined elements used for civil, religious and urban furnishings. It was so widely used that the Medicean government had to exert a severe policy of control over its exploitation. In the 17th and 18th centuries, in fact, the Fiesole quarries were "banned" and reserved exclusively to Florentine monuments.

The original "palagio (or palace) of Maiano" was destroyed in 1467 by a storm so violent that the then proprietor Bartolomeo degli Alessandri had to sell the whole complex with its large farm to pay off his debts. Ownership passed into the hands of the Counts of Santa Fiora, and then to the Buonagrazias, the Pazzis (the future saint Maria Maddalena dei Pazzi was born here) and, in the 18th

Century, to the Gucci Tolomeis.

In 1850 the "Palagio" became part of the possessions of John Temple Leader who purchased it as seen, with everything it contained. This eclectic English politician made the villa his home and the hub of his business affairs, commencing the work of overall restoration

of the area which culminated in the neo-gothic reconstruction of the nearby Castello di Vincigliata. The transformation also involved the garden and the famous surrounding hills. A skilful landscaping initiative wooded vast areas with cypresses, ilexes and oaks while more olives and vines were planted on flatter ground.



The villa has welcomed many illustrious guests such **Queen Victoria** who made some sketches of the lake for her scrapbook.

The "Park Romantic Queen" was built by Temple Leader between 1870 and 1893 around the Cava called the Pillars. The small roads of the stonemasons were transformed and valued as romantic paths and botanical for its guests. Everything was inaugurated by Queen Victoria of England April 12, 1893.

From these places will have passed **Leonardo da Vinci**, **Michelangelo**, **Benedetto** and **Giuliano da Majano**, **Boccaccio**, **Vasari**, **Lorenzo the Magnificent**.

In more recent times the villa has been used as a set for films like "Room with a View" by James Ivory and Franco Zeffirelli's "Tea with Mussolini". Today the villa is the headquarters of the "Fattoria di Maiano (Maiano Farm)".





2016, Il Chiostro:

Hanson Quatuor

Quartetto Lyskamm

Mettis Quartett



2017, Il Portico della Villetta:

Cosmos Quartet

Quartetto Adorno



Firenze, Basilica di S. Miniato al Monte

2016 *Haec est Porta Coeli*



San Miniato al Monte (St. Minias on the Mountain) is a basilica in Florence, standing atop one of the highest points in the city. It has been described as one of the finest Romanesque structures in Tuscany and one of the most scenic churches in Italy.

St. Miniato or Minas was an Armenian prince serving in the Roman army under Emperor Decius. He was denounced as a Christian after becoming a hermit and was brought before the Emperor who was camped outside the gates of Florence. The Emperor ordered him to be thrown to beasts in the Amphitheatre where a panther was called upon him but refused to devour him. Beheaded in the presence of the Emperor, he is alleged to have picked up his head, crossed the Arno and walked up the hill of Mons Fiorentinus to his hermitage. A shrine was later erected at this spot and there was a chapel there by the 8th century. Construction of the present church was begun in 1013 by Bishop Alibrando and it was endowed by the Emperor Henry II. The adjoining monastery began as a Benedictine community, then passed to the Cluniacs and then in 1373 to the Olivetans, who still run it. The monks make famous liqueurs, honey and herbal teas, which they sell from a shop next to the church.

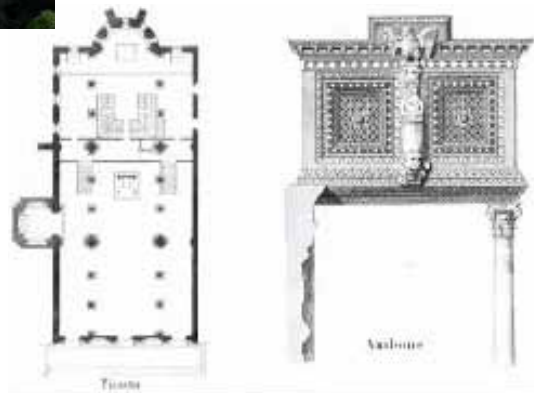
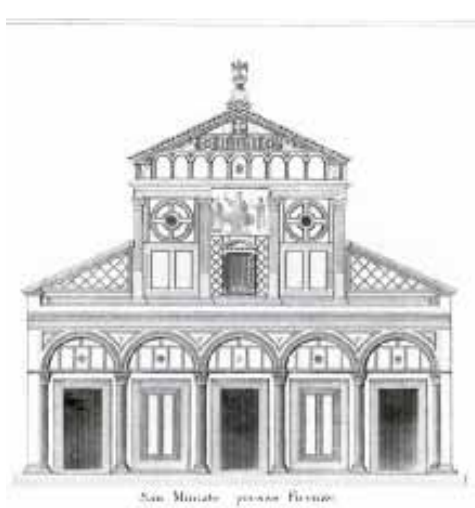
The church of San Miniato in Florence was started in the XI century and is, after the baptistery, the best example of the Roman Florentine style.

The church was already present at the time of Carlomagno but the structure which we can admire today began at the beginning of the XI century on the part of Bishop Ildebrando. Only later, near 1870, the monumental cemetery and the staircase which joins the church to the Piazzale Michelangelo, were built.

The facade was built starting from the XII century and finished at the beginning of the XIII century is strictly in Florentine Romanesque style with green and white marble creating geometrical designs. The inferior part has five blind arches where are situated the three portals. and is characterized by geometrical motives of white and green marble: we can see a mosaic work representing Christ between the Madonna and Saint Miniato and an eagle in gilded copper.

The inside of the church is built in three naves divided by columns and the marble floor represents the signs of the zodiac.

The interior exhibits the early feature of a choir raised on a platform above the large crypt. It has changed little since it was first built. The patterned pavement dates from 1207 and represents the signs of the zodiac.



The centre of the nave is dominated by the beautiful freestanding Cappella del Crocefisso (Chapel of the Crucifix), designed by **Michelozzo** in 1448 ordered by Piero Di Cosimo De' Medici. It originally housed the miraculous crucifix now in Santa Trinita and is decorated with panels long thought to be painted by **Agnolo Gaddi**. The terracotta decoration of the vault is by **Luca della Robbia**.

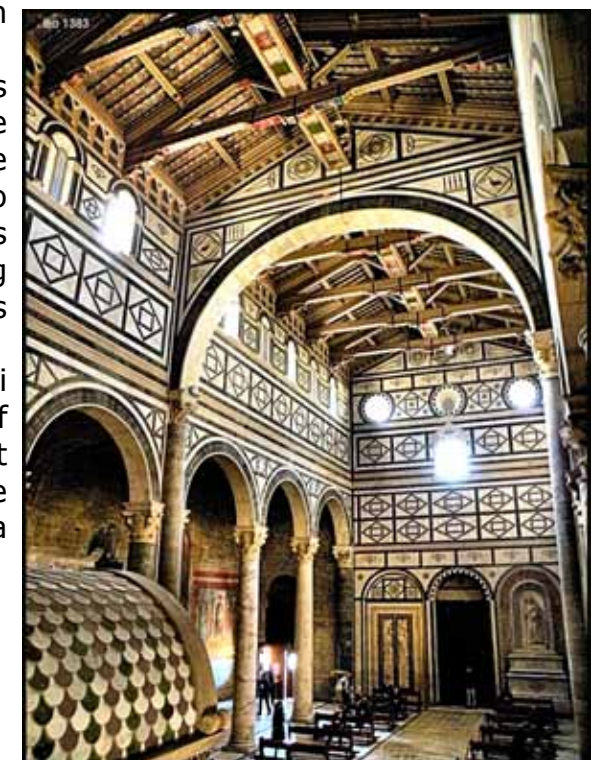
The mosaic of Christ between the Virgin and St Minias was made in 1260.

The crypt is the oldest part of the church and the high altar supposedly contains the bones of St Minias himself (although there is evidence that these were removed to Metz before the church was even built). In the vaults are frescoes by **Taddeo Gaddi**.

The raised choir and presbytery contain a magnificent Romanesque pulpit and screen made in 1207. The apse is dominated by a great mosaic dating from 1297, which depicts the same subject as that on the facade and is probably by the same unknown artist. The crucifix above the high altar is attributed to **Luca della Robbia**.

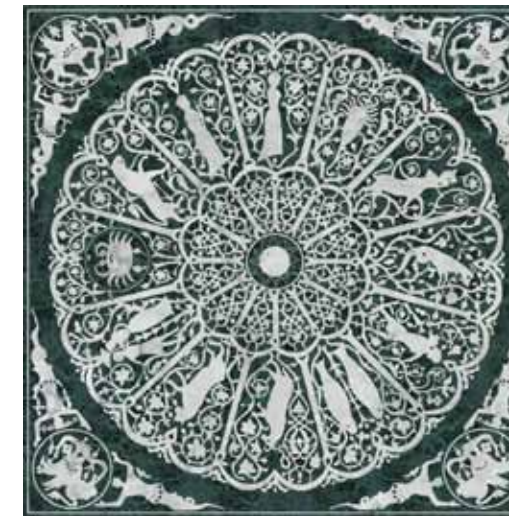
The sacristy is decorated with a great fresco cycle on the Life of St Benedict by **Spinello Aretino** (1387). In the nave on the right there are many frescoes of the XIV century; **Spinello Aretino** is among the artist. From the nave on the left side it is possible to enter the Cappella del Cardinale del Portogallo (1437) of **Antonio Manetti** (one of **Brunelleschi's** disciples), built in memory of the nephew of King Alfonso of Portugal: inside we find various frescoes and

To the right of the church you can find il Palazzo Dei Vescovi built in 1295 as the summer residence of the Florentine Bishops and the fortress Fortress built under the supervision of **Michelangelo** around the middle of the XVI century: in the centre of la Fortezza we find the monumental cemetery.





2016, La Basilica: *Amatis Piano Trio*



2016, La Basilica:

Delta Piano Trio

Stratos Piano Quartet



Firenze, Centro Anna Torrigiani - Villa Sole, Croce Rossa Italiana - 2017



Villa Sole In the early fifteenth century Roberto Messer Giovanni Martini, Martini maybe that family who was in Venice and contributed later to enrich the church of San Domenico di Fiesole, gave this house and the annexed fields to the ladies of the Hospital of S. Maria Nuova.

In 1546, by an agreement dated April 29, rented it to Messer Agnolo Niccolini Senator devoted to Cosimo I, who, after having used in many high missions, led him in later years to embrace ecclesiastical career in which he had in 1564 the archbishop of Pisa and freights' year after the cardinal's hat.

In the contract the Hospital of Santa Maria Nuova neck Agnolo Niccolini is obliged to pay 350 gold florins and an annual rent of 2 pounds of wax to the possession which is described as, "a luxury home with chapel, garden and two farms' .

On 2 September 1562, with another contract, the same Messer Agnolo freed himself from the old contract and employed his income in 'embellish in any way the villa which he bequeathed to his son Senator Giovanni. The Niccolini had until the expiry century the property of the villa.

In modern times the Comm. Angiolo Modigliani, who had bought it, had it completely restored, but keeping them around the lavish character given by Cardinal Niccolini. It is a beautiful sixteenth-century style, full of carved stonework in which are seen the arms of the Niccolini family and Medici, and is surrounded by a lovely garden.

Centro Anna Torrigiani - Sickness and Well-being/ How The Music in the Hospital can improve the comfort of the patient.

Our Hospital -The Italian Red Cross Hospital Anna Torrigiani Center, for one evening will be the theatre and the host a high quality concert .The daily noises of the departments , the frenzy of health activities, all will be suspended to give room to listening to music.

This extraordinary musical moment , along with the precious contribution of all present , will help us to make concrete choices for the benefit of the patient.

We believe that the patient needs attention ,serenity and comfort. The Torrigiani center is committed to provide the care the patient needs in an environment of maximum well-being.

Our gratitude goes out to those who allow us to keep our promise alive.

Pasquale Morano (Director of the Center)



Fundamental Principles of the Red Cross and Red Crescent Movement

The seven Fundamental Principles provide an ethical, operational and institutional framework for the work of the Red Cross and Red Crescent Movement around the world. They are at the core of the Movement's approach to helping people in need during armed conflict, natural disasters and other emergencies.

Humanity: The International Red Cross and Red Crescent Movement, born of a desire to bring assistance without discrimination to the wounded on the battlefield, endeavours, in its international and national capacity, to prevent and alleviate human suffering wherever it may be found. Its purpose is to protect life and health and to ensure respect for the human being. It promotes mutual understanding, friendship, cooperation and lasting peace amongst all peoples.

Impartiality: It makes no discrimination as to nationality, race, religious beliefs, class or political opinions. It endeavours to relieve the suffering of individuals, being guided solely by their needs, and to give priority to the most urgent cases of distress.

Neutrality: In order to continue to enjoy the confidence of all, the Movement may not take sides in hostilities or engage at any time in controversies of a political, racial, religious or ideological nature.

Independence: The Movement is independent. The National Societies, while auxiliaries in the humanitarian services of their governments and subject to the laws of their respective countries, must always maintain their autonomy so that they may be able at all times to act in accordance with the principles of the Movement.

Voluntary service: It is a voluntary relief movement not prompted in any manner by desire for gain.

Unity: There can be only one Red Cross or one Red Crescent Society in anyone country. It must be open to all. It must carry on its humanitarian work throughout its territory.

Universality: The International Red Cross and Red Crescent Movement, in which all Societies have equal status and share equal responsibilities and duties in helping each other, is worldwide.



2017, Il giardino: Cosmos Quartet - Arcis Saxophon Quartet



Scandicci, Castello dell'Acciaiuolo - Slow Food 2015 and 2016: *Slow Time*


This monumental complex includes a villa, park and garden and it's well-known as the 'Castello dell'Acciaiuolo' or simply 'L'Acciaiuolo'. Located in Scandicci, this imposing building boasts a history that goes back multiple centuries. According to historical documents, the structure was cited as far back as the XIV century, when the area was owned by the Rucellai family, one of the most important Florentine land-owning dynasties. At that time, the Castle was called 'Calcherelli' and it had military functions. During the following century, it passed into the hands of the Davizzi clan, whose coat of arms can still be seen on the Northern tower. In 1546, the Castle was acquired by Roberto di Donato Acciaiuoli, and it continues to be called by that owner's name.

During this period, several interesting architectural elements were added to the castle or modified, such as its entrance, staircase and large fireplace on the ground floor, in addition to its paneled ceilings. Nonetheless, its fourteenth century military structure remained virtually unchanged even though it was no longer used for military functions. In fact, in the two centuries in which it belonged to the Acciaiuoli, the Castle

gained importance as a noble residence and was strictly tied to agricultural purposes.

Its original chapel, dedicated to the Holy Cross, was built in the XVIII century. It is one of Florence's few examples of the late Baroque style. The Chapel was built by the Gentile-Farinola family, who owned the castle after the Acciaiuoli. Scandicci's Municipal Administration became its owner in 1999.



 **Slow food:** Slow Food envisions a world in which all people can access and enjoy food that is good for them, good for those who grow it and good for the planet.

Manifesto for Quality

Over the years, Slow Food has spearheaded several successful campaigns to raise awareness about food issues. Today it is committed to promoting the goals set out in:



Good, Clean and Fair: the Slow Food Manifesto for Quality

The food production and consumption systems most common today are harmful to the earth, to its ecosystems and to the peoples that inhabit it.

Taste, biodiversity, the health of humans and animals, well-being and nature are coming under continuous attack. This jeopardizes the very urge to eat and produce food as gastronomes and exercise the right to pleasure without harming the existence of others or the environmental equilibria of the planet we live on.

If, as the farmer poet Wendell Berry says, 'eating is an agricultural act', it follows that producing food must be considered a 'gastronomic act'.

The consumer orients the market and production with his or her choices and, growing aware of these processes, he or she assumes a new role. Consumption becomes part of the productive act and the consumer thus becomes a co-producer. The producer plays a key role in this process, working to achieve quality, making his or her experience available and welcoming the knowledge and knowhow of others.

The effort must be a common one and must be made in the same aware, shared and

interdisciplinary spirit as the science of gastronomy.

Each of us is called upon to practice and disseminate a new, more precise and, at the same time, broader concept of food quality based on three basic, interconnected prerequisites. Quality food must be:



1) **Good.** A food's flavor and aroma, recognizable to educated, well-trained senses, is the fruit of the competence of the producer and of choice of raw materials and production methods, which should in no way alter its naturalness.

2) **Clean.** The environment has to be respected and sustainable practices of farming, animal husbandry, processing, marketing and consumption should be taken into serious consideration. Every stage in the agro-industrial production chain, consumption included, should protect ecosystems and biodiversity, safeguarding the health of the consumer and the producer.

3) **Fair.** Social justice should be pursued through the creation

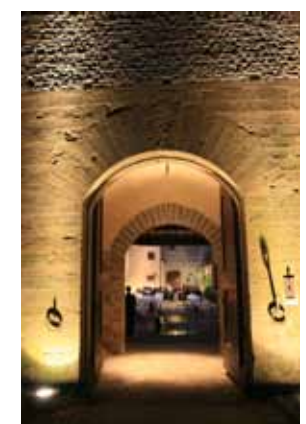
of conditions of labor respectful of man and his rights and capable of generating adequate rewards; through the pursuit of balanced global economies; through the practice of sympathy and solidarity; through respect for cultural diversities and traditions.

Good, Clean and Fair quality is a pledge for a better future.

Good, Clean and Fair quality is an act of civilization and a tool to improve the food system as it is today.

Everyone can contribute to Good, Clean and Fair quality through their choices and individual behavior.

... and to do so it has promoted a series of campaigns, including the following.





2015, Il Cortile:

Akilone Quartet - Testosterone Quartet- Hanson Quartet



2016, Il Cortile:

Quartetto TAAG

Quartetto Adorno

Quartetto Lyskamm



Firenze, Galleria dell'Accademia

concerts in 2006 and 2007



In 1784 the Grand Duke of Tuscany, Peter Leopold, founded the Accademia di Belle Arti, a school destined to the teaching of art.

Incorporating prestigious institutions such as the Accademia delle Arti del Disegno, it had its premises in the ancient buildings of the Hospital of San Matteo and the convent of San Niccolò di Cafaggio.

Founded along with the Accademia di Belle Arti was the Galleria dell'Accademia, a museum destined to house the works of art belonging to the art school, which would also serve as models in the training of the artists. Among the works present in the Gallery from its foundation is the plaster model of **Giambologna's** sculptural group the *Rape of the Sabines*, now displayed in the Sala del Colosso.

The Gallery was progressively extended through the addition of numerous antique paintings originating from the churches and convents suppressed by the Grand Duke Peter Leopold at the end of the eighteenth century, and later by Napoleon in 1810. A modern art section was also added.

In 1873 the statue of David by **Michelangelo Buonarroti** was transferred to the Gallery from Piazza della Signoria. A special area known as the Tribune was designed by Emilio De Fabris to accommodate it.



The collection of gold ground panel paintings dating to the thirteenth, fourteenth and fifteenth centuries has also been expanded. These are now displayed in new exhibition rooms designed to accommodate polyptychs and altarpieces of large dimensions.

Accademia Gallery

Between the end of the nineteenth century and the early years of the twentieth the Gallery, which was now administratively separate from the Accademia di Belle Arti, was reorganised. This involved the transfer to other city museums of some of the ancient paintings, while the modern art section was moved to new premises in Palazzo Pitti. At the same time the Galleria dell'Accademia was enhanced by the addition of other masterpieces by **Michelangelo**, such as the statue of St. Matthew, purchased by the Gallery in 1906, and in 1909 by the four large statues of the *Slaves* or *Prisoners*, originating from Grotta del **Buontalenti** in the Boboli Gardens.

In more recent years, an attempt has been made to restore the original link with the Accademia di Belle Arti, by displaying an extensive collection of plaster models by Lorenzo Bartolini and other nineteenth-century artists connected with the art school. As well as this, the Museum of Musical Instruments, has also been set up within the Gallery. This is a collection of the most important musical instruments belonging to the adjacent Conservatory named after Luigi Cherubini, which was also originally founded as part of the Accademia di Belle Arti.



2007:
Meta4
Quartet



2006:
Quartetto
Escher