

# Integrated balance sheet 2019

2019 was a unique year for the Accademia. 2019 marked the 15th year anniversary of M Antonio Pappano's appointment as musical director to the Accademia. It was important to celebrate this anniversary since it is thanks to Mr. Pappano's patient and passionate work with the orchestra, Mr. Visco and his choir, as well as his great collaboration with all of the Accademia's different ensembles - in particular with the artistic direction- and his constant and productive dialogue with the administration/presidency, that the artistic ensembles were able to achieve a growth of international level. Visiting the world capitals from the several tours that were organized, using new technology that allowed the Accademia to reach new audiences( for instance thanks to the PappanoWeb), and carrying out an in depth repertoire analysis, ranging from classical to contemporary music, were all strategies that created new opportunities for the Accademia to develop culturally, grow the admiration of members, partners and journalists, and mature artistically. The Accademia will always have immense gratitude and admiration towards Mr. Pappano, since without him all of this would not have been possible. On this note, the new symphonic season has the mark of the musical director, launching it with his signature phrase "*Caro Pubblico!*" In fact, it is this very greeting that Mr. Pappano usually uses to welcome audiences, ready to witness a new performance, within a new stylistic framework that seeks to touch their heart/feelings; just a few words used to accompany the audience into a new musical journey. In the new symphonic season, this kind of greeting will be used at start of every performance, either by Mr. Pappano when present, or by the guest musical director or whoever is selected based on his or her communicative skills

Another new feature of the new symphonic season is the appointment of Piero Monti as the new Chorus and White Voices Master of the Accademia. After 9 years at Santa Cecilia, Mr. Visco has decided to pass his title to a colleague of international prestige who has great experience in Italian opera houses, such as the Fenice in Venice, Maggio Musicale in Florence, il Comunale in Bologna, Massimo Theater in Palermo, as well as abroad with the two most important choirs in London- Philharmonia Chorus e London Philharmonic Choir- and at the Beijing NCPA Opera House in China.

2019 offered some special moments. In March, Sir John Eliot Gardiner, an outstanding British worldwide known musical director, made his debut on the stage of our orchestra in a program dedicated to Berlioz. Moreover, in June, after many years since his last performance, the prestigious Venezuelan musical director Gustavo Dudamel, an absolute star who consistently performed at the best opera houses in the world, returned to Santa Cecilia. In 2019, we also established several important partnerships. We launched a new collaboration with the San Carlo Theater, whose choir shared the stage with the Requiem of Berlioz, directed by Pappano, during the inauguration of our 2019-20 symphonic season. New collaborations were also created with the Fondazione RomaEuropa and, in particular, with the Filarmonica della Scala, l'Orchestra Sinfonica Nazionale della Rai and with the Fondazione Teatro del Maggio Musicale Fiorentino.

The Accademia Nazionale di Santa Cecilia created a network of partnerships with all of the mentioned institutions, as well as with the SIAE, the Casa Editrice Universal and the Centro Studi Luciano Berio, in order to launch the first edition of the International Luciano Berio Composer Competition. 128 people participated in this competition: 89 candidates from Europe, 14 from the Americas, 22 from Asia, 2 from Australia and 1 from Africa. 37 nations were represented in the competition. The elimination stages took place on September 30<sup>th</sup>2019 and determined who the finalists were. On October 13 and 14, the final was held in Rome and the jury, led by Antonio Pappano, was comprised of Ivan Fedele (Italy), Unsuk Chin (South Korea), Tristan Murail (France) and Augusta Read Thomas (USA). The Chinese composer

Yikeshan Abudushalamu won the 2019 edition and two other composers, the Korean Hankyeol Yoon and Chinese Bo Li, were honorably mentioned by the jury for their talent. The winner received 20,000 euros as prize money for composing an orchestral piece which will be performed 6 times, thanks to the partnerships with the Filarmonica della Scala, the Orchestra del Maggio Fiorentino, and the Orchestra Sinfonica Nazionale della Rai. The composition will be performed three times at the Accademia Nazionale di Santa Cecilia and three times at the partners' headquarters. Moreover, the piece will be published by the publishing house, Universal Edition (UE).

2019 was also the last year of the MUSIC UP CLOSE NETWORK – *connecting orchestral music to young audiences*, a multi-year European project part of a broader European Commission program called "Creative Europe". The Accademia Nazionale di Santa Cecilia has been responsible for promoting and coordinating a series of international activities focused on providing to the youth professional music education and on distributing musical works across Europe. A network of partnerships between the most important European musical institutions was created. The Orchestre National de Lille, the Netherland Philharmonic Orchestra, the Barcelona Symphony Orchestra, the Sarajevo Philharmonic Orchestra, the Montenegrin Symphony Orchestra, the Ljubljana International Orchestra- Branimir Slokar Academy and l'International Yehudi Menuhin Foundation were all part of this network, as well other organizations, such as the Lazio region and Regesta.exe, a company specialized in promoting cultural heritage and creating media content. The project's main objective was to create activities that would enhance communication between nations, by developing and exchanging young musicians, new symphonic pieces, educational activities, and international collaborations, via technology and online platforms. The venture was launched in June 2016 and ended in December 2019, lasting for forty-two months. The total budget was 3.465.000 euros, of which 1.732.500 came from the European Union and the rest was provided by partnership contributions. The project ended with a final international conference and the publication of a volume that includes all testimonies, pictures, and reports, written by several individuals part of this project who were able to provide feedback on their experiences.

2019 also marked the end of the first term of the President-Superintendent. His tenure was extended until 2025 by the scholars' assembly, which took place on November 25<sup>th</sup> at the historic headquarters in Via Vittoria. Throughout the five years of the first term, there have been extraordinary achievements. The most noticeable one has certainly been management's virtuous ability to safeguard the autonomy and financial sustainability of the institution, while being in the midst of a financial crisis that has greatly affected Europe and, in particular, our country; a crisis that is evident when looking at the decreased spending power in the private, and in some cases public sector (the Chamber of Commerce and la Città Metropolitana di Roma Capitale). Nevertheless, we were able to be proactive and get new partners and new praises. The Accademia demonstrated that it has been guided by an administration that has grown and been able to find the right ideas, energy, and resources to face this challenging economic environment. Efficient and innovative solutions were developed thanks to a constant collaboration with all employees, orchestra, and choir. The Accademia's autonomy and reputation is protected every day, at every concert, at every tour and at every recording session, thanks to the outstanding artistic level of our symphonic and choral teams, our first chairs, and the work of Antonio Pappano and of our marvelous musicians, who every day decide to come back to the Accademia and showcase their musical skills; skills that have made Santa Cecilia a musical brand that is respected worldwide.

*Michele dall'Ongaro, President-Superintendent*

As a global pandemic currently unfolds all over the world, writing and recollecting what was done in 2019 fills my heart with both nostalgia and a desire to get back to making music and engage once again with our audiences, which, at the end of the day, are always our greatest inspiration to do what we do best (perform). Looking back at all our events during 2019 makes me have a positive and optimistic outlook of the future, hoping that we can get back to normality as soon as possible. The Accademia of Santa Cecilia is to me a family that not only encompasses the artistic ensembles but also all the individuals, who allow this institution to preserve its quality and productivity. It makes me proud to look back at all the extraordinary accomplishments that this family was able to achieve in 2019. The season's calendar was filled with events, which brought to the stage many outstanding artists, which confirms the importance of Santa Cecilia in the global musical panorama. What might seem as just a series of regular concerts is in reality a research process focused on music, that challenges and forces everyone, including myself, to analyze all aspects that make up a performance. It is important to analyze not only the music that is played, but also all the other elements that precede the execution of a performance. It is a decision-making process, in which a certain strategy must be followed to create a spectacle that can both please the spectator and make him or her discover and reflect on something new. I am sure we are on the right track, and this is true based on the love that we receive from the people that come to our concerts or the ones who listen to us from abroad. In 2019 I wanted to go back to music that we already played in the past, such as Mozart's *Requiem*, *the Eighth* by Bruckner, *Sheherazade* by Rimsky-Korsakov and *The Second* by Schumann, in order to achieve an appropriation of the repertoire. During the fall we focused on Berlioz to commemorate the 150<sup>th</sup> year anniversary of his death with the grandiose *Requiem* and *la Symphonie Fantastique*. It is a source of pride to see the prestigious list of colleagues and soloists that went on the stage of the Sala at Santa Cecilia throughout this season. I got back with the Choir in Amsterdam, where, along with the Concertgebouw Orchestra we performed the *Requiem* by Berlioz. The list of the things that were accomplished is really too long and I, consequently, cannot mention all of them. As we do every year, we went on several tours and produced records (one worth mentioning is the Verdi's *Otello* by Jonas Kaufmann). This is, in essence, the normal but extraordinary life of a great orchestra, choir, and institution.

*Antonio Pappano, Music Director*

I became in charge of the Choir in September and was responsible for inaugurating the 2019/2020 season with the *Requiem* by Berlioz. This first project truly had a huge impact on me and gave me the opportunity to appreciate, from within Santa Cecilia, the high level of the Accademia. More specifically, I was really impressed by the Choir's quality, its homogeneity of color, its ability to go from impalpable *pianissimos* to massive *fortissimos* and to egregiously deal with the most challenging vocal parts of the repertoire. What was also impressive was the excellent quality of the Orchestra and the Accademia's ability to organize high-profile cultural events, rich in production (in fact also the Choir of the San Carlo theater and the band of the Police were also present at the inauguration).

I will carry out my new role with a great sense of enthusiasm and responsibility and with an awareness that the Choir represents a large part of history of the Accademia and that its valorization has consistently made the institution a beacon of the Italian musical culture for over four centuries.

*Piero Monti, Chorus Master and White Voices Chorus Master*

## Choosing Value

Terna is one of the most important independent operators of electric energy transmission in Europe. Through the planning, manufacturing and maintenance of transmission and dispatchment networks of electric energy ( and through the control of the supply and demand of electric energy), Terna is essential to make the entire electric system functional for people and companies. It occupies a central role in promoting the transition to a carbon free economy, one focused on renewable energy, innovation, system functionality and on people's well-being. Listed on the stock market since 2004, Terna is one of the companies with the largest market capitalization in the Ftse Index. Managing the Italian electric energy system allowed Terna to develop new skills, strengthen its relevance in the market, invest more in its supply chain and create innovative solutions in the energy market and international projects.

Terna realizes this transition to a carbon free world by supporting the social growth of our nation, of its regions and communities; it is because of this that the company has decided to support the Accademia of Santa Cecilia and become a founding partner. The goal of this partnership is to provide its energy to one of the oldest musical institutions in the world and contribute to the distribution of its music and to the cultural growth of its community and fanbase. This collaboration also seeks to promote the valorization of current musical artists, who not only come from Italy, but also Europe and the rest of the world, who are all part of this globalized culture founded upon concepts such as creativity, innovation, hard work and responsibility.

Terna S.p.A- International Relations and Sustainable Development

In Rome, the Accademia of Santa Cecilia represents an essential cultural center that enriches with beauty and harmony our complicated and beloved city, while preserving a musical tradition, so important here in Italy, that is then distributed to the youngest of people.

Entering the doorways of the beautiful halls designed by Renzo Piano and witnessing the extraordinary quality of the orchestra and musical direction elevates my soul above the worries of life and makes me go into a dimension of peace and fulfillment. Within the arts, only music is able to explode these emotions within me, in such a powerful and sudden way; a kind of music that allows me to have a unique and indispensable moment with my spirituality in this pragmatic and materialistic world. I would like to thank all the kind and diligent people that work daily at the Accademia of Santa Cecilia. I would like to give a special thanks to the President, Michele Dall'Ongaro, for his enormous expertise and friendliness, famous for his motto and greeting "Caro pubblico"(DEAR AUDIENCE) that he always uses to introduce a concert, and also Maestro Antonio Pappano who has gifted to Rome, not only his undisputed musical genius, but also a piece of his humanity and morality that only great men possess.

Raffaella Pajalich – PATRON

Every day, in every moment, either at home, in the care, on the plane, in a store, in places of entertainment or even at work, there are always rhythms, melodies and songs that we can hear in the background. We hear them, but in reality, we do not actually listen to them most of the time.

It is because of this that, more than ever, we need music that truly satisfies our intimate instinct, a kind of music that you can listen to even with your mind, enters the soul, made of notes, pauses between notes, sounds and silence.

Consequently, we must be even more grateful towards who, like the Accademia di Santa Cecilia, is able to fulfill this need for real music, and organize concerts that move us, thanks to its impeccable artists, musicians, managers, and everyone else around them.

My wish is that the Accademia, as per tradition, can stay on this path of excellence. It is our duty to make sure that its mission is fulfilled.

Diego Corapi – PATRON

## **The social identity of the Accademia**

### **A four-century history**

#### **Origins**

The Accademia Nazionale di 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 organisational 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 organisations 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 Academia 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

<b>Highlights</b>		
<b>2019</b>	<b>2018</b>	
<b>284</b>	<b>302</b>	<i>events at Santa Cecilia</i>
<b>264</b>	<b>258</b>	<i>concerts at Santa Cecilia</i>
<b>63</b>	<b>67</b>	<i>concert in Italy</i>
<b>20</b>	<b>24</b>	<i>concerts abroad</i>
<b>216.813</b>	<b>219.546</b>	<i>paid attendees</i>
<b>126.787</b>	<b>136.880</b>	<i>sold tickets</i>
<b>1.540</b>	<b>1.462</b>	<i>students</i>
<b>3.529</b>	<b>3.452</b>	<i>lessons 'hours</i>
<b>2</b>	<b>1</b>	<i>recordings</i>
<b>10</b>	<b>7</b>	<i>publishing publications</i>
<b>1.789.061</b>	<b>1.732.112</b>	<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**

Like other non-for-profit organizations, the Foundation is mission-oriented and, consequently, all of its goals, strategies and decisions depend on the mission, which guides different key stakeholders such as donors, partners, investors, spectators, employees, etc. Because each stakeholder has different interests and goals to pursue, it is essential to have a multi-stakeholder governance structure that can unite stakeholders around the mission, where different interests and viewpoints can be discussed. The organization must therefore be open and transparent as much as possible when discussing which resources of others were used to achieve certain objectives. It must be a duty to give the right to stakeholders to understand how resources and processes are managed, and how results are obtained. In nonprofit organizations, all stakeholders must be held accountable both from a financial standpoint and a social one, also known as social accounting. This document is therefore an “integrated” balance sheet that makes both financial and social considerations. For many years now, the Foundation has gone through this process of “social reporting” to highlight, not only on financially but also socially, the value that was created from its initiatives and showcase it to anyone who has a direct or indirect influence and tie with the Foundation. This process displays an awareness of responsibility to stakeholders, and, more specifically, to the “mission stakeholders”, who are the ones responsible for carrying out institutional activities. Moreover, value is not only created by who is inside the institution itself, but it is also influenced by the external environment, through established partnerships with other key stakeholders. The Accademia is able to execute certain projects thanks to the support of institutions, companies related to the music industry, the academic world, schools, and the press. Accurately reporting in detail what activities are carried out and what quantitative and qualitative results are obtained, allows the ones who contribute to the pursuit of the institutional mission to measure procedural compliance and to better understand what kind of social-cultural value was created, thanks to their investment and involvement. The following table schematically illustrates the relationship between the Foundation and all the stakeholders, and the degree of their involvement in the activities that were carried out. The double entry matrix of the table describes for each stakeholder category

both the expectation and interest/influence level that stakeholders have for a specific project of the Foundation. A darker color indicates a high level of interest and influence, an intermediate one corresponds to a medium level and, lastly, a light color tone refers to the lowest degree of interest or influence; blank spaces indicate that the stakeholder has no interest or influence for the corresponding activity. The last two columns describe moreover the most frequent communication methods used and topics discussed.

## **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

In 2019, our management strategy showed a level of continuity with the previous year. More specifically, regarding the artistic programme in terms of quantity, slightly fewer concerts both at home and away were scheduled compared to the previous year. Consequently, fewer paid concerts at home also led to a slight decrease in total attendance (-2.8%) and paid attendance (-1.2%). However, there has been a slight increase in earnings (+3.1%), thanks to the higher number of season ticket holders, of which some charged higher prices.

In terms of quality, the Artistic Direction/Management brought to the stage in the symphonic and chamber music seasons, as always, musical directors and artists of international fame, as well as emerging young talented musicians, from Italy and abroad, and performances that could target young people.

Throughout 2019 the overall support of private partners, cofounders and sponsors has been constant, but the increase in profit and state funding has allowed management to maintain high standards in the artistic quality and to end the fiscal year with financial statements showcasing an economic equilibrium; an equilibrium reached for 14 years in a row now.

The President-Superintendent, with the first term of his administration ending in February 2020, was confirmed by the academic body after the first election, held in November 2019. In September Piero Monti was appointed as the new Maestro of the Choir, replacing Maestro Ciro Visco.

Moreover, the Board of Directors and Board of Auditors, whose members' tenure expired in March 2020, have been reconstructed in the beginning of 2020.

As always, marketing and communication campaigns were developed to support the events



organized throughout the season and to promote, more specifically, subscription campaigns or specific events.

By organizing a photo shoot, the company, Contrasto, was entrusted with the branding of the Accademia di Santa Cecilia for the subscription campaign of the 2019/20 season, which was called Rome like you never heard it before. Contrasto is unique in the marketing world and since 1986 it has been a point reference of high-quality photography, thanks to its group of talented photographers which allows the company to stand out in the art photography industry.

The photos that were taken in key landmarks of Rome, such as the Colosseum, Trevi Fountain-Parco della Musica Auditorium, are all part of a campaign that seeks to highlight the bond that exists between the artistic ensembles, including Maestro Antonio Pappano, and the city, underlying the Italian character of the Accademia.

Just like other orchestras brand themselves with their respective cities of origin, we wanted to associate the national identity of the Accademia with its international one, which comes from all of the organized international tournees, by displaying the strong connection with the city of Rome, that for roughly 500 years has been the home of the Accademia.

Consequently, in order to highlight this bond, we decided to invest a big part of our advertising budget to install billboards near crosswalks around the city (a marketing strategy that was previously used to promote our subscription campaign).

These posters were out for display every two weeks, which was a time frame that allowed the institution to advertise both free and subscription concerts.

Overall, our marketing strategy was focused on promoting events via the press, posters, flyers, multimedia circuit boards that had great visibility, as described down below.

As always, an important instrument of communication was the magazine of the Auditorium, a monthly periodical that was developed with the help of the Fondazione Musica per Roma, which is an organization responsible for the event scheduling at the Auditorium Parco della Musica. The e-version of the magazine can be found online in the Media section at [www.santacecilia.it](http://www.santacecilia.it). This magazine, in its integrated version, includes the general calendar of the season, where all the events organized by the Accademia di Santa Cecilia are listed. A separate calendar mainly for schools and young people is also present, which includes the events related to education.

From an administrative and internal control standpoint, the President-Superintendent and the Board of Directors of the Foundation have a duty to develop an efficient risk management and internal control systems that must be monitored on an annual basis and, if needed, updated based on efficiency and adequacy. As always, through specific internal procedures, these systems have been established particularly in regard to the purchase of goods and services and to the control activities carried out by the Internal Audit, the Supervisory Board and the health and security officers. The adoption of the Organization, Management and Control Model ex D.Lgs. 231/01, which the Foundation has used since 2010 and where the code of ethics is located, has contributed to the implementation of the internal control system. The model has been under constant analysis and update to not only assess its coherence based on the changes in norms and organization, but also to safeguard the appropriateness of managerial practices needed to achieve institutional objectives.

In 2019, the Supervisory Board took note of the normative changes regarding administrative

responsibility of the institution, in particular of the introduction of new offences in the del D.Lgs. 231/2001, and advised the Board of Directors the need to make additional updates in the Organization, Management and Control Model adopted by the Foundation. Moreover, with the support of the Internal Audit, the Supervisory Board also completed the process of verification and adequacy of the Foundation's internal control system, particularly in terms of respecting internal control procedures in coherence to the established model and monitoring systems. After the passing of the "Whistleblowing" law on December 29th 2017, ex lege November 30th 2017, n. 179, which describes specific methods used to communicate violations, while safeguarding whistleblower protection, the Foundation purchased a specific software that allows individuals to report possible violations anonymously. Access to the portal can be found on its website. Nevertheless, no cases of corruption or violations related to 231 have occurred. In 2019, the Internal Audit completed all verification procedures with respect to autonomy, independence, objectivity, competence, and professional diligence, as required by the professional guidelines and ethical principles. The completed procedures were related to accounting, but some checkups were also made, through constant meetings with managers and staff, on task allocation, professional collaborations, consulting, purchase of goods and services, hiring procedures, health and safety in the workplace based on D.Lgs. 81/2008. An evaluation of behavior and management of the auditorium personnel was carried out. However, unarmed security officers and ushers were evaluated by a third-party organization. The 2019 financial statements were reviewed by Deloitte & Touche S.p.A.

## **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.

## **Musical 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**

Born in 1957 in Faenza, in 1979 Piero Monti graduated with the highest grades in Choral Music and Chorus Direction from the Luigi Cherubini Conservatory in Florence. The same year, he won a Maestro assistant competition at the Teatro Comunale in Bologna and in 1983 he became Musical Director. In 1988, as requested by Riccardo Chailly, he was nominated Chorus Master and held that role for 15 years. As head of the Choir, he prepared the band for album productions, recordings, and tours. Throughout the years he worked with other musical directors such as Riccardo Chailly (1988-1993), and Daniele Gatti (1997-2002), main guest directors like Christian Thielemann e Vladimir Jurowski and all of the guest directors (including Solti, Abbado, Chung, Gergiev, Muti, Pappano e Sinopoli). In 2003 he was asked by the Fenice Theatre in Venice to participate in the recordings of the inauguration of the rebuilt theater (directed by Muti and Maazel) and had the opportunity to work with directors such as Viotti, Gardiner, Marriner and Prêtre. From December 2004 up until December 2012, he was the Chorus Master at the Maggio Musicale Fiorentino Theater, produced several records for the Musical Director, Zubin Mehta, and worked with other musicians, such as Ozawa, Bychkov, Hogwood, Maazel. In 2008 he was invited by Vladimir Jurowski to blend the London choirs, Philharmonia Chorus and London Philharmonic Choir, with a total of 240 singers, and execute Verdi's Requiem with the London Philharmonic Orchestra. In 2013, he prepared in Beijing the Choir of the new NCPA Opera Theater to produce the Les contes d'Hoffmann and, in Paris, the Radio France Choir to produce Verdi's Requiem, directed by Daniele Gatti. In 2014 he returned to Italy to conduct Rossini's La Petite Messe Solenne in the new Auditorium. In 2014 he prepared the Semperoper's Choir in Dresda to produce Turandot. From 2013 to 2019, he was the Chorus Master at Massimo Theater in Palermo. Since the beginning of the 2019/2020

season, he has been the new Chorus and White Voices Master of the Accademia di Santa Cecilia.

## **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 Academia 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. In 2018, Warner Classics recorded Leonard Bernstein's *Symphony n. 3 "Kaddish"*, conducted by Antonio Pappano, in occasion of the 100-year anniversary of the composer's birth.

## 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 between the artistic programming activities and that of the various sectors, a strong coordination and integration of departments is therefore necessary.

Experience and dynamism in business process execution are essential to achieve the highest level of quality in each productivity cycle. Experience relies on an adequate stability of resources, while dynamism thrives with the cohesion of these resources; however, it is hard to achieve cohesion, without having first resource stability.

When analyzing the average percentages of staff that have been on duty for 10 or more years, the data confirms a high level of stability: Administrative Personnel 60%, Orchestra 64% and Choir 89%.

In terms of productivity, the Accademia is ranked among the top orchestras in Europe, even though it has fewer artistic ensembles than other top orchestras.

On this note, it is worth mentioning that the prudent HR policy adopted by the institution has always been able to limit the number of its employees, which on average has diminished compared to the last year. Nevertheless, this cautious approach has not impacted its remarkable achievements. In fact, the institution's remarkable results were not only made possible by goal sharing but also by the highly flexible provisions inserted in the collective agreement.

As of December 31<sup>st</sup>, 2019, the administrative staff is comprised of 72 individuals, of which 64 are employed full time: 3 managers, 7 executives, 53 employees, 5 service staff members and 4 collaborators. Within the artistic personnel, 103 orchestra professors and 73 artists, part of the Choir are employed full time. Due to certain scheduling demands, the institution has also hired artists on a part time basis: 6 orchestra professors\*, 1 Chorus Master and 27 administrative employees, who work intermittently throughout the year. 4 other maestro collaborators complete the overall workforce of the Foundation.

The Foundation is an equal opportunity employer, with job offerings of equal pay towards both men and women. In fact, when looking at the administrative staff, there is a balanced male-female distribution. Throughout the year, 4 job recruitments were announced for the following positions: 1° trombone, 1° flute, III° horn and timpani.

In terms of education, it is worth mentioning that 50% of staff possess a college degree and 45% graduated from high school.

\* of which 4,11 for substitution of absent employees with the right to maintain their place.

## **Economic Value: Partners, Founders and Donors**

### **Founding Members**

Stakeholders' faith on the Foundation's ability to create value has been the result of its secular history and of the quality of past organized activities related to stakeholders, with whom the Accademia has established relationships to develop collaborations and partnerships on a national and international level.

After having collaborated in certain projects in previous years, in 2019 the company Terna became a founding member of the Accademia and has guaranteed to hold this commitment until 2020. Moreover, after a year of interruption, the partnership between the Accademia and the Deposits and Loans Fund has resumed. In November, we celebrated the 170<sup>th</sup> year anniversary of the partnership with the Deposits and Loans Fund with a big event near the old State Poligraphic Institute near Verdi Square. For this occasion, the young artists of the Schola Cantorum sang Italy's national anthem in front of the President of the Republic and other important institutional figures. The Schola Cantorum also performed with young soloists of the JuniOrchestra at the business convention that was held in December.

All partnerships with Enel, BNL, Mapei, Ferrovie dello Stato Italiano, Eni and Leonardo continued. Several events were organized with Enel in 2019 such as concert rehearsals open to employees, schools and associations, as well as the reoccurring Christmas Concert with the JuniOrchestra, which had the privilege to share the stage with an outstanding artist like Stefano Bollani and play Bernstein's and

Gershwin's music, as well as a song of Bollani himself, called Concerto Azzurro. As part of this partnership with the Accademia, Enel supported the Italian tour of the Orchestra in Turin, Brescia, Udine and Rimini, and was also present on an international level, by supporting the Orchestra's participation in the Rostropovich Festival at the la Great Hall of the Moscow State Tchaikovsky Conservatory in Moscow, where several local stakeholders of Enel were invited to participate. All this would not have been possible without the support of the Italian Embassy in Moscow.

In 2019, the "Enel's Heart" Prize, which is a scholarship for a musical course offered by Enel, was awarded to 15 students of the JuniOrchestra, after an audition held in May.

In collaboration with AEROPORTI DI ROMA, the fourth edition of "Santa Cecilia al Volo" also took place in 2019, where musicians of the Symphonic Orchestra, artists of the Choir of the Accademia of Santa Cecilia and students of the Alta Formazione Musicale all performed in a series of 12 concerts at the Fiumicino Airport. On June 21<sup>st</sup>, in occasion of the Festa Della Musica, the Voci Italiane ensemble performed at an incredible concert, called "Opera, Song and Melody", several songs, ranging from masterpieces of the Opera tradition to the Neapolitan melody and songwriting of the 1800 and 1900.

As an institutional partner of the Accademia, ENI continued to support the event season dedicated to children, teenagers and families called "Everyone to Santa Cecilia", by promoting in partnered schools all of the events and inviting students to the concerts, workshops and open rehearsals of the Orchestra.

In March, the Accademia hosted at the Petrassi Hall TERNA's event, called "Open2Family", which was an occasion open to the families of Terna's employees, and followed with a light dinner at the Spazio Risonanze.

For the partner Leonardo, the Accademia gave two performances during the corporate Christmas event at the Officine Farneto. The first one took place in the afternoon when guests arrived, with a string quartet playing movie soundtracks and songwriting; in the evening Christmas songs were played in front of the top executives of the company.

Also, in December, the Accademia organized in closed doors the reoccurring Christmas Concert for Rome's Corporate Credit Bank. The JuniOrchestra and the Choir of the Accademia of Santa Cecilia played and sang songs by Bach, Haendel, Mozart, Beethoven, Rossini, Mascagni, Gershwin e Bernstein.

## Supporters

Under an economic standpoint, 2019 registered a greater support by the private sector, in terms of the number of new donations and partners, especially in the categories of donating partners (+5) and Supporters (+10) of the Accademia. This growth in donation was also caused by a confluence of several supporters who were part of the historic Friends of Santa Cecilia Association, which ceased operations last year. The Accademia of Santa Cecilia gave the opportunity to the supporters of the Friends of Santa Cecilia Association to keep supporting the Accademia, by becoming new partners of the Institution, allowing them to benefit from a tax advantage present in the offered Art Bonus.

Regarding the activities available to private partners, it is important to mention the trip organized for benefactors and partners, who had the opportunity to be with the Orchestra during the triumphant tour in Moscow on the 30<sup>th</sup> and 31<sup>st</sup> of March 2019. For this occasion, our Orchestra, directed by Sir Antonio Pappano and hosted by the historic Festival Rostropovich, performed in two beautiful concerts, showcasing to the Russian audience a repertoire dedicated to Beethoven and Mahler. The artistic events were followed by convivial moments with the artists of the Accademia.

On occasion of the press conference presenting the 2019/2020 Symphonic and Chamber Music Season, held on May 6<sup>th</sup>, 2019, at the Eleonora Duse Theater of the Silvio D'Amico Art Academy, an open day was organized. During that day, the Accademia of Santa Cecilia opened its doors to the entire city, giving the opportunity to individuals to discover its musical reality at the historic headquarter of the international musical improvement courses in Via Vittoria and to witness musical performances of young artists of the Accademia. The boutique in Santa Vittoria collaborated with the Accademia, by decorating the entrance of the main building in Via Vittoria with beautiful flowers and by exhibiting the institutional brochures of the Accademia in its stores. Late in the afternoon, a cocktail event celebrating the beginning of the 2019/2020 Musical Season took place in the Eleonora Duse Theater and in the adjacent courtyard; the event was hosted by the President-Superintendent and the Maestro Michele Dall'Ongaro.

In June, as per tradition, a dinner party was held at the foyer of the Sinopoli Hall, after the final concert of the symphonic season, with the Orchestra and the Choir of the Accademia of Santa Cecilia performing under the direction of Mr. Antonio Pappano and Mr. Ciro Visco, and with the collaboration of the American mezzosoprano, Joyce DiDonato.

On October 10<sup>th</sup> 2019, the Accademia of Santa Cecilia inaugurated the Symphonic Season 2019-2020, with a special dedication to Hector Berlioz, since 2019 marked the 150<sup>th</sup> year anniversary of his passing. Performing the masterpiece Grand Messe des Morts "Requiem op. 5", directed by Mr. Antonio Pappano, The Orchestra and Choir of the Accademia shared the stage of the Santa Cecilia Hall with the Choir of Naples' San Carlo Theater and the Mexican tenor, Javier Camarena. For this occasion, benefactors and partners were invited to both the concert and the following reception held in the Sinopoli Foyer of the Auditorium.

As described by the participants as an "exclusive and unforgettable", this year the reoccurring fundraising event for the Accademia was truly unique and wanted to give the opportunity to guests to relive the Tosca opera in the roman places that originally set the scene for its acts.

## Sponsors

Throughout the season, several events related to the Institution's official sponsors were organized. It's important to note, in particular, the night event dedicated to Mapei (a Pappano/Batiashvili concert), and the events organized for BNL during the chamber music season ("homage to Bach"/ Pinnock-Pahud-Manson) and the symphonic one (Dudamel concert-Beethoven music).

In May, Mavive, one of the best companies in the fragrance business and a partner of the Accademia in the past, sponsored the press conference presenting the 2019/2020 season to the press, institutions and partners at the Eleonora Duse theater in the Accademia's headquarters in Via Vittoria.

In October, several companies took part of the fundraising event called "Tosca's Rome" in Palazzo Farnese: besides the presence of cofounding partners such as Bnl, Enel, Terna, the Deposits and Loans Fund, also other companies like JP Morgan, Bulgari, Edison, Open Fiber, Bracco, Tim, Sace and Brunello Cucinelli participated and brought along some guests to the event.

In collaboration with the Luciano Berio Study Center, The SIAE sponsored the International Luciano Berio Composer Competition, organized by the Accademia and available for participation to composers under 40 years old. Thanks to the collaboration with the Filarmonica della Scala, the Maggio Musicale Fiorentino Foundation, RAI's National Symphony Orchestra and Boris Christoff Foundation, the



Accademia was able to launch the first of a three edition competition that pays homage to a very important artist of the Italian music panorama. The competition's goal was to identify and valorize new talents and give the winner a 20,000-euro prize money to compose a new musical piece for the symphony orchestra. The competition winner will also be able to perform for the first time this piece with the Orchestra, directed by Mr. Pappano, during the 2020-2021 Symphonic season of the Accademia. Moreover, the Universal Edition (UE) will publish the musical piece and insert it in the performance list of partnered orchestras. A group of top musical institutions united to promote a competition that targets young composers, discovers new talent and resembles a previous 4 edition-competition held in the late 90s and early 2000s( 2000, 2003, 2006 and 2009), which was led in 2000 by Berio, who was the President of the Accademia of Santa Cecilia for 3 years, up until 2003.

The jury, which was represented by 5 nations and three continents, was chaired by Musical Director of the Accademia of Santa Cecilia, Antonio Pappano, and had as commissioners the Italian Ivan Fedele, the Korean Unsuk Chin, the French Tristan Murail and the American Augusta Read Thomas. Among the 128 participants, of which 89 came from Europe, 14 from the Americas, 22 from Asia, 2 from Australia and 1 from Africa, the Chinese composer Yikeshan Abudushalamu won the competition.

## Public Institutions and Partners

During 2019, as always, the Accademia Nazionale di Santa Cecilia developed new projects and established important partnerships with different public institutions. It is worth mentioning the following collaborations:

Also, this year, on January 1st the Accademia Nazionale of Santa Cecilia gave different performances at the Festa di Roma, which was an event organized by Rome's municipality. In particular, it is important to highlight the performance of the string trio at the Studio Hall of Mameli Library, as well as a musical lab organized for children, in which both kids and adults had the opportunity to understand what musical instruments are used by the symphony orchestra and how they work. After providing this explanation, the event participants were able to play those instruments.

Designed by Michelangelo Lupone and created by Rome's Music Research Center-CRM, the Accademia placed an installation at the Lungotevere Aventino Gardens focused on integrating music, the surrounding environment and light all together. Thanks to the use of sound projectors, also known as holophonics, the installation created a sort "listening path", by playing in the background a repertoire of classic-contemporary musical pieces sung by the Choir of the Accademia of Santa Cecilia, while using CRM's musical and electronic elaborations.

By collaborating with the Regione Lazio and Mibac, the Accademia was able to develop a series of live shows for the communities living in the seismic crater. With a total of 14 live shows, several municipalities that were severely affected by the 2016 earthquake, such as Poggio Bustone, Accumoli, Amatrice, Cittareale, were able to participate in this project, which was launched in 2017. On the 7<sup>th</sup> of April, in occasion of the 10 year anniversary of the earthquake that destroyed Abruzzo's capital and nearby towns, the renovated Basilica of Santa Maria of Collemaggio, an important landmark of the city of Aquila, hosted the first ever performance of Nicola Piovani's *"Sinfonia delle Stagioni"* by soloists, the white voices choir, a narrator and the orchestra. The opera was commissioned by the Società Aquilana dei Concerti "Bonaventura Barattelli" in occasion of the 10-year anniversary of the earthquake in order to honor this tragic reoccurrence. Directed by Nicola Piovani, along with the Abruzzo's Symphony

Orchestra, the White Voices Choir of the Accademia Nazionale of Santa Cecilia, a quartet of soloists and Roberto Herlitzka as narrator, the concert was organized by the Societa' Barattelli, with the support of l'Istituzione Sinfonica Abruzzese and Aquila's municipality, and was aired live on television on RAI5.

On November 28, at the Santa Cecilia Hall, more than one thousand middle school and high school students attended the Concert themed around the following social issue: the disappearance of minors. The Firefighters' music band, directed by the Maestro Donato Di Màrtile, and the Cantorum of the Accademia of Santa Cecilia, directed by the Maestro Vincenzo di Carlo, performed at this concert. Moreover, also the State Secretary of the Interior, Carlo Sibilia, Rome's Mayor, Virginia Raggi, the head of the National Fire Fighters, Fabio Dattilo, and members of the associations of missing people's relatives, all attended this musical event, which wanted to make the public and young people more aware of the disappearance of minors issue in our society. Organized by the Special Commissioner of the Accademia of Santa Cecilia and with the collaboration of the Ministry of Education, University and Research (MIUR) and Rome's Municipality, the event was introduced by speeches of the Accademia's President, Michele dall'Ongaro, of the Special Commissioner Perrotta and of the National Communications Authority Commissioner, Mario Morcellini.

By collaborating with Zétema and Rome's Municipality Museum Network, in occasion of the extraordinary Saturday Night museum openings, some musicians of the Accademia, as well as guest artists performed in the most important museums of the city (Capitoline Museums, Villa Torlonia, Mercati Traianei, Palazzo Braschi etc), and provided people visiting these museums a sort of soundtrack of the exposed artwork.

On the night of November 2<sup>nd</sup>, at the Capitoline Museums, duos and quartets of strings performed. On the night of November 7<sup>th</sup>, artists of the Accademia's Choir a musical repertoire of different eras, ranging from the Renaissance to Swing.

In occasion of the December 14<sup>th</sup> Night at the Museums, the Accademia supported the marvelous night opening of the Musical Instruments Museum (MUSA), by organizing guided tours and having conversations about the collections of the museum. The concerts of the Composing Competition Graduation, directed by the Maestro Ivan Fedele, and the end of year concerts of the White Voices and of the Choir, directed respectively by Maestro Ciro Visco and Maestro Massimiliano Tonsini, were held on June 21<sup>st</sup> at the Festa della Musica, which was an event organized in collaboration with Rome's Municipality.

The Christmas concert for BCCR, this year directed by Simone Genuini and with the presence of the JuniOrchestra and the Accademia's Choir, took place on December 15<sup>th</sup> and, just like the concert for ENEL, this event has become a reoccurring event of the Christmas holidays.

Last but not least, it is important to mention the collaboration established with law enforcement institutions. In November, the concert with the Marina Militare Band was organized, as well as the one in December with the Band of the Arma dei Carabinieri.

## **Context, Operating Lines and Financial Data**

The economic situation of the industry continues to remain quite critical, and there are fewer and fewer Foundations that are able to maintain a financial balance. Thankfully, the Accademia Nazionale of Santa Cecilia can consider itself as one of those Foundations, thanks to an extraordinary increase of the FUS (Unique Fund for Shows), which in 2019 was valued at a total of 182 million of euros.

The Foundation, due to its unique organizational form, recognized by MIBACT and its January 5<sup>th</sup> 2015 decree, art. 11, co. 21 bis del D.L. 91/2013, can receive in the three year period 2018-2020 a fixed 6.6% regular contribution of the Unique Fund for Shows.

In 2019, the Foundation achieved a healthy budget result, thanks to a decrease in operating costs, compared to the previous year, and especially thanks to a new property that the Accademia inherited by the Maestro Sergio Perticaroli, and the update in value of the Accademia's real estate portfolio.

The updated value of fixed assets has positively affected the budget result and is equal to 1.165.500 euros (pre-tax), of which 1.1 million of euros came from the valuation of the new property and 0.6 million came from the updated total value of already owned properties. These numbers were determined by valuations made by *Scenari Immobiliari*, which is an independent institute of research and study. As already mentioned, the Foundation's day to day management, besides the impact of changes in valuation of its fixed assets, was able to achieve an extremely positive result, on one hand, thanks to a substantial production estate, even though there was a significant decrease in earnings from offsite activities, and, on the other hand, thanks to an important cost saving strategy that was executed by reducing as much as possible production costs.

It is important to remember also that, during the first semester of 2019, the normative limitations around activating expiring contracts of the artistic personnel, which were then activated after a following legislative action, created the need to, in many instances modify the season calendar, since the use of contracts of orchestra and choir members needed to be reduced.

In fact, the D.L. n. 87/2018, also known as the "*Dignity Decree*", converted in law n. 96/2018, dictated a new discipline in regard to part time contracts, and reintroduced the so called "objective causal". This objective causal is an exhaustive list of motives that must be included in the work contract and dictates that, without those motives, a part time contract is transformed into a full time one since its issuance. Based on the above mentioned legislative changes, in effect since November 1st 2018, contracts renewals are allowed only if at least one of the following conditions is met: i) objective and temporary needs, extraneous to the ordinary activity; ii) need to replace other workers; iii) need related to temporary, significant and unpredictable work increase of the ordinary activity.

However, the D.L. n. 87/2018 had stated that the above-mentioned terms could not be applicable to opera symphony foundations. Moreover, it dictates as not applicable the provision of a maximum term in cases of fixed term contracts renewals with the same employee as well as the limitation to the number of contractual extensions and renewals.

This matter was brought to the attention of the European Court of Justice. When asked to comment on the issue of excluding artistic and technical personnel of opera symphony foundations from measures focused on preventing the abusive use of part time contracts renewals, by judgement of 25<sup>th</sup> of October 2018, the Court argued that the national legislation was in contrast with the European one, since the national law did not include a direct measure aimed at sanctioning the abusive usage of a series of fix-term contracts.

This contrast between European and national law, as stipulated by the Court, has consequently blocked the hiring on a part time basis, due to the great uncertainty around the legal implications and the high risk of possible litigation.

Because of this, during the 2018/2019 season the Foundation used part time contracts only when it was possible to use the "objective causal". Consequently, it had to modify its original schedule in cases when there was the need to temporarily recruit additional personnel for production purposes, i.e. to cover roles not already included in its regular workforce.

The issue related to the norm described above was resolved by a new legislative intervention, which modified the terms related to fix-term workers' contracts of symphony orchestra foundations. More specifically, the new regulation was provided by the D.L. June 28th 2019, n.59, converted into law, with changes, by art. 1, comma 1, L. 8 August 2019, n. 81, which has admitted the legitimacy of this type of contracts also for "production causal".

When analyzing the Foundation's revenue, there was a decrease in revenue from private partnerships, compensated by an increase in revenue earned from the partnerships with public institutions. Nevertheless, a high percentage of the Foundation's total revenue comes from gate receipts and private contributions. Moreover, on December 31<sup>st</sup>, at the end of the 2019 financial year, the Foundation reported a surplus in its balance sheet, which has occurred for 14 consecutive years. Its own generated revenue is equal to 43% of the production value and the pretax profit is 1.689.803,03 euros.

As already mentioned, this result would not have been possible without management's decision to limit costs, as well as the slightly greater support, compared to the previous year, of private partners, donors, patrons, benefactors and supporters, who were able to benefit from the tax advantage present in the Art Bonus, a 65% tax credit available to tax payers who make charitable donations to opera symphony foundations, which was introduced in 2014 to incentivize patronage.

In 2019 the FUS was equal to 14,24 million of euros, an amount part of the 15 million euros put towards the symphony orchestra foundations industry, as per art. 1, co. 583, of the L. 232/2016, modified by D.L. 244/2016 (conv.to con mod.ni into law. 19/2017). Out of this amount, the Accademia received 1.19 million euros, as well as 0.89 million euros from the 12.5 million allocation put towards the symphony orchestra foundations industry, as per art. 1, co. 607, della L. 30 December 2018 n. 145. Compared to 2018, the total increase in contributions received from the Culture and Tourism Ministry was +6.67% or 0.89 million of euros.

Moreover, as of 2018, the Accademia was able to receive in the ordinary way the 250,000-euro contribution from MIBACT, artic. 12, co. 8bis, del D.L. 20 June 2017 n. 91, conv. con mod. da L. 3 August 2017 n. 123, to cover the compensation of teachers of the advanced courses, as per art. 1 of the R.D. 22 June 1939, n. 1076.

Finally, the MIBACT has granted the contribution to help with expenses related to the Amsterdam tour of the Choir, held in May 2019, and the Orchestra's tour in London in August 2019. Regarding other contributions, Rome's Municipality has granted same ordinary contribution of these last few years but has also financed with an extraordinary contribution the activities organized in the towns located in the seismic crater area.

Contributions from private partners decreased compared to the previous year, due to missing/ contribution from Astaldi (-250 thousand euros) and the reduced contribution from BNL (-90 thousand euros), partially compensated by the contribution of the new cofounding partner, Terna Spa(+160 thousand euros).

Compared to the previous year, there has been an increase in the gate receipts of both the symphonic concerts (+23,04%) and of the "Everyone to Santa Cecilia!" season, part of the Education sector(+6.78%). However, there has been a decrease in the gate receipts of the chamber music season(-14.88%), especially when we compare this earned revenue to the one collected in 2018 from the two outstanding chamber music concerts, with Martha Argerich performing in February and December. There has also been a decrease in the revenue of the extraordinary concerts (-60.43%) and of the concerts held offsite (-21.11%). In fact, in 2018 important special concerts were organized, such as the concert celebrating the 90<sup>th</sup> birthday of the Maestro Ennio Morricone, and the cycle Čajkovskij symphonies, performing with the Orchestra of the Mariinsky Theater and directed by Valery Gergiev. Regarding the activities related

to the international tour, fewer concerts were organized in 2019 compared to the previous year, which led to a consequent decrease in both the earnings and production costs.

There was an increase in other earnings and proceeds, due to both the creation of new courses for amateur adults and a higher number of people signing up to the courses of the Education sector (+8.85%). The number of sign-ups to the Advanced courses were roughly the same compared to the previous year.

When analyzing revenue streams unrelated to gate receipts, in general, besides the positive impact created by the valuation of the Accademia's property portfolio, which was previously described, there has been a +5.09% increase in contributions from public institutions, mainly thanks to the larger FUS grant. The revenue earned from the donations made by private partners decreased compared to previous years, and the decreased earnings from concerts were mainly correlated to a drop in the revenue generated by concerts offsite, which was a drop equal to -594,31 thousand euros.

The financial situation seems much better than last year, especially because there was a substantial reduction of debt. In fact, there was a persistent zeroing of bank liability, with no debt owed to banks, and a significant decrease of debt owed to suppliers, which led to a lack of financial charges.

Costs related to the purchase of goods and raw materials were equal to 3.78 thousand euros and slightly increased by +7.79% compared to the previous year, mainly due to an increased purchase of books for the library, partly financed by a donator.

Service costs decreased by -2.46% compared to the previous year. It is worth mentioning that there was also a +22.74% increase in communication costs, related to advertising and the press, and a -11.19% decrease, equal to 116.97 thousand euros, of costs related to transportation and trips during tours, which was caused mainly by decreased costs related to tour events, both in Italy and abroad.

Costs of the use for third party assets were reduced by 163,67 thousand euros(-32.01%), correlated mainly with the decreased usage of rented technical equipment and copyright fees related to two important productions made in 2018, Walt Disney's Fantasia and Amadeus.

Labor costs decreased by 0.41% compared to the previous year, because of the optimization of part time staff utilization and for the vacancies of some fix-term posts in the Orchestra, whose recruiting procedures are to be finalized yet. In the 2019 integrated balance sheet, the Accademia set aside the provision of the accrued and unused holiday costs at the end of the year and related social security contributions.

## **Business Outlook**

As already well known by everyone now, in the first months of the current year the entire world has been hit by the COVID-19 pandemic, which has had a devastating impact on people's wellbeing and the healthcare system. Moreover, regarding the measures developed by the Italian government to contain the spread of the virus, the long national lockdown had important economic and financial consequences, affecting many industries, including live entertainment.

Since March 5<sup>th</sup>, the Foundation, based on guidelines progressively adopted by authorities, ceased its operations, and also suspended activities related to education and advanced courses.

From the 12<sup>th</sup> of March, both headquarters in Via Vittoria and Parco della Musica have been closed. As described in the financial statements' notes, all the guidelines, related to an organization's workforce laid down in the decrees focused on facing this health crisis, have been activated by the Foundation. These norms affected workers' contractual terms, such as overtime hours, paid and parental leave, L. 104/1992), the recourse to the method of agile working related to compatible functions and the recourse to the social amortization method. During the months of closure, educational courses were offered online platforms, where sponsors had the opportunity to engage with their targeted audience. Moreover, through social media campaigns, the Accademia was still able to keep the interest of the public alive by offering the streaming of concerts of the Choir and the Orchestra. On May 17<sup>th</sup> 2020, with a new decree, the government allowed the reopening of entertainment venues, starting from June 15<sup>th</sup> 2020. However, certain limitations and stringent requirements were put in place, such as a maximum number of spectators at a show, 1000 spectators allowed at a show held outdoors and 200 for indoor shows. Due to this decree, the Accademia's summer season resumed with a series of concerts outdoors and at the Auditorium's Cavea, where in July 2020, 1000 spectators will be allowed.

At the end of the summer season, the Accademia's activities will resume in September, with the inauguration of the new season in October. However, based on social distancing guidelines, it's important to note that some events have been rescheduled to reduce as much as possible the duration of concerts and to avoid, if possible, concert intervals, where there could be a potential exposure to the virus. The offering of membership packages is currently being evaluated to reconcile the reduction of available seats with the number of members.

The suspension of activities has consequently led to a decrease in concerts' gate receipts and, at the same time, to a decrease in production expenses, labor costs and prices (i.e. concert and presence prizes), as well as minor costs related to the partial resort to the social cushion.

Moreover, based on the 2020 cashflow projection, determined by currently available information, situations of financial hardship are not expected. In fact, when considering when venues are expected to be fully reopened and our audience capability, the Accademia is certain that the Foundation will be able to get back to work, without jeopardizing its financial health and the economic balance reported on December 31<sup>st</sup> 2019.

Based on the above, the fact that public institutions, such as the Ministry of Cultural Activities and Tourism, Rome's Municipality and the Lazio Region, confirmed the contributions for this year, as well as private partners, we are confident enough to predict that there will be an economic balance also during this current year, which we will consistently monitor, due to this ever evolving health crisis.

## 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 31/12/2019 and shows a profit of 1.689.803 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 2019 season opened with Gustav Mahler's Fourth Symphony concerts directed by Daniele Gatti (who replaced Yuri Temirkanov), that took place on January 10th, 11th, and 12th. It is important to remember that during this period some of the events announced at the beginning of the season have been modified and postponed, due to new regulations related to part time contracts, which impeded the Accademia to have enough "added" musicians" to fully complete the different bodies of the orchestra. Nevertheless, by diligently following the announced guidelines and adapting to these challenges related to staff availability, the Accademia was able to continue its operations and organize interesting concerts. In January 2019, three outstanding musical directors performed one after the other throughout the month, with two concerts of Gatti, followed by one concert directed by Myung Whun Chung and one by Antonio Pappano. Within a span of a month, the last three musical directors of the Accademia went on the stage of the Parco della Musica Auditorium's Hall. This proved that there is still a continued relationship and collaboration between the Accademia and these three directors, a bond that with Gatti and Chung has been lasting for years, while with Pappano has just recently started. While magnificently showcasing his interpretative skills, Chung directed *Cajkovskij's La Patetica* and *Strauss's I Quattro Ultimi Lieder*, sung by the soprano Krasimira Stoyanova. Pappano offered two different programmes: *il concerto for violin of Alban Berg's "Alla memoria di un angelo"* (soloist Gil Shaham) and *Schoenberg's "Notte Trasfigurata"*, which were both accompanied by a few classics such as *Mozart's Requiem*, *Gershwin's Rhapsody in Blue "evergreen"* (the soloist was the pianist Conrad Tao) and *An American in Paris*.

In February we witnessed the return of Mikko Frank, with Jean-Yves Thibaudet as soloist and the first performance ever at Santa Cecilia of *Ravel's three Prix de Rome Cantatas*, along with the *Concerto in Sol* and Cesar Franck's *Sinfonia in Re*.

Another Italian musician who constantly appears during Santa Cecilia's symphonic seasons is Fabio Biondi, who dedicated his concerts exclusively to Mozart, with the *Sinfonia Concertante K.364*, and performed as violinist, along with Raffaella Mallozzi, as first chair viola of the Santa Cecilia Orchestra. The Choir was also present and performed la *Messa dell'Incoronazione*.

Ever since his qualities stood out at his debut in 2016, when he marvelously conducted *Bedrich Smetana's cycle of "La mia Patria"*, the young Czech musical director, Jakub Hursa, has been consistently performing in the symphonic seasons of the Accademia throughout these years. In February 2019, he included in his programme some *Danze Slave* and Anton Dvorak's *Violin Concerto*, with Joshua Bell as soloist, followed by the *Suite from Prokofiev's Romeo and Juliet Ballet*.

Also the Columbian(Austrian) Andres Orozco-Estrada has kept its relationship with the Accademia of Santa Cecilia alive, and, since his career is now projected to prestigious levels, it is become an honor to admire his performances and artistic qualities, when possible. His return to the Accademia in 2019 was indeed the perfect opportunity to listen again to important musical pieces from the Italian Novecento, such as Goffredo Petrassi's *Noche Oscura*, which the Colombian director decided to accompany it with *Dimtri Sostakovich's Symphony n. 7 "Leningrad"*.

The Finnish Sakari Oramo, the principal musical director of the Bbc Symphony Orchestra and one of the most requested conductors of the world, also made his return to the Accademia in 2019. His programme consisted of two compositions from Jean's Sibelius: "*Snofrid's Cantata*", never performed at Santa Cecilia before, and the Finnish Director's *Symphony n.1*. As part of his programme, also *Beethoven's Concerto for piano and orchestra n.1* was performed, with Emanuel Ax as soloist.

In mid-March, Sir John Eliot Gardiner debuted on the orchestra stage of the Accademia Nazionale di Santa Cecilia, and it truly was a triumph. Themed around the 200-year anniversary of the birth of Hector Berlioz, Gardiner's performances saw the young French violinist, Antoine Tamestit, participating in the execution of Berlioz's *dell'Harold en Italie*. Gardiner opened with *Carnaval Romain* by Berlioz and Dvorak's *Seventh Symphony*.

It is important to remember the performance of another important artist, Semyon Bychkov, who, along with two piano soloists, the Labeque sisters, performed Max Bruch's *Concerto* (which had never been executed at the Accademia before), and Franz Schubert's "*La grande*" *Symphony n.9*.

In mid-April, the musical director Stanislav Kochanovsky, whose international career was launched by the Accademia of Santa Cecilia, held his concerts, where he performed the rare and interesting "*San Giovanni Damasceno*" *Cantata* by Teneev, as well as one of Ivan Fedele's new compositions, commissioned by the Accademia, called *Lexicon III*. At these concerts, there was also the pianist Benedetta Lupo, soloist of Skrjabin's *Piano Concerto*. The Suite from Stravinsky's *FireBird* wrapped the event up.



Another event themed around Mozart was executed by Tom Koopman, who, along with the Choir performed the *Grande Messa in Do*. The Dutch Maestro then ended the night with a great classic: *Symphony n.41, K.551 "Jupiter"*.

At the end of April, Sir Antonio Pappano returned to the orchestra stage to perform the three executions of Bruckner's *Eighth Symphony*, which was then recorded by Warner for future publishing. It was the first time in history for an Italian orchestra to record this repertoire in the international discographic market.

In May, along with Yefim Bronfman, Daniel Gatti returned to the stage to conduct Brahms' *Second Concerto and Second Symphony*.

Before going on a long and prestigious European tour, Pappano directed the following three concerts, with the participation of the violinist Lisa Batiashvili: Bartok's *Violin Concerto n.1*, Mussorgskij's *Night on Bald Mountain* and Rimsky-Korsakov's *Sheherazade*.

While the Orchestra was touring abroad with Pappano, the Saint-Petersburg philharmonic orchestra, directed by Yuri Temirkanov, held three concerts in Rome, playing music of Cajkovskij e Prokofiev.

At the end of April, three performances directed by Mikko Franck, who magnificently executed Mahler's *Symphony n. 2 "Resurrection"*, had an enormous success.

In June, the last two events of the 2018-19 membership season were directed by Antonio Pappano and Gustavo Dudamel, and with the participation of the mezzosoprano Joyce Di Donato, who performed in Rossini's *Giovanna d'arco Cantata*. During that period, the Orchestra and Pappano paid a visit to the Saint Denis Festival in Paris. Gustavo Dudamel then triumphally concluded the season, by directing *l'ouverture dell'Egmont* and Beethoven's *Fourth and Seventh Symphony*.

The activities of the artistic ensembles resumed in the fall with the 2019-20 Season inauguration, themed around the figure of Hector Berlioz. His majestic *Requiem* was performed, which is a composition that always requires an immense support by choral and instrumental forces. San Carlo Theater's Choir in Naples shared the stage of the inauguration with the Accademia's Choir, guided by Piero Monti, who made his debut as the new Chorus Master. On the orchestra podium there was Pappano and, as the soloist, the tenor Javier Camarena.

The season started strong with the following concerts, directed by Pappano and with the participation of the soloist Evgeny Kissin in Franz Liszt's *Second Concerto*. The *Symphonie Fantastique* and *l'ouverture of Benvenuto Cellini* were also part of this event dedicated to Berlioz's work.

As a replacement for Mikko Franck who fell ill at the last minute, Carlo Rizzardi was put in charge of the concerts held in October 24, 25 and 26. Along with the soloist Anna Tifu, he executed Sibelius' *Violin Concerto*. After performing another masterpiece of Berlioz, *l'Ouverture del Beatrice et Bendicte*, Rizzari brilliantly conducted the orchestra when playing Stravinsky's challenging *Rite of Spring*.

In November, Pappano returned to the stage, along with Martha Argerich, who was greatly received by the audience, after performing in *Liszt Concerto n.1*.

*Kachaturian's Concerto* played by the young Austrian violinist Emmanuel Tjeknavorian, had a great success and was directed by Juaj Valcuha, who also executed *the Suite of the Love of Three Oranges and Prokofiev's Third Symphony*.

Performed for the first time in Italy and directed by David Afkham, in occasion of the "Music Up-Close" European project, we had the opportunity to listen to the Cantata "Triumph to Exist" composed by Magnus Lindberg, which is a piece dedicated to the anniversary of the end of the First World War and written by one of today's most important composers. Afkham also directed *Wagner's Prelude and Death of Isolde* and the *Third Symphony* by Brahms.

At the end of November, in occasion of Verdi's *Messa da Requiem*, Daniel Oren made his return to the Santa Cecilia stage, whose performance was received by the audience with enthusiasm and sentiment, featuring soloists such as Eleonora Buratto, Ekaterina Semenchuk, Francesco Demuro e Ain Anger.

2019 ended with concerts conducted by the Venezuelan Maestro, Gustavo Dudamel, who executed Rossini's *Semiramide Symphony*, Schubert's *Second Symphony* and Brahms's *First Symphony*.

## **The Chamber Season**

Most of our chamber music concerts showcased performances of great pianists. Andras Schiff, who has not been involved with the Accademia for a few years, opened the season and was followed by recitals of Alexandre Tharaud, Emanuel Ax, Yefim Bronfman, Grygory Sokolov, which filled the schedule of the 2019 first semester. As concerts then reopened in October, Andrea Lucchesini gave a performance themed around Schumann in occasion of the 2019-20 Season Inauguration, which was followed by concerts of Beatrice Rana, a highly admired Italian musician worldwide, Ivo Pogorelich, who got back to performing in concerts and Evgeny Kissin, who in December conducted a concert dedicated to Beethoven, in occasion of the 250 year anniversary of Beethoven's birth.

With the performance of *il Giardino Armonico*, conducted by Giovanni Antonini, the project around Haydn's Symphonies continued and brought more attention to less known productions of the artist.

An important part of the chamber season was the period of concerts dedicated to classic and baroque music, such as the one of the *Accademia Barocca di Santa Cecilia*, conducted by Federico Maria Sardelli that included performances focused on Handel's op.6 *Concerti Grossi*, as well as the *Archs di Santa Cecilia* concert directed by Luigi Piovano, who conducted Mozart's *Divertimenti Giovanili* and the famous "Kleine Nachtmusik". These performances were followed by the *Musiciens du Louvre*, directed by Minkowski, who impressed the audience by proposing music that is rarely played in Italy, such as musical pieces by Rameau (*Une Symphonie Imaginaire*, a collection made by Minkowski of instrumental tracks of the French composer's masterpieces), Gluck and by the instrumental trio comprised of Trevor Pinnock, Emanuel Pahud e Jonathan Manson. Throughout the season, some space was given to some first chairs of the *Accademia's Orchestra*, Andrea Oliva, on the flute and Andrea Zucco, on the bassoon, who,

accompanied by Enrico Pace on the piano, once again displayed to the audience their outstanding skills. Under the direction of Ciro Visco, the concert of the Choir of the Accademia that executed Orff's *Catulli Carmina* and Bernstein's *Chichester Psalms* was one of the events centered on the Novecento; another concert with the same theme was the performance of *Sentieri Selvaggi's* ensemble, directed by Carlo Boccadoro, which executed a commission of the Accademia composed by Fabio Capogrosso ( *Three Dreams by Borges*), Donatoni, D'Amico, Francesconi, Franceschini e Vacchi.

Mozart, Beethoven, and Schuman were the artists present in the Casals Quartet and in Alexander Lonquich's performance.

## Special Concerts

2019 has offered special occasions, other than the ones available to season ticket holders. A return to the Accademia that has been awaited by many for quite a while, was the one of Ute Lemper and her ensemble, who took us on a refined and fascinating journey , that went through Kurt Weil's vocal repertoire and ended with cabaret music.

As per usual, the concert held in occasion of the International Holocaust Remembrance Day, this time was dedicated to deported women and displayed performances of the White Voices Choir of the Accademia di Santa Cecilia, directed by Ciro Visco.

Santa Cecilia's Strings, directed by Luigi Piovano, participated in the Literature Festival at the Basilica di Massenzio.

A concert of considerable interest was the one of the Orchestre de Chambre de Lausanne, directed by Joshua Weilerstein, with the participation of the up and coming pianist, Lucas Debarge, as well as, the concert starring the English Baroque Soloists and Monteverdi Choir, directed by John Eliot Gardiner for the execution of George Frederick Handel's masterpiece, *Semele*.

During the fall, in collaboration with the Festival Romaeuropa and Music for Rome Foundation, a contemporary music concert was held, which saw the Minimalist Dream Quartet and the piano duo composed by Katia and Marielle Labeque performing. Finally, to celebrate Christmas and Beethoven's anniversary, two well attended concerts directed, by Ezio Bosso, were organized, playing Beethoven's Fifth and Seventh Symphony.

## Special Events

At *the Season Inauguration*, the audience had the opportunity to witness the performance of an opera, that has been rarely played throughout the history of the Accademia and that possesses a striking intensity, due to its extraordinary amount of staff employed and unexpected poetic moments, called *Grande messe des morts*, composed in Latin by Berlioz in 1838. It is a majestic Requiem that Antonio Pappano executed with the Orchestra, the Choir of the Accademia Nazionale di Santa Cecilia, which was led by Piero Monti, the Choir of the San

Carlo Theater in Naples, guided by Gea Garatti Ansini, and the international opera star Javier Camarena, at his debut in Santa Cecilia. The Requiem was the first of three concerts of the *Fantastico Berlioz* cycle that the Accademia organized throughout the year to pay homage to the French composer.

*Tosca*: An extraordinary night called “Tosca’s Rome”, was organized to relive the plot of Giacomo Puccini’s famous opera, and allow participants go to the places that set the scenes of Puccini’s work. The event started with an exclusive guided tour for event participants at the Basilica di Sant’Andrea della Valle- where the first act of the opera took place. The night continued at Palazzo Farnese- the location of the second act of the opera- where, after enjoying a cocktail party hosted at the courtyard of the Palazzo, guests then went to the magnificent Salone D’Ercole to listen to the performances of Sir Antonio Pappano and some artists of the Accademia’s Orchestra and Choir. The night ended with a gala dinner at Palazzo Farnese’s art galleries, with artists and supporters of the Accademia participating, who were invited to a guided tour around the Palazzo’s rooms to admire several works of art, such as frescoes of Hannibal and Agostino Carracci.

*Matera 2019*: The European Culture Capital: It was of great relevance the Accademia’s participation in this international event, exclusively sponsored by its partner Enel, that brought global attention to this town in Basilicata, which has been an established Unesco Heritage Site since 1993. Through concerts, art exhibitions and cultural exhibitions held throughout 48 weeks, this event celebrated the town’s beauty, history and culture. Moreover, on December 19<sup>th</sup>, the Accademia organized a celebratory concert of celebration at the Guerrieri Theater in Matera called “Between Romanticism and Classicism”, where there were performances of a string quartet composed by Alberto Mina, Ingrid Belli, David Bursack e Carlo Onori. The concert, which had a huge success, executed some of the most well-known musical pieces of Vienna’s first school: Haydn’s op.64 n.5 Quartet, Mozart’s Adagio and Fugue K. 546 and Beethoven’s Quartet op. 18 n. 4. This was a concert focused on the last decade of the 18<sup>th</sup> century, and that wanted to highlight the musical transition from Classicism to Romanticism, by listening to pieces of the three artists that had their mark on this period.

*Freccia Rossa Award*: In 2019, as part of the partnership with the Ferrovie company and to celebrate the bond between art and technology, the Italian FS Group gave to Maestro Antonio Pappano Frecciarossa 1000 Award, which for many has been awarded to some of Santa Cecilia’s best artists at the national and international level. The top executives of the company gave this award to the Maestro, at the end of the symphonic concert, held on June 6<sup>th</sup>, during the gala dinner at the Sinopoli’s foyer, where partners of the Foundation and event guest were present.

## **Publishing**

As always, the Accademia Nazionale di Santa Cecilia has completed its editorial activities, by issuing publications, audio-visual products, and musical pieces for kids.

In 2019, the following volumes were printed:

“The Harmonic Art” Series:

Series III, Studies and textbooks:

- *Jean Sibelius and Italy*, a volume of different authors, edited by Annalisa Bini, Flavio Colusso e Ferruccio Tammaro.
- *Retrospective Yearly Report 1996-2005*, 3 volumes, edited by Cecilia Nanni (it passed the drafting stage)

Periodicals:

- *Musical Studies- New series*. 2018/2 e 2019, n.1-2
- *Integrated Balance Sheet of the Accademia Nazionale di Santa Cecilia – Yearly Report, 2018*, edited by Federico Ribechi

“AEM” discographic collection

- *Music of Venice’s Jewish Community. Leo Levi’s recordings (1954-1959)* edited by Gabriele Mancuso.

ANSC/CURCI Methods and e Distribution

- *Simone Genuini, the Orchestra’s games*(it passed the drafting stage)

ANSC/Curci collection for teenagers

- *Lia Levi: Isabella’s Secret*, music of Gabriele Coen

ANSC/Curci Translation Collection

- *Ulrike Kienzle – Giuseppe Sinopoli. Komponist-Dirigent-Archäologe. Königshausen und Neumann, 2011* (The translation has started, prior to copyright acquisition)

Outside Collection:

- Volume of the acts of the Music Up Close Network Final Close Network (currently in its drafting stage)

## Audiovisuals

- 1 e-book for the Music Up Close Network European project

The chamber music programmes have been well-finished under an editorial standpoint; musicologists of great fame were entrusted with the review of texts that introduce the tracks of a programme, of biographies, pictures and interviews of the artists, potential translations of pieces, reading suggestions or warnings of specific things to listen to, as well as in-depth analysis of certain themes mentioned in the pieces.

## Marketing and outreach initiatives

The main goal of the Accademia's marketing strategy has always been to create a community that appreciates the activities and services that the Accademia offers. Based on this objective, during 2019 our marketing team has expanded the number of members of the "Benefits Guide" program and increased the number of Under 30 individuals that possess the Santa Cecilia Fun Club Card. Moreover, new channels of interest were developed thanks to new co-marketing agreements and partnerships established with institutions of culture, public and private universities, schools (especially high schools), nonprofit organizations, companies, tour operators and international ticketing platforms.

The need to identify and develop new target markets made us understand that the Accademia had to create more access for people interested in classical music, who still are not familiar with it. Consequently, the following marketing and outreach initiatives were developed:

- Introductions to our concerts, via events such as di Spirito Classico and Family Concert, as well as promotional videos
- Free Admission to themed Sunday conferences called "Dentro la Musica"
- An enhanced price flexibility that can provide more access to our music, through initiatives like last minute tickets offered to companies, discounted tickets for employees and the "Black Friday" ticket package (roughly 700 tickets sold in one day) and the Christmas Carnet;
- Season ticket packages, with more themes, a reduced musical cycle and less events included, such as "Invito alla Musica", "Speciale Turno V-Presenta un amico", "Ti accompagno io", and the benefits offered to audiences of performances of the OrchExtra e Chorus
- In terms of promotional activities, developed in collaboration with private partners, focused on different target markets, the summary down below provides descriptions of

the initiatives that took place in 2019, with each activity associated with its objective and target market:

#### **SANTA CECILIA CARD – BENEFITS GUIDE**

Target Market: new audiences and season ticket holders

Objective: Strengthen customer loyalty

The loyalty program, available to season ticket holders, includes several benefits (discounts, privileges, and facilitations) offered by the partners of the Accademia. Every year, the Accademia's partner network, that touches several industries such as culture, services and lifestyle, keeps getting bigger. The 2019 Benefits Guide focused on the following target markets: season ticket holders, private supporters, people under 30, family members related to members of young artistic ensembles). This breakdown made the Accademia's communication more effective and strengthened the brand image of partners, by engaging positively with target markets. Mavive, for instance, attended the two season introduction events (press conference and meet up with patrons and supporters), giving to event participants free perfumes that were inside elegant boxes.

#### **SANTA CECILIA FUN CLUB CARD**

Target Market: People under 30

Objective: Incentivize them to attend concerts

This was an initiative that started on October 2017 and ended at the end of 2019, which brought in a total of 600 subscribers. The goal was to try to bring to the theater under 30s, either individually or in groups, knock over the price barrier of entry, by charging 10 euros per ticket and create a long term community that can enjoy classical music for many years.

By purchasing the card for 10 euros, these are the benefits that one can receive:

- Access to the media library and to free Wi-Fi
- 10 tickets for 10 euros, with a wide range of concerts available for selection
- Last minute tickets for promoted concerts
- 10% discount on the Notebook Library, BArt and the Spartito restaurant of the Auditorium
- 30% discount on the publications of the Accademia

- Chance to get the same discounts received by season ticket holders

#### UNIVERSITY STUDENTS' EDUCATION

Target Market: People under 30

Objective: Incentivize them to attend concerts

Thanks to a collaboration with the LUISS University that also includes fund raising initiatives, in 2019 a new educational program was offered to Marketing undergraduate and graduate majors. Throughout 4 classes, where different musical performances, lectures and labs took place, one of the program's goal was to make the students better understand the musical world and incentivize them to attend concerts more frequently.

#### MUSICAL OFFERING

Target Market: People under 30

Objective: Incentivize them to attend concerts

Proseguito anche nel 2019 il progetto Offerta Musicale finalizzato alla diffusione della musica colta tra gli studenti delle scuole secondarie di primo e secondo grado: propone percorsi didattici di approfondimento interdisciplinare, da abbinare ad una serie di concerti individuati nel cartellone della stagione sinfonica e da camera.

Continued in 2019, the Musical Offering project was focused on the distribution of classical music among primary and secondary school students, offering extracurricular educational courses, along with participation in concerts of the chamber music and symphonic season.

A musicologist (either a student or graduate from one of the most important faculties of Musicology in Rome) met with the students that were part of this project to introduce and explain information around the musical pieces, that students were going to listen at one of Santa Cecilia's concerts for 10 euros. This was a promotion that targeted young people, focused on incentivizing students to attend concerts at Santa Cecilia. In 2019, this promotion registered roughly 1000 participants.

#### CLASSICAL MUSIC & OPERA

Target Market: audience members that are in the city

Objective: integrated offering to someone who already attends concerts



Thanks to a deal between the Opera Theater and the Accademia Nazionale di Santa Cecilia, in 2019 there were several events of the two institutions that had themes and content in synch with each other and that took place in the same time frame. This kind of offering targeted audience members of both institutions and provided them with the opportunity to purchase integrated ticket packages at a significant discount. During a weekend, these discounted packages were also made available to Rome's tourists.

## HOTELS

Target Market: hotels located near the Auditorium

Objective: Get the attention of tourists

This promotion was directed towards tourists who love classical music and promoting concerts that were in conjunction with their stay. The new season schedule, which had many concerts organized on the weekends, benefited this promotion. Moreover, a webpage related to this offering was created and placed in the website of the Accademia, which provided details of stay and hospitality, and promoted nearby hotels.

## INTERNATIONAL PLATFORMS AND TOUR OPERATORS

Target Market: online technology platforms that display promotions of Europe's most important theaters

Objective: attract people from abroad interested in classical music

In 2019, the Accademia maintained a strong relationship with the most important ticketing sale platforms of the internet: Classicitic (available to Germans ), Music&Opera (available to French people) e il Sipario Musicale (available to people from Italy and abroad). The marketing team gave its support with ticket reservations and the "add-on" ticketing service, which sold additional services and products, such as DVDs, aperitifs at the bar or restaurants, etc. The least requested concert tickets were then offered to the platform operators, who then sell those in promotional packages to users. The most requested concerts and tickets were only purchasable with add-ons. In these platforms, concerts are promoted with attractive caption, high quality pictures and videos.

## NONPROFIT ORGANIZATIONS

Target Market: social nonprofit organizations

Objective: attract people involved with nonprofit organizations' fundraising activities

This project was focused on selling backstage access (332 tickets) of "fundraising concerts" (the ones that have a hard time to sell out), to nonprofit organizations, associations, and foundations. By paying a "no profit tax", equivalent to 10 euros per ticket, these nonprofits then use these tickets as donation instruments to fund their projects, while simultaneously supporting the promotion of the concert and bringing their supporters closer to the Accademia's activities.

In 2019 the Accademia has worked with two important organizations: Amnesty International e AfrikaSì Onlus.

It is worth mentioning the project created with Amnesty called: Sheherazade, the music used to say no to violence for 1000 times.

Sheherazade is a symphonic suite composed by Rimskij-Korsakov in 1888; inspired by *Le mille e una notte*, it is considered as one of the Russian composer's most popular operas. The major theme of this project was "overcoming violence", by taking a cue from the music and the brief introduction written by Rimski Korsakov at the beginning of the opera:

<<The Sultan Shāhrīyār, after thinking that all women were false and unfaithful, swore to kill all of his wives on the wedding night. But his wife Shahrazād saved herself after entertaining the sultan with fascinating stories, narrated in series that lasted for 1001 nights. The sultan, eaten up with curiosity, was procrastinating the wife's execution, and finally repudiated his killing oath.>>

#### CLASSICAL MUSIC SPIRIT

Target Market: public and season ticket holders

Objective: strengthen brand loyalty of season ticket holders and incentivize people who do not have season tickets to attend concerts as much as possible. Promote Friday's season ticket offering

In 2019 the usual meet up that presents and showcases the season ticket programme offering, which takes place every Friday at 20:30. 14 meetings at the Spazio Risonanze were organized to host the growing number of participants. The hosts of the meetings offered not only musicological but also journalistic insights.

These occasions strengthened the relationship between rapporteurs, which write concert reviews, and the public, which loves to support the Accademia di Santa Cecilia at concerts. The rapporteurs present were: : the President-Superintendent Michele dall'Ongaro, Carla Moreni, Quirino Principe, Sandro Cappelletto, Andrea Penna e Gastòn Fournier – Facio.

#### FAMILY CONCERT

Target Market: Public

Objective: Get people more interested in concert calendar of the Accademia

Available to many individuals, the Family Concerts targeted young people, students and families that were interested in having a “light” relationship and exposure to classical music

The concerts, which lasted for roughly an hour, without any interruptions, were preceded by a programme introduction. They offered a great variety of repertoire, ranging from chamber to symphonic, and from vocal music to jazz.

## PROMOTIONAL VIDEOS

Target Market: public and season ticket holders

Objective: Grow their engagement and interest in the Accademia’s season and activities

In 2019, we strengthened our online presence by posting weekly videos that introduced our symphonic concerts. The President, Musical Directors, professors of the Orchestra and artists of the Choir were present in these videos, which consequently created much more buzz and interest around the Accademia’s musical programme. Across all social media and internet channels, the videos averaged 4000 views per video.

## DIVERSIFIED SEASON TICKET PROMOTIONAL STRATEGIES

Target market: concert attendees who are not season ticket holders

Objective: easier access to season ticket offerings

Introduce a Friend Package: Stage 5 season ticket holders, who went to renew their season tickets, along with a friend interested in tickets (new client), got a 20% discount on their new season tickets.

I Will Go With You Package : each individual who signed up in the Junior or Chorus courses was eligible to redeem a 50% discounted ticket, available for use only to a friend or event companion in the Stage 5(parterre or Gallery 1). All season ticket holders with this formula were seated in the same area to incentivize the creation of groups.

A Music Invite: this was a book of tickets that allowed the opera enthusiast and neophyte to follow in the best way possible both the Symphonic and Chamber Music seasons. Out of 33 suggested concerts to choose from, they could personalize their book of tickets and pick maximum 10 concerts between the Symphonic and Chamber seasons.

OrchExtra/Chorus : People over 30 who signed up in the Accademia’s specific courses(which took place once a week) have the right to a Stage 5 Season ticket (28 or 14), which is included in the course tuition. The goal of this offering was to increase the participation in the Accademia’s

activities of people that were already actively involved, so that they could complement and enhance their experience at the Accademia.

#### THE AUDITORIUM'S PERIODICAL

Target Market: season ticket holders and general public

Objective: promotion of scheduled events

A monthly periodical developed in collaboration with Musica Per Roma, that includes the schedule of events held in Parco della Musica. In its integrated version, this periodical also includes the general Season Calendar of the Accademia.

#### WEBSITE AND SOCIAL NETWORK

Since 2009, the Accademia engages on a daily basis with its fanbase on the most used social media channels: Facebook (more than 60,000 followers), which is the most important place to read through event descriptions, news, updates and concert promotions; Instagram (roughly 23,000 followers), where people can view images and “stories” related to life of the Accademia; besides these two channels, there is also Twitter (roughly 12,000 followers) and our YouTube Channel (with more than 795,000 total views), which regularly posts promotional videos and introduction videos of scheduled concerts. Something new that occurred in 2019 was the creation of Google Ads campaigns that were focused on increasing search engine visibility of our concerts: these Google campaigns, as well as ads on Facebook and Instagram are part of our overall marketing strategy that constantly seeks to expand the Accademia's current fanbase and engage with new individuals, both on a national and international level.

#### European Projects

The European project called the MUSIC UP CLOSE NETWORK— connecting orchestral music to young audiences, ended in 2019.

This was a multiyear program started in June 2016 and was part of the Creative European Programme. The Accademia Nazionale di Santa Cecilia has been the organization responsible for promoting and coordinating all of the international activities aimed at providing musical education to the youth and distributing musical operas across Europe.

It is important to remember that the MUSIC UP CLOSE NETWORK created a partnership network that connected Europe's most important music institutions, such as l'Orchestre National de Lille, la Netherland Philharmonic Orchestra, la Barcelona Symphony Orchestra, la Sarajevo Philharmonic Orchestra, la Montenegrin Symphony Orchestra, la Lubljana

International Orchestra - Branimir Slokar Academy, l'International Yehudi Menuhin Foundation. Moreover, partners of this project were also Rgesta (considered as technology partner) and the Lazio Region (as official partner). These organizations were important to the whole initiative since they developed and shared innovative solutions regarding the promotion and communication of classical music.

During the 2018-2019 edition, this project was structured into different sections: FRESH MUSIC IN THE AIR, NURTURE THE FUTURE, MUSIC AMBASSADORS PROGRAM, JUMP START

#### FRESH MUSIC IN THE AIR (new commissions for the orchestra)

The Accademia Nazionale di Santa Cecilia created a new commission called Lexicon III, which was made by the composer Ivan Fedele, directed by Stanislav Kochanovsky and executed in Rome at the Santa Cecilia Hall by the Orchestra of the Accademia Nazionale di Santa Cecilia on April 11, 12 and 13 2019.

On October 3, 4 and 5 2019, the commission was again executed at the Pau Casals Auditorium in Barcelona, during the Symphonic Season of the Barcelona Symphony Orchestra.

On November 21, 22 and 23 2019, there was the first Italian execution of Magnus Lindberg's *Triumph to exist*, performed by the Choir and Orchestra of the Accademia Nazionale di Santa Cecilia and conducted by Mr. David Afkham. This was an opera commissioned by the Orchestre National de Lille, which is a partner of the Music Up Close Network.

Moreover, two *Pre-Concert Talks* and *Meet Ups* with the Orchestra were organized to introduce the music of the orchestra to families.

#### NURTURE THE FUTURE (Young musicians and new audiences)

This section of the programme consisted in the coproduction of concerts made by young ensembles that came from the different European cities, involved in Music Up Close Network, to reach new audiences, expand and grow the mentioned themes and offer music in an unconventional way. The young musicians and their coproduction were selected by the Higher Education and Education Sectors of the Accademia Nazionale di Santa Cecilia to play in the public executions of the "Everyone to Santa Cecilia" season.

#### MUSIC AMBASSADORS PROGRAMME (Music ambassadors)

Regarding the activities of intercultural exchange and collaboration, promoted by International Yehudi Menuhin Foundation, the Music Ambassadors Residency programme was created. Every year, young "music ambassadors" were selected and trained all over Europe to make them develop and spread their passion for music to their peers. Many young European musicians, with ages ranging from 18 to 28 years old, participated in this project. "The Residenza" of this programme was held in the Domaine de Farnières, Grand-Halleux (Vielsalm), Belgium, from June 24<sup>th</sup> to June 30<sup>th</sup> 2019. The two young musicians selected by the Accademia Nazionale di Santa Cecilia were: Vladimir Bogdanovic e Altea Narici.

## MUSIC WORKSHOPS FOR YOUNG AUDIENCES

On July 8<sup>th</sup> 2019, the Accademia's Education Sector also organized a series of activities targeting young people during the International Music Up Close Network Day, which was held at the Santa Severa Castel in the Lazio Region.

Finally, the Cluster City of Sounds was created to illustrate all the instrumental families of the Orchestra, via images, audio samples of the instruments and interviews of an orchestra professor, expert of a specific instrument. This app was developed for educational and entertainment purposes, and to also make this kind of music more accessible to high school and middle school students, and, in general, to the younger generations.

## Enhancement of permanent artistic ensembles

### Tours

At the end of March, the Orchestra, led by Antonio Pappano performed in two concerts during the Rostropovich Festival, held in Moscow at the Conservatory Hall. After having huge success the first time, this was the second time that the Accademia was invited to this festival, organized by the daughter of the legendary violinist and musical director, who was many times a guest of our Foundation. One of the concerts, where Beethoven's *Fifth Symphony* was executed, was streamed by RAI and delay-broadcasted in Italy. In the second programme, Pappano conducted Gustav Mahler's *Sixth Symphony*.

Spectators waited impatiently to see Kiril Petrenko's performance, which did not fail expectations. In fact, the theater was sold out for the execution of Beethoven's Ninth Symphony, which the musical director of the Berliner Philharmoniker directed. The three nights were filled with constant and endless standing ovations for the musical director and the Accademia's artistic ensembles.

Managing visas and the transportation of the instruments were difficult tasks to handle. Due to the high value of the instruments, the Accademia ended up transporting these by hand throughout the trip, which was a situation that led to some complications at the borders.

In May, the Orchestra of the Accademia Nazionale di Santa Cecilia completed a successful 10 concert tour in Luxemburg, Vienna (2 concerti al Konzerthaus), Prague, Dresden, Freiburg, Essen and London (Barbican Center), which was greatly appreciated by spectators and critics. The following pieces were executed during the tour: Beethoven's *Fifth Symphony*, *Sherazad* (in some cities), and Mahler's *Sixth Symphony*.

The duration of the tour and the several stops created some complications with hotel reservations; consequently, the artistic personnel was separated and split into groups, staying in a total 9 hotels throughout the tour.

In June, the Orchestra performed in a concert at the Saint Denis Basilica in Paris; a great commitment was required to organize this concert, since it took place during the holiday season.

In November, after a first concert at the Philharmonie in Paris, the Orchestra continued its tour in Switzerland, with concerts held in Bern, Lugano, Lucerne and Zurich, where the Argentinian pianist Marta Argerich and the young swiss Francesco Piemontesi performed. During this tour, Weber's *Ouverture dell'Euryanthe* and Schumann's *Second Symphony* were executed.

In December, the Maestro Dudamel, who was on the Auditorium podium of the Accademia's Orchestra, unfortunately was not able to continue to participate in the Italian tour, across Turin, Brescia, Udine and Rimini, and was replaced by the young Estonian musical director, Mihail Gerts.

It is important to also mention the two tours of the Accademia's choral ensemble. The first one was in February in Turin, where the Accademia was invited to play as a guest in the concerts of RAI's National Symphony Orchestra, directed by James Conlon; Haydn's *La Creazione* was performed.

The second was held in May in Amsterdam, at the Royal Concertgebouw, where, under Antonio Pappano's direction, the Orchestra executed Berlioz's *Requiem*.

## **Recordings**

The artistic ensembles of the Accademia were involved in two important discographies: Verdi's *Otello*, directed by Pappano and starring Jonas Kaufmann(Sony), and a record related to the endings of three operas of Donizetti, dedicated to the queens of England ( *Anne Boleyn*, *Roberto Devereux* and *Mary Stuart*), starring the soprano Diana Damrau (Warner).

## **Professional artistic preparation**

### **Advanced training**

The Accademia's educational offering includes a vast array of musical specialization courses and programs available to young composers and musicians that want to pursue a professional artistic career.

Created in 1939 (R.D. n. 1076 June 22nd 1939), the advanced musical training courses are something unique in the Italian musical education panorama. Recognized by the Ministry of Education, University and Research, which is responsible to certify diplomas, the courses' main objective is to give to young graduated musicians, with outstanding instrumental skills, the opportunity to have a highly qualified professional experience in the area of classical music concerts, through personalized educational programs and playing opportunities in front of audiences.

During the 2018-2019 academic year, the professors of the different courses offered (musicians of international fame) were:

- *Composition course*: Ivan Fedele
- *Chamber Music course*: Carlo Fabbiano
- *Piano course*: Benedetto Lupo
- *Violin course*: Sonig Tchakerian
- *Cello course*: Giovanni Sollima

Each course had from 13 to 40 students (the Chamber Music Course had the highest number of students to make sure that there was the necessary instrumental variety to structure the different ensembles; also, for a few years, sign ups have been made available to preestablished ensembles). There were 90 students in total, with 16 nationalities represented.

In 2019, 26 students graduated, and among those, the following students graduated with the highest grades and with honors:

Axel Trolese, piano; Natalia Pogosyan, chamber music; Lucija Majstorovič, chamber music

In 2019, the Accademia's educational offering was enriched thanks to a masterclass led by some outstanding professors such as: Fabio Vacchi (composition course), Franco Petracchi (chamber music course), who gave the students the opportunity to meet and confront themselves with musicians and composers of international fame.

Besides the institutional courses, the Accademia also renewed the offering of the open advanced training courses with the "Wind instruments" and "Timpani and Percussions" programs, which are taught by soloist first chairs of the Orchestra. The courses' content is centered on an in-depth analysis of the themes and technical-musical aspects related to each musical instrument, on repertoire study, ranging from the soloistic to the orchestral one, as well as considerations about body movement, emotion management, and practical challenges that a performer faces in his or her career.

Each course had from 3 to 23 students, in total there were 101 students, with 13 nationalities represented. These were night courses. After an audition, the best students had the opportunity to be selected and considered as "additional" musicians of the Accademia Nazionale di Santa Cecilia, and participate in the artistic activities of the Novecento Ensemble, which is the advanced instrumental training program.

In 2018-2019, the program's courses and professors were the following:

- *Flute course*: Andrea Oliva
- *Oboe course*: Francesco di Rosa
- *Clarinet course*: Alessandro Carbonare
- *Bassoon course*: Francesco Bossone
- *Horn course*: Guglielmo Pellarin
- *Trombone course*: Andrea Conti
- *Timpani course*: Antonio Catone
- *Percussions course*: Edoardo Giachino



### ***Novecento Ensemble and other artistic projects***

A prerogative of the advanced training programs of the Accademia Nazionale di Santa Cecilia was the possibility for students to study in the classroom and gain professional performance experience. To fulfil this need, all of the courses give enough space and time throughout the year to allow students to perform in front of an audience, not only in concerts or end of the year ceremonies, but in the artistic projects open to the public at the Auditorium of the Parco della Musica, as well as in other events organized in collaboration with other musical institutions. For instance, it is important to highlight the activity of the Novecento ensemble, which is mainly dedicated to train students on the modern and contemporary repertoire and the most important ensemble playing at the Composition Course Graduation Concert, where the musical pieces composed by the Ivan Fedele's students are played for the first time in public. In 2019, this concert was held on June 21<sup>st</sup> at the Gianni Borgna Theater Studio, with the exam commission and a packed audience present.

## **Enhancement of its historical heritage and musical education of society**

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

During the year, the commitment to valorize and distribute the Accademia's historical-musical heritage continued, through research activities and publications in the Multi-Media library and MUSA – The Museum of Musical Instruments. These activities were also focused on connecting the different sectors of the heritage together, via online sales and the web platform, to provide more efficient services that can fulfil the demands of both internal and external users.

Moreover, the Accademia wanted to enhance its historical-musical heritage also through conferences, art exhibitions and other editorial activities, such as the publication of volumes, discography collections and multimedia products.

During the year, the process of cataloguing the Foundation's heritage continued. In particular, catalographic news related to manuscripts, some of which that belong to funds like Bustini, Natalucci, Sasso, Savoia, Tirelli, Boni e Ziino, were placed in the SBN Web 500, as well as 2060 catalographic news related to ancient and modern musical editions that belong to Tirelli, Mortari, Molinari e Sasso. On this note, the following operations were carried out:

Book registrations (stamping, anti-theft and volume tagging); creation of an Excel spreadsheet that lists the catalogued funds and their appropriate collocation ( on the shelf, drawer and deposits); inventory recognition of periodicals and concert programmes; update on what is in the archives and a reorganization in the consultation room of the HD digitalization of material on analog support of the 7158 brani pieces ( 1-80 collections; the reorganization of a 600

bobbin fund of the musical archive, that has been neither catalogued nor guarded in the revision repository; data integration in the XDAMS content management platform and especially the integration of the Academics' Authority file from 1985 to 2018 and event season history of seasons from 2015 to 2019.

Moreover, in 2019 the Multi-Media library was enhanced thanks to other donations:

### **Francesco Pennisi Fund**

Last unit of graphic material of the Francesco Pennisi fund, comprised of more than 100 art works, ranging from paintings (watercolors and brush, watercolors, brushes and pastel, brush) and polish, which completed the donation of the previous years

Francesco Pennisi (Acireale 1934 – Rome 2000) not only a musician but also a painter with a distinct stroke and very inclined to the artwork, a designer and scenographer of his own works, created visual masterpieces that still are unique in the contemporary artistic panorama, especially because of the high quality of his mark, his expressive elegance, his capacity of creating images that possess rhythms and colors that are able to blend the past and the present together, through abstract spaces and mimetic dimensions. It is important to remember the watercolors of the *capricci romani* series (1960-1963), the sketches for Sylvia Simplex (1972), the *Deragliamento* opera (1984) and the figures present in editorial works.

### **Luca Colosimo Collection**

A jazz collection of 552 jazz music CDs, donated by a private jazz aficionado.

### **Maurizio Modugno Collection**

A collection of 1350 classic music vinyl and 132 volumes of arrangements and scores (some of which belonged to the musical director Thomas Schippers), received by a donation of Maurizio Modugno, (Rome 1950). He graduated in Law from "La Sapienza" University and got a master in cultural heritage. In 1978, he started working at the Ministry of Cultural Heritage, which is now the Institute of Sound and Audiovisual Assets. In 1986, he passed to the Presidency of the Council of Ministers, in the Department of Information and Publishing. In 2000, he was admitted in the Romano Maggiore Seminary. As a writer, historian and music critic, he published the following books: "Ottorino Respighi, la discografia" (1979); "Jules Massenet" (1994); "Boris Christoff" (1996); "Thomas Schippers" (2009); "Ritorno a Bagdad" (Aracne 2018). His work is also present in volumes of several other authors, and since 1968 his articles have been present in the most important musical magazines.

### **Maria Vittoria Zocchi e Livia Matassoni's donations**

Maria Vittoria Zocchi and Livia Matassoni, two frequent participants and companions of musical events, who followed Mr. Abbado in the most important theaters in Europe, have collected and donated to the Accademia the press reviews of Claudio Abbado's concerts from 1988 to 2008.

### **Amici di Santa Cecilia Archive**

After the breakup of the association, the Accademia was able to receive the paper-form archive of the completed activities of the Amici di Santa Cecilia Association and of the recordings of 416 conferences that occurred since February 6<sup>th</sup> 1988.

The Museum of Musical Instruments of the Accademia Nazionale di Santa Cecilia holds one of the most important Italian collections. The collection, along with the archives, volumes and documents preserved in the Multi-Media Library, is an important part of the history of the Accademia and contains material essential to the Accademia's functioning of its artistic and educational activities.

The heritage of the Museum of Musical Instruments was also strengthened, thanks to the donation of a piano that belonged to Mr. Alfredo Casella, who received it as gift from his nephew Fiamma Nicolodi.

The musical culture distribution process continued, through organized conferences, a series of conferences focused on ethnomusicological subjects and on the organ repertoire, introductory seminars for concerts, book presentation events, reading events and exhibitions.

### **Office dedicated to schools**

Initiating a musical education from a young age is a great way to develop informed future audiences; however, the inadequacy of the music educational offering creates some shortcomings, which block this development. The distribution and education of music, which are currently managed by the Congregation of Santa Cecilia's Musicians, have always been integral parts of the mission followed by the modern Accademia. For more than two decades, besides educating young musicians through our young artistic ensembles, the Accademia has always left space in the season calendar to educate children and bring them closer to the music world, by organizing concerts, labs, open rehearsals for families and kids, during and outside the symphonic and chamber music seasons. To provide more exposure to these activities that are available to children and teenagers, since 2019, we created an office focused on constantly communicating with schools across Rome and the Lazio region, that can be a reference point for teachers interested in getting involved with the Accademia's events and educational activities. Besides providing them with information regarding programs, the office has also been focused on promoting the Offerta Musicale project to middle school and high school students. Schools had the opportunity to select concerts of the symphonic or chamber music season and organize preparatory events at the schools, held by young musicologists. In 2019, 4 high schools in Rome (Mamiani, Tasso, Giulio Cesare and Russell) and Tor Vergata University joined this project, with a total of 872 participating.

### **The Education Sector**

The beneficial effects of music have already been scientifically proven by several studies, confirming, for instance, that certain musical tones can help people relax, manage emotions, reduce anxiety, and live healthy lifestyle. As ANSA described, a recent research study, which

was published on *Frontiers in Psychology*, conducted by the University of Verona's Sporting Activities Methods and Teachings Professor, who is part of the Neuroscience, Biomedicine and Movement Department, along with the support of the University of Milan and Novedrate's E-Campus, found that, by listening to music with rhythms reaching 170-190 beats per minute, one can improve performance during training. Therefore, a certain type of music rhythm can enhance the benefits gotten from training and perceive less of the physical stress felt. Another study carried out by the Berkeley University analyzed the emotional responses that occur when listening to certain music genres: rock, folk, jazz, classical and heavy metal. The research study found that the subjective experience related to culture can be traced to certain feelings such as joy, pleasure, eroticism, anxiety, sadness, fear, awkwardness, and energy. For instance, Whitney Houston's song, *Star-Spangled Banner*, exhorts a sense of pride, while *Shape of You* by Ed Sheeran gives joy, *Rock the Casbah* by the Clash brings a lot of energy to the listener, Al Green's *Let's Stay Together* evokes eroticism, while the soundtrack of *Psycho*, as wanted by the composer, creates fear.

Learning how to play an instrument, and in particular the piano, can make people smarter, happier, and healthier.

Therefore, for more than 20 years, the Education sector of the Accademia, knowing that music can be beneficial to the wellbeing of children and adults, has organized a multitude of activities and events for young people and others. These activities can be placed in three categories: *concert activities* held during the "Everyone to Santa Cecilia" season, which are a series of events and labs for schools and families; *educational activities* for young people; *musical activities centered on social causes*.

The concert activities held during the "Everyone to Santa Cecilia" season ranges from concert-lessons to musical labs, which are organized to create a lot of engagement with a diverse audience that can vary based on the event, but that usually comprises children, teenagers, infants, and people with physical or social disabilities.

In 2019 the Accademia Nazionale di Santa Cecilia also organized a series of concerts for the youngest kids (0-5 years old) and pregnant moms, such as the *Baby Sound* concert.

One of the most appreciated new concerts of 2019 was the *Si be-bolle* concert, which starred a piano trio, while soap bubbles were flying in the air. It was a fun piano concert that also included amusing dance performance surrounded by bubbles of different shape and dimension. The Musical Band of the Guardia di Finanza performed while images and scenes of fantasy movies were playing in the background. This has become a reoccurring event, since many have appreciated the blend of two artistic expressions that make a great emotional impact: the Banda's auditory power and the emotional visuals of the movies.

A lot of space was given to the concert-lessons: a series of "Musical Laboratories" focused on the different parts or "families" that make up an orchestra, such as woodwind instruments, percussions, labrosones, strings and voice. The concert-lessons were highly engaging events, where participants got the opportunity to play or sing a musical piece with the artists of the Accademia Nazionale di Santa Cecilia.

In collaboration with the Venti Lucenti theatre organization, the *Mille e Una Notte Concert* was organized, where more than 200 students of the Accademia Nazionale di Santa Cecilia, with ages ranging from 6 to 15, performed several musical pieces by Rimskij-Korsakov and other famous composers.

Sinfollia was another outstanding concert, which was open to an audience of all ages and saw the very young musicians of the JuniOrchestra Kids performing and sharing the stage with two hilarious and crazy musicians, Dosto and Yevsky.

The Clarinet Masterclass held by the professor Stefano Novelli, who is first clarinet chair of the Accademia Nazionale di Santa Cecilia, was also another worthmentioning concert, since the Clarinet ensemble of the JuniOrchestra performed in front of the Clarinet students of Conservatories, Musical High Schools, 3<sup>rd</sup> Year Classes of roman high schools and the intermediate level students of Musical Schools in Lazio.

In 2019, the Arpissima Festival was held, which is international renowned event focused on the harp, which is a very ancient musical instrument that is still today very fascinating. This two-day-festival gave the opportunity to the participants to listen to and play the harps, attend the concerts and participate in the masterclass.

A new activity that occurred in 2019 was Shera-Lab, a composition and theater representation creative lab focused on the issue of “overcoming violence”, which was tied into the Shéhérazade concerto of the symphonic season of the Accademia Nazionale di Santa Cecilia.

Last but not least, as per usual, the Education sector opened the doors of the Auditorium to the public, during the Open Day, which had a series of free events that allowed people to play musical instruments and musical games, and attend concerts and lessons.

## *EDUCATIONAL ACTIVITIES OF THE YOUNG ENSEMBLES*

Introductory Music Course, Music Lab

Professors: Vincenzo Di Carlo e Sara Navarro Lalanda

These are courses available to children of ages ranging from 4 to 6 years old. Through an informal approach that eventually changes into a more professional setting, the children are able to immerse themselves into a world of sounds, filled with vocals and instruments. In this collaborative and creative setting, these kids start to go through a cultivation of musical literacy that can prepare them for the following courses JuniOrchestra and Choral Initiation courses. This educational path requires an initial understanding of groups of musical instruments through lectures, that are also open to parents. The courses are also followed by Musical Lab available to kids who have a greater musical preparation. In 2019, roughly 190 students participated in the propaedeutic course and musical lab.

The Accademia Nazionale di Santa Cecilia has created an educational path that permits students to comprehend the beauty and the art of singing collectively. By passing aptitudinal challenges, an individual can access one of the 5 White Voices Choirs or the Cantoria, based on the age and artistic level of the individual. The activities of these choirs vary and are extremely dynamic, since the students participate in several exhibitions and possess a great repertoire that ranges from the cultured tradition to the popular one, and from the opera to musical. Auditions are usually held in June. In 2019, there

were roughly 550 singers of the White Voices Choir, the Cantoria and the Choir of the Accademia Nazionale di Santa Cecilia, split into 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 2019 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 2019, 130 students were enrolled.

### **Unchanged Voices Chorus**

*Chorus Master Ciro Visco/Piero Monti (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 2019, there were approximately 95 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 2019, there were approximately 60 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 87 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. In 2019 there were approximately 40 enrolled.

### **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**

Among the objectives of “Everyone to Santa Cecilia”, there is the goal to create more access to music for the disadvantaged. The Accademia Nazionale di Santa Cecilia is one of the few institutions in the world that has launched musical labs for people with disabilities, has held concerts in hospitals for newborns and pregnant women; all activities that the professors of the orchestra and artists of the choir that perform in the symphonic and chamber music concerts of the Foundation. Moreover, several scholarships and free concert tickets were offered to kids of the JuniOrchestra who come from difficult environments. Young ensembles also had the opportunity to frequently perform in charity concerts.

An overview of the socially committed activities and projects completed in 2019 can be found down below:

### *The JuniOrchestra’s performance at the Policlinico Hospital*

The Accademia Nazionale di Santa Cecilia, the Pediatric Emergency and Intensive Care Unit of the Politecnico Umberto I Hospital and the Roma Sapienza Foundation have been collaborating for years to come to the aid of hospitalized kids and teens. As part of this collaboration, a fundraising concert of the JuniOrchestra held in the Santa Cecilia Auditorium Hall was organized. Throughout the concert, all the ensembles of the JuniOrchestra, from the youngest to the oldest, performed.

### *Shera – Lab in collaboration with Amnesty International*

Related to the Sheherazade concerto, which was part of the symphonic season, the Accademia Nazionale di Santa Cecilia set up a composition and theater representation creative lab focused on the issue of “overcoming violence”, which took inspiration from Rimskij-Korsakov’s music and symphonic suite plot.

### *Leonardo4Children: Music and Fables*



On December 15<sup>th</sup> 2019, the nonprofit Foundation, Carano 4 Children, organized a conclusive concert of the “Leonardo 4 Children” initiative at the Sinopoli Hall to raise funds for science and art projects for disadvantaged children in Jordan, Kenya and Ukraine, developed by UNICEF, Charity May, Action for Children in Conflict and the Pianoterra Foundation. The cultural and fundraising project “Leonardo 4 Children”- launched in 2019 by the Foundation “Carano 4 Children”, along with several other partners, in occasion of the 500 year anniversary of Leonardo Da Vinci’s passing and of the UN Declaration of the Rights of the Child, seeks to incentivize children and teens to develop scientific and artistic skills, through competitions across Europe, and help disadvantaged kids, through pedagogical and educational initiatives focused on art and science, while building a solidarity bond between young Europeans and “extra-Europeans”.

This initiative was awarded with the Medal of the President of the Italian Republic, supported by UNESCO, the European Commission, European Parliament, the Toscana, Lombardia and the Central Val de Loira regions, and by the National Committee (in occasion of the award ceremony of the competition winners held in Brussels at the end of September).

#### *Fidelio Project*

A conclusione del progetto sviluppatosi nel corso del biennio 2017-2018 e la registrazione da parte di RAI Radio 3 di incontri, lezioni e concerti,

Once the biannual project (2017-2018) ended and RAI Radio 3 finished recording all of the concerts, lectures and meetings, the announced radio documentary aired on October 16<sup>th</sup> 2019, marking the end of an outstanding project that demonstrated its great cultural and social value.

#### *Concert-lessons for the families of the pupils*

Also in 2019, 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 May 4, 2019, 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 2019, 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.

### *Arpissima*

Arpissima is a Festival that is entirely dedicated to the harp, which is a musical instrument that still today is particularly fascinating. The Festival lasts for two days and spectators get the chance to both see artists with the harp and play it, as well as attend concerts and participate in a free masterclass.