

Integrated balance sheet 2021

2021 was the year that demonstrated how vital and strategic the government was in providing support to live entertainment organizations, operatic-symphonic foundations, and, more in general, to the overall cultural life of Italy. Without this kind of support, it would have been almost impossible for foundations to maintain high standards of business operations and artistic performances. Moreover, after being heavily wounded by the pandemic and its ripple effects, it would have been inconceivable for organizations to make any kind of future plan or prediction in an ever-evolving social environment of this kind, in which the public and supporters were completely dragged out of their traditional customs and habits

Along with strong instruments like the confirmation of the FUS, the emanation of the FIS, reliefs, and all other support strategies, many institutions, such as the Fondazione Accademia Nazionale di Santa Cecilia, developed several initiatives that in a decisive manner contributed and fostered the artistic offering, in terms of both quantity and quality; for instance, through its online education programs and certain strategies with a long term outlook (i.e the appointment of M^o Jakub Hrusa as Principal Director and Guest of the Orchestra and Choir and of M^o Pappano as Director Emeritus, starting from the end of 2023). All these activities were developed to ensure not only that the “traditional” audience doesn’t feel abandoned and left behind- after being heavily penalized during the pandemic by unavailable seats, social distancing rules, etc- but also to bring potential new audiences closer to all of our initiatives, by heavily investing in our digital communication.

Michele dall’Ongaro, President-Superintendent

2021 was a year that made us all experience different moods and feel certain emotions. One stemming definitely from the uncertainty that came from the pandemic, which was already challenging in its own nature but was also extremely deceitful due to its indefiniteness and constant back and forth of good and bad news. This precariousness was not only present in our souls but also in the activities that we carried out throughout the year. Several concerts were canceled, tours were modified or completely removed from the calendar and certain performances were available only via streaming; but finally, although in limited quantities, audiences were able to come back and watch live performances again. Although there were moments in which we felt sorrow and even frustration, we never gave up and continued to believe in our work and especially in our music when we opened our venue to the public once again. We’ve done everything we could to serve our art and continue to keep our relationship with our audiences alive, by exploring all the imaginable options and possibilities that we could think of. I can now say that our work was feverish and extremely challenging considering the difficult environment in which we had to play music, with social distancing norms and COVID-mitigating shields separating us in order to ensure everyone’s safety. However, albeit all these factors being in play, we were still hopeful that eventually we would get back to a state of normalcy and have the possibility to start over with a new spirit and awareness of where we were going; a journey that we were on with the Orchestra, Choir, and the entire Accademia, full of success and great achievements. And not even for a second, we were ever thinking of looking back.

Antonio Pappano, Music Director

Also the year 2021 started with the challenges dictated by the pandemic. Concerts were canceled, programs were changed at the last minute, and the orchestra and choir were still separated due to social distancing measures. Concerts were organized only for recording purposes or for TV stations that would film and make performances available through streaming. This allowed us to still be able to work and bring our music to membership subscribers and our fanbase. However, we were still missing the enthusiasm and warmth of a packed music hall during standing ovations.

Albeit these challenges, the artistic level of the orchestra and choir kept meeting the high standards of the Accademia as per usual. I still remember with great emotion performances such as Brahms's *Elijah* by Mendelssohn and *Ein Deutsches Requiem*, directed by our Musical Director Antonio Pappano, or Rossini's *Stabat Mater* performed by M^o Myung-Whun Chung.

The 2021/2022 season luckily started with a live audience present in the music hall (although halved) enjoying Mahler's second symphony "*Resurrection*", excellently directed by the guest conductor Jakub Hrůša, which was a performance that was interpreted as a sign of hope for the future and of a potential near approaching restart.

Now that the situation seems to be getting back to normal, we hope that our membership subscribers and audiences have the desire to return to the Auditorium not only to enjoy the beautiful music that we offer but also to have the opportunity to be in a social setting again, physically close to one and other while sharing and feeling emotions that were greatly missed by everyone during these years.

Piero Monti, Chorus Master and White Voices Chorus Master

Choosing Value

Being alongside culture, art, music, and entertainment is something that the Gruppo Ferrovie Dello Stato Italiane has constantly done, after being for over a century a key player in Italy's infrastructure development, transportation system, social/territorial cohesion, and overall growth.

Due to this tradition, we at FS want and must be more and more a company that is able to produce and distribute value among people, communities, and regions, while always keeping our main focus on things like sustainability, accountability, transparency, and integrity. Therefore, based on the above-mentioned, we are certain that, after these long and challenging months of the pandemic, confirming and consolidating the historic partnership we have with the Accademia Nazionale di Santa Cecilia is extremely important to us, especially since we are one of its founding partners. Supporting the world of culture and art generates a series of virtuous effects that benefit and contribute to our nation's overall recovery.

The Gruppo FS Italiane is now a big network of more than 16.700 kilometers of railroad infrastructure, 2200 train stations, and 30 thousand kilometers of road infrastructure. It is a vast lymphatic system in which millions of people and tons of goods move around. We are tasked with managing a big portion of the investments, established by the National Resilience and Recovery Plan, in new sustainable infrastructures and technologies focused on reducing disparities between regions and on offering to our citizens, tourists, and companies, several competitive, efficient, and integrated services. FS, however, is also, most importantly, a huge family made up of 83 thousand of people that work 24/7 with a great spirit centered around the concept of serving others.

That's why, for us railway employees, being in this business means that we are an integral part of society in all its aspects and civil, cultural and artistic expressions. It represents unity, a desire to restart and support our country's rebirth.

Nicoletta Giadrossi- President, Luigi Ferraris- CEO
FERROVIE DELLO STATO ITALIANE – FOUNDING MEMBER

Many definitions have been given to the word Music:

- It is a soul cleanser
- It is the sound of the soul
- music positively affects our souls just like physical exercise does with our bodies

But the definition that I prefer the most out of all of them is the one given by Richard Wagner: "Where the speech of man stops short, there music's reign begins". The Accademia Nazionale of Santa Cecilia is the standard bearer of all this Art and Beauty.

Anna Maria Benedetti Gaglio - PATRON

Unlike any other artistic expression, music has the power to summarize and invoke the journey of life. Just like life and its inevitable caducity, music moves us, calms us down and even makes us sad; but overall it always enchants us. The rhythm comes out from music but also, more specifically, from the harmonies of bowed instruments, from the gradual build-up of wind instruments, and from the guidance of the Music Director. Although everyone in the orchestra is playing completely different instruments from one another, they altogether gift us with a magical performance, creating in the air a sense of unity and togetherness. Therefore, a big thanks to the Accademia for all of this and for also cherishing and continuing this extraordinary Italian and roman tradition. And also to its music and sublime art, in which humanity is able to express itself in its entirety, without any limitations.

Fabio Cintioli- 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 of Culture. 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 of Culture 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.

Pending the issuance of new regulatory norms (as of today still suspended) related to the legal framework of the lyric-symphonic foundations, and considering the intent of the legislator to start a process of renewal of foundations affecting their managerial and financial structure, it is worth reaffirming once again the opportunity for a structured regulation on the matter at hand, on the basis of the historical, social and cultural value of the industry, which has been struggling for many years. Such intervention, as previously proposed many times, should be grounded on an in depth analysis of the peculiar organizational and managerial aspects, yet at the same time focusing on the needed financial resources to maintain an economic and financial balance tailored to the required qualitative standards.

Almost all foundations show indeed a patrimonial weakness and still today a significant volume of debts, worsened by the emergency caused by the pandemic emergency which caused an interruption of their activities. In conclusion, difficulties have not ceased and the issue of the nature and the juridical framework of those entities, in between autonomy and public audit, is still ongoing.

In this regard, a small step forward was made when the Court of Auditors met on June 25th 2020, and affirmed its appeal against its insertion into the ISTAT list, after it was erroneously placed in it and subject to a series of harsh compliance procedures and regulations, made for only public administrations and entities of public control.

The Accademia Nazionale di Santa Cecilia today

As a non-profit, private Foundation, it stands out today for its many activities in the fields of concerts, cultural and scientific research, conservation and enhancement of the historical heritage and education, attaining qualitative results at the highest level thanks largely to an academic body made up of 70 full members and 30 honorary members, who include leading Italian and foreign musicians, a symphonic Orchestra and Chorus that is known and appreciated throughout the world, a JuniOrchestra and a White Voices Chorus, and excellent teachers. Our busy concert programme includes two subscription seasons, a symphonic season and a chamber orchestra season, one season of concerts, shows and other musical initiatives of an educational and popular nature dedicated to children (starting with new-borns), young people, schools, families and, more generally, those who wish to explore the world of music; cycles of themed concerts or festivals, including those dedicated to “non-classical” quality music, with a pronounced emphasis on the new generations; concerts on the occasion of events organised by major public and private institutions; tours in Italy and abroad. The objective of dissemination is achieved through publishing, the organisation of conferences, lessons, seminars and exhibitions, workshops for young people and a Media Library where users, in situ or remotely, can make use of a large part of our heritage of books, librettos and manuscripts, documents in the historical, photographic and ethnomusicology archives and the musical instruments of the museum. This heritage of remarkable historical interest documents the activity of the Accademia and Italian musical life from the end of the nineteenth century to our own times. Within the traditional, historical role of education, specialist training is of great importance and is provided by musicians, composers or singers with a degree diploma or equivalent artistic qualification through a multifaceted programme of courses, master classes and seminars, given by teachers of international repute, in addition to choruses and orchestras targeted at younger generations (from 4 to 21 years old), divided by age band and artistic level.

Key Figure

<i>Highlights</i>		
<i>2021</i>	<i>2020</i>	
98	105	<i>eventi in sede</i>
85	98	<i>concerti in sede</i>
39	21	<i>concerti in Italia</i>
6	5	<i>concerti all'estero</i>
45.652	72.963	<i>presenze a pagamento</i>
32.096	46.980	<i>biglietti venduti</i>
1.083	1.330	<i>allievi</i>
3.686	3.529	<i>ore di lezione</i>
	2	<i>incisioni discografiche</i>
8	13	<i>pubblicazioni editoriali</i>
1.421.750	1.300.986	<i>visualizzazioni sito web</i>

Comprese le lezioni a distanza

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.

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 Culture; 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 Culture, whose terms of office lasts five years. The Board exercises control over the administrative and accounting management.

Management Policies

In 2021 the live entertainment industry continued to suffer from the negative effects of the pandemic created by the pandemic and the COVID-19 mitigation measures established by the government. From the first months of the year up until spring, all concerts that were supposed to host live audiences were postponed and took place in May, with the Spring Concerts (from May 13 to June 12th), followed then by the Summer Concert Series (from July 6 to September 29th) and officially restarting with the new 21/22 season, with still, unfortunately, a reduced capacity. However, on October 11th, while the season was ongoing, we were allowed to finally bring capacity up to 100%.

There were several economic and organizational repercussions caused by, for instance, the social distancing measures enforced on our artists performing on stage in order to mitigate the spread of COVID-19. Orchestra professors had to keep a distance of at least 1 meter from each other, wind instruments a distance of 1.5 meters and at least 2 meters between the music director and the first row of the Orchestra. Artists of the Choir were required to maintain a distance of at least 1 meter between each other, at least 2 meters from the rows of the Choir and other people present on stage. Last but not least some concerts had to be canceled due to positive covid tests within the artistic ensembles and many foreign artists had to be replaced since their countries of origin had strict traveling restrictions.

Therefore, the Accademia, during a certain part of the year, used its media channels to record and broadcast concerts performing without live audiences. Two symphonic concerts were available via streaming on the platform Idagio; six concerts available on Raiplay.it, five on YouTube, thirteen concerts (both symphonic and from the chamber season) were broadcasted live on Rai Radio 3, three

reruns shown on the tv channel Rai 5 and five concerts were recorded by Rai Radio 3 for future broadcasts.

We were able to protect the relationship with our audiences also thanks to collaborations with several RAI tv shows : the Orchestra's first violin, Andrea Obiso, was a guest on RAI 1 on the tv show "Dedicated to..." hosted by Simona Autieri, and also on the show called "I soliti ignoti" hosted on the same network by Amadeus on December 13th. Our President Michele dall'Ongaro was a guest on a show called "Geo", hosted by Sveva Sagramola; the Orchestra's first clarinet of the Accademia, Alessandro Carbonare, showed up on Rai 5 in the show "Nessun Dorma", hosted by Massimo Bernardini; and, last but not least, the Orchestra Director Lorenzo Viotti, right before conducting the Accademia's symphonic concerts for season ticket holders, made an appearance on Serena Bortone's tv show called "Oggi e' un altro giorno".

Analogously, educational activities for kids and schools were made available via dedicated online platforms.

Regarding our communication strategies, the concert schedule was promoted and shared to our audiences through major media outlets, such as the following: Local and national news organizations; foreign ones during concerts held abroad and in Italy; local and national tv stations; social media channels and radio stations that constantly keep a close eye on the Accademia's schedule and on its concerts, tours, educational activities and Multimedia Library.

In 2021 more than 60 press releases were sent to newsrooms, journalists, and music critics that closely follow the initiatives of the Accademia di Santa Cecilia.

Due to the presence of high-level musicians or artists performing in their first-ever concert season, a press conference was held, where journalists from major news agencies and national media organizations were able to gather and ask questions.

The press also closely monitored off-site concerts and tours in Italy and abroad, promoting them in major newspapers thanks to journalists from Italy and abroad.

In September, since we were able to officially begin the sale of season tickets for the 2021-2022 season, with the help of the marketing agency BCV Associati, new graphics were developed. The catchphrase that was developed to promote season tickets: *Live in Symphony*.

Focusing on drawings rather than pictures was an innovative and successful promotional strategy that the marketing agency suggested, making our campaign more visually appealing to people.

Investments related to marketing and advertising didn't change at all compared to previous years. We continued to invest in posters, flyers, multimedia circuit boards, radio, and ads on local and international newspapers.

It's important to mention that a considerable amount of our fanbase still has a hard time regularly attending our concerts, especially indoor ones, due to COVID-19 concerns. This will probably continue for a while, depending on the trend of positive cases. Spectators might become more flexible, preferring sporadic ticket purchases for selected concerts at the box office rather than season tickets.

When reading the 2021 financial statements and making an accurate analysis, just like last year, it's important that we first consider that all business operations were carried out during a pandemic year, which heavily altered plans and strategies of different departments of the organization. Throughout 2021, the Supervisory Board, with the support of the Internal Audit, completed the process of verification and adequacy of the Foundation's internal control system, particularly in terms of respecting internal control procedures in coherence with the established model and monitoring systems.

More specifically, the Supervisory Board advised the Foundation to update its Organization, Management and Control Model, not only in regard to norms focused on preventing felonies such as embezzlement, abuse of office, tax and customs fraud. Normative changes were also made to the D.lgs. 81/2008 " In the field of a work environment's health and safety", which were introduced through the Conversion Into Law of The Law Decree 146/2021, in regard to the identification of people in charge of carrying out supervisory activities, as per art. 19

During the year there were no situations of corruption or violations related to 231.

The 2021 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.

Music Director

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

Sir Antonio Pappano has been Music Director of the Accademia Nazionale di Santa Cecilia since October 1, 2005; he had already become Music Director of London's Covent Garden in September 2002 and has filled other prestigious positions in the past. In 2005 he was named "Conductor of the Year" by the Royal Philharmonic Society; that same year he also received the Abbiati Prize for his conducting of the Requiems of Brahms, Britten and Verdi together with the Artistic Ensembles of the Accademia Nazionale di Santa Cecilia. On 16 April 2007 Sir Antonio Pappano was named an Active Accademician of Santa Cecilia. In 2012 Pappano was knighted by Queen Elizabeth II for his services to music and in the same year he was appointed "Cavaliere di Gran Croce dell'Ordine al Merito della Repubblica Italiana". In March 2015 the honorary degree in Music was conferred to Antonio Pappano by the University of Tor Vergata in Rome, and on May 5th he received the RPS Gold Medal - the Royal Philharmonic Society's highest honours. During the Spoleto Festival of 2 Worlds in 2016, the Carla Fendi Foundation Prize was conferred to the Maestro who "has contributed so much to musical culture all over the world with his important positions as Music Director of the Covent Garden in London and Music Director of the Accademia Nazionale di Santa Cecilia" On April 14th 2019, the association Nazionale Critici Musicali gave him the xxxviii Franco Abbiati Award, recognizing him as best music director for his execution of *West Side Story* during the inauguration concert of the 2018/2019 season, and *Bernstein's Symphonies*, which he performed alongside the Accademia's Orchestra and the Choir on February 2018.

Antonio Pappano still makes limited edition recordings for Warner Classic and constantly receives many awards for them.

Starting from 2023 he will become the Principal Conductor of the London Symphony Orchestra and the Music Director Emeritus of the Orchestra of the Accademia di Santa Cecilia.

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 Solennelle* 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 Accademia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings conducted by Antonio Pappano, attention is drawn to Verdi's Requiem (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's William Tell, Mahler's Sixth Symphony, Britten's War Requiem, Four Sacred Pieces and the Aida by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's Piano Concerto no. 1 and Prokofiev's Piano Concerto no. 2 performed by Beatrice Rana, Brahms's Violin Concerto with Janine Jansen (Decca) and Schumann's Piano Concerto performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded Nessun Dorma, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts, Schumann's Symphonies no. 2 and no. 4, Elgar's Symphony no. 1 (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016), Saint-Saëns's Symphony no. 3 and The Carnival of the Animals with Martha Argerich at the piano (Warner Classics). The Chorus, in particular, recorded the Requiem by Duruflé e Fauré with Cecilia Bartoli and Bryan Terfel, who was awarded with the prestigious Diapason d'or; the Misa Tango by Bacalov, which received a nomination for the Grammy Award. 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.

In 2020, the Choir and the Orchestra, directed by Pappano made a recording of Verdi's *Otello*, with Jonas Kaufmann in the main role. The last publications made by the Orchestra were: *Ein Heldenleben* and *Burleske*, dedicated to Richard Strauss and the *Grande Messe des morts* by Berlioz.

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 63%, Orchestra 78% and Choir 87%.

Speaking of which, it's important to mention that a generational change has already started in the Orchestra. Currently the team is composed of different ages and experiences. We are hoping that this process will bring new energy while maintaining the team spirit that was built throughout the last 15 years, after many and many tours.

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 31st, 2021, the administrative staff is comprised of 71 individuals, of which 61 are employed full time: 2 managers, 8 executives, 52 employees, 5 service staff members and 4 collaborators.

Within the artistic personnel, 98 orchestra professors and 69 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*, and 1 Chorus Master 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 42% graduated from high school.

* of which 0,15 for substitution of absent employees with the right to maintain their place.

Economic value

Partners, founders and donors

Founding members

Albeit the negative circumstances, the support of founding members and partners was always there. All partnerships with Enel, BNL- BNP Paribas, Mapei, Ferrovie dello Stato Italiano, Terna, Eni and Leonardo were renewed. In spite of the financial repercussions caused by the pandemic, these partners never reduced their support and, once again, demonstrated an alignment with our values, focus on quality and goals. Moreover, Ferrovie dello Stato Italiane even decided to increase their contribution to the Accademia's activities, with the goal to support the cultural restart of our country.

The Accademia continued to make its concerts available to the public through streaming and other online activities. On this note, it's worth mentioning that all companies partnered with the Foundation expressed their appreciation to the Accademia for reacting promptly to the adverse situation and for developing innovative musical projects for different kinds of people.

The Accademia created several activities (digital and not) for ENEL. On the occasion of the opening event of Enel Days held in April, there was a performance at the Petrassi Music Hall, where M. Antonio Pappano played the piano next to the first clarinet of the Orchestra, Alessandro Carbonare, (music from Giuseppe Verdi/Luigi Bassi, Ennio Morricone, Béla Kovács). Roughly 6700 Enel employees from all over the world had the chance to access this performance through a streaming platform developed by ENEL.

On September 21st, Enel was the main partner of the Orchestra's tour concert at the Scala di Milano Theater, which was led by the Maestro Daniele Gatti. Several clients and executives of the company attended this event.

It's important to mention ENEL's recurring Christmas Concert with the JuniOrchestra, where the Oscar-winner Nicola Piovani took the stage and executed a program focused on several movie soundtracks that he created during his glorious career. During a "happy-holidays" speech prior to the concert, the President of ENEL announced the 15 JuniOrchestra students that were selected to receive the scholarship provided by the ENEL Cuore Nonprofit, which would fully cover both their sign-up fee and tuition.

FERROVIE DELLO STATO ITALIANE wanted to attach its brand to the concert held during the Inauguration of the 2021-2022 Symphonic Season. The concert started under the notes of Gustav Mahler's Symphony n.2 "*Resurrection*", which was meant by the audience as a symbol the rebirth and recovery. This was certainly one of the most heartwarming concerts of the season. The event was enriched even more when the music director M. Jakub Hursa received the *Ferrovie Dello Stato Italiane Award* from the CEO of the Gruppo Luigi Ferraris, during the event press conference held right before the concert. This award is usually given to the most important musical artists, both nationally and internationally. In this specific event, this award not only showcased the link and synergy between art and transportation but was also a symbol of recovery.

Also, ENI renewed its partnership with the Accademia di Santa Cecilia for the 5th consecutive year, especially to continue to support the event season dedicated to children, teenagers and families called "Everyone to Santa Cecilia"; a decision that demonstrates the company's focus on helping kids and that was constantly present during the pandemic with the online version of the program called "Online for Kids", which allowed children, teens, students, and Italian families to keep following the musical activities organized and scheduled by the Accademia di Santa Cecilia.

During the year, the collaboration with LEONARDO continued, specifically regarding the work around the project “Music and Technology”. This project is centered around the figure of the engineer Paolo Ketoff and seeks to facilitate communication between people that work in business, science and culture. A WEBINAR series was therefore organized and live-streamed so that people could better understand the innovative technology that electronic music is bringing to the world and how it is influencing different musical genres, and, more in general, the way music is produced and taught.

This webinar series ended with the inauguration of the innovative “PK Studio” located in the Music Park Auditorium”, dedicated to Paolo Ketoff. This is a one-of-a-kind research lab focused on the production and education of electronic music and new technologies, within the scope of Lyric-Symphonic Foundations.

In collaboration with the Music Foundation for Rome and the CRM Music Research Center, the Accademia Nazionale di Santa Cecilia organized a retrospective exhibition, sponsored by LEONARDO, called “*Paolo Ketoff: the Electronic Luthier*”. It was open to the public of the Auditorium throughout the whole Christmas Holiday period and it was a very interesting retrospective exhibition that displayed all of the incredible technological inventions that came from Paolo Ketoff’s studies.

During the year the Accademia also developed the Music Learning Project for the employees of Leonardo. This educational program’s main objective was to bring families (kids+parents) closer to music. Two separate courses were offered to kids based on two age categories: the first one for 6-10 years old and the second for 11-15 years old.

In 2021 the partnership with CASSA DEPOSITI E PRESTITI was formalized and its main focus was mainly on High Education, and, in particular, themes such as talent, merit and the integration of young people into the working world. On this note, the Accademia of Santa Cecilia made 4 short films called “The Italian Talent” that had as main characters students of the Advanced Courses. Each video, long roughly 10 minutes, illustrated the story of a young student of great talent that attended the Accademia of Santa Cecilia to get a proper education, grow as a musician and make this a stepping stone in his career.

Another outstanding event sponsored by the Cassa Depositi and Prestiti was the one held on September 24th at the Casino of the Aurora di Palazzo Pallavicini Rospigliosi, and an event part of a series of other events organized by the Italian Presidency for the G20, where two students of the Music Chamber Advanced Course performed a piece from Mozart’s repertoire.

The founding partner MAPEI sponsored the concert “Caruso 100”. Through this event, the Accademia paid its homage to the great tenor Enrico Caruso, on the 100th year anniversary of his passing. The company chose to use this concert to wish a Merry Christmas to its guests, by organizing a cocktail party near the Musa right before the start of the show.

Supporters

In the kind of environment we lived in, that was described previously, also our supporters and private partners never stopped supporting and expressing their admiration and trust towards the Accademia. Albeit a few not surprising defections, the Accademia a new patrons, 5 new benefactors (two of which supporters), 3 new supporters and two independent donations. The new entry of certain supporters and return of others, make us have a more positive outlook of the future, even during such complicated moments.

The Accademia continued to look after its relationship with private partners and supporters, by calling, updating, and involving them in all the activities available on streaming, not only concerts but also webinars, press conferences, audio and video programs, etc...

Of all the online activities organized, it's important to mention the Webinar that took place on Sunday morning January the 24th, called "A coffee with Tony Pappano." Donors had the opportunity to meet with the Maestro Pappano and the President of the Accademia of Santa Cecilia, Michele dall'Ongaro, to exchange greetings and best wishes for the new year. For the occasion, a gift baskets were sent to the homes of the webinar participants, so that they could have and share "a coffee moment" with the Maestro.

After the national lockdown period ended, around the middle of May, all supporters were involved in certain activities dedicated to them during the Spring Concert series, held in the Santa Cecilia Music Hall, in accordance with norms stipulated by the minstrel decree.

When the Accademia participated in the Festival di Spoleto on Sunday both June 27th and Sunday July 11th, several seats were reserved for its patrons.

On Tuesday July 13th, the President Michele dall'Ongaro, along with the Maestro Antonio Pappano, offered a cocktail to the patrons and benefactors of the Accademia, at the Musical Instruments Museum of the Auditorium, during the 2021-2022 concert season inauguration.

Sponsors

Because of the pandemic, the prolonged absence of the public from music halls and other places, created during the years general sense of fear of people participating in night concerts, which made the Accademia to organize fewer concerts. However, starting from October, with the start of the new concert season, some activities created in collaboration with companies and institutional entities started to pick up again.

For Hermés, the Accademia helped increase its brand awareness, by creating and showcasing several ads and promotions during the music program of the first part of season;

In November, during the last concert of the Romaeuropa Festival, the Accademia, in collaboration with the German Embassy in Rome, hosted the Berliner Philharmoniker, directed by Kirill Petrenko. Almaviva and Deutsche Bank were official partners of the orchestra and the night in general. They involved and invited to the concert not only their stakeholders but also a full parterre of guests from the business and institutions' world.

In collaboration with the Chinese Embassy, on the occasion of the piano recital of M. Lang Lang that took place in December, a dinner was organized for the artist in the Spazio Risonanze.

Unfortunately, the Accademia Nazionale of Santa Cecilia was not able to organize the annual concerts of the Banda della Marina, as well as the BCCR and the Associazione Nazionale Carabinieri christmas concerts.

In collaboration with Villaggio della Musica, the Accademia hosted the XX edition of the international Ottavio Ziino lyric competition. The first auditions of this program started in Rome on July 28th and 29th. The semi finals took place on September 3rd and 4th and the final on December 5th, which was overseen by a Jury made up of representatives of important national and international music institutions.

Public Institutions and Partners

Also in 2021, on the night between December 31st 2020 and January 1st 2021, the Accademia Nazionale of Santa Cecilia participated in the Party of Rome, which is the kermesse organized by Roma Capitale every start of the new year, filled with several artistic activities.

During this edition, which was titled “Beyond Everything” and accessible via live streaming, the Foundation featured a duo composed of a flute and harp that executed the main soundtrack of the channel.

The Accademia during the year once again carried out all of the live-entertainment activities that were developed in collaboration with the Lazio Region and Mibac for the communities that were impacted by the 2016 earthquake.

The project, which started in 2017 and continued in 2018 and 2019, was developed for the communities living in the seismic crater in the Rieti Province and has not only cultural-economic focus but also social and artistic one, by providing performances that can have the power to bring communities together and make them stronger.

In July, the Accademia worked with IRVIT- Lazio Region to create the second edition of Dimore Sonore of the the Festival delle Ville Tuscolane, which was sponsored by the Lazio Region and organized by Irvit (Istituto Regionale per le Ville Tuscolane).

For UEFA Euro 2020, which was moved from the summer of 2020 to 2021 due to the pandemic, the Accademia collaborated with Roma Capitale, UEFA and Zetema to create a series of initiatives (labs and concerts) that took place on the UEFA fan zone stage at Piazza del Popolo.

Through a collaboration with Roma Capitale, the Accademia Nazionale of Santa Cecilia participated in several initiatives of the international holocaust remembrance day, by offering three performances for free that were accessible on the Accademia’s website www.santacecilia.it on January 27th.

With the help of Zetema and the Capitoline Superintendence of Cultural Goods, September 26th was a day filled with special events that were held right in front of the humongous city entry doors of the Aurelian Walls.

Always in collaboration with the Zetema and the Capitoline Superintendence of Cultural Goods, during the Christmas holiday the museums part of the capitoline network had some extraordinary openings, along with guided tours and live entertainment. On December 19th, the Accademia of Santa Cecilia made an appearance at an event called *Music within the Wall* (Musica nelle Mura), which was held at the Museo delle Mura at Porta San Sebastiano. The viola-cello duo composed by Ilona Balint and Francesco di Donna not only performed in brief concerts but also organized some music labs for kids and families.

For the 150 year anniversary from the proclamation of Rome as the new capital, the Accademia once again collaborated with the Capitoline Superintendence of Cultural Goods and made an appearance at an exhibition held at Palazzo Braschi called “*Rome, the birth of a Capital 1870-1915*”, which was open to the public from May 4th to September 26th.

On the occasion of the National Fair of Small and Medium Publishing Houses, called “*More books, more freedom*” (Piu’ libri, piu’ liberi), held from December 4th to the 8th at the La Nuvola Conference Centre, the Accademia organized on December 5th, along with Rome’s Libraries, special meet up with teens and families, called Big Musical Quiz.

Through a partnership with the Ministry of Culture - AIPFM, the Accademia Nazionale of Santa Cecilia published two articles on the *Music Party* (Festa della Musica) *portal*, which is a platform developed by MiC. The articles were available online even after June 21st (the date of the Music Party).

On March 2021, which marked an exact year from the start of the lockdown, the Accademia Nazionale of Santa Cecilia created and posted a video called “hugs in music” on the Festa della Musica platform. The video, which features the notes of Edward Elgar, shows some of the most heartwarming moments

throughout the Accademia's long history, and sends a message of hope: let's start making music together again and enjoy the feelings that we can only get when listening to a live performance.

In collaboration with the Ministry of Research and University - AFAM, a concert of the National Orchestra of the Italian Conservatories was organized in Dubai for universal EXPO.

On October 29th, the Accademia partnered with the Ministry of the Economy and the Ministry of Foreign Affairs to make an appearance at a gala dinner near Castel S. Antangelo organized for the G20 meeting between the ministers of economies. A soprano and tenor, accompanied by a quartet of bowed string instruments performed an aria from Tosca.

After the forced stop of operation caused by the pandemic, in 2021 the choir of the Foundation was invited by the Ministry of the Interior to perform in the Christmas Concert of the Fund of Buildings of Worship, held in one of Rome's most historic churches, S. Ignazio of Loyola in Campo Marzio.

Context, Operating Lines and Financial Data

The new wave of COVID-19 variants has been putting even more pressure on the live entertainment industry, which had already paid a high price in the previous two years due to lockdowns and social distancing rules. Besides these limitations enforced to protect people's well-being, the recovery of this industry was also challenged by the psychological effects and fears that were caused by the pandemic and rise of cases, which brought the Accademia to reduce and adjust the available capacity of theaters, cinemas and music halls.

As certain studies from this sector mentioned, during these two years the entertainment world was one of the industries that was hit the hardest. According to the Observatory Management of entertainment workers and professional athletes part of INPS, from 2019 to 2020 21% of workers quit their jobs.

During the last year of the pandemic, compared to previous levels, the entertainment business registered a decrease of 50% in tickets sold, and in some cases 100%, which had a devastating impact on revenue and employment.

Regarding lyric-symphonic Foundations, due to this situation of emergency, the Legislator (L.77/2020) determined that the amount destined to the FUS needed to be subdivided based on the assigned average of the assigned percentages of the 2017-2019 triennium, notwithstanding the general criteria. This measure was extended to 2022, after certain budget considerations.

In 2021, when live shows were starting to come back in a very gradual way, revenue also started to slightly pick up again, also thanks to concerts held off-site.

Regarding production costs it is important to highlight the following:

- Costs related to the purchase of goods and raw materials increased to 8.27 thousand euros, equivalent to an increase of +9.77%, due to greater IT expenses.

- Service costs increased by +14.48% compared to the previous year. This is mainly due to the gradual reopening of shows, especially off site, which led to higher costs related to travel and transportation than the previous year, when events and concerts were postponed or canceled because of the pandemic.

- Costs of use for third parties increased by 28.36% compared to the previous year. The entry of costs related to "rentals of technical and diffusion equipment" registered a higher amount compared to the previous year; it was an increase by 69.01 thousand euros (+52.41.38%), mainly because concert productions needed to be transferred to the streaming platform in preparation of the first quarter of 2021, after operations were shut down again during the fall of 2020. Besides the concerts broadcasted by RAI,

the Foundation managed independently the video/audio shooting and production that were going to be transmitted on the web.

-Labor costs increased by 7.01% compared to the previous year. With shows gradually reopening, the Accademia relied less on the F.I.S (the social cushion dedicated to the industry). In 2021 the FIS mainly affected the Orchestra and Choir, each for only three weeks; and after that the Accademia was able to pay 100% of wages independently. The reopening of shows and operations determined an immediate increase in wages, affecting in particular all components related to productivity. Moreover, the economic recovery allowed the organization of competitions and auditions to fill up again the work units and ensembles that stopped working the previous year.

Business outlook

It's important to mention that the most recent financial data of the most recent balance sheet, has been significantly influenced by the negative circumstances that were caused by the COVID-19 pandemic, such as social distancing rules at music halls and travel difficulties (the latter mainly impacting activities held abroad)

During the first few months of this year, the spread of the virus, although limited, started to be considered as an endemic phenomenon. The emergency status which was made official at the end of January, ended on March 31st. At the same time, the government approved a series of norms that loosened covid restrictions. Afterwards, the foundation's social distancing rules, requirement of testing employees, and using facemasks outdoors were eased.

In the absence of specific restrictions on audiences and since the Accademia isn't expecting in the coming season, starting from May, the new season ticket sale for the 2022/ 2023 season has been open, with the expectation that after two pandemic years, our audiences will be finally back at a hundred percent capacity.

Another thing that might complicate everything this year is the war between Russia and Ukraine, which escalated at the end of February. Although the conflict's consequences are yet to be known, there is a likelihood that the Accademia will be economically impacted by rising energy costs, and national/international transportation costs. It might also be difficult in the coming months to organize and follow through the artistic schedule, since artists that are from these two countries might face travel difficulties.

Based on cash flow and attendance projections for 2022, we believe there won't be any situations of financial tension that will jeopardize the continuation of management and of the overall organization. The reopening of shows, positive attendance projections, and general recovery of the Accademia allow us to believe that the continuation of the business is guaranteed, especially considering the foundation's balance sheet that was approved December 31st, 2021.

Moreover, based on the fact that public institutions like the Ministry of Culture, Roma Capitale and the Lazio Region have confirmed their contributions also for 2022, and that private partners have confirmed their support, we can predict a financial and economic balance also for the ongoing year, which will be constantly monitored, especially considering future developments of the 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.

During 2020, the Foundation purchased stocks of the company Astaldi Spa, executing the plan agreed with stakeholders and homologated by Rome's courthouse on July 17th 2020. Also, always part of the same plan, the Foundation purchased participative financial instruments issued by Astaldi Spa based on art. 2447 ter of the Civil Code.

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 31/12/2020, and shows a profit of 852.861 euro per year which, carried forward to the new year, will contribute to the strengthening of the Foundation's assets.

The balance sheet closed on 31/12/2021, and shows a profit of 1.705.158 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 2021 activity program was heavily impacted by the trend of the pandemic. Although there were promising news in the fall of 2020, the planning of the 2021 season, compared to what was initially expected, went through several changes due to new closures to the public that were caused by the constant increase and decrease of cases and by the unavailability of artists to perform. Starting from February, a constant inspection and modification of the schedule was necessary in order to not interrupt the concert schedule. Due to this situation of general uncertainty, already in the fall of 2020, the Accademia decided to pause the Chamber Season from January to June. As previously mentioned, thanks to RAI and other classical music streaming platforms, the Accademia was able to continue the lively relationship with its fans by livestreaming all concerts. Every week one execution was made available.

The first few concerts of the 2021 Symphonic Season, which took place on January 8th and 15th, and distributed via live streaming, were directed by Daniele Gatti. For two weeks in a row he executed the entire cycle of Mahler's *Lieder Des Knaben Wunderhorn* (baritone Markus Werba), splitting it into two blocks, with the same bucolic, folkish and military theme. The two programs not only executed Mahler's *Lieder* but also Haydin's *Der Sturm* (The Storm) and the Coriolan *Ouverture* by Beethoven. Also another Italian composer called Gianandrea Nosedà went on stage on January 22nd and performed in three live streamed Concerti, a suite taken from a ballet in three tableaux. This ballet was never executed in Italy before and it was inspired by Dante's *Inferno* and accompanied by Liszt's *Dante Symphony*.

Antonio Pappano, Music Director of the Institution, at the end of January directed a big oratorical fresco of Mendelssohn's "*Elias*" with the support of the Choir of the Accademia Nazionale of Santa Cecilia,

led by Piero Monti, and a group of prestigious singing soloists. Also this concert was available on the internet.

On February 5th, the Slovakian music director Juraj Valcuha, who has always made frequent appearances in the Accademia's seasons throughout the years, played a rare piece called *Symphony n.4 "The Inextinguishable"* by Carl Nielsen, considered by many the greatest danish composer of all time. In the first part of his programme, Valcuha executed alongside the soloist Valeriy Sokolov the well known *Violin and Orchestra Concerto* by Petr Ilic Cajkovskij.

Another concerto that was made available on streaming was the one performed on February 19th under the direction of Hukka Pekka Saraste and with the participation of mezzo-soprano Stefanyie Irany. *Folk Songs* by Luciano Berio and *Symphony n.5* by Petr Ilic Cajokovskij were executed that day.

On March 5th, Antonio Pappano directed the implementation of *Deutsches Requiem* by Brahms (live streaming) and, another one available on streaming was the concert where soloist violinist Maxim Vengerov and Maestro Antonio Pappano carried out the first ever execution of a piece called *Repression*. This was written by the chinese composer Yikeshan Abdushalamu, who won the first edition of the Luciano Berio composer competition organized by the Accademia Nazionale of Santa Cecilia.

On March 26th, there was the important return of the 90 year old Norwegian Maestro, Herbert Blomstedt, who for decades has been considered a Brucknerian of international fame. His execution of the Austrian composer's *Symphony n.5* was outstanding to say the least.

On April 1st Myung-Whun Chung played the piano and helped the orchestra carry out Mozart's *Concerto K.488*, followed by a sublime execution of one of his piece de resistance, Rossini's *Stabat Mater*, which was sang by an outstanding quartet comprised of Mariangela Sicilia, Chiara Amaru, Jack Swanson and Gianluca Buratto. The concert was transmitted via live streaming.

An evening focused on Italian opera and singing was led by Antonio Pappano, along with Lisetta Oropesa and Xabier Anduaga. This was a Gala event that showcased many important pages of the lyric repertoire of Bellini and Donizetti. Pappano was also the main act of the concert held on April 26th, performing pieces by Carl Philipp Emmanuel Bach and *Symphony n.6 "Patetique"* by Cajkovskij.

On Thursday May 13th, Friday the 14th and Saturday the 15th, the Accademia was allowed to finally reopen to the public the Santa Cecilia Music Hall and organize three concerts. In these dates, the young British music director, Alpesh Chahuan, shared the stage with soloist Beatrice Rana, who performed *Concerto n.1* by Brahm. Mr. Chahuan brilliantly directed *Symphony n.6* by Sostakovic.

On May 26th, 27th and 28th, Carlo Rizzari, Assistant Music Director of the Orchestra of the Accademia Nazionale of Santa Cecilia, directed Weber's *Clarinet Concerto n.2* and *Symphony n.1* by Mendelssohn, while the she soloist Alessandro Carbonare executed Schumann's *Nachtlied*.

As Guest Conductor, Jakub Hursa directed three concerti on June 3rd, 4th and 5th, alongside violinist Sergey Khachatryan, centered around Brahms and Dvorak *Symphony n.8*.

There was another debut on the Accademia's stage on June 10th, 11th and 12th, when the music director of the Orchestre Philharmonique de Monte-Carlo, Kazuchi Yamada, showcased his immense talent and skills in his variations on the theme not only of *Rococo* by Cajkovskij - with Luigi Piovano as soloist- but also of *Symphony n.2* by Rachmaninoff.

During the fall, the improvement of the pandemic situation allowed the Accademia to resume operations and announce the 2021-2022 season ticket sale, presenting a schedule that included three concerts per week and the reinstatement of the Chamber Season.

On October 7th 2021, the new Guest Music Director Jakub Hursa inaugurated the symphonic season for season ticket holders, by performing in the iconic *Symphony n.2 "Resurrection"* by Gustav Mahler.

Throughout October three events part of the season ticket campaign were organized, which allowed audiences to see on stage some of the most important artists of the contemporary panorama, such as Kirill Petrenko, the Music Director of the Berliner Philharmoniker, who, with three outstanding, showcased his enormous musical stature. During these concerts, the pianist and soloist Boris Giltburg made his debut at the Santa Cecilia Music Hall.

The season continued with the debut of the very young Maxim Emelyanichev and of the Iranian cellist Kian Soltani. Both of them are two of the most promising young musicians in the world and played

music by John Adams (*The Chairman Dances*), Schumann (*Concerto for cello*) and *Symphony n.1* by Brahms.

Also in October, there was the debut of the Belgian music director Philippe Herreweghe, who is one of the most experienced maestros of ancient music. He executed extraordinary versions of Mendelssohn's soundtrack of the play *A Midsummer Night's Dream*. In the first segment of the event, Schumann's Piano Concerto was executed by Alexander Lonquich, who played the keyboard.

Also the young Lorenzo Viotti performed for the first time at Santa Cecilia at the beginning of November. The Swiss director, who was born into art (since his dad was also a music conductor), got the crowd excited when he presented a program focused on dance: *l'ouverture del Fledermaus* by Johann Strauss, *la Suite del Rosenkavalier* by Richard Strauss, *le Valse* by Ravel. The *Violin Concerto* by Cajkovskij was also part of the program, with Giuseppe Gibboni- the young Italian violinist who won the prestigious Paganini Competition in Genova - performing.

In mid November, due to the sudden rise of COVID-19 cases, the scheduled concert of the Chinese Tan Dun, called "Buddha Passion" was postponed to a future date and replaced by a project focused on contemporary musical creativity, which showcased a movie that had music from Philip Glass's *Koyaanisquatsi*. The movie addresses and blames the cause of climate change issues to human activity, and it's rhythmically accompanied by very intense music.

On November 18th, 19th and 20th, the French director Stephane Deneve returned to the Accademia along with the American violinist Hilary Hahn, who played *Concerto n.1* by Prokofiev. The soloist received a lot of praise and, in all three nights, was asked to perform again certain pieces, because of how good they were. Deneve presented a suite of *Ma Mere l'Oye* by Ravel and *Symphony n.4* by Cajkovskij.

After a lot of question marks on whether he would recover from a right arm injury, the pianist Daniil Trifonov, who is now one of the most beloved and requested artists in the world, still maintained his commitment to perform. He slightly modified his program with *Concerto n.9 "Jeunehomme"*, K.297 by Mozart, under the direction of Antonio Pappano, who, also executed *Symphony n.1* by Jean Sibelius.

This program was proposed again during the tour in Hamburg, Dusseldorf and Frankfurt, which at the time didn't have COVID mitigation measures yet for the new rise of cases.

Unfortunately, two out of the three symphonic productions scheduled for December had to be canceled due to some new positive COVID cases within the orchestra.

The special concert celebrating the 100 year anniversary of the tenor Enrico Caruso was still organized and showcased performances of one of the most celebrated singers nowadays, the tenor Javier Camarena, who was directed by the Italian Riccardo Frizza.

The Chamber Season

On the 18th of October 2021 Ivo Pogorelich, with a program entirely dedicated to Chopin, opened the concert series of the 2021-2022 Chamber Season.

Right after that, two of the most important Italian cellists, Mario Brunello and Giovanni Sollima, gave life to a happening that brought a huge audience to the Santa Cecilia Music Hall. The two musicians presented a detailed overview of several pages of music literature related to their instruments, by not only performing but also giving detailed explanations of the music they were playing, which made the overall concert extremely original. Another Italian talent, the percussionist from Turin, Simone Rubino, was able to steal the heart of the audience through a performance that showcased a wide range of percussion instruments, outstanding playing techniques that created emotional involvement. The program presented music by contemporary authors, except for Bach, which was reinterpreted in a unique version with the marimba.

Two high rank pianists Jean-Yves Thibaudet and Arcadi Volodos ran their recital in the Santa Cecilia

Music Hall. Thibaudet executed a concerto themed around Debussy's two books called *Preludes*, while Volodos presented a romantic program that included pages of Schubert and Schumann.

Two "internal" productions followed. The first one was an execution of the only oratorio of Vivaldi that survived called *Juditha Triumphans*, performed by the Baroque Accademia of Santa Cecilia and the Choir of the Accademia, which was guided by Piero Monti. The experienced Federico Maria Sardelli took the stage with a cast of outstanding soloists, led by Anna Hallenberg. The second one was a concerto of Santa Cecilia's string instruments ensemble, which was directed by Luigi Piovano and executed pieces by Piazzolla, Stravinsky and Cajkovskij.

Special Concerts

On December 6th, a sold out special concert was held at the Santa Cecilia Music Hall. Lang Lang played on the piano an original and intense version of the well known "*Goldberg Variations*" by Bach.

The loosening of covid-19 mitigation measures and the decrease of positive cases, allowed the Accademia to resume operations and reopen concerts and events on location (mainly held outdoors) for the summer season.

Four events were organized in the Auditorium's Cavea. In the first one, Beatrice Rana gathered a group of her friends, who are some of the most renowned musicians and dancers in Europe, to pay homage to the life of Igor Stravinsky. That night, there was a constant back and forth of musical and choreographic moments. The Cavea displayed never before seen images of the composer. The pianist Massimo Spada and violinist Simone Lamsma also made an appearance during the event. Vladimir Derevianko was the narrator of the event and introduced to the public this homage to Stravinsky.

On July 15th the Orchestra of the Accademia, guided by Antonio Pappano and with the participation of violinist Kolja Blacher, carried out the following program: Verdi's *Nabucco Symphony*; *Concerto for violin* by Cajkovskij; Beethoven's *Seventh Symphony*.

In collaboration with the Maxxi National Museum of XXI Century Art, a heartwarming concert dedicated to the great photographer Sebastiao Salgado was organized on July 22nd. His incredible pictures, which were displayed on a big screen placed behind the Orchestra, denounced the exploitation of the Amazon rainforest and the negative consequences created by these actions on local communities and climate change. The Orchestra of the Accademia, directed by the brazilian Simone Menezes and with the participation of soprano Camila Titinger, played music by Glass and Villa-Lobos.

Again in the Cavea, the histrionic pianist and british music director, Wayne Marshall, who is a frequent guest in the concerts of the Accademia, stole the hearts of the audience when he executed pieces by George Gershwin(*Rhapsody in Blue* and *Porgy and Bess*) and evocative sounds of a Broadway musical. The summer season ended on August 6th with the repeat of a program that was previously executed and that fascinated audiences, since it helped them rediscover the mastery of the composer Raffaele Gervasio and his songs that were popolare in Italy in 1962. The wonderful aria collection called *The Songs that Made Italy*, which was performed with great passion by the Choir, Orchestra and several soloists, gave the opportunity to the audience to enjoy famous pieces such as "*La bella Gigogin*", "*Le ragazze di Trieste*" and "*Il Piave*".

On September 29th, the Choir made an appearance at a concert held at the Santa Cecilia Hall and performed for the first time in Italy in an oratorio of bandoneon, string instruments and voices of Richard Galliano's "*Le chemin noir*". The french musician obviously participated as well, by playing his musical instrument.

Special events

On Thursday October 7th, during the inauguration of the 2021-2022 season, the new Guest Conductor, Jakub Hursa, along with the Orchestra and Choir of the Accademia Nazionale of Santa Cecilia, the Choir Maestro Piero Monti, the soprano Willis Sørensen and the contralto Wiebke Lehmkuhl, presented to the attendees a program focused on Gustav Mahler's Symphony n.2 *Resurrection*.

Due to the reduced capacity enforced in respect to social distancing rules, the Accademia was not able to extend its inaugural concert invitations to benefactors and patrons.

Patrons were still invited to a light dinner with the musicians. The dinner was held in the Auditorium after the end of the concert, and it was organized by Ferrovie dello Stato Italiane (main sponsor of the evening) in order to make a toast to the start of the new musical season.

The Berliner Philharmoniker, directed by Kirill Petrenko, came back to Rome on November 21st after a few years. This was a very special event, organized in collaboration with the Festival Romaeuropa. The Music Hall was packed with partners, who enjoyed the program that was offered: *Symphony n.3 "Scottish"* by Mendelssohn and *Symphony n.10* by Shostakovic.

Publishing

Below a summary of the editorial activities conducted in 2021 can be found:

“The Harmonic Art” Series:

Un dialogo con l'immortalità (A conversation with immortality) by Bruno Cagli. Anthology of Rossini's scriptures 1971-2012, edited by Annalisa Bini.

This volume is a collection of the most important scriptures of Rossini that were published by Bruno Cagli from 1971 to 2012, which pays homage to one of the most interesting and versatile intellectuals of his generation.

Along with Philip Gossett (1941-2017) and Alberto Zedda (1928-2017), Cagli was a pioneer of the Rossini renaissance, which culminated in 1992 with the bicentenary anniversary of the composer's birth. In fact, that was the period when some of his most substantial works were discovered; these are present in the first part of the volume, while the second part includes a collection of playbills of major Italian theaters, a genre in which Cagli contributed a lot, ever since he had his first experiences as music critic for the pages of “Paese sera”.

Gli dèi sono lontani. Giuseppe Sinopoli: a biography, translated by Giuseppe Sinopoli. Komponist-Dirigent-Archäologe della giornalista e musicologist Ulrike Kienzle, published by Königshausen & Neumann in 2011. Italian Edition, edited by Clemens Wolken, on the occasion of the 20 year anniversary of the Maestro's passing.

This volume is about the life of one of the most famous music directors of all time, who died prematurely (1946-2001) and had a special connection with Germany (where he was the director of Dresden's Staatskapelle and died while he was executing Verdi's *Aida* at the Deutsche Oper in Berlin), and Italy, which was the place where he studied and where his family lived. Sinopoli had a very close relationship with the Accademia Nazionale of Santa Cecilia, since he was its music director from 1983 to 1987, and continued to direct in the following years. One of the three musical halls in the Parco della Musica (the Accademia's headquarter) was named after him.

Trent'anni dopo. Cosa dobbiamo a Fedele d'Amico (30 years later. How much do we owe to Fedele d'Amico.), volume written by several authors, edited by Annalisa Bini e Jacopo Pellegrini

Fedele D'Amico (1912-90), son of the music critic and theater historian Silvio, and married to the movie screenwriter Suso Cecchi, taught at the Sapienza University in Rome from 1963 to 1982. Nevertheless,

many have considered him as only music critic and the multitude of “illuminations” scattered in his works didn’t get much attention.

A complex and controversial figure, tough to others and to himself, d’Amico is very well known in Italy (although not always liked), but not much abroad. This volume, rather than make the point on him, seeks to offer fertile ground for more research and discussions on: his teachings, perspective, opinions regarding his philosophy, starting from his misoneism. For the first time ever, this book provides an anthology of previously missing and unpublished documents from d’Amico’s archive. An additional volume completes the inventory of his musical library, which is flown into the collections of the Accademia Nazionale of Santa Cecilia.

Fedele’s Library, An inventory of d’Amico’s music books, edited by Annalisa Bini

After the passing of Fedele d’Amico on March 1990, the President of the Accademia Luciano Berio, thanks to the active and strong interest of the Amici of Santa Cecilia, decided to purchase d’Amico’s music library. His archive (mail, photos, advertising material and more) and non-musical archive are still owned by his heirs. Considering the contribution made by the Ministry of goods and cultural activities, the purchase goes back to March 2003, but the books were actually transferred only at the end of April 2005, as well as scores, literature, repertoire, notepads and work materials. A limited amount of records with missing lists were transferred only a few years afterwards; a most recent shipment occurred just recently on March 2021. It included a total of roughly 6000 foldable music hall programs and calendars of Italian and foreign theaters; material that was very appealed to a scholar, teacher and music critic such as d’Amico, who, as many know, concentrated most of his work around music hall programs. This recent publication, which was edited by Annalisa Bini, includes a full inventory of this impressive material.

PERIODICALS:

Musical Studies. New series. 2020, n.2

Musical Studies. New series. 2021, n.1

Musical Studies. New series, 2021, n.2

Integrated Balance Sheet of the Accademia Nazionale of Santa Cecilia – Yearly Report, 2020, edited by Federico Ribechi

ANSC/CURCI Methods and e Distribution

Simone Genuini, the Orchestra’s games

Marketing and outreach initiatives

As described in detail previously, after the first part of the year, when the health crisis forced the Accademia to close to the public its music halls and Auditorium spaces, and to make concerts available only via streaming, the concert season gradually started again with the Spring concert series, followed by some summer concerts held in the Cavea; business operations fully resumed in the last months of the year. Because this situation led to several interruptions of the concert schedule and promotional campaigns, In collaboration with Italy’s cultural institutes from all over the world and major institutional entities, the Accademia’s marketing department was able to develop promotional strategies for live streamed concerts,

make greater investments on social media, collaborate with the most important editorial groups from abroad to strengthen its online communication and to create content such as : intro videos, free and digital concert programs, downloadable from the Accademia's website; interviews of the artists and interactive experiences with users.

When the capacity of the Accademia's music hall went back to 100%, all marketing activities focused on promoting the 2021-2022 Symphonic Season.

There were two main cycles of conferences in which some well-known musicologists provided detailed introductions of the contents of symphonic concerts.

The first cycle of conferences "Prelude- a concert invitation" was held in the Spazio Risonanze right before the beginning of the Friday night symphonic concert. Every week, the conference would last 45-60 minutes. Audiences had the opportunity to get a listening introduction right before the start of the concert, which allowed them to have a more complete and well-rounded experience.

During the conference, the keynote speakers, who were usually authors of the essays that were published in the concert programs, would play the piano, or use videos or audio samples to give the audience some musical examples so that they could get a better understanding of the musical pieces of the concert and in depth analysis of the sociological and biographical features of the composer or musical piece.

The Preludio conferences cost 8 euros for season ticket holders and 5 euros for people under 30.

The " Inside the Music" Sunday conferences were held on Sundays at 11am in the Choir Hall. These conferences, which were roughly an hour and a half long, were set up similarly to the Prelude cycle. However, these speakers of these conferences were more focused on addressing the main themes of the compositions that were going to be executed during the concert. Also for these conferences, the keynote speakers would use the piano, photos, videos and audio sample to provide a more detailed introduction of the themes.

These conferences, which were held before both symphonic and chamber concerts, were free and on a first come and first serve basis.

In 2021, three of these kinds of conferences were organized and always sold out.

October 3rd, Gaston Fournier Facio, Mahler's Symphony n.2 (on the occasion of the concert that took place during the inauguration of the 2021-2022 Symphonic Season)

The great expert of Mahler's opera, Fournier Facio, took the audience into a discovery journey of one of the most majestic and beautiful late romantic symphonic repertoires.

October 17th, Piero Rattalino and Ilia Kim, Chopin: deceiving values (on the occasion of Ivo Pogorelich's piano recital on October 18th and the one of Seong-Jin Cho on November 8th)

Piero Rattalino, a great piano literature scholar and expert, and carried out, along with the Korean piano player Ilya Kim, an innovative "concert-conference", in which he illustrated significant biographic fragments of Chopin and contextualized several of his musical pieces, by executing some samples on the piano.

Although we unfortunately weren't able to invite more people because max capacity was reached, it seemed that the audience that was present extremely enjoyed the event.

November 21st, Federico Maria Sardelli, Juditha triumphans oratorio by Vivaldi

The conference was held on November 24th by the same music director that executed with the Baroque Orchestra of Santa Cecilia Vivaldi's oratorio

Federico Maria Sardelli is not only a music director but also flautist, painter, writer and Vivaldi scholar.

December 19th, Corrado Augias, "Viva il chiaro di luna (Petrassi Hall)

On the occasion of the Debussy's Clair de Lune concerto executed on December 10th, the well known journalist and tv host Corrado Augias held a nice interview with pianist and musicologist Aurelio Canonici. The two talked about the moon, which is a theme that has been frequently used in art, music and literature. In order to promote the end of year in person concerts, tickets for the Friday shows had a 50% discount. Moreover, as it happens every year, Christmas gift ideas were offered, such as Carnet and Gift Cards.

- 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 79,502 followers), which is the most important place to read through event descriptions, news, updates, and concert promotions. Instagram (roughly 32,607 followers) is where people can view images and “stories” related to life of the Accademia; besides these two channels, there is also Twitter (roughly 12,478 followers) and our YouTube Channel (with 7470, which regularly posts promotional videos and introduction videos of scheduled concerts. In 2021, the videos posted on the Accademia’s social media channels (Facebook, Instagram, YouTube and Twitter) had a total of roughly 564,763 views.

Enhancement of permanent artistic ensembles

Tours

During the year the tours in Italy and abroad resumed. However, the Accademia had to face many challenges along the way, such as the logistical difficulty of getting green passes, of organizing covid-testing stations and of enforcing social distancing rules on the artists on stage.

A new collaboration was started with the 2021 Festival dei Due Mondi di Spoleto (aka Spoleto’s Two Worlds Festival), which is usually located in a big residence. The artistic ensembles of the Accademia will be able to participate in the program of this festival in Umbria.

On June 27th the Orchestra and Choir, guided by Pascal Rophe, performed in Piazza Duomo a concerto that included two masterpieces of the Novecento: Claude Debussy’s *Trois Nocturnes* and Stravinsky’s *Oedipus Rex*. There was an exceptional cast on stage, such as the main protagonist Allan Clayton and Anna Caterina Antonacci, who just a few days earlier was elected by the Accademia Nazionale of Santa Cecilia.

On July 3rd, under the leadership of Antonio Pappano and with the participation of violinist Lisa Vattiasvili, the Orchestra also made an appearance at the Ingolstadt Festival in Germany and played a concerto that included music by Sibelius and Beethoven.

The Orchestra was then the main act in the Final Concerto of the Festival of Spoleto held on July 11th, again in Piazza Duomo. At center stage there was Antonio Pappano. The program was themed around the concept of “the East ” and included the Symphony Rossini’s *L’Italiana in Algeri* and also *Sheherazade* by *Rimsky-Korsakov*. In the middle of the program there was also Fazil Say’s Concerto for Violin “1001 nights’ , which was performed by soloist Friedmann Eichhorn.

The Choir of the Accademia, which was instructed by Piero Monti and directed by Alvis Casellati, also performed in Spoleto, executing pieces by Holst, Bernstein, and Kancheli. As one of many initiatives related to the Spoleto Festival, the musicians of the Orchestra also gave life to some chamber music concerti, while playing in the Sant’Eufemia Church. At Caio Melisso, Pappano, Alessandro Carbonare and Luigi Piovano carried out a concerto of music by Brahms, which received a great standing ovation.

The program, which was previously executed in the Cavea of the Parco Della Musica-Ennio Morricone and directed by Antonio Pappano with the participation of violinist Kolja Blacher, was presented in the same way again on July 16th at the picturesque Campo Square in Siena.

In September 2021, which was a very intense month especially due to the pandemic, several performances of the Choir and Accademia were organized both in Italy and abroad.

It all kicked off on September 5th and 6th with two performances: one at the Festival of Stres and at a Swiss festival in Ascona. The one that was tasked to guide the Orchestra of the Accademia was Daniele Gatti, who presented a program that included Stravinsky’s *l’Apollon Musagete* and Beethoven’s *Symphony n.4*.

The Orchestra along with Daniele Gatti was invited to play at the Teatro alla Scala and executed Schubert’s *Symphony n. 3* and Mahler’s *Symphony n.4*, with Chen Reiss as soloist. This same program was replicated and celebrated another time at the Festival Enescu in Bucharest.

At the end of September, two concerti were executed in Verona and Rimini, under the direction of the British music director Alpesh Chahuan and with the participation of Spanish cellist Pablo Ferrandez, a program that included Dvorak's *Concerto for Cello* and *Symphony n.1* by Brahms.

The last tour of the year took place in November in Germany. The itinerary had to be slightly reduced to a smaller group of cities in Landler, where at that time concerts were still being permitted to stay open. Antonio Pappano directed the *First Symphony* by Sibelius and, during the first part of the event, executed Mozart's "*Jeunehomme*" *Concerto n.9 K.271*, along with soloist pianist Daniil Trifonov.

Recordings

The situation of the pandemic significantly impacted the activities related to discographic recordings. It is worth reminding that throughout the years the Orchestra and Choir of the Accademia Nazionale di Santa Cecilia were part of a multitude of recordings that ended up leading to the creation of many compact discs that encompass well the symphonic, choral and opera repertoire of the Accademia.

In 2021, the discographic recording, directed by Antonio Pappano and made for Sony in collaboration with tenor Jonas Kaufmann and baritone Ludovic Tezier, was completed. The recording included great duets taken from Giuseppe Verdi's works.

Other material that was also published includes the following: an album for Warner Classic that features *Ein Heldenleben* (Life of a hero) and *Burleske* by Strauss, directed by Antonio Pappano and with Bertrand Chamayou on the piano; a live recording of *Grand des morts* by Berlioz dated to May 2019 in Amsterdam with the collaboration of the Royal Concertgebouw Orchestra and the participation of the Choir of the Accademia Nazionale di Santa Cecilia. This was made for the discography of the Dutch orchestra.

Professional artistic preparation

Advanced training

One of the statutory objectives of the Accademia Nazionale di Santa Cecilia is to train and develop its artistic ensembles, by providing a vast array of musical specialization courses and programs. Established in the decrees n.2 of the Statutes, the advanced musical training courses are something unique in the Italian musical education panorama. Starting from the 2021-2022 academic year, the didactic offering was enriched even more with the creation of a new advanced training course in Baroque singing, led by teacher Sara Mingardo.

In 2021, the professors of the different courses offered (which are 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

- Baroque singing course: Sara Mingardo

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.

In 2020-2021, 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
- Trumpet course: Andrea Lucca
- Timpani course: Antonio Catone
- Percussions course: Edoardo Giachino

The academic offering of the Accademia’s offering was expanded even more with the creation of the new Electronic music course, which is taught by Michelangelo Lupone. The course was created right after the inauguration of the Studio Ketoff, a research center focused on experimenting with new music technologies. 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 fulfill 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.

On this note, it’s important to mention the collaboration that the Accademia had with RAI to execute three concerti in the Sala A of Via Asiago, which were first broadcasted live on Radio3 and then made available via streaming on RAIPlay (and then accessible on demand in their platform). The concerti were the following: “*Overture*” performed on June 23rd by students that came from different courses; the recital of the Werther Quartet on September 15th (a pre established formation of the Chamber Music course); and “Mozart’s Academy” on December 10th.

Since 2004, the President of the Republic has been awarding two scholarships to the best students of the Accademia’s advanced training courses of musical studies. Named after Goffredo Petrassi and Giuseppe Sinopoli, the scholarships were given to respectively one student of the Composition Course and to another student of one of the instrument courses. The scholarship winners were evaluated by a jury based on grades and the artistic achievements that they were able to have during the previous two years.

In 2021 the following scholarship were given to:

Scholarships offered to 2018 graduates

Goffredo Petrassi: Simone Corti

Giuseppe Sinopoli: Alberto Idà (piano)

Scholarships offered to 2019 graduates

Goffredo Petrassi: Alvisè Zambon

Giuseppe Sinopoli: Axel Trolese (piano)

The 22 year old violinist Ivos Margoni-third year student of the Accademia's Violin Advanced Training Course- was the winner of the 2021 "Antonio Anselmi" Scholarship.

Enhancement of its historical heritage and musical education of society

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

In 2021, the commitment to valorize and distribute the Accademia's historical-musical heritage continued, through research activities and publications not only in the Multi-Media library and MUSA – The Museum of Musical Instruments, but also remotely, which was a more occurring modality due to the social distancing norms caused by the COVID-19 emergency.

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.

MultiMedia Library

During the year, the Multi-Media library was enriched after a series of donations:

- Alfredo Casella's music library, which was donated by his nephew, Fiamma Nicolodi. It includes more than 1600 scores and 3000 sheets music
- Paolo Ketoff Fund
- Perticaroli Fund (comprised of scores, sheets music, books and cd)
- De Martino Fund (already archived in the Multimedia Library)
- Hans Eberhard Dentler, a big fund of music for the cello (September 2021)
- dr. Bernasconi (Accademia's music hall programs dated from 1917 to 1985)
- 78 progressions (donations made by Monaco and Caselli, dr. Bernasconi)

During the year, the process of cataloging in SBN OPAC the Foundation's heritage continued. More specifically, the following items were added: 1800 manuscripts, 9800 bibliographic units and 700 music hall programs. All these came from the following funds: Ennio Porrino, Lionello Cammarota, Franco Ferrara, Marcello Panni, Renato Parodi e Mauro Bortolotti.

Musical Instruments Museum

During the year, the museum's heritage was enriched by the following instruments:

Martin trumpet (a gift from Massimo Monti) 2021

Stroh Violin (a gift from Chiara Messina) 2021

Ethnic musical instruments (purchased by Giovanni Guida) 2021

Two Pyramid Chromatic Sistrum (a gift from Massimo Monti) 2021

Throughout the year, albeit all the limitations imposed by COVID-19, the museum was always maintained well thanks to the outstanding supervision of the luthier Massimo Monti

Research activities related to new technologies that can be applied to cultural assets

The Foundation maintains its international prestige, not only thanks to its concerts and performances of its ensembles, but also thanks to its sharing of knowledge, culture and organizational experience, especially when it comes to projects developed in collaboration with universities, advanced training schools, research centers and the most important companies in the tech industry.

The Abbado Project

Thanks to a collaboration with the Abbado Foundation, the Accademia developed a new project focused on increasing the value of a manuscript fund, which will be given by Abbado to Berlin's Public Library, but not affect the Accademia's dominance in this field. More specifically, the project seeks to analyze these "sheets" to understand their musical and musicological value, and showcase the prodigious wisdom of Claudio Abbado, who will most likely get support from experts in neuroscience.

The Braille Project

This project was launched after a conversation between two blind musicians, who came up with the idea to not only build a library of scores in Braille, but also develop a video series that can explain why these scores are important and how they work (a sort of introductory course for blind individuals). Moreover, there is the expectation that there will be an acquisition of private funds of Braille scores. On top of all this, there is also a goal to donate more than 15000 CD booklets (transcribed in Braille), only once the owner of these booklets passes away.

PK Studio Project

As previously mentioned, on Thursday July 8th, the new Paolo Ketoff Studio was inaugurated; a one of a kind production, educational and research center of new technologies related to electronic music that has never been seen before in any lyric-symphonic foundation. The Accademia of Santa Cecilia is, in fact, the first Institution that has decided to value and fully embrace electronic music, by making this research lab accessible to students, composers, musicians and researchers. This is a long term project that seeks to see what opportunities electronic music can provide to not only new artists, but also to the symphonic and chamber music repertoire. Initially conceived as an open creative lab, the PK Studio will have international connections. It will become a place where composers, musicians and students will be able to find and discover innovative professional tools related to music, such as artificial intelligence and acoustic analysis softwares for orchestras' musical instruments.

The inauguration occurred at the end of a live streamed Webinar series on electronic music, which started in December 2020, in collaboration with Rome's Music Foundation and CRM. The webinar was accessible via zoom and the participants were some of the most important and well known professionals of the contemporary music industry.

“Bande da Giro” (Puglia’s Marching Band) Project

The Foundation decided to start the bureaucratic procedures to purchase video and audio recordings of Puglia’s “Bande da giro” (and more), so that it could start documenting musical genres that are either evolving or going extinct. In particular, the expert Domenico Zizzi was almost an intermediary for a negotiation with Bari’s Superintendence to possibly transfer to Rome the fund of Pasquale Mariella, who is the most important collector of this kind of recordings. Other marching band associations that have this kind of auditory material have also been contacted by the Foundation.

Conferences

Activities focused on spreading musical culture continued in 2021. The Accademia organized several conferences, introduction seminars held before concerts, book presentations, shows and exhibitions.

The Steam present in the heart: Dante and music

This was an scholar conference, hosted by Agostino Zino, that was organized on July 9th 2021 by the Accademia, on the occasion of the Festival dei Due Mondi (Two Worlds Festival), located in the Vescovi Hall of the Museo Diocesano of Spoleto. The following individuals participated in the event: Michele dall’Ongaro (President-Superintendent of the Accademia Nazionale of Santa Cecilia), Agostino Ziino, Thomas Persico (Researcher of the Culture, Language and Literature Department of the Università degli studi di Bergamo), Francesco Ciabattoni (Italian Literature Professor at Georgetown University in Washington DC) e Pedro Memelsdorff (Musician, musicologist and researcher affiliated with the University of Tours)

From October 19th to the 21st, the annual XXVII SIdM (Italian Musicology Society) Conference was held in the Musa, Spazio Risonanze and Multimedia Library. The event was organized in collaboration with the Department of History of Cultural Heritage, Education and Society of the University of Tor Vergata. It was a great opportunity for scholars to meet in a setting where they could have scientific discussions.

During the first day, besides the numerous networking events themed around certain topics and divided into ordinary, brief and plenary sessions, there was also a Seminary called “*Playing Beethoven after the bicentenary*”, dedicated to the memory of Antonio Rostagno. Davide Cabassi, Renato Meucci, Guido Salvetti, Giorgio Sanguinetti and all of Benedetto Lupo’s advanced training course students attended this event.

On the second day, there was a presentation of a book called *The Musical Culture of Italians*, which was written by Andrea Estero. Sandro Cappelletto, Michele dall’Ongaro, Renato Meucci, Paolo Prato, Lucio Villari. Modera Bianca Maria Antolini all attended this book presentation.

Presentations

“Massimo Settanta”, Presentations of volumes edited by the Accademia (in collaboration with other publishing houses); volumes part of the AEM Collection with Squilibri (from the Ethnomusicology archives); last productions of the musicology publishing house (LIM, ETS, EdT, etc); historic musical instruments from the Accademia’s collection

After 20 years since his passing, the Accademia Nazionale of Santa Cecilia remembered Giuseppe Sinopoli, through a presentation of two volumes that were dedicated to him, led by President of the Accademia of Santa Cecilia, Michele dell'Ongaro, and authors ,Ulrike Kienzle and Gaston Fournier-Facio, of *Gli dèi sono lontani. Giuseppe Sinopoli: a biography*, translated by *Komponist-Dirigent-Archäologe* and musicology journalist Ulrike Kienzle, published by Königshausen&Neumann in 2011. The Italian edition, written by Clemens Wolken, and published by the Accademia Nazionale di Santa Cecilia

The Canto dell'Anima, by Gastón Fournier-Facio, reconstructs the rich and polyhedral personality of Sinopoli through a choral cut, and distinguished voices invited to analyze the thousands of faces of a man and a complex artist.

Exhibitions

Museo of Rome Palazzo Braschi - Exhibition "Rome. The birth of a Capital 1870-1915" video with the story of the Accademia during the period 1871 - 1915 ca

Roughly 600 works, such as paintings, sculptures, designs, photos and documentary material that come from public and private collections, are placed alongside suggestive pictures taken from original clips that not only show Rome in between the Otto or Novecento but also the celebration on streets after World War.

Abbracci: On the occasion of the new music season 2021-2022, the audience was welcomed at the foyer of the Santa Cecilia Hall by a photo exhibition called (Abbracci or "Hugs). This is a long story of the artistic and physical contacts of the Accademia Nazionale of Santa Cecilia, narrated by pictures that come from the archives. credits : Riccardo Musacchio, Flavio Ianniello e Chiara Pasqualini; Marco Anelli; Galliano Passerini; Gastone Bosio.

Paolo Ketoff. The electronic luthier. Art Auditorium, December 9th 2021- January 9th 2022. Retrospective Exhibition- organized by the Accademia Nazionale of Santa Cecilia in collaboration with Rome's Music Foundation, CRM Music Research Center and developed in collaboration with LEONARDO. The exhibition revolves around Paolo Ketoff, a polyhedral and key figure of the music avant garde who has profoundly influenced the music and auditory movie culture during the 60s and 70s, through the invention of sound synthesizers.

The exhibition, which was under the supervision of CRM and of the son, Andrea Ketoff, showcased the outstanding technological inventions that came from Paolo Ketoff's works. Previously unknown documents were displayed, such as the plans of the last synthesizers and other inventions, letters, manuscripts, manifestos and the audiovisual repertoire of the performances that marked the arrival of electronic music in Rome, which anticipated many of today's modern technological and music trends.

Awards and Competitions

Alfredo Casella International Award (2nd edition). The winner Alessandro Turba has been in contact with the Jury for a first evaluation of his research.

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 go through an educational and social transformation. Studying music can reduce adolescent violence, and educate people on the environment's wellbeing.

Several projects have already proven this; starting from the music publication educational system, free to kids of all socioeconomic backgrounds, that was a project created by Jose' Antonio Abreu, all the way to the one developed by Paraguayan Luiz Szaran, focused on influencing positively on kids' behaviors, social skills, academic performance and confidence. The project created by orchestra H20, which uses musical instruments that were inspired by the world of water and made by the musicians, is an example of a campaign that seeks to increase people's awareness of environmental issues.

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.

CONCERT ACTIVITIES

The concert activities held during the "Everyone to Santa Cecilia" season took place mainly online.

Curated by the Education Sector of the Accademia Nazionale of Santa Cecilia, several free online events, that can be found in a dedicated area on the main website, were organized for schools and for whoever had challenges with traveling and moving. The didactic material taught during these events is constantly evolving and is livestreamed. During the broadcasts, people had the opportunity to interact with the artists, thanks to the presence of a dedicated blogger.

This was a great opportunity to share a musical event in great safety, and listen to famous songs, learn more about the music, interact and be close to the art, although "socially distanced".

As always, these activities range 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. Our activities seek to be forms of Edutainment and allow the people to interact as much as possible (Education + Entertainment: activities that are both educational and fun).

Also in 2021, the Accademia Nazionale di Santa Cecilia also organized a series of concerts for the youngest kids (4-5 years old), such as the one called "Music is ours, Baby", which is an interactive lab that seeks to discover and experiment in the world of sounds. The very young spectators have the chance to get gradually closer and closer to music, and especially its key components: sound, rhythm, timbre and melody. Another concert called Orchestra Lab, Baby allowed small kids to get closer to the world of orchestras, by presenting a famous musical fable by Prokofiev, Pierino and the Wolf. In 2021 the instruments that were analyzed were the oboe, cello and percussions.

Something new that occurred in 2021 was the creation of the Drum Circle show, held in the Choir's Auditorium in November. This was a rhythmic lab open to kids and adults, where they could stimulate their creativity and listening skills, by connecting through the rhythms. Participants were able to explore their innate rhythmic sense thanks to the guidance of the Maestro (also known as Facilitator) who encouraged them to create rhythm and improvise when given percussion instruments. Due to their creativity and growing knowledge of percussion instruments, that was taught and explained by the orchestra professor of the Accademia Nazionale of Santa Cecilia, the students were able to create a living and interconnected sound machine/battery that give to each member the opportunity to improvise with and play in specific rhythms, under the guidance of the Facilitator. To participate you don't have to possess any kind of background in music. The main thing is to get out of your comfort zone, listen and express yourself in an environment where the fear of making mistakes is overcome by the joy of playing together.

A lot of space was given to organize the online concert lessons: a serie of musical labs offered to the various families of the ensemble members of the Orchestra, Percussions, Strings and Woodwinds.

EDUCATIONAL ACTIVITIES OF THE YOUNG ENSEMBLES

The following is a list of courses made available to the of the young ensembles during the year:

- Introductory Music Course (4-5 years old)
- Musical Lab (5-6 years old)
- Choral Initiation Courses 1 and 2 (6-9 years old)
- Schola Cantorum (up to 15 years old)
- White Voice Choir (9-14 years old)
- Cantoria (15-21 years old)
- Chorus (starting from 26 years old)
- JuniOrchestra Baby (5-7 years old)
- JuniOrchestra Kids 1 e 2 (6-11 years old)
- JuniOrchestra Teen (10-14 years old)
- JuniOrchestra Young (up to 21 years old)

The ensemble of the JuniOrchestra: Harp ensemble, Brass Instrument ensemble, woodwinds ensembles, percussion ensemble, Minibrass.

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 2021, there were roughly 500 singers of the White Voices Choir, the Cantoria and the Choir of the Accademia Nazionale di Santa Cecilia, split into the following courses:

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 JuniOrchestra and Choral Initiation 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. It is composed by two groups based on age and preparation. To be part of this program, it is necessary to first pass an exam.

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

- Schola Cantorum 1 e 2

Chorus Master Vincenzo Di Carlo

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 White Voices Choir.

- ***White Voices Chorus***

Chorus Master Piero Monti (7-14 years old)

This Chorus is made up of children and teenagers, who have passed the most difficult selection of the whole programme. The Choir participates in the symphonic performances of the Accademia Nazionale di Santa Cecilia. Prestigious performances that should be highlighted are: "Carmen", "War Requiem", "Carmina Burana", "Damnation de Faust", "Boris Godunov", "Ivan il Terribile", "Symphony n. 3" by Mahler e "Jeanne D'Arc" di Honegger with the Accademia Nazionale of Santa Cecilia; "Turandot", "Carmen", "Werther", "Pagliacci", "Tosca", "Otello" with Rome's Opera Theater.

- ***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. Singers usually come from the "White Voices Choir of the Accademia of Santa Cecilia" or are selected after an audition.

- ***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.

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, the JuniOrchestra favors the aggregation and socialization 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 repertoires. 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. The experience in the orchestra gives a great opportunity to students to learn how to play with others and get into the wonderful world of music.

Among all ensembles, the JuniOrchestra Young and the White Voices Choir represent two excellencies of the Accademia's educational offering.

- ***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.

- ***Online Musical Activities***

Due to the health crisis and national lockdown, the Education Sector developed several online activities on Zoom for young people.

In the website's ONLINE FOR KIDS section and on the Accademia's Youtube Channel, fun educational videos made for children interested in music can be found. These activities got viewed by so many kids during the most difficult period of the pandemic. Through the use of house furniture/items and creative stories, this educational project of the Accademia Nazionale di Santa Cecilia distributed throughout the web some basic concepts of music's main grammar points, key rhythm and intonation elements, info on the life and work of the best composers of all time and on the music cultures that exist outside of Europe.

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, thanks to the Support of ENEL Cuore Non-For Profit Organization, 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 2021 can be found down below:

- ***Concerto lessons to families on the musical instruments used by the Orchestra and Voices***

The Education Sector staff organized some free concerto lessons to present to the parents of the students that are signed up in the young artistic ensembles, what musical instruments are used by the Orchestra. For this occasion, some kids that are part of some groups of the JuniOrchestra performed during these lessons.

- ***Tutoring programme***

Launched a few years ago, this project allows veteran musicians of the JuniOrchestra to mentor and tutor young members of the ensembles (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 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 and potentially continue with that instrument if/when they get into the orchestra.