

Integrated balance sheet 2018

Searching for new opportunities for growth and development form the basis of the work done in 2018, of which these pages give an account, presenting a balanced budget (indeed with a small positive outcome). All this, despite some signs of decreased contributions, which however did not result in a reduction of the activities and events both in terms of quality and quantity. The quality has had a leverage effect on the identification of new resources and on the strengthening of those already acquired, as shown by the presence in the Management Board of an important founding member as ENEL, with the appointment of its CEO Francesco Starace. A positive result, reached also through structural measures taken more rigorously in the recent years according to a model of sustainable development. The latter has also guided the criteria followed to set up the new organigramme, which for the new triennium foresees a gradual reduction of the choir. This revision was due to the gradual retirement of 12 professors who will not be replaced by other permanent employees, thanks to the renewal of the turn-over already experimented in the last triennium. The organigram will be consequently reduced from the current 78 (event if the old counted 86) to 66, obviously without failing to provide the needed support of added elements in the productions and the strings (soprano, alto, tenor, bass).

Some initiatives in the programme (as the concert of Anne-Sophie Mutter, Martha Argerich with Mischa Maisky, Disney Fantasy, Novant'ennio dedicated to the birthday of Ennio Morricone, West Side Story directed by Pappano for the inauguration of the 18/19 season) have contributed, in the areas of revenues and popular success, to achieve results particularly flattering, as some of the numerous international events has had a valuable feedback for the reputation of our musical complexes and their prestige among the most important musical capital of the world, with specific reference to the tournée in Abu-Dhabi in March and in Asia in November. There is still work to be done on the development and research of a new audience. This research has pushed the Academy to increase both the didactical activities for enthusiasts and amateurs (with the creation, after the amateurs chorus for adults, of an orchestra, named Orchestra, of amateurs and enthusiasts who have attracted towards the academy a new core of stakeholders interested in our activities) and the attention to the school environment, with the establishment of a new, dedicated office in charge of the coordination of all initiatives, until now entrusted to the individual structures, and to the development of new ones, especially addressed to the age group 12-18.

Collaborations with cultural institutions of the city and of the region for initiatives with a major institutional impact were also important, such as the Rome New Year's eve, coordinated by the cultural department or the concerts in the area of the seismic crater.

To end in writing these lines, the mind cannot fail to remember Professor Bruno Cagli, who left us in November 2018. Not only do we remember the figure of the illustrious scholar who has revealed to the world the genius of Rossini with the acumen, intelligence and rigor of the breed musicologist that all recognize to him, but also the role model for the Academy of Santa Cecilia, which he guided for more than 20 years for then to become its Honorary President until his recent passing.

Michele dall'Ongaro, President-Superintendent

We have dedicated 2018 also to a great musician, composer, orchestra director, pianist and above all a friend of Santa Cecilia: Leonard Bernstein. It was his centenary and it was important to dedicate to Lenny, who had been Honorary President of the Orchestra of Santa Cecilia in the last years of his uproarious

career, a series of events and play again his creations and compositions. Other than the Symphonies and the Prelude, Fugue and Riffs that we performed in February and recorded live for the Warner Co., we wanted to present, for the inauguration of the season 2018/19, West Side Story in a version for concert. It is a true masterpiece of music and theatre of the twentieth century. No other performer or composer has ever represented in the world of classical music such a model for inspiration, energy, dedication, eclecticism, sympathy as Lenny Bernstein did. The joy of his making music has infected us and, together with the Orchestra and the Choir, we have been immensely happy to perform it.

From an artistic perspective, we have experienced other extraordinary events which always constitute an opportunity and an occasion to question ourselves, in order to reach even better results. The concerts in Rome and the tournée fall precisely in our daily work at the service of music and composers, ideally assisted by soloists as Anne Sophie Mutter, Jan Lisiecki, Beatrice Rana, Nadine Sierra to name but a few among those who have come and gone from the concert hall of Santa Cecilia. With the desire to have given to the audience not only the pleasure of listening, but also to have involved it in our mission to rediscover, each time, the meaning of art, music, culture, as expressions of the best human values.

Antonio Pappano, Music Director

At last the moment has come!

Since I arrived at the Academy for the first time, 22 years have gone by! But I still remember the first day as if it were today!

Professor Cagli invited me to a Peer Gynt of Grieg play. I thought it would be a unicum, but instead I found myself in a place that I have crossed throughout centuries and centuries of Music.

An institution for which I traveled the world, bringing with me joy and love and all the hard work through which you approach this Art!

Here it is, I have just written it: "Joy and Love"! The sole ingredients that are needed to realize in a comprehensive way the "Tale of Singing".

Now, after years I look forward. You're young, but then you grow and understand that life must take its course, hoping that it will be long and happy.

Ciro Visco, Chorus Master and White Voices Chorus Master

Choosing value

ADR S.p.A. Group represents a fundamental reality in the international and national aviation framework, managing two airports strategically located in the Mediterranean basin. It is able to constantly attract passengers from all over the world thanks to ever increasing importance of Rome among the touristic destinations. The Roman airport system is therefore an essential element of communication and trading

between Italy and the rest of Europe. It provides an indispensable support to the economic and social growth of our country.

In 2018, Aeroporti di Roma S.p.A.Group established an all-time new record with almost 49 million passengers who transited in the 2 airports of the Capital. This accomplishment, added to other triumphs of the “Leonardo da Vinci” airport, which in recent years has become the most appreciated hub by passengers in the western world, according to the official surveys of the Airport Council International, the principal global organization that compares the performance of quality of service for more than 250 airports in the world. Therefore, in this perspective of the continuous pursuit of excellence, we are proud to provide our support to the National Academy of Santa Cecilia, which represents one of the most prestigious musical institution in the world. For years we have been hosting at the airport “Santa Cecilia on the Fly”, a kermesse of concerts and exhibitions of artists and young talents of the National Academy of Santa Cecilia, which enchant passengers and highlights the unicity of the Italian culture and of the “made in Italy”.

Ugo de Carolis CEO

Aeroporti di Roma S.p.A.Group – Sponsor of the Season

Roma has always been for me a musical city: the bells of the many churches and the sound of the water of its fountains are a varied soundtrack, which gives life to each glimpse, to each square.

The National Academy of Santa Cecilia in Rome fully embodies this harmonic architecture, in sublime accord with the ancient note. Each concert is an ode of happiness, which speaks to our Eternal City.

Maria Teresa Venturini Fendi President

CARLA FENDI Foundation - PATRON

“Listening to a live concert creates a set of different magical sensations through which the mind can fly together with notes.

The National Academy of Santa Cecilia, with its magisterial Orchestra and fabulous Choir, always directed by excellent Directors, allows you to truly and repeatedly experience such wonderful emotions.

As can there be no world without music, so you can't imagine Rome without a historic Institution, ever timely, as the Academy of Santa Cecilia, which deserves to be supported for its constant growth and renewal of the cultural level of society in the third millennium”.

Erminia Picciaredda Cafiero - PATRON

The social identity of the Accademia

A four-century history

Origins

The National Academy of Santa Cecilia is one of the most ancient musical institutions in the world. It draws its origins from an Association that was formed in Rome around 1570 then called “Company of Musicians of Rome”, later officially constituted by Pope Sixtus V in 1585 with the title of “Congregation of Musicians under the invocation of the Blessed Virgin and the Saints Gregory and Cecilia”, naming as patron saints, as well as the Virgin Mary, the two music saints par excellence, Saint Gregory the Great, who established the ecclesiastic chant, the so-called Gregorian chant, and Cecilia, a virgin and martyr who, beginning in the late Middle Ages, gradually replaced David as the patron saint of music. Its first see was the Pantheon and successively the Congregation changed six different sees until the year 1685, to the Church of the Saints Carlo e Biagio ai Catinari. Established as an association, with both artistic and welfare responsibilities, in 1624 it was licensed by Urban VIII to teach and publish music, privileges successively revoked under pressure of the rival Sistine cantors, but then confirmed by Pope Innocent XI in 1684 and by Pius VI in 1794. During that period, the participation in the Congregation was obligatory for all the masters and performers of ecclesiastical music. In 1838, it was converted to an Academy by Gregory XVI and was granted the title “Pontifical” by Pius IX in 1847, taking on a new also political role, in the wake of the patriotic spirit, that had brought to the election of the latter. Among the members were the major sovereigns of Europe, the queen Victoria of England and her husband Albert, Frederick William IV of Prussia and his wife Elizabeth Louise, the sovereigns of Naples, Ferdinand II and Maria Theresa of Austria as well as Leopold from Belgium. After the unification of Italy in 1870, the Academy amended its charter and, in 1874 (its first attempts date back to 1847), founded the Musical School of Santa Cecilia, later becoming a State Conservatoire, to which was added - in the new seat of the former Ursuline Convent in Via Vittoria, in July 1896, the acting school Eleonora Duse, attended by all those who wanted to follow a career in the acting or opera - the library. Successively was also founded the National Film School, subsidized by the Entertainment Corporation, by the Ministry of the Corporation and by the one of National Education. Both school became then autonomous between 1934 and 1936. In 1934, by Royal Decree, its expertise in the field of musical training was recognised and it was granted the right to issue diplomas for advanced musical studies, with the acknowledgement and confirmation of the Minister of National Education. In 1939, Specialist Courses were established, open to Italian and foreign post-graduate students. Since 1895, the Academy has staged regular concert performances, with chamber and symphonic music seasons that have continued, until our own times, in the Sala Accademica in Via dei Greci inaugurated on February 2, 1895, in presence of the Queen Margherita di Savoia (1200 seats, 1895 – 1908), the Augusteo theatre (3500 seats, 1908-1936), the Adriano theatre (1936-1946), the Argentina theatre (1946-1958) and the Auditorio Pio (2000 seats) until 2003, the year that concert performances were transferred to the Parco della Musica Auditorium (2700 seats). The first project of a concert hall dates even back to 1845. At the beginning of the twentieth century, therefore, the era of the first public interventions in the cultural and musical fields in Italy, the Academy, starting with the original Congregation, could already boast of a history of around four centuries and a preeminent role on the national music scene.

Regulatory changes

A decisive enhancement and classification of musical activities was achieved with a new legal framework for the music sector (Italian Law 800/1967), by which the State identified the sphere of opera and concerts of significant general interest, intending to encourage the musical, cultural and social education of the nation. The Academia was then acknowledged as a Symphonic Organisation of National Priority Interest for the Independent Management of Concerts, and was included among thirteen Operatic Organisations and Assimilated Concert Institutions (non-profit public bodies). The Law 163/1985 established the FUS (Fund for Performing Arts), with the aim of providing a new unitary regulatory framework for financing performances, thereby optimising the funding of operatic and musical activities carried out by subjects operating in the field. More recently, with the Italian Legislative Decree 367/1996 and the Legislative Decree 134/1998, the Government converted the independent opera organisations laid by Italian law 800/67, the concert institutions and other organisations operating in the music sector to private non-profit foundations. By law, the State, as well as the Region and the Municipality where these Foundations are based, became founder members. The reasons for this change arose from the need to improve the efficiency of the financial management of cultural institutions, which were often in debt, and a willingness to encourage the collection of private capital by those institutions through fund-raising activities, so that state assistance could gradually be reduced. This privatisation process had inherent contradictions, however. On one hand, the legislature sought an entrepreneurial approach to the management of the converted organisations through the participation of private individuals while, on the other, it retained a firm public grip, for example, on the governance of those entities, the control of the Court of Auditors over their financial management, the involvement of the State legal system and supervision of their activities under government authority, to the point that their status as “entities under public law” was recognised by the Supreme Court, extending to them the regulations of the code of public contracts. The reason for all this certainly originated in the aims of the Foundations as the expression of the fundamental principles of cultural development and the protection of the historic and artistic heritage of the Nation, in accordance with article 9 of the Constitution, and were therefore national aims, the attainment of which was governed by public regulations. The reform in question, however, in addition to creating considerable managerial difficulties, did not produce the hoped-for results. In the absence of significant tax incentives, private financing did not compensate for the diminishing state intervention of recent years and the unvarying costs led to persistent deficits in most organisations. In the attempt to launch a new reform by means of Italian Law no. 100 of 29 June 2010, bearing “urgent measures on entertainment and cultural activities”, the Government ordered a review of the current regulatory and organisational structure of the operatic and symphonic foundations by attempting to emphasise their “entrepreneurial” nature and set out principles and criteria underlying several implementation regulations proposed by the Minister for Culture and Heritage. The aim, in addition to making the management more efficient and economical, was also to assign greater managerial and financial independence to those Foundations that met certain production and managerial parameters. These requisites combine ultimately the importance of the institution in its cultural dimension with its capacity of attracting private contributions of relevant importance such as distinctiveness in the lyric-symphonic field, absolute international relevance, excellent productive skills, economic and financial balance for at least four consecutive financial years,

relevant revenues, significant and continuative financial support by private stakeholders, revenues from sales and services not less than 40% of state contributions. The Accademia Nazionale di Santa Cecilia obtained, under the interministerial decree of January 23, 2012, recognition as a special organizational form, a provision that, however, remained devoid of effectiveness since it was issued on the basis of a Regulation enacted by the Presidential Decree of 19 May 2011, no. 117, which was annulled by the Administrative Court on 12 December 2012 following an appeal presented by the trade union organizations over the lack of involvement of the social parties envisaged by the regulatory provision; this ruling was subsequently confirmed by the Council of State in June 2013. Considering the situation of serious crisis in which the entire cultural sector had fallen, the Legislature, with Decree Law no. 91 of August 8, 2013 (converted into law on October 7, 2013, Law no. 112), issued “urgent measures for the protection and revitalisation of the heritage, cultural activities and tourism”. Once again, certain changes were introduced to the framework of governance of all the Foundations, along with other measures, including the revision of the criteria for assigning public contributions of a maximum duration of thirty years so that these were more closely linked to productivity and good management, as well as the quality of the programming, with the intention of reinvigorating the musical excellence of the nation. Subsequently, the stability law (27 December 2013) once again ordered the Minister for Cultural Heritage and the Minister of Economics and Finance to identify those foundations that could acquire special organisational forms, without prejudice to compliance with all the prerequisites indicated by Law no. 100 of 29 June 2010. The interministerial decree of 5 January 2014, therefore, granted the Accademia Nazionale di Santa Cecilia managerial independence for a second time by virtue of its productive capacity in Italy and abroad, its significant revenues and the sizeable financial contributions of private subjects, and its economic and financial balance.

The Accademia Nazionale di Santa Cecilia today

As a non-profit, private Foundation, it stands out today for its many activities in the fields of concerts, cultural and scientific research, conservation and enhancement of the historical heritage and education, attaining qualitative results at the highest level thanks largely to an academic body made up of 70 full members and 30 honorary members, who include leading Italian and foreign musicians, a symphonic Orchestra and Chorus that is known and appreciated throughout the world, a JuniOrchestra and a White Voices Chorus, and excellent teachers. Our busy concert programme includes two subscription seasons, a symphonic season and a chamber orchestra season, one season of concerts, shows and other musical initiatives of an educational and popular nature dedicated to children (starting with new-borns), young people, schools, families and, more generally, those who wish to explore the world of music; cycles of themed concerts or festivals, including those dedicated to “non-classical” quality music, with a pronounced emphasis on the new generations; concerts on the occasion of events organised by major public and private institutions; tours in Italy and abroad. The objective of dissemination is achieved through publishing, the organisation of conferences, lessons, seminars and exhibitions, workshops for young people and a Media Library where users, in situ or remotely, can make use of a large part of our heritage of books, librettos and manuscripts, documents in the historical, photographic and ethnomusicology archives and the musical instruments of the museum. This heritage of remarkable historical interest documents the activity of the Accademia and Italian musical life

from the end of the nineteenth century to our own times. Within the traditional, historical role of education, specialist training is of great importance and is provided by musicians, composers or singers with a degree diploma or equivalent artistic qualification through a multifaceted programme of courses, master classes and seminars, given by teachers of international repute, in addition to choruses and orchestras targeted at younger generations (from 4 to 21 years old), divided by age band and artistic level.

Key Figure

| 2018 | 2017 | |
|-----------|-----------|----------------------------------|
| 302 | 314 | <i>events at Santa Cecilia</i> |
| 258 | 256 | <i>concerts at Santa Cecilia</i> |
| 67 | 40 | <i>concerts in Italy</i> |
| 24 | 19 | <i>concerts abroad</i> |
| 219.546 | 232.247 | <i>paid attendees</i> |
| 136.880 | 138.464 | <i>sold tickets</i> |
| 1.462 | 1.347 | <i>students</i> |
| 3.452 | 3.912 | <i>lessons 'hours</i> |
| 1 | 2 | <i>recordings</i> |
| 7 | 6 | <i>publishing publications</i> |
| 1.732.112 | 1.856.319 | <i>web-site visualizations</i> |

The Parco della Musica Auditorium

The complex designed by Renzo Piano, seat of the Foundation since 2003, has enriched Rome with an important contemporary building that stages performances throughout the year of classical music, pop, theatre, dance and jazz. Over the years, it has become a receptacle for all types of music and art, able to meet the most disparate needs of the public with quality performances, culture and entertainment, becoming not only the major cultural pole in Rome, but also the biggest live concert and entertainment complex of Europe, thanks to a successful and synergic management of Accademia Nazionale di Santa Cecilia and Musica per Roma, aiming at the variety of the cultural offer and often interpreting new tendencies of the international artistic panorama. The three concert halls of varying sizes are able to accommodate all our musical and theatrical requirements: the Sala Santa Cecilia was designed for symphonic concerts with

orchestra and chorus, the Sala Sinopoli can be adapted to a wide variety of musical genres thanks to its greater acoustic flexibility, while the Sala Petrassi is the venue for new music, theatre and film, due to the adaptability of the position of the audience seating and the sound sources. These halls were developed around the Cavea, an open-air amphitheatre that can accommodate up to 3,000 spectators, including multifunctional interior spaces and foyers, which are also used for exhibitions, performances and activities of various kinds.

The cultural offering is completed by Accademia's evocative museum of musical instruments and the permanent exhibition of 161 works from the collection of Maestro Giuseppe Sinopoli, a keen collector. The important archaeological remains on display mostly consist of pottery that ranges from Minoan ceramics of around 3,200 B.C. to works from Magna Grecia dating from 300 B.C. The cultural areas and the offices are surrounded by places for recreation and refreshment, in addition to the 38,000 square metres of hanging gardens. The beauty and functionality of the architecture, together with the varied and unconventional use of the spaces, sometimes used in their totality, especially on the occasion of festivals or exhibitions, make the Parco della Musica a pleasurable destination for spending your own free time in a profitable and relaxing way.

Our mission

The Accademia Nazionale di Santa Cecilia, as we have seen, has taken a prominent role in the dissemination of musical art since its inception. This public interest role was recognised by the Italian Legislature in 1967 with the Law no. 800, which assigned it the following mission, enunciated in its charter: *"The Foundation pursues the non-profit dissemination of the musical art, the enhancement of its historical heritage, the musical education of society, the professional training of high level musicians and the enhancement of its permanent artistic ensembles"*.

The various activities that have developed over time in the pursuit of the aforementioned aims, especially regarding concerts, have drawn their main inspiration from the following guiding principles:

- > quality, musical offerings within the reach of all;
- > on-going innovation in the musical offering;
- > musical education of new generations;
- > training and enhancement of new talents.

Diffusing the art of music

The primary mission of the Foundation is achieved through the organisation of concerts in Italy and abroad. The objective of the artistic Management is to increase and diversify the productions, always maintain the high level of quality that the name of the Accademia has always represented, increasingly consolidating its national and international role. The main strategic lines adopted over time have been those of centring the programming on the performances of the masterpieces of the great symphonic and symphonic-choral repertoire, offering the public the best musical interpreters on the international panorama, assigning new commissions every year to young and/or established composers with the aim of supporting and enhancing new talent and, furthermore, creating new forms of performance targeted at the new generations, developing partnerships with private

subjects, companies and similar institutions and improving its services. Added to these activities are the production and promotion of books, audio-visual and multimedia products; the organisation of conferences, exhibitions and other cultural initiatives that contribute to forging a link between the artistic, didactic and cultural activities of the Foundation, which are the expressions of its dual nature as a live performance organisation and, at the same time, a training and cultural institution.

The enhancement of its historical heritage

The Accademia pursues the aim of enriching the musical culture of its audience and enthusiasts through the conservation and enhancement of its historical heritage, that was made accessible to everyone free of charge. To this end, it has long conducted a profitable activity of cataloguing and digitising the assets of the libraries, archives and museums that make up the Foundation's historical musical heritage, allowing them to be used more widely, including by digital transmission and the use of information technology.

The musical education of society

This role is particularly performed by a wide range of activities, conceived with the aim of educating the public, especially young people, in listening to music in an entertaining way, incentivising their musical knowledge and developing their creativity through practical experience and the use of new technologies. The respective activities have met with great enthusiasm both on the part of the public and the artists involved, and have encouraged the favour of local organisation that have often supported them. Gaiety and engagement, education and emotion are the characteristic aspects of many initiatives that involve just about everybody: from new-borns to grandparents, from pregnant women to diversely able young people.

Professional artistic training

The training activities of the Foundation, that have been developed since its ancient origins, are aimed at musicians, composers and singers possessing a degree or proven artistic qualifications. The courses are delivered by teachers of international repute and unquestionable artistic and professional ability. The aim is to train professionals in the musical sector through an educational project centred on specialist knowledge and abilities that enables professional qualities to be nurtured, as well as launching pupils' future careers through the outlet in the Foundation's concert activity. Courses in musical studies, established in 1939 by State law, are the only courses authorised to release a diploma that is recognised by the Education Ministry. Since 1991, so-called "free" courses (that is, not regulated by legislation) of professional specialisation have been added, along with "master classes" and specialist study seminars, with the aim of offering young musicians not only the opportunity to complete their basic training but also to acquire the indispensable technical skills required to approach the artistic profession in a competitive way.

Advancing the Accademia's permanent ensembles

In the process of the professional growth of the ensembles, the motivation and enhancement of individuals takes on particular significance. To this end, it is the responsibility of the Artistic Management to promote, on one hand, greater participation of the artists of the Orchestra and Chorus in smaller musical ensembles of chamber musicians and soloists in the musical productions of the season and, on the other hand, to assign teaching roles to leading musicians on the specialist music courses, thereby also encouraging their professional growth and artistic visibility. Recordings by the artistic ensembles and their participation in important exhibitions on the national and international scene are also instruments of growth and enhancement. The musical direction of Maestro Pappano has given a very important boost in this direction, leading to excellent results.

Stakeholder

The Foundation has for years pursued a path of “social reporting” with the intention of making known the value, not just economic, of its initiatives for all those who have an interest connected to the activity of the Foundation, who are directly or indirectly influenced by it and who, in turn, exert an influence upon it. This process expresses the awareness of our responsibility to Stakeholders, especially the “mission” stakeholders, that is, those in whose interest the institutional activities were initiated. The value, in fact, is not created internally or individually by the institution itself, but is also influenced by the external environment and created through relations with the partnerships established with the various stakeholders. Accademia carries out its activities in collaboration with institutions, local organisations, companies and other operators of the sector, the academic world, schools and media. The document in question therefore seeks to be an instrument of information that demonstrates to its stakeholders the social value created by the organisation through the efficient use of the available resources, aimed at stimulating and consolidating involvement in the activities carried out. It is a priority interest of the Foundation, in fact, to ensure that its mission and values always meet the expectations, demands and values of the stakeholders. The intention is therefore to create effective and organic reporting of the cultural activities carried out and, at the same time, the results achieved by the Foundation, in qualitative and quantitative terms, so that all those who actively contribute to the pursuit of its institutional mission can “measure” its degree of attainment and, at the same time, are more aware of the socio-cultural value for which they have acted or invested.

Organizational structure and governance

Governance

The dual nature of live performance organisation and cultural and research institution, that characterizes Fondazione Accademia Nazionale di Santa Cecilia and sets it apart from all other operatic-symphonic foundations, is the result of the absorption of the Accademia with its century-long history and the Independent Management of Concerts laid down by the Legislative Decree no. 367 of June 29, 1996, and subsequent amendments. The current model of governance is therefore an expression of this evolutionary process and is manifest in two fundamental components: the managerial centrality of the President-Superintendent and Artistic Director, on one hand, and, on the

other, the equitable partnership between the guidance and consultative bodies, drawn from two separate institutional organisations.

With regard to the former, this is an historical oddity compared to other organisations in the sector, and lies in combining in a single post the functions of representation, administration and artistic direction, usually separate in other institutions, and the fact that the occupant of the post is elected exclusively from among members of the academic body. The Foundation is therefore steered by the following: The President-Superintendent, the Board of Directors, the Assembly of the Academics, the Academic Council, and the Board of Auditors.

President-Superintendent and Artistic Director

The President - Superintendent, as stated above, also carries out the role of Artistic Director and is responsible for devising the artistic, educational and cultural programming of the Academy, exercising all the Foundation's powers of management and artistic direction in full autonomy, in compliance with the guidelines and other measures approved by the Board of Directors. The holder of the post is the Foundation's legal representative and chairs the Board of Directors, the Assembly of the Academicians and the Academic Council. The President is elected by the Assembly of Academicians from among its members, holds office for five years and can be elected for a maximum of two terms, if consecutive.

Board of Directors

They remain in office for five years and approve the annual financial statement and the scientific, didactic and artistic programmes, pass resolutions on amendments to the charter and issue guidance on the economic and financial management. The Board can appoint, on the proposal of the President and the Academic Council, committees with consultative functions on specific matters or sectors of activities. It can make pronouncements of an advisory nature on any matter concerning the activity and organisation of the Foundation. The Council is composed of fourteen members: the President-Superintendent; the Mayor of Roma Capitale or a director appointed by him; a director appointed by the Ministry of Heritage, Culture and Tourism; a director appointed by the Lazio Region; five directors appointed by the Assembly of Academicians and five directors to represent the non-statutory Founders. The Board members do not receive payment.

Assembly of Academicians

The Assembly of the Academicians is made up of sixty lifetime active Academicians, who must be Italian citizens. They are selected from among those who emerge in the field of musical art and sciences, and the disciplines related to these, or deserving persons as a reward for services rendered to art or the Foundation (the latter may not exceed twelve in number). The Assembly elects the active and honorary Academicians as posts become vacant; five members of the Board of Directors; the President of the Foundation; the Academic Vice-President and five members of the Academic Council. It formulates proposals and expresses opinions on the general activity of the Foundation and matters concerning culture and musical education.

Academic Council

This is composed of the President of the Foundation, the Academic Vice-President, five Academic Councillors including the Honorary Presidents, a newly established title assigned to those who have carried out the functions of President of the Academy for at least three terms. As part of its functions, it proposes to the Board of Directors the appointment of the course teachers and approves the didactic framework, assesses candidates for the post of active Academician and their respective eligibility, proposes candidates for the post of Honorary Academician, formulates proposals for safeguarding and enhancing the historical heritage of the Academy, and can also formulate proposals and express opinions regarding Foundation activities.

Board of Statutory Auditors

Appointed by decree of the Minister of the Economy and Finance in agreement with the Minister of Heritage, Culture and Tourism, the Board is made up of three statutory members, who may serve no more than two terms of office. The chairman is appointed by the President of the Court of Auditors from among its judges, with one member representing the Ministry of the Economy and Finance and one member representing the Ministry of Heritage, Culture and Tourism, whose terms of office lasts five years. The Board exercises control over the administrative and accounting management.

Management Policies

The managerial lines in 2018 were in accordance to the previous year. More specifically, with regard to the artistic programming, in 2018, in quantitative terms, the production of concerts scheduled at Santa Cecilia was almost constant compared to the previous year, while the off-site activity was considerably higher. Although the number of paid concerts in the venue were the same, the management had to take into account a slight decrease in paid attendance (-5,4%) and the total attendance (-5,2%), and therefore total receipts (-5,2%).

In qualitative terms, the choices of the artistic direction brought to the stage, as always, world-renowned directors and interpreters in the seasons of symphonic and chamber music, not neglecting at the same time the proposals of young emerging talents, both Italian and foreign, and concerts and training activities targeted at young people.

In 2018, the support of private partners has slightly decreased a critical factor compensated nevertheless by the increase of concert activities' earnings outside the venue and through a constant monitoring of costs. This has enabled to maintain high artistic quality standards and achieve for the 13th consecutive year a balanced budget .

The Board of Directors approved in December the new organigram for the triennium 2019-2021, with for administrative staff, 112 for the Orchestra and 66 for the Choir. The reduction of the organigram of the Choir, supported and validated also by an analysis of the average organigrams of other qualified European symphonic Choirs, will take place gradually through the block of turnover and without layoffs.

Marketing and communication strategies have been aimed to support the programming of the season, in particular in regards to season tickets and of specific events. Promotion activities focused on press dissemination, campaign posters, addressing selected multi-media networks of great visibility, as better described below.

Main means of communication used, national and local newspapers, specialized magazines, including web editors, press agencies, national and local channels, radio broadcasts following the Academy's program, monitoring concerts, tournée, exhibitions and extraordinary events.

In 2018 705 articles on printed paper have been published overall and 445 on web platforms.

In occasion of the tournées abroad, the Orchestra was followed by journalists from Il Messaggero, Il Sole 24 ore, La Stampa, La Repubblica, RAI TV and Radio. In particular, during the long tournée in Asia a local press office was also used. In total, 150 articles, including 50 among web and TV, have been produced in national and international newspapers.

The Foundation has entrusted the promotion and advertising of the subscription campaign to the Communication and Advertising Agency Hero Srl. The creative project for the 2018-2019 season has used as *leitmotiv* the association between the pleasure for music and cooking. The conceived and designed *visual* show musical instruments transformed into haute cuisine, inviting everybody to “*feed their own passions*”.

The Foundation, as known, has adopted already from 2010 a Model of Organization Management and Control in compliance with D.Lgs. n. 231/2001 and an Ethical Code, with the aim of also improving the internal control system, is to say a system of rules and procedures aimed at managerial correctness in line with institutional objectives. The same Model is constantly monitored and adjusted to ensure consistency with regulatory and organizational changes.

In 2018, in order to update the Model, the Supervisory Board has taken note of the following regulatory changes.

Entering in effect the law, 29 December 2017, which regulates with regard to “whistleblowing”, ex lex 30 November 2017, n. 179, which foresees the introduction of specific modalities for the submission of communications concerning any infringements found to protect the reporting agent. The Foundation has therefore acquired a specific software for the management in anonymous form of any reports.

Entering into effect of the European Regulation UE 679/2016 regarding privacy, transposed by the law 25/10/2017 n.163, which provides, in addition to a series of simplifications for businesses, a different approach to the protection of personal data, on the basis of a careful risk analysis to ensure the best possible supervision of data processing to be carried out. The new legislation also entails the introduction of a new “privacy organizational model” very similar to the model 231 with the need to appoint a Data Protection Officer.

Entering into effect on 6 April 2018 of the D.Lgs. 1/03/2018 n. 21 containing “Provisions implementing the principle of delegation of the code reserve in criminal matters in accordance with art. 1, para 85, lett. q), of the L. 23/06/2017 n. 103”.

The Supervisory Board has also monitored the continuation of staff training activities by the relevant offices, in addition to issues related to safety and health protection legislation. In the course of the year, the update for manual load handling workers was completed and fire drills were carried out.

The Body, supported by the *Internal Audit*, has not neglected the verification and adjustment of the internal control system of the Foundation, regarding compliance with internal operating procedures, consistent with the functional/organizational structure and the system of proxies in place.

In the course of the exercise there were no cases of corruption or material violations with reference to 231.

The 2018 financial statements were also audited by the consulting firm Deloitte & Touche.

Internal Structure

On a more strictly organisational level, having already considered the multiple activities conducted, it is worth underlining that, unlike other production centres, the productive process of the services/projects is developed across the board by the departments of the whole structure, specifically on the basis of the necessary and constant interactions, especially between artistic programming and the management of the various sectors.

Music Director

Antonio Pappano was born in London in 1959 to Italian parents, he studied piano, composition and conducting in the USA. Among the more impressive steps in his career must be cited his debuts at the Vienna Staatsoper in 1993, at the Metropolitan in New York in 1997 and at the Bayreuth Festival in 1999. Sir Antonio Pappano has conducted many of the world's major orchestras, including the New York Philharmonic, Berlin Philharmonic, Vienna Philharmonic, Amsterdam Concertgebouw, Symphony Orchestra of the Bayerischer Rundfunk and London Symphony. In April 2014 he made his debut at the Teatro alla Scala in Milan with Berlioz's *Les Troyens*, a production which was awarded the "Premio Abbiati della Critica Musicale Italiana" as "Best Opera".

Sir Antonio Pappano has been Music Director of the Accademia Nazionale di Santa Cecilia since October 1, 2005; he had already become Music Director of London's Covent Garden in September 2002 and has filled other prestigious positions in the past. In 2005 he was named "Conductor of the Year" by the Royal Philharmonic Society; that same year he also received the Abbiati Prize for his conducting of the Requiems of Brahms, Britten and Verdi together with the Artistic Ensembles of the Accademia Nazionale di Santa Cecilia. On 16 April 2007 Sir Antonio Pappano was named an Active Accademician of Santa Cecilia. In 2012 Pappano was knighted by Queen Elizabeth II for his services to music and in the same year he was appointed "Cavaliere di Gran Croce dell'Ordine al Merito della Repubblica Italiana". In March 2015 the honorary degree in Music was conferred to Antonio Pappano by the University of Tor Vergata in Rome, and on May 5th he received the RPS Gold Medal - the Royal Philharmonic Society's highest honours. During the Spoleto Festival of 2 Worlds in 2016, the Carla Fendi Foundation Prize was conferred to the Maestro who "has contributed so much to musical culture all over the world with his important positions as Music Director of the Covent Garden in London and Music Director of the Accademia Nazionale di Santa Cecilia". With the artistic ensembles

of Santa Cecilia, he stages 9 concerts every season at the Parco della Musica Auditorium of Rome. Antonio Pappano records exclusively for Warner Classics, and his recordings have won numerous awards. The continuation of his collaboration until 2019 is a guarantee of the pursuit of excellence that has placed the institution among the major musical organisations of the global panorama.

Chorus Master

Ciro Visco has been the Chorus Master of the Accademia Nazionale di Santa Cecilia since March 2010 and, since September 2011, he has also conducted the White Voices Chorus. In December 2015 he was named an Active Accademician of Santa Cecilia. A graduate at the Naples Conservatoire in Piano, Singing, Choral Music and Chorus conducting, from 1997 to 2000 he worked at the Accademia di Santa Cecilia alongside Norbert Balatsch and, thereafter, as chorus master in numerous productions, collaborating with, among others, conductors and composers such as Giuseppe Sinopoli, Myung Whun Chung, Jeffrey Tate, Roberto Abbado, Yutaka Sado and Ennio Morricone. *Ciro Visco* has been chorus master at the Teatro Carlo Felice in Genoa from 2001 to 2010, at the Teatro di San Carlo in Naples and at Radio France. In recent years, he has prepared the Santa Cecilia Chorus for concerts at prestigious European venues: the Théâtre des Champs-Élysées, the Teatro alla Scala in Milan, the PROMS in London and the Salzburg Festival. As a choral conductor, he has made recordings for a number of major labels, including: Deutsche Grammophon (the *Misa Tango* by Bacalov, with Chung and Domingo), Sony (music by Morricone), Decca and TDK; and as a pianist, for La Nuova Era. He recently took part with the Chorus and the Orchestra of the Accademia in the recordings (Warner Classics) of Rossini's *Stabat Mater*, *Guillaume Tell* and *Petite Messe Solennelle*, of Verdi's *Quattro pezzi sacri*, Britten's *War Requiem*, Verdi's *Aida* and with the tenor Jonas Kaufmann *Nessun Dorma*-*The Puccini Album* and *the Symphony Kaddish* of Bernstein.

Orchestra and Chorus

The origins of the multi-secular Accademia Nazionale di Santa Cecilia are closely linked to choral singing: in the second half of the 1500's, several Chapel-masters and Choristers formed an association, electing as President Giovanni Pierluigi da Palestrina, thus founding the Accademia. Only at the end of the nineteenth century did the Chorus of the Accademia Nazionale di Santa Cecilia begin to take on a permanent structure and engage in the performance of polyphonic music and the great vocal-symphonic repertoire. Bernardino Molinari was one of the first masters; his lead was followed by, among others, Bonaventura Somma, Gino Nucci, Giulio Bertola, Rainer Steubing-Negenborn, Roberto Gabbiani and Norbert Balatsch. Now conducted by *Ciro Visco*, the Chorus has collaborated with the most prestigious European orchestras (the Wiener Philharmoniker and the Berliner Philharmoniker, the Lucerne Festival Orchestra, the Orchestre National de France) and conductors such as Claudio Abbado, Sir Colin Davis, Lorin Maazel, Riccardo Muti and Daniele Gatti. The official date of the constitution of the permanent Orchestra is February 16, 1908, when a concert was conducted by Giuseppe Martucci at the Augusteo. An historic date, since the Santa Cecilia Orchestra was the first in Italy to dedicate itself exclusively to the symphonic repertoire, staging the world premieres of major works of the twentieth century. The Orchestra and the Chorus of Santa Cecilia have been conducted

by, among others, composers such as Mahler, Debussy, Strauss, Stravinskij, Hindemith and Sibelius and by orchestral conductors such as Nikisch, Mengelberg, Bruno Walter, Toscanini, Furtwängler, Klemperer, Mitropoulos, De Sabata, Karajan and Bernstein (who was also honorary President from 1983 to 1990), Erich and Carlos Kleiber, Celibidache, Böhm, Sawallisch, Giulini, Abbado, Muti, Masur, Prêtre and Temirkanov. Its permanent conductors have included Bernardino Molinari, Franco Ferrara, Fernando Previtali, Igor Markevitch, Thomas Schippers, Giuseppe Sinopoli, Daniele Gatti and Myung-Whun Chung. In addition to the busy concert programme in the new base at the Parco della Musica Auditorium, the Orchestra and Chorus have appeared on the most prestigious stages in Italy, Europe and the Far East, always to public and critical acclaim. For this reason the Orchestra and Chorus of the Accademia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings conducted by Antonio Pappano, attention is drawn to Verdi's Requiem (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's William Tell, Mahler's Sixth Symphony, Britten's War Requiem, Four Sacred Pieces and the Aida by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's Piano Concerto no. 1 and Prokofiev's Piano Concerto no. 2 performed by Beatrice Rana, Brahms's Violin Concerto with Janine Jansen (Decca) and Schumann's Piano Concerto performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded Nessun Dorma, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts, Schumann's Symphonies no. 2 and no. 4, Elgar's Symphony no. 1 (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016), Saint-Saëns's Symphony no. 3 and The Carnival of the Animals with Martha Argerich at the piano (Warner Classics). The Chorus, in particular, recorded the Requiem by Duruflé e Fauré with Cecilia Bartoli and Bryan Terfel, who was awarded with the prestigious Diapason d'or; the Misa Tango by Bacalov, which received a nomination for the Grammy Award.

Human Resources

Due to its nature, human resources, in particular the artistic ones, are the preponderant factor of the productive cycle. At an operational level, considering the many artistic-cultural activities carried out, it

benefits to underline that, unlike in other sectors, the production process of the services/projects develops in a completely transversal way between the different functions. It is based on the necessary and constant interactions, mainly between the artistic programming activities and that of the various sectors.

To achieve the highest quality, in every production phase and therefore, above all, in live performances, being experienced and dynamic are essential. The first is facilitated by an adequate stability of resources, the latter by their cohesion, difficult to reach in the absence of stability.

Average percentages of length of service equal or superior to 10 years confirm a high level of stability: administrative staff 56 %, Orchestra 61a%, Choir 80%.

As far as productivity is concerned, the Academy lines up in the first places among the most important European orchestras, though with artistic organigrams that are lower than the average of these other orchestras.

In this regard, it should be noted the prudent policy always adopted by the institution, that has significantly reduced the number of employees, an average number which remained constant in 2018. Such containment has therefore not precluded the attainment of remarkable productive levels, made available, in part, by sharing the objectives and more flexible solutions adopted with the new Collective Contract.

The administrative staff, on 31 December 2018, accounts for 68 people, of which 61 permanent positions and is distributed as follows: 4 Managers; 7 Directors, 48 Employees, 5 service personnel, 4 collaborators; the permanent artistic personnel is composed by 103 Orchestra professors and 78 Choir members. For various programming needs, the permanent organigram is integrated throughout the year with fixed-term artists who, on an annual basis of days worked, correspond to approximately 10* extra Orchestra professors and 1 extra Choir Director.

There are also five “maestri collaboratori” who complete the Foundation’s overall staff.

The Foundation applies equality principles in personnel selection, providing equal opportunities for men and women in employment and pay and in the permanent administrative staff, in particular, which is equally divided between the two sexes. During the year, four orchestra competitions have been organized to hold the following positions: 1° trumpet, 1° flute, III° horn and timpani.

As regards the level of education, we can say that 53% of the personnel is in possession of a degree, while 43% a high-school diploma.

* of whom 4,72 for replacement of absent employees with right of job retention Data relating administrative staff as of 31/12/2017.

Economic value

Partners, founders and donors

Founding members

In 2018, the collaboration with ENEL and BNL was renewed. They both committed for a new triennium in the capacity of co-founders, and with ENI as an institutional Partner for a new year.

LEONARDO has reduced its support by assuming the role of Institutional Partner, while ASTALDI has not renewed its participation due to the well-known economic difficulties.

In collaboration with CASSA DEPOSITI E PRESTITI musical education activities continued with the second cycle of the project “Fidelio. Choral workshops were held at the Rebibbia penitentiary, with weekly meetings in both institutes (male and female) from the month of February.

In referring to what is explained in the last chapter, it is worth underlining the human and social value of the initiative, adhered also by the Ministry of Justice.

The partnership with ENEL, whose CEO appointed to the Board of the Foundation in 2018, has seen the realization of multiple activities, that benefited the employees of the company, on the occasion of the concert of 26 July, directed by Long Yu, with the pianist Khatia Buniatishvili, and 7 November, on the occasion of a rehearsal of the symphonic concert directed by Antonio Pappano, with the pianist Daniil Trifonov.

In December the traditional Christmas Concert took place, which in its 2018 edition, has been dedicated to the 15 years of Enel’s Cuore Onlus, created in October 2003 to express Enel’s commitment and support of non-profit associations and organisations operating in Italy. The Christmas Concert, in line with the themes of education and culture that characterized the interventions of the non-profit organization during the year, saw as protagonists the JuniOrchestra of the National Academy of Santa Cecilia together with the exceptional duo Igudesman & Joo. In the course of the evening the President Patrizia Grieco announced the award of “Premio Enel Cuore Fare Musica»: consisting of 15 scholarships for deserving young people of the JuniOrchestra Young. Those were destined to cover the annual tuition for the 2018 – 2019 year, and will be awarded by the end of May 2019, after an audition.

In collaboration with LEONARDO, two musical performances of the young students of the Education sector were held, the first on the occasion of the 70th anniversary of the company, on 10 October at Villa Miani, the second at the Lanterna of Rome, in December.

Supporters

In the year 2018 there was a slight decrease in donations by benefactors, both from the economic point of view and in the number of subscribers. Four patron benefactors, in fact, have not renewed their donations and two instead have reduced theirs. Two new patron members have been acquired.

Several activities were organized for the members of the Academy during the year, starting from the trip organized in late January, on the occasion of the tour of the Orchestra in various German cities, among them Hamburg, Munich and Baden Baden, during which the patron and benefactor members were able to attend the concerts performed and participate in convivial activities organized to facilitate their meeting with the Artists of the Academy.

In June, on the occasion of the final concert of the Symphony Season, with the Orchestra and the young and talented Polish pianist, Jan Lisiecki, a dinner party in the synopolis foyer of the Music Park was organized.

The usual fundraising event in favor of the activities of the Academy, this year was organized on the occasion of the opening concert of the symphony season, dedicated to the great American musician and composer Leonard Bernstein, on the occasion of the centenary of his birth. In that circumstance, thanks to the Orchestra and the Choir of Santa Cecilia, conducted by Maestro Antonio Pappano, the audience present in the Santa Cecilia Hall had the pleasure and opportunity to enjoy the music of one the most famous Broadway musicals of all time, West Side Story.

Before listening to the music of the engaging Broadway musical, West Side Story, a welcome aperitif was offered to the evening guests in the Auditorium Expo space, where they could also attend the performance of a group of experienced dancers, who performed on the notes of electro swing music.

At the end of the concert, the Gala Dinner took place in the Sinopoli foyer, set up for the occasion, with scenery inspired by the famous Broadway musical and background images of the New York Skyline .

Percussionists of the Academy, Maestro Pappano at the piano with the West Side Story cast performed, and dancers of the musical ended the pleasant evening by involving guests in their dances. The dinner was a themed menu, starting with finger foods which combined ingredients and flavors of the Caribbean cuisine with the classics of American street food.

Other initiatives, some promoted by the same benefactor members, including a dinner offered in honor of Antonio Pappano, Daniil Trifonov and the entire Orchestra of the Academy of Santa Cecilia, , were held in November and December after the performance of the concert, which concluded with the Christmas concert of the JuniOrchestra at the Chamber of Deputies.

The Academy is grateful to all those who offered a generous contribution to the realization of the many activities of the Foundation.

Sponsors

The collaboration with AEROPORTI DI ROMA continued during the year, with the third edition of “Santa Cecilia al volo”, a series of musical performances held at the gates of the Leonardo da Vinci Airport. The protagonists of the initiative were the students of the courses of the High Musical Formation, of the JuniOrchestra and the choir. In addition, the professors of the Orchestra and the Choir of the Academy of Santa Cecilia participated as well. Very much appreciated were the extraordinary

performances at the piano of Maestro Pappano (in June), accompanied by Alessandro Carbonare- first clarinet of the orchestra- and that of the Choir on the occasion of the departure for the tour in Russia (in November).

ENI has confirmed its support as Main Sponsor of the “All to Santa Cecilia” program, which allows several Roman schools to participate in musical training activities, concerts, workshops and open rehearsals.

Thanks to several media promotions, GROUPAMA ASSICURAZIONI sponsored a series of introductory concerts of the 2017/2018 season, called Classical Spirit, increasing overall brand awareness.

Partner companies of the institution also participated in several events.

On the occasion of the tour of the Orchestra in Oriente, VOLKSWAGEN AG financed the musical workshop in Dalian, at the headquarters of Volkswagen Group China, which was organized by professors of the Orchestra.

Worthy of note is the collaboration with SALINI IMPREGILO, a photographic exhibition, located in the main foyer of the Auditorium, displayed two great architectural works realized by the company: the Auditorium Parco della Musica in Rome and the Cultural Centre of the Stavros Niarchos Foundation in Athens, both designed by Renzo Piano. They have been illustrated with artistic shots of the photographer Moreno Maggi, from the early stages of construction to their consecration as cultural and musical meeting points.

Public Institutions and Partners

During 2018, the Accademia Nazionale di Santa Cecilia has, as always, developed some significant collaborations and special projects with institutional partners. Among these we remember:

On the occasion of the second edition of the feast of Rome, which included a series of entertainment initiatives in different pedestrian areas of the city, the Academy in collaboration with Roma Capitale, has offered various musical proposals. At the Giardino degli Aranci performed the Schola Cantorum conducted by Vincenzo di Carlo and the Ensemble of Woods of the JuniOrchestra conducted by Ludovica Scoppola.

On the main stage in Piazza Bocca della verità, a program dedicated to the Christmas classics of all time was performed by the chorus, the Cantoria and an instrumental Ensemble, directed by Massimiliano Tonsini, in addition to the Percussion Ensemble of the Courses of High Formation, directed by Antonio Catone.

in collaboration with Zétema and the network of the Museums of Rome Capital, on the occasion of the numerous extraordinary Saturday evening openings, some students of the youth groups of the Advanced Training courses, teachers of the Orchestra, artists of the Choir and guest musicians, have performed at the main municipal Museums (Musei capitolini, Villa Torlonia, Mercati Traianei, Palazzo Braschi etc) offering a pleasant soundtrack to visitors.

Also in collaboration with Zétema and Roma Capitale, on the occasion of Night of Museums of 19 May 2018, the Museum of musical instruments of the Academy organized an extraordinary evening opening,

including guided tours and projections of video-documentaries on the collections and, in particular, on the Stradivari, called ‘the Tuscan‘ on display in the museum.

In collaboration with the Lazio Region, also in 2018, a series of live performances by Accademia musicians took place in the areas affected by the 2016 earthquake. To highlight a few: on May 27th, in Accumoli, with the Ensemble of Wind and percussion of the JuniOrchestra conducted by Marco Bellucci; on 16 June in Poggio Bustone, with the cantoria and instrumental ensemble of the Academy directed by Massimiliano Tonsini; on June 23 in Rieti, with the Choir and the instrumental Ensemble , directed by Ciro Visco; on June 30 in Amatrice, with the vocal Academy; on December 22 to Accumoli, with the Italian Voices and Poggio bustone, with the Vocal Academy.

Marking the 150th anniversary of Gioachino Rossini’s death, on December 18, in collaboration with the LUISS University, a concert-show dedicated to the great composer was performed. Performers were students of the Master in Media Entertainment of the Luiss Business School and a quintet formed by the first chairs of the horns of the Orchestra of the Santa Cecilia National Academy

On 14 December the JuniOrchestra held its traditional Christmas concert in the Chamber of Deputies. The Concerto, directed by Simone Genuini, was broadcasted live by RAI and has been for a decade a recurrence of the Christmas period.

Another event now traditional of the year-end festivities, is the concert of the JuniOrchestra organized in collaboration with ENEL in the hall of Santa Cecilia’s auditotium. This year the concert, which saw the extraordinary participation of the duo Igudesman&Joo, was dedicated to the fifteen year anniversary of Enel Cuore, which awarded scholarships to the most deserving students of the JuniOrchestra.

The Friends of Santa Cecilia

The Friends of Santa Cecilia Association, founded in 1985, supports the concert programmes of the Accademia Nazionale di Santa Cecilia with numerous initiatives. Every year, the Association organizes a cycle of musical conferences on the occasion of the most important events of the Symphonic and Chamber music season in the course of the financial year, and also stages conferences, meetings and debates on major current issues, focused especially on the dissemination of musical culture.

Context, Operating Lines and Financial Data

Twenty-three years after the transformation of symphonic institutions into private foundations, with the aim of facilitating the entry of private capital and reducing the state economic commitment, the situation continues to be rather critical. Their total debt exceeds EUR 400 million and private participation is on the whole very low. Funds of the FUS (Fondo Unico per lo Spettacolo) designed for foundations, after the increase recorded in 2017, have again decreased in 2018, from 182 to 179 millions of euro; whereas the contributions of regions and local authorities are on the whole very modest. Of the fourteen Foundations, the only ones that have managed, not without difficulty, to maintain an economic balance are the Scala di Milano, the Fenice di Venezia and the Accademia Nazionale di Santa Cecilia. Very different in

comparison is of what is happening in the rest of Europe, if we consider that in Germany the opera houses are almost entirely financed by the State, in France they are up to 90%, the Opera of Paris receives approximately 100 million of euros every year, the Opera of Wien 85 million, the Zurich Opera 80.

The Foundation, by virtue of the special organizational form, recognized by MIBAC (Ministry of Education and Cultural Heritage and Activities) with Decree dated 5 January 2015, pursuant to art. 11, co. 21 bis of D.L. 91/2013, has benefited from 2018 – 2020 triennium, by having a fix percentage of 6,6% on the ordinary contribution in the Fondo Unico dello Spettacolo.

Despite being one of the foundations with the highest percentage of revenues from sales and services and private contributions, on 31/12/2018 the Academy closed its annual accounts, not without difficulty, with an economic gain for the 13th consecutive year. The percentage of self-generated revenue is equal to approximately 44% of the value of the Production and the after tax net profit is equal to 18.999,26 euro.

This achievement has been possible thanks to a continuous policy of cost containment, as well as to the support, albeit slightly reduced compared to the previous year, of private partners, benefactors, donors and supporters, who have benefited by the so called “Art Bonus”, the tax credit of 65% in favor of taxpayers who make spontaneous payments also in support of lyrical-symphonic foundations, introduced in 2014, which has become a permanent tool to promote patronage.

For the year 2018, the FUS (Fondo Unico dello Spettacolo) was equivalent to 13,35 millions of euro, included in the 15 millions of euros for the lyric-symphonic foundations sector, pursuant to art. 1, co. 583, of L. 232/2016, as modified by D.L. 244/2016 (converted in law with modifications by L. 19/2017) assigned by MIBAC (Ministry of Education and Cultural Heritage and Activities). For the Academy, the same Ministry has awarded an additional contribution of 1,20 millions of euros, with an overall decrease, compared to the previous year, of 2,05%.

In addition, from 2018, the Academy was able to benefit repeatedly from a contribution of 250 thousands euro, made by MIBAC pursuant art. 12, co. 8bis, of D.L. 20 June 2017 n. 91, converted in law with modifications by L. 3 August 2017 n. 123, to cover the costs of teachers' wages for further specialization training courses established by art 1 of R.D. 22 June 1939, n. 1076. The same law dictated for 2017 the extraordinary contribution of 4 million euros, accounted for the closing of previous fiscal years, which obviously we do not find in the year 2018.

Finally, MIBAC for 2018 made a contribution in support of the Orchestra August tour in London. As for the other contributions, Roma Capitale confirmed the ordinary contribution of the same amount as the previous year, but failed to recover the cut made in 2017.

Moreover, the Lazio Region confirmed its ordinary contribution as the last years and, in addition, has financed with an exceptional donation some activities carried out in the regions located in the seismic areas. Private contributions were reduced compared to the previous year, mainly due to the loss of some co-founding members. Lost contributions of Cassa Depositi e Prestiti and Leonardo, which each totaled 155 thousand were not compensated by certain donation increases of other members, as Enel, that made an additional contribution of 100 thousand euros, and as Ferrovie dello Stato and Astaldi, with increases respectively of 45 and 50 thousand euros.

Regarding Astaldi, it should be noted immediately that the critical situation of the company in financial terms, which led to the agreement procedure, has led the councilman Paolo Astaldi not to renew the contribution for the year 2019 and, consequently, to resign from the Board of Directors. The share of 2018, not paid by the end of the year, was prudently devalued even if the Foundation will continue to work to obtain payment.

Compared to the previous year there was an increase in ticket earnings for the Chamber music concerts (+5,54%), for the extraordinary concerts (+39,67%) and for the off-site concerts (+22,65%).

On the other hand, there was a small decrease in ticket office revenues of the symphony season and of the concerts in the “Family Concert” festival, due to the reduced number of concerts in the calendar year and a slight decrease of attendance.

An increment of revenues and proceeds has been recorded, with an ulterior increase of the enrollment quotas to the courses in the Education sector.

In general, in terms of earnings and by taking into account the previous year’s contribution by MIBAC OF €/4.000,00, as mentioned above, the amount of public contributions has slightly decreased, stemming from the FUS. Revenues from private sources is broadly in line with the previous year. Decreased earnings from the box office have been compensated by the higher revenues related to off-site concerts, equal to €/000 2.815. These, on the whole, have produced greater concert earnings than in 2017, as shown in the chart below.

Still compared to the previous year, the financial situation has improved, with a reduction in net debt. In fact, no bank loans have been used for financial leverage throughout the year and this led to an overall reduction of debt and absence of interest fees for suppliers.

As regards the cost of production, the following should be noted in particular::

- “Expenses regarding the purchase of raw materials, subsidiaries, consumption and commodities” show a decrease to 5,01 thousand, corresponding to -9,34%, connected to controlled operating costs.

- “Costs for services” record a value substantially equal to that of the previous year, with an overall increase of +0,03%. It is important to note that, compared to the previous year, there has been a +7,01% increase in media expenses; moreover, a -15,77% decrease of travel and transport expenses, equivalent to 195,68 thousand euros has been registered, due to a decrease in costs related to the “Trasportations and journeys tournée”, resulting in lower costs for activities on tour in Italy and abroad.

- “Costs for the use of third party property” have increased to 91,27 thousand euros (+21,73%) in order to rent musical equipment, related to two highly valued productions, Fantasia by Walt Disney and Amadeus. It should be noted that, starting from 2018, copyright costs have been taken into account, previously recorded as part of service costs. To make a proper data comparison with the previous year, the 2017 figure has also been reclassified.

- “Staff cost” had a 0,58% decrease, compared to the previous year, to optimize the employment of new personnel and the vacancy of some permanent posts in the Orchestra which have not been filled, due to recruitment procedures that have not been completed.

Business outlook

Also for the year 2019, the commitment to manage all Foundation's activities continues, with particular regard to the symphonic and chamber seasons, the development of international activities, especially with regard to the artistic bodies. This commitment also includes other areas in which the Academy operates, such as all educational and popular activities, multimedia library and Museum of Musical Instruments. Management continues to be aligned with cost-effectiveness and efficiency standards, to allow, where possible, further cost containment and maintenance of revenue levels achieved, without in any way compromising the quality of the artistic and cultural offerings.

The main focus of the organization is on financial management and maintenance of an economic, financial and patrimonial balance.

Other information

Based on art. 2428 of the Civil Code, it must be noted that the Foundation does not control other companies, and does not belong to any other third party group that acts as a parent company. It does not own, and has not purchased or disposed throughout the year, any shares through trusts or intermediaries.

The Foundation, based on 4° comma of art. 2428 of the Civil Code, states that it operates, both in its registered office of via Vittoria 6, and in the secondary headquarters at Largo Luciano Berio 3, in the complex known as Auditorium Parco della Musica, where its concert halls are present.

Before concluding this report, it should be noted that the balance sheet and the all financial statements meet the standard requirements according to art. 2423 of the Civil Code and represent a true and up to date financial situation of the Foundation.

The balance sheet closed on 31/12/2018, and shows a profit of 18,999 euro per year which, carried forward to the new year, will contribute to the strengthening of the Foundation's assets.

The social and cultural value

The dissemination of the art of music

The Symphonic Season

The year opened with an event for families and young people that projected the screenings of the famous Walt Disney Fantasia movie (4, 5, 6 e 7 January with an out-of-subscription performance), with live music performed by the Orchestra of Santa Cecilia directed by Carlo Rizzari. These occasions, which gathered incredibly large audiences, were followed by the Festival Cajkovskij (from the 11th to 16th of January with a total of 6 concerts) and ended with the performance of "Iolanta", accompanying a series of six symphonies under the direction of Valery Gergiev.

On the 18th, 19th and 20th of January, the Musical Director of Santa Cecilia, Sir Antonio Pappano, directed concerts with the violinist Anne Sophie Mutter, who after many years of absence, returned to Rome to play Beethoven's Concerto for violin and orchestra. The same program, which included also the symphonic poem *Vita d' Ero* of Richard Strauss, was replicated during a prestigious tour in Germany, where the Orchestra performed in Hamburg, Düsseldorf, Baden Baden and Munich (from 22nd to 28th January).

In 2018 the great American conductor and composer Leonard Bernstein celebrated the centenary of his birth. Bernstein has long been associated with the Orchestra of Santa Cecilia as Honorary Director, through his intense work with the orchestral ensemble during the last years of his glorious career. Santa Cecilia was then included in the official celebrations that the Bernstein Foundation coordinated for 2018, along with all those institutions- such as the New York Philharmonic, London Symphony, Festival of Sapporo, Wiener Philharmoniker- with whom the charismatic orchestra conductor and eclectic composer intensely collaborated with. The Academy paid tribute to him with two programs (on 15, 16, 17 and 22, 23, 24 February) directed by Antonio Pappano, with the presence of the young Italian pianist Beatrice Rana and of the first clarinet of the Orchestra Alessandro Carbonare. Three symphonies written by Bernstein, in addition to some other pieces of his production, were performed. The symphonies were also recorded live for subsequent recordings for the Warner Classic label.

In February, Daniele Gatti (1st, 2nd and 3rd) and Manfred Honeck also conducted with the violinist Lisa Batiashvili (8, 9 and 10 February) at Santa Cecilia. The Italian director continued his personal exploration of Schumann's symphony world, which began last season with the performance of the Second and Fourth Symphony, along with the choral piece *Nachtlied* performed by the Choir of the Academy. Manfred Honeck directed Mozart and Beethoven with the *Haffner* Symphony and the *Pastoral* Symphony n.6; while the Georgian violinist, several times present in the season, performed the Concert n.2 for violin and orchestra of Prokofiev.

The Italian director Gianandrea Noseda, in the first week of March, directed a program with music of Respighi, the rare *Gregorian Concerto* with the Japanese soloist Sayaka Shoji and the suggestive *Symphony n.1* of Skriabin.

At the end of March there were three performances in the form of concerto of the opera "the Flying Dutchman" of Richard Wagner. This constituted a latter stage of a journey that the Academy began many years ago and that saw the execution of one the most important works of the German composer. On the podium Mikko Franck, principal conductor of the Academy, together with the best vocal interpreters of this repertoire.

In the two weeks following Easter, in lieu of the indisposed Yuri Temirkanov, the Chinese Xian Zhang and the Russian Alexander Sladkovsky were on the podium; featuring music of Sostakovich, Cajkovskij, Rimsky-Korsakov, Rachmaninov, Verdi and Haydn.

Nicola Luisotti, a highly appreciated Italian director abroad, presented a program with music of Beethoven, Mozart and Prokofiev. The guest of the concerts was one of the most seductive voices of these years, that of the French soprano Sabine Devieille who performed arias from Mozart's concert. Luisotti also conducted the Beethoven's Eighth Symphony and the Seventh Symphony of Prokofiev (19th, 20th and 21st April).

Unfortunately, a car accident (without serious consequences) prevented also Master Myung-whun Chung from honoring his commitment in Rome. Consequently, Ivor Bolton, directed both Rossini's Stabat Mater and Mozart's Symphony n.39., during the celebrations dedicated to the 10th anniversary of his death.

With the concerts of the 4th, 5th and 6th May, the young Lithuanian conductor Mirga Grazynite-Tyla made her debut in Italy. She has been named Music Director of the City of Birmingham Symphony Orchestra and, over a short period of time, has obtained praise, amongst several music critics, for her high-quality performances on the podium with the best world orchestras. The conductor, accompanied by the young Swiss pianist Francesco Piemontesi, performed Mozart's Concerto for Piano and Orchestra K.595, in addition to the little-known piece by Olivier Messiaen entitled Un Sourire.

Antonio Pappano directed Gustav Mahler's Ninth Symphony in mid-May, followed by two events with two directors from Eastern Europe.

The first was the Slovak Juraj Valcuha, accompanied by soloists, Enrico Pace at the piano, along with the first chairs of the Orchestra of Santa Cecilia: Carlo Maria Parazzoli, violin and Gabriele Geminiani, cello. The performed pieces were the Triplo Concerto and the First Symphony by Beethoven, followed by the First Symphony by Sostakovich.

The second was Jakub Hrusa, director of the Bamberger Symphoniker and rising star of the podium. After his debut in Santa Cecilia in November 2017, received with an extraordinary success, the Czech director returned to direct the Dvorak (with the very young French soloist Edgar Moreau) and the First Symphony of Brahms.

In June, Pappano was again on the podium with the young Canadian pianist Jan Lisiecki to conduct Chopin's Piano Concerto n.2, the Concerto for Orchestra of Lutoslawski and Mozart's Symphony n.40 K.550.

To finally close the season, the Polish musician Krzysztof Urbanski marked his debut at Santa Cecilia, by performing the piece of Guillaume Connesson Les Cités de Lovecraft. This was his first performance in Italy and part of the European project "Music UpClose"; including the unforgettable performance of Carmina Burana by Carl Orff, sung by the Choir.

The inauguration of the Symphonic Season 2018 – 19 was dedicated to Bernstein. It took place on the 12th, 13th and 14th of October with a triumphant performance of the famous West Side Story musical, directed by Antonio Pappano. Santa Cecilia has obtained as few other orchestras in the world the special permission to perform in its entirety the musical in a concert form.

Between October and December, another important event was the execution of the great oratory for Soli, Choir and Orchestra by John Adams. *The gospel according to the other Mary* had his composer on the podium. It was the first Italian execution of this great fresco, dedicated to the figure of Christ and his thoughts of today's times. The three performances (on the 2nd, 3rd, 4th of November) were in collaboration with the Festival Romaeuropa, which had a triumphal outcome.

Mikko Franck followed on the podium with the Fourth Cajkovskij, Antonio Pappano with the Second Symphony of Sibelius, Leonidas Kavakos with the Sixth Bruckner and, for two concerts, Manfred Honeck with Haydn's Paukenmesse and a series of brilliant compositions with waltzes of Strauss. The number of soloists was also substantial and of great importance; to name a few: Daniil Trifonov, the most popular

current keyboard star, Sol Gabetta, Alessio Allegrini (First Horn of the Orchestra of Santa Cecilia), the British pianist Paul Lewis (his first time at Santa Cecilia) and Alessandro Carbonare (First Clarinet of the Orchestra of Santa Cecilia).

The Chamber Season

The season of chamber music concerts at the Accademia di Santa Cecilia, has presented, as per tradition, the best of international concerts, offering a wide and varied array of concerts from the Baroque to the present day. In this context, space is given to the soloists of the Orchestra who in chamber music can better express their interpretative skills.

The list of names is certainly of the highest importance, starting with the pianists: Alexander Lonquich, together with Roberto Gonzalez-Monjas, first violinist of the Orchestra of Santa Cecilia; Louis Lortie, Martha Argerich together with Misha Maisky and Janine Jansen, Grygory Sokolov, Beatrice Rana and Yuja Wang.

In addition to piano recitals, a series of concert proposals of different types, such as: the Choir of the Sistine Chapel with a program of polyphony, and the Choir of the Academy with Beethoven's Ninth Symphony in Liszt's transcription, the Stradivari sextet (composed of musicians of the Orchestra di Santa Cecilia), the Baroque Academy, directed by Federico Maria Sardelli with a whole Vivaldi, the Archs of Santa Cecilia directed by Luigi Piovano, engaged in a "medallion" Mozart, along with the pianist Ingrid Jacoby. The program was recorded for a record release by the Arcana label. Of great importance is the presence in the season of Lisa Batiashvili, "artist in residence", that together, with musicians of the orchestra and the oboist François Leleux, performed an eclectic program with baroque and modern music in different instrumental formations. Finally, the *Harmonic Garden* directed by Giovanni Antonini, for a future occasion of the Haydn 2032 project, will be executed and feature all the symphonies of Franz Joseph Haydn.

Special Concerts

In the course of the year, took place also some concert events on Sunday morning, available to a public of newcomers. On the programme some groups and soloists of the Orchestra and of the Choir of Santa Cecilia were featured. Seven concerts, that ran from January to May 2018, each lasting one hour and preceded by an introduction, executed programs dedicated to great composers of the past but also to pages of jazz, contemporary music and choral. Along with those, there were also the Trebles, the choir of the Academy and the chorus, and the ensemble formed by adult amateur singers. The show ended on May 6th at a concert based on the most famous soundtracks of Morricone, Rota and John Williams.

Among the events outside season ticket holders, as always, the evening with the percussionists *Kodo*, a group of musicians from the renowned Japanese school of drums, has been particularly successful and has

become a point of reference for many fans not only for their exceptional skills but also for the quality of their performances.

It is important to note also the execution of the 'Apocalipsys' by Marcello Panni, with the participation of the Army Band, the Choir of the Academy, the Trebles and various soloists; moreover, the extraordinary concert at the Quirinale, directed by Antonio Pappano for the celebrations of the Festa della Repubblica.

Always targeting new audiences, during the summer concerts in the Cavea of the Auditorium, artists such as the duo Igudesman and Joo, two virtuosos were able to transform a normal symphonic concert into a sparkling evening of comic fun, with gags that involved the whole Orchestra. It was a very crowded evening and much appreciated by the public also for the presence of Stefano Bollani who undertook with the two protagonists a musical duel with hilarious twists.

A large audience was incredibly enthusiastic and involved also during the concert of Ezio Bosso, who directed two of his compositions in addition to the Symphony n.9 From the New World of Dvorak.

The Choir of the Accademia, directed by Ciro Visco and performed by Carmina Burana in piano and percussions' versions, was preceded by an interesting performance of a group of medieval music "Chominciamento di Gioia" that presented some original pieces.

Closing the summer program was the debut of the most important Chinese conductor of our days, Long Yu, who directed the Orchestra of Santa Cecilia, in the performance of Gustav Mahler's First Symphony and the popular Concerto n.1 for piano and orchestra of cajkovskij, with the highly skilled young soloist Khatia Buniatishvili.

Special events

Fantasia: Once again, after the previous success, at the beginning of January, the film *Fantasia* was shown. The feature film *The screening* was added by the American Film Institute into the list of the 100 best films of all time. Santa Cecilia Orchestra, I performed live its music, conducted by Carlo Rizzari. It was four evenings dedicated to families and young people.

Amadeus: the Sala Santa Cecilia was packed for the two screenings of Milos Forman's *Amadeus*, with the Orchestra and the Choir of Saint Cecilia performing the soundtrack live. This successful format was inaugurated in 2016.

The *opening of the season* took place with the execution of the famous *West Side Story* musical to celebrate the centenary of the birth of the great American composer Leonard Bernstein. On that occasion, the Foundation organized the usual fundraising event. The guests of the evening participated initially in a welcome aperitif, offered in the Auditorium Expo space of the Music Park, where they could also attend the performance of a group of experienced dancers, who performed on the notes of electro-swing music.

Novant'Ennio: In September, the Academy organized a great musical event to celebrate Ennio Morricone's 90th birthday, involving big names such as Oscar Nicola Piovani. To pay tribute to the

world's best-known living Italian composer, the President of the Republic Sergio Mattarella and a large representative of the institutional world were present. In addition to the concert, with the Orchestra and the Choir, the Academy dedicated to Maestro Morricone a celebratory volume and an exhibition of photographs and costumes of the film.

Premio Freccia Rossa: the award *Frecciarossa 1000* established by FERROVIE DELLO STATO ITALIANE, now in its seventh edition, was awarded to the young Canadian pianist Jan Lisiecki for his extraordinary interpretative originality, his poetic sensibility and social commitment. The prize was awarded at the end of the symphonic concert on June 7th by the top management of the company, during a gala dinner set up in the Sinopoli foyer.

Publishing

As known, the Accademia Nazionale di Santa Cecilia also carries out its activities in music publications, audiovisual products and texts dedicated to children.

During 2018 the following volumes were printed:

“L’Arte armonica” Series:

The following volumes have been published in the series III, Studies and texts:

- *Giovanni Sgambati - Atti del convegno.*

Periodicals:

- *Studi musicali- new series, 2017 n. 2*
- *Studi Musicali. Nes series. 2018, n.1*
- *Accademia Nazionale di Santa Cecilia-Bilancio Integrato-Annuario 2017 , edited by Federico Ribechi*

“AEM” Record Collection

- *Rosa di maggio.* Records of Luigi Colacicchi and Giorgio Nataletti in Ciociaria (1949-50), edited by Giuseppina Colicci and Serena Facci.

Fuori collana

- *Novant’ennio.* Tribute to Ennio Morricone. On the occasion of the 90 years of the academic Ennio Morricone, besides the musical tribute represented by the concert dedicated to him on September 27, the Academy also published for the occasion a book/album, where wishes from friends, colleagues and admirers are present. Thanks to the support of SIAE, a photographic

volume, entirely dedicated to his twenty-year presence on the podium with the Orchestra and the Choir of the Academy, was created. Included in the album, each of the guests has contributed, both in the form of institutional greetings, and in the form of more extensive essays, shorter testimonies and wishes, and finally documents and news from the archives of the Academy.

Audiovisual

- E-book for the European project Music Up Close Network *Di che Musica sei?*

The *Programmi di Sala* from an editorial point of view are published, and the program notes are entrusted to well-known musicologists. These notes are accompanied by biographies, photos of the interpreters, interviews of them, any lyrics sung along with translations, further readings or recordings worthy of listening to, and any in-depth references on specific topics.

Marketing and outreach initiatives

Also during 2018, the Academy developed a series of initiatives aimed to promote concerts, involvement and loyalty of the public. The most widely used formulas in some cases have been extended to a wider user base and tailored to target audiences, such as the Fun Club Card, dedicated to private supporters and under-30s, in particular library users.

A summary is given of the initiatives developed in the course of the year for the various catchment areas:

Santa Cecilia Card: Target: season-ticket holders

Loyalty programme for season-ticket holders with benefits (discounts, inducements, privileges) provided by the Accademia's various partners. The network of partners has extended every year and covers all fields of culture, services and lifestyles. L'obiettivo nel 2018 è stato rendere più efficace la comunicazione in base ai target di riferimento.

Santa Cecilia Fun Club Card: Target audience under 30

The initiative, which started in late 2017, has reached 400 subscribers in 2018. The goal is to bring young people closer to classical music. The card, which costs 10 euros, in addition to the discounts provided, allows other benefits such as: entrance in the library, the usage of free wifi, the purchase of 10 tickets at a price of 10 euros for a series of selected concerts, last minute tickets for concerts on sale, 10% discount for both the Notebook Library and the Spartito restaurant of the Auditorium, 30% discount on all editorial products of the Academy.

Musical Offer: Target: schools

The initiative is aimed to spread the culture of music among students of both first and second level secondary schools, by proposing learning paths, though educational materials related to concerts selected for the symphonic and chamber season. A student or PhD student from the Faculty of Musicology in Rome, meets with the students and offers them an overview and information of the musical pieces to be performed in the concerts, that students can listen to at a discounted price of 10 euros.

Hotels: Target: hotels in the neighbouring areas of the Auditorium

This programme, undertaken with a number of hotels mostly in the neighbouring areas of the Auditorium, is directed at tourists who love classical music, and offers the possibility to attend concerts in combination with their visit in Rome. The new programming, concentrated on the weekend, has helped the initiative, which envisaged the creation of a specific page on the website of Accademia, providing information on accommodation and promoting therefore the neighbouring structures for the public from outside of the city.

International platforms: Target: International Tour Operators and groups abroad

A special ad hoc programme for foreign public was created through the principal promoting hubs and ticket offices of classical programming on the web: Classicitic (specialized in the German public), Music&Opera (specialised in the French public) and Vienna Classic (specialized in the Austrian public). The sale of tickets offered by the different operators, envisages promotional offers for niche concerts or 'additional' ticket service, with an extra fee, for some services: special seating +music DVD+ personalized aperitif at the crush bar + guide to the most popular concerts. The offer is promoted across various platforms through captivating texts, photographs and videos.

No profit: Target: non-profit organisations.

This project includes the sale of backstage seats (332 seats) at a 'no profit' charge of € 10.00 per ticket to associations, non-profit organisations, and foundations for fundraising evenings in occasion of concerts which are unlikely to sell out. The tickets are used by the non-profit organisation as leverage for requests for donations in favour of one of their projects, providing publicity in support of the concert and thereby attracting a new public. In 2018 MUS-E, UNICEF e Susan Komen joined the initiative.

The Magazine of the Auditorium: This monthly magazine produced in collaboration with the foundation Musica per Roma, contains the activities planned by the two foundations in the various spaces of the Parco della Musica. In June 2016 the Magazine of the Auditorium Parco della Musica was renewed with a new editorial project. The new typographic project was aimed at better content optimisation, with a slimmer A4 format than the A3, having just one cover and a pull-out calendar inside. This magazine completes, in its integrated version, the *General calendar of the Season*, which contains almost all programmed activities by the Accademia Nazionale di Santa Cecilia. A separate calendar is dedicated to the activities of the Education Sector, addressed particularly to young audiences and schools.

Classica&Lirica: Target Audience in the city

The agreement with the Opera House creates an integrated offer that allows participation of events of both Foundations. These events are in sync in terms of offered materials and scheduling, and provide discounts.

Subscriptions included in OrchEXTRA and Chorus

The Education Sector has organized two courses aimed at adults who want to engage in instrumental and choral study. With the aim of offering practical and listening opportunities, and of promoting the concert attendance, an inclusive pricing strategy, with a reduced membership package of Fridays' series of symphonic events (reduced to 14 concerts) has been studied. For the same package, it was also offered to the participants of the youth courses, the possibility to buy a subscription with a 50% discount for a companion.

Spirito Classico: Target: subscribers and not only

This educational initiative continued successfully and consisted of a series of musical aperitifs before concerts, in-depth analysis, presentation of musical pieces of the programme and was not only aimed at subscribers. During the year 2018, 13 events were organized in connection with the Friday concerts starting at 8.30 p.m. These events were held in the Spazio Risonanze, in order to broaden the number of participants involved, and a roster of speakers was proposed, including the President-Superintendent Michele dall'Ongaro, Sandro Cappelletto, Carla Moreni, Luca Della Libera, Andrea Penna, Giovanni Bietti and Antonio Rostagno, with the aim of broadening the musical points of view and in-depth analysis.

Conferences

During the year, in collaboration with the Friends of Santa Cecilia, four lectures were held in connection to the following concerts: on January 14th, "Music on the peaks and symphonies of Cajkovskij" directed by Michele dall'Ongaro; on February 4th "The symphonies of Leonard Bernstein" directed by Sandro Cappelletto; on March 25th "The Flying Dutchman of R. Wagner" directed by Antonio Rostagno; on May 20th "Lutoslawski, the poet of the Orchestra" directed by Giovanni Bietti.

Education of university students

Within the framework of a memorandum of understanding with LUISS (Free University of Social Studies), which also includes fund raising activities, a didactic and informative program for students of the degree courses and master in Marketing has been created. The program, conceived as a mix of musical performances and workshops, is also aimed at developing and stimulating the attendance of concerts, by targeting Italy's future work generation.

WEBSITE: Since 2009 the Accademia has always been active on the new most common communication media. This new communication channel is added to the numerous activities carried out for the consolidation of the brand and promotion of concerts on social networks, such as a Facebook (more than 55,000 followers), , Twitter (about 11,500 followers) and the YouTube channel, which hosts introduction videos for the programmed concerts (more than 652,000 views) on a weekly basis.

European projects

In the course of the year, the activities of MUSIC UP CLOSE NETWORK – connecting orchestral music to young audiences (bringing young audiences closer to music)- continued with the multiannual European project launched in June 2016, of which the National Academy of Santa Cecilia is the promoter and coordinator. The programme of international activities aimed at the professional musical training of young people and the spread of musical works across Europe. Also in 2018, the project has been articulated in the different sections: Fresh Music in The Air, Nurture The Future, Music ambassadors Program.

FRESH MUSIC IN THE AIR

The new commissions to the Orchestra

As part of the programme, the new opera, entitled “To the victims without a name”, commissioned by the composer Peter Eötvös, was performed on July 11th 2018 at the Mittelfest a cividale del Friuli (Italy) and July 13th, 2018 at the Ljubljublijana Festival, along with the Ljublijana International Orchestra/Sarajevska Filharmonija, as part of the exchange of orchestral commission executions by the Network’s orchestras. There will also be the performance of the same opera with the Barcelona Symphony Orchestra at the Barcelona Auditorium on the 15th, 16th, 17th February 2019. On 14th, 15th and 16th June 2018, in occasion of the Summer Season of the National Academy of Santa Cecilia, the first Italian performance of *Les cites de Lovecraft* by Guillaume Connessoncon was performed by the National Orchestra of Santa Cecilia, conducted by Krzysztof Urbanski. This work was commissioned to the Netherlands Philharmonic Orchestra, which was premiered on October 13th 2017 in Amsterdam. Two Pre Concert Meetings with the Orchestra of the Academy were also planned, to present the orchestral music.

NURTURE THE FUTURE

The new musicians, the new audience

This section of the programme is dedicated to the production of concerts with international youth ensembles in the different European cities involved in the Network. The planned productions aim to reach new audiences. The productions and young musicians are selected by the High Education Sector and the Education Sector of the National Academy of Santa Cecilia to play in public concerts during the season “Everyone in Santa Cecilia” in order to share enthusiasm and common ideals. The 2018 program provided three new musical productions: Cello & Drums – From Baroque to Rock, musical production presented by Giovanni Sollima and Edoardo Giachino with the Ensemble of Violoncelli and percussion of the Advanced Course of teaching at the National Academy of Santa Cecilia. The concert took place on the 27th and 28th of March 2018 at the Sala Borgna of the Auditorium in Rome, and was co-produced with the Dutch Philharmonic Orchestra that performed the same program on the 31st March 2018 in Amsterdam at the NedPhO-koepel. The second musical production was aimed at an audience of young people, with ages ranging from 5 to 10, created by the Education sector of the National Academy of Santa Cecilia, entitled *Di che Musica?* The show was performed at the Auditorium on the 15th and 20th of April 2018 in the context of the season *Tutti in Santa Cecilia*, and was co-produced with the Montenegrin Music Center that presented the show in Cetinje in Montenegro on the 29th of May 2018. Finally, the Zoom Project show

was developed by the Education Sector of the Academy in coproduction with the Auditors of Barcelona. The concert was held on June 28th, 2018 at the Sala Santa Cecilia of the Auditorium in Rome with the JuniOrchestra Teen.

MUSIC AMBASSADORS PROGRAMME

Music Ambassadors

From May 28th to June 4th, 2018, in Domaine de Farnières (Vielsalm) in Belgium, the second *Music Ambassadors Residency* took place, promoted by the International Yehudi Menuhin Foundation. The goal was to form throughout Europe young Music Ambassadors” with the aim of communicating the passion for music to their peers, through training and diffusion activities. The Residency, lasted seven days, and involved about 20 young European musicians between the ages of 18 and 28, two of whom were selected by the National Academy of Santa Cecilia. Within the framework of its training and diffusion activities, the Academy has also planned the following activities aimed at young people:

- *Music workshop for young audiences*: The concert of the JuniOrchestra for schools (JuniOrchestra for Schools) on March 19th 2018.
- *2 Musical workshops for the youth of upper secondary schools*
- *Masterclass for cellos*

JUMP START

Orchestral Training Residency. Programma di scambio e di formazione professionale

From July 6th to July 13th 2018 the orchestral Training residency was held, promoted by the Slokar Academy of Ljubljana to train young musicians in orchestra in the international arena. The activity was held with two public concerts, which took place on July 11th at the Mittelfest in Cividale del Friuli (Italy) and on July 13th 2018 at the Festival of Ljubljana with the Ljubljana International Orchestra/Sarajevska Filharmonija.

WEB COMMUNICATION PLATFORM www.musicupclose.net

To support the Network’s activities and enable the achievement of project objectives, Regesta.exe plays the role of managing the Network’s web communication platform. It enables this with the activation of a series of services– calendar events, social media and audiovisual tools - to support the spread of artistic works in the programme, and to attract the interest of a large audience, composed of different age groups. The National Orchestra of Santa Cecilia, for the year 2018, has developed the second Multimedia Concert Kit on the new orchestral composition of Peter Eötvös “*To the victims without a name*”. Finally, a second E-BOOK on the show “*Di che musica sei*” has been produced, with a clear aim of diffusing and teaching. This will be used as a promotional tool within Middle and High Schools and in general for a young audience.

Enhancement of permanent artistic ensembles

Tours

In January the Orchestra with Pappano performed in several German cities, Dusseldorf, Munich, Frankfurt, Baden Baden and Hamburg in the spectacular new Elbenphilharmonie, with the famous German violinist Anne Sophie Mutter.

In March there was the first tour of the Academy in the countries of the Persian Gulf. This area is showing more and more interest for the musical culture of the West, in particular for classical music. On the 11th and 12th March, the pianist Beatrice Rana and Kyung-Wha Chung performed in Abu Dhabi.

The Orchestra was again guest of the Proms in London on August 10th, the longest and most prestigious music festival in the world, where every year the most important orchestras in the world perform. On this occasion, the Orchestra di Santa Cecilia directed by Pappano presented an ideal tribute to Bernstein with his Symphony n.1 “Jeremiah” and other compositions of authors who were central in the activity of Bernstein’s director: Haydn and Mahler. The Programme executed two days before in Jurmala, in the gulf of Riga in Latvia, where he took part in a new and important international music festival.

In October, the Orchestra performed a tour with Mikko Franck and Sol gabetta in the cities of Verona, Brescia, Milan, Munich of Bavaria and Bregenz, with music by Cajkovskij, Lalo and Sibelius. The young Belgian soloist Camille Thomas performed in Lalo’s cello concert in Bregenz.

In November the Orchestra performed with Pappano a long Asian tour in South Korea, Taiwan, China, Hong Kong. The tour was attended by Russian pianist Daniil Trifonov, one of the most acclaimed keyboard stars of our time, the last winner of the Chopin Competition, in Warsaw Seong Jin Cho and the young Chinese Sa Chen. On the programme, music by Glinka, Rachmaninov, Cajkovskij and Beethoven was received by a young and very passionate audience.

Even the Choir of the Academy under the guidance of Ciro Visco had important artistic opportunities. For instance, in September, at the Umbra Music Festival in Perugia, the performance of the War Requiem by Britten and Beethoven’s Ninth Symphony took place, and was conducted respectively by Jonathan Webb and Maxime Pascal with the Orchestra Giovanile Italiana and the Haydn of Bolzano. In collaboration with the Orchestra Sinfonica Nazionale della Rai, the Chorus then participated in Turin, in June, in the execution of Stabat Mater by Rossini, directed by James Conlon. Later for the Festival organized at the Cathedral of Saint-Denis, the choir took part with the Choir of Radio France in the execution of the Berlioz Requiem, directed by Valery Gergiev, on the podium of the National de France Orchestras. In November, it performed the Carmina Burana at the St. Petersburg Philharmonic.

Recordings

During 2018, the Orchestra and the Choir of the Accademia Nazionale di Santa Cecilia produced an important recording with the Warner Classic label dedicated to the Centenary since its birth, the figure of Leonard Bernstein. The compact-disc containing the three symphonies, composed by the American musician, was recorded live during the performances in February 2018. In addition to the three

Symphonies (the Second with the soloist Beatrice Rana at the piano), the two CDs also contain the prelude piece, Fugue and Riffs with Alessandro Carbonare, first clarinet of the Orchestra di Santa Cecilia, as soloist. All songs are directed by Antonio Pappano. The publication, as already highlighted, has recently received the ICMA (International Classical Music Award), created in 2010 by the members of the jury of the former MIDEM Classical Awards, consisting of music critics from fifteen different countries.

The “Archi di Santa Cecilia”, one of the instrumental groups born in the Orchestra of the Academy, has recorded, under the direction of Luigi Piovano, a CD published by Sony Classic, containing the Vivaldi Seasons with the soloist Anastasiya Petryshak.

Professional artistic preparation

Advanced training

The Academy’s educational offer includes an extensive program of advanced courses aimed at various disciplines and musical specializations for young composers and musicians who want to undertake a professional artistic career.

The Advanced courses of musical studies are a unicum in the high musical education in Italy. Established in 1939 by state law and recognized by the Ministry of Education, University and Research, which validates the diploma awarded on completion of studies, the courses’ main objective is to offer young qualified musicians, with advanced instrumental skills, the possibility of acquiring great experience in the concert sector, through personalized study programmes and concrete professional experiences.

The lectures of the courses, entrusted to musical personalities of international fame, were held in the academic year 2017-2018 by the following teachers: Composition: Ivan Fedele, Chamber music: Carlo Fabiano, Piano: Benedetto Lupo, Violin: Sonig Tchakerian, Cello: Giovanni Sollima.

The educational offer of the Academy in 2018, has been further enriched with some masterclasses entrusted to illustrious academics such as: Salvatore accardo (violin), Giacomo Manzoni (composition), Bruno Canino (chamber music) which offered the students enrolled in the courses a rare opportunity to meet and compare their skills with world-renowned musicians.

Together with the institutional courses, the Academy has, as always, organized courses of improvement “Winds” and “Timpani and percussion”, whose lectures are entrusted to the first chairs of the Orchestra. The contents mainly focus on the deepening of themes and technical-musical aspects peculiar to each instrument, and on the study of the repertoire, from the solo to the orchestral one, including aspects strictly inherent to the profession of the performer, such as bodily awareness and management of emotion during public performances.

These courses have an annual duration. The best students are offered the opportunity to collaborate as assistants in the Orchestra of the National Academy of Santa Cecilia, after an audition, as well as participating in the artistic activities of the 'Ensemble Novecento, the instrumental training of the Courses of Improvement.

Enhancement of its historical heritage and musical education of society

The Multi-Media library and MUSA, the Museum of Musical Instruments

In the course of the year the work aimed at the enhancement and public enjoyment of the historical-musical heritage of the Academy, in the spaces of the library and in the MUSA - Museum of musical instruments continued; research and diffusion activities were ongoing as well.

The Multimedia library includes all the historical-musical heritage of the Academy, in fact, library (135,000 library units), historical archive (more than a kilometer of documents, from 1650 to today), sound archives, photographic archives (approx. 33,000 photos from daguerreotypes to digital), ethnomusicology archives and Audio-video library (for a total of approx. 23,000 hours of audio/audio on different media), art collection, Concert chronology from 1895 to today ,digitized and catalogued according to the criteria currently in use for the books, archives, and audiovisual, is offered to the public at the library and online through the two sub portals (library and museum).

During the year the work of cataloguing the Foundation's assets continued. In particular, 1040 cataloguing news have been inserted in SBN Web, related to manuscripts, part of which belonging to the funds Mario, Pedrotti, Previtali and Molinari, as well as 8100 cataloguing news about modern and ancient musical editions belonging to the Pedrotti, Previtali, Fournier-Bentivoglio, Società Italiana di Musicologia, Quattrocchi, Sacchi-Lodispoto, Molinari, Boni, Tirelli, Mortari and Sasso. Moreover, in 2018 the library has been enriched by two funds

The Museum of Musical Instruments of the Accademia Nazionale di Santa Cecilia possesses one of the leading collections in Italy. The collection, together with the archives, the volumes and the documents preserved in the Multimedia Library, has been part of the history of the Accademia, as well as representing instrumental material for its musical institution and training activity. The most important core of the collection is made up of the instruments of the Italian lute music tradition from the seventeenth to the twentieth century. Among these, the following stand out for the quality of the workmanship and the historical importance: the violin of Antonio Stradivari of 1690, known as the "Tuscan", made by Granprincipe Ferdinando de' Medici; the mandolin (1726) and the viola (1742) of the German lute maker operating in Rome, David Tecchler; a core of twenty six plucked instruments, including a collection of mandolins of great value from the Neapolitan and Milanese schools, which were left to the Accademia in the will of the Queen of Italy, Margherita di Savoia.

In the course of the year, series of encounters, activities to disseminate musical culture were carried out, including conferences, cycles of conferences on ethnomusicological and organological subjects, seminars, presentations of books and invitations to readings, sound courses and exhibitions.

Also the heritage of the Museum of musical instruments has been enriched during the year, thanks to three donations: the Monti collection, made up of 51 musical instruments, mostly Italian-made brass, not very frequent in museums, although many were the Italian manufacturers in the 19th and early 20th centuries, percussion instruments of the second half of the nineteenth century and others from African and Asian areas, the Tiberius donation consisting of a guitar Fabricatore, Naples, of 1790 and the Ziino donation consisting of a piano Erard of 1849.

The Education Sector

It is scientifically proven that music helps you relax and indulge your emotions, fight anxiety, but also, that learning to play an instrument, and in particular piano, can actually make you smarter, happier and healthier, by developing, for example, the following skills: multitasking, problem-solving, creativity, self-esteem, self-discipline, more intelligence and memory (playing a musical instrument improves cognition) – better health and less stress.

In the firm conviction, therefore, that music is healthy for adults and children, the Education sector of the Academy, developed more than twenty years ago, created over time several initiatives and events for the youngest and not only, which are divided into three types: the *concert activities* of the season “*Tutti in Santa Cecilia*”, with shows and workshops dedicated to families and schools, the *training activities* of the youth associations and the *musical activity* dedicated to social purposes.

The concert activity of the season “*Tutti in Santa Cecilia*” is divided into lectures-concert, shows and music workshops, designed and built to be accessible and followed by a diverse and wider audience than the traditional one of adults only. The shows, in fact, whose purpose are musical education, entertainment and interactivity, are addressed according to the type of audience; to name a few, to children (starting with babies), to young people, to schools, to families, people with psychophysical and social difficulties and, in general, to those who want to approach music.

Also in 2018, the Accademy of Santa Cecilia developed for children, the Baby Sound cycle, a series of interactive concerts that saw the participation of many audiences, where the youngest children from 0 to 5 years are the principal players, in addition to pregnant women.

One of the most anticipated concerts of the season was *Ciak, Music Adventure*, with the participation of the Guardia di Finanza Music Band, accompanied by the images of famous adventure films. This was a concert with a strong emotional impact, by combining the sound power of the Banda Musicale and the emotional charge of the great films.

Great space was given to Music Workshops and the concert lessons dedicated to several instrumental sections of the orchestra, such as the woodwind instruments, percussion, brass instruments, the Strings and, finally, voice. They are interactive shows in which children can play or sing a song together with the artists of the National Academy of Santa Cecilia.

In collaboration with the theatre company Venti Lucenti, was then made the show *Il Vascello Fantasma*, taken from the Flying Dutchman of Richard Wagner, with the participation of more than 200 students of the Academy, with ages ranging between 6 and 15.

Also, in 2018 the event “Arpissima” was held, a festival of international importance dedicated to the Harp, an ancient tool that still retains a particular charm nowadays. The Festival takes place for two days, where you can see and try harps, attend concerts and participate in masterclasses.

To better adapt the educational objectives to the needs of the public, the educational activity of the youth companies has been divided into subgroups on the basis of specific age groups (ranging from four to 21 years old), in order to train children and young people musically and prepare them for the Chorus or the Orchestra.

Musical Introduction Course and Music Laboratory

Course teachers Vincenzo Di Carlo and Sara Navarro Lalanda (4-6 years)

This training course comprehends the learning of instrumental groups through specific lessons open also to parents. These courses include also a Music Laboratory for children, who have already a good musical background.

Accademia Nazionale di Santa Cecilia started an educational path, which allows children and teenagers to learn the art of choral singing. After passing some aptitude tests, it is possible to enter one of the five choruses of the Unchanged Voices Chorus or the Cantoria, depending on age and artistic level. The activities of these choruses are very varied and challenging. The young musicians participate in numerous performances and have a wide repertoire, going from the cultivated tradition to the popular one, from the opera to the musical. In 2018, the nearly 540 singers of the Unchanged Voices Chorus, the Cantoria and the Chorus were arranged in the following courses:

Choral Initiation courses 1 and 2

Chorus Master Vincenzo Di Carlo (6-9 years)

This choral laboratory was started with the purpose of creating an educational laboratory for preparing the children for the next courses.

Despite the young age, the children participated in several concerts and were protagonists of various performances in the different seasons of the Accademia Nazionale di Santa Cecilia, such as 'Mille in Viaggio', 'Alice in Wonderland', 'Romeo and Juliet', 'Cinderella'. In 2018 there were 220 children enrolled.

Schola Cantorum 1 e 2

Chorus Master Vincenzo Di Carlo (up to 15 years)

The Schola Cantorum constitutes the educational course of choral singing and is made up of teenagers selected through an audition. Some lessons of the Schola Cantorum are dedicated to music reading, an essential skill for being admitted to the Unchanged Chorus. In 2018, 140 students were enrolled.

Unchanged Voices Chorus

Chorus Master Ciro Visco (7 -14 years)

This Chorus is made up of about 100 children and teenagers, who have passed the most difficult selection of the whole programme. It participates at the symphonic performances of the Accademia Nazionale di Santa Cecilia. In 2018, there were approximately 90 choristers enrolled. Among the various youth companies, the JuniOrchestra Young and the Unchanged Voices Chorus represent an expression of excellence, affirming the Accademia also in the field of educational.

Cantoria

Chorus Master Massimiliano Tonsini (15 - 21 years)

The Cantoria is the choral singing course of the Accademia Nazionale di Santa Cecilia for the oldest youth singers. Vocal preparation linked to the personal growth of the young singer is given particular importance.

The repertoire of this course is extensive and ranges from ancient polyphonic music and contemporary music to the popular tradition, from Lieder to Jazz, from musicals to gospel. In 2018, there were 50 enrolled chorus singers.

Chorus

Chorus Master Massimiliano Tonsini (starting from 26 years)

Founded in 2015, Chorus is the laboratory of choral singing which the Accademia Nazionale dedicates to adults, mostly parents of pupils, for approaching music. The laboratory is directed at amateurs and music lovers over 26 years of age. The course, having the aim of approaching and studying choral music, consists of two lessons per week and is attended by approximately 80 enrolled adults.

The JuniOrchestra, winner of the *Praemium Imperiale 2013*, is the first orchestra of children and teenagers created in the framework of the Italian symphonic and operatic foundations. Founded in 2006, it involves approximately 430 players, divided into four groups depending on their age and artistic level. In addition to musical training, the entire project of the JuniOrchestra favours the aggregation and socialisation of young people, paying great attention to participants living in a condition of social unease.

JuniOrchestra Baby

Conductor Laura de Mariassevich (5-7 years)

The children of the JuniOrchestra Baby are introduced to the practice of ‘playing together’ with didactic parts specifically written, which draw inspiration from popular and ‘repertoire’ music. They are also taught how to read music, through a didactic method which range from the playing of games to the teaching of musical notions, developing their concentration and, at the same time their creativity.

JuniOrchestra Kids 1 and 2, (6-11 years) Teen (11-14 years) and Young (up to 21 years)

Conductor Simone Genuini

The young musicians of the JuniOrchestra Kids start to play increasingly more elaborate and complex symphonic parts until joining the JuniOrchestra Teen and Youth, where they approach the great symphonic repertoire and perform music by Rossini, Mozart, Vivaldi, Tchaikovsky, Bartók, Puccini, Beethoven and many others. The young musicians play chamber repertoire (notably, for example, The ensemble of Harps and Woodwinds) and are trained by teachers with great experience, including some musicians of the Orchestra of Santa Cecilia.

OrchExtra, Orchestra Workshop

Director Giordano Ferranti

“OrchExtra” is the new initiative of the National Academy of Santa Cecilia, aimed at amateurs and music lovers over the age of 26.

The course, focused on approaching and studying instrumental music and orchestral repertoire, provides weekly lessons, on Tuesday evening from 20.30 to 23.00. The instruments included are: violin, viola, cello, double bass, flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, harp and percussion.

Music at the Museum

Musical path. Recommended age: Primary School

A package of events created exclusively for primary school, for a minimum of 40 and a maximum of 70 children, which takes place entirely at the Auditorium Music Park and includes: a musical workshop on instruments or voice, in which one learns to play or sing, reading the notes on the score; a guided visit to the MUSA, the Museum of Musical Instruments of the National Academy of Santa Cecilia; the test of an arc musical instrument.

Social Commitment

The Academy has been organizing, for years now, initiatives for social purposes, in particular, with the youth groups and with the support of the Orchestra professors and artists of the Choir. Activities include charitable concerts, music workshops with children with disabilities, babies and pregnant women, concerts in hospitals.

The aim is to bring even the most disadvantaged or suffering individuals closer to music, since it has been proven that art, particularly music, is good for psycho-physical well-being. Listening to music, in fact, is a very effective method that has been used for thousands of years to reduce emotional states and relieve tension and stress by facilitating cortisol reduction. There is now scientific evidence of the usefulness of music in the medical field, helps to make labor shorter, allows a quicker recovery after surgery, reduces the psychological component of pain, and, according to a group of experts from Utah University, it also improves the effect of painkillers.

It is not by chance that in the playroom of the Children's Jesus Hospital in Rome the restoration and painting workshops, such as musical events, are a well-established context in the care process, as well as the concerts of young musicians in the hall of the Gemelli polyclinic, on Wednesday afternoon.

It's important to note, in particular, the start of a music therapy course, held at the Gemelli Polyclinic, which is recognized as credits by the University. During the International Conference on the Applications of Music Therapy in Oncology, held at the Academy in 2017, Prof. Riccardo Masetti, Director of the Integrated Siege Centre of the Gemelli Polyclinic and President of the "Susan G. Komen Italia", expressed the desire to obtain from the institutions the recognition of the figure of a music therapist in the medical field. In this way, he can accompany the patient in the treatment process, and to strengthen its scientific evidence in the field of oncology, in order to obtain the diffusion of this discipline in Italian cancer centres.

Various studies have shown that the stimulation of music on the brain causes feelings of pleasure through the release of certain substances such as dopamine and endorphins, while the study of an instrument seems to be able to modify and change within certain limits the cerebral connections, and be able to improve some abilities such as memory, concentration, motor coordination.

Of the activities carried out during 2018, the following in particular are noteworthy:

Charity Concerts

Concert for the Policlinico Hospital

The Accademia Nazionale di Santa Cecilia and the Emergency Paediatrics and Intensive Therapy Unit of the Umberto I Polyclinic in collaboration with the Foundation Roma Sapienza have engaged for several

years in a collaborative project in order to provide help and assistance to children admitted to hospital. On March 18, 2018, a fundraising concert was held in the Santa Cecilia Hall of the Auditorium in support of this ward, during which all the various companies of the JuniOrchestra, from the youngest to the oldest, performed.

The breath of music

On the 2nd of December 2018, the JuniOrchestra Young and the Choir of the Trebles, directed by Simone Genuini, performed a concert in the Santa Cecilia Hall for the fundraising of the Lega Italiana Cistic Fibrosis – Lazi.

Theleton

On October 3rd, a fundraising concert in favor of Theleton was held in Sala Sinopoli.

The Fidelio Project

As remembered, the Fidelity plan continued in 2018 in collaboration with the Ministry of Justice and Cassa Depositi e Prestiti . The musical course that takes place in the male and female prisons of Rebibbia, is applied with rehabilitation purposes, on the assumption that music and its system of rules can help rehabilitate prisoners, and also stimulate affectivity and socialization. Initially, focused on vocal exercises and rhythmic-musical literacy, and then to the study of musical pieces, the course has provided a choral workshop in each of the two institutes in which numerous prisoners participated with interest and diligence.

The commitment of the two choral groups has also allowed the performance of a concert this year, together with the Chorus and an instrumental ensemble of the Academy, on July 6th in the theater of the men's prison, directed by M^o Massimiliano Tonsini, teacher of the course.

The value of the project, which produced excellent results on both the educational and social level, was the subject of a dedicated service by Radio 3 Suite on July 19th.

Concert-lessons for the families of the pupils

In 2018, the Education Sector organized and participated in concert-lessons with free admission, aimed at raising awareness and bringing music to the public, from the youngest to the oldest. In these different occasions, the youth companies were also involved. The Staff of the Education Sector planned some concert-lessons with free admission to introduce the musical instruments of the orchestra and voices to the families of the enrolled pupils of the youth companies. During these concerts young musicians of the various ensembles of the following sectors performed: voice; woodwinds, harp and percussion; brass; strings.

Open day

The Education Sector of Accademia Nazionale di Santa Cecilia opened the doors of the Auditorium to the public on February 3, 2018, with free events in which it was possible to play musical instruments, attend

open lessons, concerts and participate in musical games. It was a great musical party dedicated to everybody.

Tutoring programme

Also in 2018, the project continued which was launched to involve the veteran musicians of the JuniOrchestra who in the education of the youngest members (JuniOrchestra Baby, Kids and Teen). Through a mentoring system, the more experienced musicians work alongside course teachers, helping their younger colleagues to acquire instrumental technique. The aim is giving the project JuniOrchestra a wide-ranging social value, also through a work experience for the older musicians.

Among the different activities involving the tutors, there is also the course 'Prova lo strumento' (Try out the instrument) dedicated to the pupils of the Musical Introduction Course. During this activity, all the instruments of the Orchestra can be tried out by the young pupils, giving them the possibility to choose one to continue in the orchestra.