

Itinerari
FIRENZE
nell'800

**PIAZZE
e
MUSICA**

11 October 2009

Piazza Santa Croce

The 19th Century Florence itineraries: Squares and Music

11 October 2009
Piazza Santa Croce
11.30 am



*Fanfara (Brass band)
of the Scuola Marescialli
e Brigadieri dell'Arma
dei Carabinieri*



*Band of the
Military Corps of the
Italian Red Cross*

The 19th Century Florence itineraries – designed significantly to coincide with the 150th anniversary of the unification of Tuscany to the newly born unified state (1859 – 2009) – will take citizens and tourists on the discovery of the traces of a Century that left a profound impression on the face of Florence.

The idea is to restore the role of 19th Century Florence within the collective imagination, alongside the Florence of Medieval and Renaissance times. This is why one of the Century's typical customs will be renewed: the military band concert in a city square.

1859
2009



Fanfara (Brass band) of the Scuola Marescialli e Brigadieri dell'Arma dei Carabinieri

The brass band of the Scuola Marescialli e Brigadieri dei Carabinieri is one of the five Carabinieri bands whose origin lies in the buglers of the various Legions of the Carabinieri, from which the first bands were later formed with brass and percussion instruments. Today the Brass Band – based in Florence at the School with the same name – is a small band with a varied repertoire (symphonies, operas, film sound tracks as well as blues and jazz), especially trained for its main activity: the performance of ceremonies with assemblies and marches typical of military music. The band wears the so-called Grande Uniforme Speciale, a very special uniform with its typical hat known as the "lucerna" (cocked hat) and the red and white plume that sets it apart from the musicians of other units of the Carabinieri (red-blue plume). The band is conducted by Maresciallo Ennio Robbio.

The Band of the Military Corps of the Italian Red Cross

The Band of the Military Corps of the Italian Red Cross of Tuscany was founded in Florence in the year 2000 on the initiative of the Command of the VIII Mobilisation Centre and is heir to the musical traditions of the *General Band Corps of the Italian Red Cross* founded in 1871. It is made up of 45 musicians, voluntarily enrolled in the Military Corps as musicians, and is called to accompany the ceremonies, shows and institutional services of the organisation. Its repertoire includes celebratory pieces (hymns and marches), traditional military and civil music, light music and jazz. It has been conducted, ever since it began, by the Maestro Maresciallo Mauro Rosi who was also responsible for the transcription, revision and adaptation of the *Italian red Cross Hymn* composed by Ruggero Leoncavallo, as well as being author of the *March of the Military Corps of the Italian Red Cross* entitled *La Condivisione*. On the 2nd June 2008, for the Festa della Repubblica, the band paraded in Rome at the head of the Military Corps, Voluntary Nursing and Voluntary Rescue sections of the Italian Red Cross.



11 October 2009 Piazza Santa Croce

The theme of the itinerary is the Basilica of Santa Croce and the symbolic value it acquired in the 19th century as the pantheon of national glories.

- 10.15 am** Piazza Santa Croce, opening of the **information stand**, where bookings can be made for the afternoon tours of the 19th-century features in the basilica.
- 10.30 am** Piazza Signoria, military units form ranks, initial parade ground display
- 11.00 am** Units leave Piazza Signoria for Piazza Santa Croce, marching through Piazza San Firenze and down Borgo de' Greci.
- 11.30 am** Units arrive in Piazza Santa Croce, form ranks and commence display.
- 12.15 am** End of display, departure of units for Via Magliabechi. (Hours are only approximate and can change slightly)
- 15/15.30 pm - 16/16.30 pm** beginning of **guided tours** of the 19th-century commemorative features of Santa Croce..

The guided tours can also be booked by telephone on **055 2654753** as from Monday 5 October.



Con la partecipazione di



In collaborazione con



Produced by:
Ufficio Promozione Turistica,
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Opera di Santa Croce

Texts:
C. Francini, G. De Micheli,
A. Giordani, G. M. Manetti.

e-mail:
firenzefra800e900@comune.fi.it



A piazza and its church

For over seven hundred years the large Gothic-style Franciscan Church of Santa Croce has represented and summed up the history of Florence. Expressions of the spiritual, artistic and civic life of the city blend together in the church with such originality and profundity that in the 19th century it became a

symbol of the unity of the new nation. Santa Croce preserves the memory of the roots of a culture and of values which, following the unification of Italy, subsequently shaped and educated generations of Italians. Described by Foscolo as the 'temple of Italian glories', Santa Croce houses the tombs

of illustrious figures (from Michelangelo to Galileo, Rossini to Foscolo, Machiavelli to Alfieri) in the exceptional frame produced by the great 14th-century Florentine painters of the Giotto School. An integral part of the basilica is the piazza outside, a major focus in the life of the city.



Exploring a century. Guided tours

19th-century commemorative artwork in Santa Croce

What took place in the city centre from the early decades of the 19th century onwards with the setting up of a series of celebrative monuments in the city's piazzas had already been accomplished, and with greater success, inside Santa Croce. Just some of the most significant monuments can be mentioned here.

The Tomb of Machiavelli by Innocenzo Spinazzi (1787) represents – especially in the allegorical figure of *Politics* – an eloquent example of the transition towards the next century when, between 1804 and 1810,

Canova carved the *Monument to Vittorio Alfieri*. One of the finest expressions of neo-classic sculpture, it features *Italy Weeping*, which embodies the spirit of Foscolo's *Sepulchres*. Inspired by Canova's tribute to Alfieri, Sebastiano Ricci produced the *Monument to Dante Alighieri* between 1818 and 1830. The project was keenly supported by Giacomo Leopardi, while the necessary funding was raised through public subscriptions.

Lorenzo Bartolini, the most celebrated Florentine sculptor of the 19th century, was responsible for a number of works in Santa Croce, including the *Monument to Leon Battista Alberti*, which was put into position in

1851 after the sculptor's death. But perhaps his greatest masterpiece is the *Tomb of Sofia Zamoyska* (1837–1844). His sensitive engagement with Santa Croce's two fine humanistic tombs (by Desiderio da Settignano and Rossellino) is reflected in the ethical composure of the Polish princess and in the *Madonna and Child* of the tondo.

Pio Fedi's *Monument to Giovan Battista Niccolini* also commands great interest. Together with Poetic Liberty, it set the precedent – the cast dates to 1872 – for the more famous *Statue of Liberty* in New York by the French sculptor Frédéric Auguste Bartholdi. Its radial diadem was a response to Canova's *Italy Weeping*.

The great pantheon suffered a major blow in the 1960s, when it was decided to remove the funerary monuments from the cloisters. Only some of these were relocated to their current site in an underground corridor of the first cloister. One of the works that did remain in the cloister was the *Monument to Girolamo Segato*, also by Bartolini. Sited there in 1877, the Belluno scientist is depicted as a large Medusa, a direct reference to his ability to "petrify" anatomical specimens.

Finally, mention must be made of the impressive achievement of the neo-Gothic façade (1857–1863). The marble revestment by Nicola Matas was enriched with complex sculptural decoration that reached a peak in the three bas-



Foto: Quartrame (g.c.)

reliefs in proximity to the doors. *The Triumph of the Cross* (1861) above the central door, produced by the Siennese sculptor Giovanni Duprè, is perhaps the most celebrated. The shining cross, surrounded by angels, illuminates the protagonists of the scene: the freed slave and the savage. Around them are various figures associated in some way with the Cross,

such as Constantine and Mary Magdalene, but also Dante and Saint Francis. Outside in the piazza there is a statue of *Dante Alighieri* by the sculptor Enrico Pazzi from Ravenna. It was erected in the centre of the square in 1865, but more than a hundred years later was moved onto the steps linking the piazza and the basilica.

