

Integrated balance sheet 2022

2022 marked a year of significant developments for the life and projects of the Accademia Nazionale di Santa Cecilia. Indeed, it saw a return to some normalcy in programming and access to concerts and events, as orders regulating a gradual return from Covid-19 pandemic measures came into effect, culminating in a declaration, on March 31, that the emergency was over. The first positive impact was seen in ticket sales and related revenues, although this was still tempered by the caution and fears that continued to influence audience behavior, particularly older audiences who felt more threatened and affected by the disease (and who make up the majority of our event attendees). For this reason, our promotional activities intensified both on social media (with a greater presence aimed at broader and younger audiences) and in schools. In line with school calendars and a return to ordinary health conditions, activities resumed at their normal pace, including music events, promoting the symphony season and guiding new audiences to the auditorium, including hundreds of students.

The 2022-2023 season was also the last for Antonio Pappano as our Music Director, a role he held for 18 years and that he will leave in September 2023 so as to take on the role of Conductor Laureate of the Accademia Nazionale di Santa Cecilia. This is a first in Santa Cecilia's five centuries of history. At least two appointments have already been scheduled and other initiatives are currently planned, some already announced (such as Pappano's presence, together with our ensembles, at the Salzburg Easter Festival in 2024). In 2022 the Accademia Nazionale di Santa Cecilia Orchestra resumed international touring, earning it recognition for the third time as one of the world's top twenty orchestras by the BBC Music Magazine (<https://www.classical-music.com/features/articles/worlds-best-orchestras/>). The most important production of 2022 remains Giacomo Puccini's *Turandot* (featuring Sondra Radvanovsky and Jonas Kaufmann), an event that immediately sold out and earned Warner sales and accolades, leading to a CD that quickly topped global charts, thanks in part to the extraordinary contribution of our orchestra and choir, conducted by Piero Monti. In addition to the resumption of various activities, it's also worth noting the increasing work carried out by the Accademia's Science Department in researching, developing and promoting its artistic-musical heritage.

Michele dall'Ongaro, President-Superintendent

This year of returning to normal concert activities presented many challenges. But our work, after all, is always a challenge. We are faced with a centuries-old history of immense importance and must continue serving the public and the institution to which we are committed. After a long pause due to the pandemic, and despite the desire to maintain the planned and announced commitments as faithfully as possible, we found ourselves facing a new situation, a new beginning: reconnecting with the concert audience, resuming work in its weekly rhythms, thinking about the future. Despite everything, we never stopped. That's why, at heart, 2022 was about a deep desire to restart, albeit with many uncertainties.

My artistic journey as Music Director of the Accademia di Santa Cecilia continued with the shared enthusiasm and desire to make music that has always brought together the institution's artistic ensembles. We performed Rossini's *Messa di Gloria*, later produced as a CD, presented the Italian premiere of Thomas Adés' *Piano Concerto* (with soloist Kirill Gerstein), and above all, recorded and then performed Puccini's *Turandot* in concert. I also wanted to present a concert of music from my other homeland, England, with works by Vaughan Williams, Britten, and Elgar. To

complete the offering of Italian sacred choral music, we presented Puccini's *Messa di Gloria* along with a lesser-known work called *Juventus*, by the famous conductor and composer Victor De Sabata. And then there was Spoleto, with a performance of Aaron Copland's *Third Symphony*. As always, we made choices that embraced different styles and eras, from classic to contemporary. At the opening of the 2022-2023 Season, we presented Richard Strauss's *Elektra* in concert form, a test of exceptional virtuosity for the orchestra. We also found space for a tour in November. The season that began in the fall of 2022, and ran up through the following summer, was the last in which I served as Music Director — a fundamental and exhilarating experience for me. I am deeply grateful to the members of the orchestra and the choir, and everyone who has been part of the Santa Cecilia "family". It certainly does not end here.

Antonio Pappano, Music Director

2022 was a deeply satisfying year for the Accademia.

It began with properly adhering to anti-COVID rules, which required distances between each performer.

The positioning of the orchestra on stage and the choir in galleries 7 and 8 posed significant challenges in achieving harmony and unity. These challenges, which we bravely faced at the end of January and February under the tireless guidance of Maestro Pappano, culminated in two recording sessions.

The first, a live recording of Rossini's "*Messa di Gloria*," won the ICMA (International Classic Music Award) for the choral music category. The second, a studio recording of "*Turandot*", has just been released and is already acclaimed by critics as a benchmark for the opera.

My first tour to Hamburg and Berlin with the men's choir and the orchestra, led by Maestro Pappano, was a profoundly moving experience (my first time performing in the legendary Philharmonie) and once again proved just how appreciated our ensembles are abroad.

With the commencement of the 2022-2023 symphony season, the choir returned to its natural position on stage behind the orchestra, thus restoring their natural acoustic cohesion and leading to a much improved result.

We celebrated the feast of Saint Cecilia, the Patron Saint of Music, with a performance by our choir in the Trastevere Basilica which is dedicated to her. The overwhelming attendance (the church was packed, with many seated on the floor) pleasantly surprised us and fueled our enthusiasm to plan similar events.

These outstanding achievements are a testament to the resilience with which the choir, orchestra, maestros and all staff have striven to maintain the world-renowned excellence for which we are known.

I hope that our commitment to upholding this quality continues to be supported and encouraged by the general public through their frequent and steadfast presence at our concerts.

Piero Monti, Chorus Master and White Voices Chorus Master

Choosing Value

Mapei is proud to have been a founding member of the Accademia Nazionale di Santa Cecilia since 2015, solidifying a longstanding collaboration that further deepens our connection with the world of art and culture.

Mapei's focus on culture stems from a core belief of its founder, Rodolfo Squinzi, who maintained that "Work can never be separated from art and passion."

This passion emanates from the high-quality, specialized products and solutions developed in our research laboratories. Mapei is often involved in projects for the creation or restoration of cultural sites, contributing to their preservation and accessibility.

Veronica Squinzi - CEO - MAPEI – FOUNDING MEMBER

Classical music embellishes our lives, pleases us, and offers opportunities for engaging communication and reconnection across different ages and social statuses. But such appreciation does not come by chance.

To truly experience live classical music, you must seek it out, choosing the right time, circumstances, environment, and professional performance. It's like attending a rendezvous with the music, as if meeting a dear friend!

This is my experience every time I attend a concert by the Santa Cecilia orchestra.

Supporting the Accademia as a patron is both a joy and a true honor.

Vincenzo Enrico Oriani - PATRON

The Accademia di Santa Cecilia is a jewel of Rome and a beacon of Italian excellence worldwide. Having the opportunity to follow it closely is a privilege. Music reflects and amplifies the spiritual and physical yearnings that accompany us from birth. At Santa Cecilia, one breathes, cries, and laughs.

Alice Michahelles - 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 Accademia 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 Accademia 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 Accademia 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 Accademia, 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 fundraising 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 symphony concert 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

Highlights		
2022	2021	
199	98	events at Santa Cecilia
112	85	concerts at Santa Cecilia
45	39	concerts in Italy
8	6	concerts abroad
116.001	45.652	paid attendees
70.452	32.096	sold tickets
1.147	1.083	students
4.132	3.686*	lessons 'hours
2	/	recordings
8	8	publishing
publications		
1.552.361	1.421.750	web-site visualizations

* including distance learning

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 newborns 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 Accademia, 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 Accademia 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 Accademia, 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

The year 2022 marked a full return to our range of activities and partnership initiatives. Given that the concert hall could once again accommodate full capacity, the Foundation focused on regaining its substantial pre-pandemic audiences, both members and non-members, a goal that remains challenging to achieve even today.

Firstly, for the 2022-2023 membership campaign, a newsletter was sent to subscribers, including those from the 2019-2020 (pre-pandemic) season, in an attempt to re-engage past members and those who hadn't renewed their subscriptions in the previous two seasons.

To support the Accademia's communication campaign, the BCV agency chose slightly brown-tinted black-and-white photographic images.

The slogan was: "Let the music captivate you!"

Investments in communication were increased compared to previous years to include sidewalk billboards, large posters, 120 x 70 cm dynamic panels displayed on the backs and sides of Rome's buses, editorial partnerships with newspapers such as Repubblica and Corriere della Sera, a one-week campaign on Radio3 Rai, Radio Classica, and Radio Montecarlo, features in weekly magazines like Grazia and Donna Moderna, advertising in national and local newspapers like Il Messaggero and Il Corriere della Sera (local editions), Il Tempo, and all industry magazines. Numerous social media campaigns were also launched in partnership with Il Messaggero, Repubblica, Leggo, and Giallo Zafferano.

These communication tools were used throughout the season to promote concerts, including agreements with all industry magazines that published monthly concert schedules, as well as some monthly magazines aimed at foreign nationals and tourists in Rome (like Where Rome magazine, distributed in high-end hotels in Rome, Wanted in Rome and Romeing for the English-speaking community).

Given the three performances for each production, communication focused specifically on the symphony season. Special attention was also paid to the Christmas concert, which featured a rarely performed piece by Tchaikovsky: the Christmas tale titled "The Snow Maiden."

For this extraordinary concert, a large digital billboard was also placed near the Synagogue of Rome, in addition to numerous notices in newspapers and magazines.

The Accademia developed its social media presence significantly over the year, investing in a tool now considered essential for promoting initiatives.

Specific materials were also created for promotional initiatives on special occasions, primarily online and on social media.

The press office issued over 75 press releases during the year and collaborated with the Aska News press agency to promote the Accademia's concerts, producing six video news pieces by a professional journalist specialized in classical music.

For the presence of particularly prominent musicians or artists making their debut in the concert season, a meeting with the press was organized, inviting representatives from major newspapers and national media, with short interviews to follow.

The press office also supported off-site concerts and tours in Italy and abroad (thirteen in all), inviting Italian and foreign journalists to cover the events.

2022 also saw the recommencement of activities aimed at young people and the "Everyone to Santa Cecilia" season, which, due to school closures during the pandemic, had only been available online.

This was Maestro Pappano's last full year as music director of the Santa Cecilia Orchestra. However Pappano will remain on as Conductor Emeritus, an honor bestowed by the Foundation for his nearly two decades of service.

Thus the Foundation began negotiations to appoint a new Music Director, a search that concluded in 2023 with the choice of Maestro Daniel Harding, a world-renowned British conductor who will take on the position starting with the 2024-2025 season.

The Accademia's main guest conductor, Jakub Hrůša, main conductor of the Bamberger Symphoniker and a guest of major orchestras like the Vienna and Berlin Philharmonics, New York Philharmonic, Bavarian Radio Symphony Orchestra, and Royal Concertgebouw Orchestra of Amsterdam, was named one of the best conductors in the international music scene by "Gramophone" magazine. At Santa Cecilia, he's involved in three productions per season, certain special projects, and national and international tours.

After inviting violinist Lisa Batiashvili for the 2017-2018 season, the Accademia Nazionale di Santa Cecilia, for the second time in its long history, invited Italian pianist Beatrice Rana as an "artist in residence" for the 2022-2023 season. Despite her young age, she has had a long-standing relationship with the Foundation and Maestro Antonio Pappano, with whom she recorded Prokofiev's Second Piano Concerto and Tchaikovsky's First Concerto (Warner Classics) in 2016.

Regarding the activities of the Bibliomediateca, the Accademia's heritage was enriched with two more donations during the year: a musical collection belonging to Daniele Lombardi, consisting of all his autograph works related to music, a collection of writings and publications related to Futurism, and the Rosati Collection, comprising symphonic and chamber music manuscripts by Maestro Giuseppe Rosati.

In anticipation of full-scale activities, hiring resumed so as to fill vacant positions in the artistic ensembles, according to the approved organizational plan.

Over the course of the year, five auditions were held in the orchestra to fill the following positions: Principal Timpani, Principal Viola with section playing duties, Principal Bassoon with third bassoon

responsibilities, Principal Oboe with third oboe responsibilities, and Bass Clarinet with clarinet doubling duties. An audition was also held in the choir for two Basses.

Negotiations began in 2022 for the renewal of the "single-level" contract, which expired at the end of 2019.

From an administrative standpoint, the Foundation equipped itself with various tools to allow management to be as efficient and transparent as possible, such as the Organization, Management, and Control Model (pursuant to Legislative Decree 231/01), an Ethical Code, and policies for worker safety in the workplace.

All activities must adhere to the principles, values, and behavioral rules contained in the Ethical Code, an integral part of the Model pursuant to Legislative Decree 231/01, to which all recipients must comply, from members of the governing body to members of the control body, management, employees, collaborators, suppliers and commercial partners.

For the confidential reporting of any illicit conduct or violations, the Foundation's website hosts a specific IT platform that ensures the protection of the whistleblower's identity and the confidentiality of the information received.

Following the outcomes of the competitive bidding process on the Mepa IT platform, the 2022 financial statements were subjected to an audit by Grant Thornton Italia, the winning firm.

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 Music 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 music 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 Music Director, Zubin Mehta, and worked with other musicians, such as Ozawa, Bychkov, Hogwood, Maazel. In 2008 he was invited by Vladimir Jurowski to blend the London choirs, Philharmonia Chorus and London Philharmonic Choir, with a total of 240 singers, and execute Verdi's Requiem with the London Philharmonic Orchestra.

In 2013, he prepared in Beijing the Choir of the new NCPA Opera Theater to produce the *Les contes d'Hoffmann* and, in Paris, the Radio France Choir to produce Verdi's *Requiem*, directed by Daniele Gatti. In 2014 he returned to Italy to conduct Rossini's *La Petite Messe Solenne* in the new Auditorium. In 2014 he prepared the Semperoper's Choir in Dresden 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 East, always to public and critical acclaim. For this reason the Orchestra and Chorus of the Academia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings

conducted by Antonio Pappano, attention is drawn to Verdi's Requiem (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's William Tell, Mahler's Sixth Symphony, Britten's War Requiem, Four Sacred Pieces and the Aida by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's Piano Concerto no. 1 and Prokofiev's Piano Concerto no. 2 performed by Beatrice Rana, Brahms's Violin Concerto with Janine Jansen (Decca) and Schumann's Piano Concerto performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded Nessun Dorma, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts, Schumann's Symphonies no. 2 and no. 4, Elgar's Symphony no. 1 (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016), Saint-Saëns's Symphony no. 3 and The Carnival of the Animals with Martha Argerich at the piano (Warner Classics). The Chorus, in particular, recorded the Requiem by Duruflé e Fauré with Cecilia Bartoli and Bryan Terfel, who was awarded with the prestigious Diapason d'or; the Misa Tango by Bacalov, which received a nomination for the Grammy Award. In 2018, Warner Classics recorded Leonard Bernstein's *Symphony n. 3 "Kaddish"*, conducted by Antonio Pappano, in occasion of the 100-year anniversary of the composer's birth.

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. The newly-released Rossini: Messa di Gloria (Warner Classics, October 2022), was awarded at the International Classical Music Awards in the "Choral Music" category. Other noteworthy productions include Cinema with Alexandre Tharaud (Erato, 2022), Insieme-Opera Duets (Sony Classical, 2022) with Jonas Kaufmann and Ludovic Tézier. Finally, Puccini's Turandot, featuring Sondra Radvanovsky, Jonas Kaufmann, and Ermonela Jaho, has been acclaimed by critics as a benchmark for the opera (Warner Classics, March 2023).

Human Resources

Human resources are a key factor in the Foundation's production cycle, particularly when it comes to hiring artists. Indeed, HR is an essential part of the Accademia's main product/service: the concert event. Operationally, the various artistic-cultural activities carried out require constant interaction among different sectors, thus necessitating the careful coordination and integration of departments.

To achieve the highest quality at every stage, both experience and dynamism are needed. The former is fostered by providing current personnel with adequate stability, while the latter thrives on their cohesion (which is also difficult to achieve without stability).

The average percentage of staff with 10 years of experience or more testifies to this stability: Administrative staff 59%, Orchestra 72%, Choir 79%. In this context, a generational turnover process has begun, transforming Santa Cecilia's Orchestra into a team of musicians with diverse ages and experiences. It is hoped that this change will bring new energy without altering the

collective spirit fostered over the last eighteen years under Maestro Pappano, thanks in part to numerous tours.

Concerning productivity, Santa Cecilia ranks among the top European orchestras, despite having less artistic staff than the average institution.

Indeed, its prudent policy has kept the number of employees even lower than the approved organizational structure. However, this policy hasn't kept the Accademia from achieving significant production levels, made possible through more flexible contractual solutions.

As of December 31, 2022, the administrative staff comprises 69 individuals, 63 of whom are permanent employees, distributed as follows: 2 Executives; 7 Managers; 52 Office Workers; 5 Service Personnel; 3 Collaborators. The permanent artistic personnel includes 100 Orchestra musicians and 66 Choir members. For various concert needs, the permanent staff was supplemented throughout the year with temporary performers, equivalent to about 10 additional Orchestra musicians and 8 Choir members on an annual basis.

Three collaborating conductors complete the picture.

When it comes to staff selection, the Foundation adheres to equal work and pay opportunities for both men and women, with the permanent administrative staff being equally divided between genders. Over the course of the year, five auditions were held in the orchestra to fill the following positions: Principal Drums, Principal Viola with section playing duties, Principal Bassoon with third bassoon responsibilities, Principal Oboe with third oboe responsibilities, and Bass Clarinet with clarinet doubling duties. An audition was also held in the choir for two Bases.

Regarding the educational level of the staff, 55% hold a university degree, while 40% have a high school diploma.

*4.76 of the orchestra are substitutes for absent workers with job preservation rights.

*3.43 of the choir are substitutes for absent workers with job preservation rights.

Economic value

Partners, founders and donors

Founding members

After a two-year period marked by the pandemic (2020-2021), 2022 saw a return to normalcy, with concerts being held regularly throughout the season. Partners and Sponsors, who renewed their trust during the pandemic, resumed their various initiatives, aiming to build on their brand while consolidating partnerships after the lifting of health restrictions and the recommencement of musical performances. This included events related to the season's concerts and exclusive artistic activities in support of corporate goals.

Notably, Aeroporti di Roma returned as a Sponsor after having to suspend their support during the critical pandemic period.

ENEL, the main Founding Member of the Accademia, celebrated its 60th anniversary with the Accademia's support.

Enel Cuore, the group's non-profit arm, resumed donations to young musicians of the JuniOrchestra, doubling the number of scholarships from 15 to 30 to cover the annual course enrollment fee. The award was announced before the concert by Enel's President, Michele Crisostomo, who presented a symbolic certificate to the 30 winners.

An installation by artist Arthur Duff, featuring lights, words, and colors inspired by energy, illuminated the dome of the Sala Sinopoli for Enel's 60th-anniversary celebrations and throughout the Christmas holiday period.

Various activities were also carried out in collaboration with FERROVIE DELLO STATO ITALIANE, including the notable "Tempo Binario" project. For this project, a wind quintet, leading members of the Santa Cecilia Orchestra, embarked on a musical journey from July 15 to 17, traveling from Palermo to Salerno through Sicily, Calabria, and Campania aboard restored "Gran Comfort" carriages of historical trains, including the iconic and elegant 1960s electric train "Arlecchino." The initiative saw the musicians involved in short performances of about 15 minutes at stations in Palermo, Taormina, Lamezia Terme, and Salerno, and institutional concerts of about 45 minutes in Messina (aboard the Iginia) and Reggio Calabria.

The journey symbolically crossed regions in Southern Italy where significant investments by the Ferrovie Group were planned as part of the PNRR and the 2022-2031 "Industrial Plan".

Ferrovie, a sponsor of the traditional event that marks the end of the 21/22 symphony season, dedicated the evening to its employees, inviting them along with the Accademia's patrons and artists to a dinner party in the Auditorium's Claudio Abbado Gardens.

Another sponsorship by Ferrovie, through a commercial agreement with Trenitalia, funded the entire orchestra's travel needs aboard their Frecciarossa trains for their participation in the Mito 2022 Festival (September 16th at Teatro Dal Verme in Milan, and September 17th at Lingotto in Turin "LUCI CELESTI").

AEROPORTI DI ROMA, a historic partner of the Accademia that had interrupted its support due to the severe impact of the Covid-19 pandemic on air travel, enthusiastically resumed its collaboration with the traditional "Santa Cecilia al volo" project — a series of performances inside Fiumicino airport.

In December, Aeroporti di Roma also organized an invitation-only institutional evening to coincide with the "Made in USA" orchestra concert, conducted by Maestro Gianandrea Noseda with pianist Jean-Yves Thibaudet. For the occasion, the organization invited 100 guests and offered them, along with the evening's artists, an aperitif in the backstage area of the Sala Santa Cecilia and a cocktail in the Spazio Risonanze.

Another Founding Member, TERNA, which manages the national electrical grid, invited guests from both within and outside the company to the orchestra's mid-December symphony concert, conducted by Maestro Pappano. After the concert, the firm offered a dinner with the evening's artists in the Spazio Risonanze.

The same space was used for the press conference in which the "Driving Energy 2022 Award for Contemporary Photography" was presented.

MAPEI organized two evenings during the symphony concert season, each concluding with a social gathering for all guests in the spaces of the Auditorium.

The organization then participated in the July 21 tour to Macerata as a "Partner of the Orchestra", directed by Myung-Whun Chung, welcoming around a hundred guests before the concert with an aperitif at Palazzo Buonaccorsi.

BNL was the "Partner" for a concert featuring the Santa Cecilia Orchestra on April 7, this time conducted by Semyon Bychkov with violinist Karen Gomyo.

The collaboration with ENI continued throughout 2022, and the energy firm renewed for the sixth consecutive year its support for the "Everyone to Santa Cecilia" series. This choice once again demonstrated ENI's commitment to young people, who, thanks to the initiative, were able to attend numerous performances at the Auditorium and participated in the orchestra's open rehearsals.

CASSA DEPOSITI E PRESTITI also renewed its partnership with a contribution towards the higher music education sector, aimed at nurturing young and promising musical talents.

Supporters

The end of the pandemic emergency in 2022 saw the resumption of in-person artistic activities and events with the Accademia's private members.

The first major event involving patrons and benefactors was the extraordinary concert by the Accademia di Santa Cecilia Orchestra and Choir on March 12 in the Sala Santa Cecilia. For the occasion, Maestro Antonio Pappano conducted Giacomo Puccini's opera *Turandot*, performed here as a concert rather than a full theatrical opera. The concert featured a stellar vocal cast, notably tenor Jonas Kaufmann and soprano Sondra Radvanovsky. Patrons and benefactors were also invited to the opening of the "*Turandot – Puccini's Fantastic East*" exhibit at the Museum of Musical Instruments. The exhibition was also set up in the foyer of the Sala Santa Cecilia, where costumes worn by Rosa Raisa, the first soprano to perform the role of *Turandot* on April 25, 1926, were displayed. After the concert, members joined the artists for a dinner in the Auditorium's Spazio Risonanze.

On June 16, to celebrate the conclusion of the 2021-2022 season, patrons and benefactors were invited to a light dinner organized in collaboration with Ferrovie dello Stato Italiane in the hanging gardens of the Auditorium Parco della Musica Ennio Morricone (named after Claudio Abbado). The stars of the season's final concert, conductor Daniel Harding and pianist Paul Lewis, were also in attendance.

The Foundation then offered patrons and benefactors the opportunity to attend concerts at the Spoleto Festival, Taormina Festival, and Ravello Festival.

On October 12, all members were invited to Palazzo Altemps for the exclusive presentation of the 2022-2023 season, followed by a toast in the courtyard and a special guided tour of the artworks housed there by director Prof. Stéphane Verger.

For the guests in attendance at the opening night, including patrons and benefactors, a pre-concert aperitif was offered in the backstage area of the Sala Santa Cecilia. After the performance, a gala dinner was held inside. To make the evening more evocative, and to extend the Greek atmosphere just experienced (which inspired the great tragedians Aeschylus, Sophocles, and Euripides, narrators of the myth of Elektra), an exhibition space of over 300 square meters was set up inside the Archaeological and Aristaios Museums. The collection, which spanned works from 3200-300 BC, included precious archaeological finds belonging to Maestro Giuseppe Sinopoli.

In the spirit of fostering interaction with renowned artists of interest to supporting members, a travel program with various social activities was organized on November 12-13 for the orchestra's tour in Madrid.

On December 6, patrons and benefactors were invited to the traditional Christmas Concert. Held in the Sala Santa Cecilia, the concert was carried out in collaboration with Enel (which was also celebrating its 60th anniversary) and conducted by Maestros Antonio Pappano and Simone Genuini. The JuniOrchestra also participated in the event.

This year, private members once again demonstrated their valuable support by continuing to stand by the Foundation. Despite the inevitable loss of some support, two new patrons were added, along with four new donors (two of whom were already supporters), eight new supporters, and two free donations.

The Accademia continues to be grateful to all members who, through their generous donations each year, sustain the numerous initiatives that enrich its program, including educational activities aimed at young people and that contribute to the ever-wider dissemination of music.

Sponsors

For the special concert performance of Giacomo Puccini's "Turandot," conducted by Antonio Pappano and featuring tenor Jonas Kaufmann and soprano Sondra Radvanovsky, the Accademia organized an exhibition inside the spaces of the Auditorium Parco della Musica. The feat was made possible thanks to a collaboration with the Prato Textile Museum and the support of the EMBASSY OF THE PEOPLE'S REPUBLIC OF CHINA IN ITALY. This exhibition, previously shown in Prato and entitled "Turandot and the Fantastic East of Puccini, Chini and Caramba," allowed the public to admire the costumes and stage jewels created for Puccini's Turandot premiere at the Teatro alla Scala on April 25, 1926 (conducted at the time by Arturo Toscanini). Additionally, a stage costume from the Beijing Opera's Turandot, made of silk and decorated with traditional Eastern motifs, was displayed in the foyer for the occasion.

BULGARI contributed to the event by supporting the gala dinner that followed the concert and the production of the Turandot CD, a concert recording by Warner Classics released in 2023.

BULGARI also involved the Accademia to celebrate the anniversary of the Octo watch. On March 21, the Accademia's Percussion Ensemble performed in Piazza della Rotonda, in front of about 100 guests, accompanied by evocative images (video mapping) projected onto the facade of the Pantheon.

On October 9, 2022, on the occasion of the first National Historic Hospitals Day, the Accademia carried out 5 musical performances at sites across Italy in collaboration with the CULTURAL ASSOCIATION OF HISTORIC ITALIAN HOSPITALS, whose aim it is to preserve, develop and promote the artistic and cultural heritage of historic Italian hospitals.

The Bolero Ensemble of the Accademia di Santa Cecilia also performed for the sponsor DELOITTE, during the 'Deloitte World Meeting' on September 21, at the Hotel Cavalieri Waldorf in Rome.

For WEBUILD, the academy produced an exclusive 'baroque' concert inside the Church of Sant'Agnes in Agone. The orchestra was led by Maestro Antonio Pappano, first violin Andrea Obiso ('La Primavera'), and Sara Blanch (soprano), who performed music by Vivaldi, Corelli, Handel.

The collaboration with WEBUILD continued with the inauguration of the 2022-2023 symphony season, an event that featured the first performance of Richard Strauss's Elektra by the Accademia's orchestra and chorus. Once again, Maestro Antonio Pappano was supported by a cast of highly prestigious soloists.

WEBUILD's name was also on the communication materials present inside the auditorium and on a projection on the auditorium's exterior wall, which was visible during the dinner through the large windows of the Museo Aristaios.

In 2022 a partnership with the fashion house HERMÈS continued. The academy provided visibility to the brand by allocating advertising space in its communication materials.

We also make note of collaborations with law enforcement agencies like the Italian Postal Police, Navy and Financial Guard. The retrospective exhibition "Paolo Ketoff, The Electronic Luthier," which closed in January 2022, had LEONARDO as its sponsor, an initiative that was part of the company's support of the 2021/22 season.

Public Institutions and Partners

In collaboration with Roma Capitale, on January 1, 2022, the Accademia Nazionale di Santa Cecilia participated in Capodarte, a festival by Roma Capitale aimed at ushering in the New Year with artistic performances and cultural initiatives.

This edition featured the extraordinary opening of an exhibition dedicated to Paolo Ketoff at the Auditorium Arte space. Throughout 2022, in partnership with the Regione Lazio and Mibac, the Accademia continued live performances dedicated to the communities affected by the 2016 earthquake.

In July, the Accademia collaborated with IRVIT – Regione Lazio at Villa Grazioli in Grottaferrata, presenting the second edition of Dimore Sonore, the Tuscolan Villas Festival promoted by Regione Lazio and organized by Irvit.

During the "Più libri più liberi: National Fair of Small and Medium Publishers," held from December 7-11 at the La Nuvola Congress Center, the Accademia organized an event entitled "Orchestra Games," aimed at young people and families. Held on December 11th, the event was carried out in collaboration with Biblioteche di Roma.

On the occasion of the Festa della Musica on June 21, the Ministry of Culture opened its doors for a special performance by the JuniOrchestra's Harp and Flute Chamber Ensemble.

In collaboration with MiC and the Ukrainian Embassy in Italy, the Accademia also organized the Insieme Festival — Notes of Peace for Ukraine, which featured six concerts by Ukrainian musicians aimed at creating a musical bridge between the Fondazione Accademia Nazionale di Santa Cecilia and Ukrainian artists. The festival was held in close collaboration with the Ukrainian Embassy.

On July 21, in partnership with AFAM (Alta Formazione Artistica, Musicale e Coreutica) and the Carabinieri General Command, the Accademia hosted a special summer concert featuring the foundation's choir accompanied by members of the National Conservatory Orchestra and the Carabinieri Band.

In collaboration with Zétema and Roma Capitale, the academy participated in the European Night of Museums on May 14, 2022, offering an extraordinary evening opening of the MUSA (the Accademia's Museum of Musical Instruments) enlivened by guided tours and discussions centered on the museum's collections.

On May 13, in collaboration with Roma Tre University, the Accademia also participated in the first edition of the Dams Music Festival, an event that featured a performance by pianist Claudio Berra, a graduating student of the Advanced Piano Course taught by Maestro Benedetto Lupo.

The Paolo Bulgari Foundation invited the Accademia to participate in the inauguration of a redevelopment project at the Melissa Bassi Comprehensive Institute, in Rome's Tor Bella Monaca neighborhood.

This project is a collaboration between the Bulgari Foundation, Roma Capitale, the VI Municipality, the school itself and the DICEA Department of Sapienza University, along with various associations, etc.

Organized by ACOSI (Association of Historic Italian Hospitals), in collaboration with the Ministry of Culture, the Accademia contributed to the first National Historic Italian Hospitals Day on October 9, both in terms of project design and content.

In collaboration with the Ministry of the Interior - FEC (a fund dedicated to preserving spaces of worship), the choir was invited to participate in the Ministry of the Interior's Christmas concert, traditionally held in one of Rome's historic churches. The choir was conducted by Piero Monti while the State Police Band was led by Maurizio Billi. This year, the FEC chose the Basilica of Santa Maria in Aracoeli.

The second edition (2022) of the "Luciano Berio" International Composition Competition was a great success. The event was organized and promoted by the Accademia Nazionale di Santa Cecilia in collaboration with the Luciano Berio Study Center, the Philharmonic Orchestra of La Scala, the RAI National Symphony Orchestra, the Carlo Felice Theater and Universal Edition (UE). Supporters also include the SIAE (Italian Society of Authors and Publishers) and the Boris Christoff Foundation. The competition is a member of the World Federation of International Music Competitions.

The prestigious international jury, chaired by Antonio Pappano (Music Director of the Accademia Nazionale di Santa Cecilia) and made up of composers Luca Francesconi (Italy), Tania León (USA), Michael Jarrell (Switzerland), and Hilda Paredes (Mexico/UK), declared Parma-native Enrico Scaccaglia the winner after reviewing all the scores submitted.

The international scope of the initiative is testified to by the fact that, of the 134 applications received, 44 were from Italian composers and 90 from the rest of the world. As in the first edition, all five continents were represented.

Context, Operating Lines and Financial Data

According to the 2021 SIAE report, culture and entertainment was one of the sectors worst hit by the pandemic, registering a 72% decrease in audiences and a 78% reduction in overall spending. Of the total €870 million spent on entertainment in 2021 (compared to €2.7 billion in 2019), only 11.6% went to concerts.

Despite the industry resuming full-scale operations and experiencing a 75% increase in the number of concerts held, audience growth was only 4.5%. Even with the removal of restrictive measures in the latter part of the year, the sector's recovery is probably still hampered by contagion fears and changes in social behavior caused by the pandemic. This continues to weigh on attendance in concert halls, as well as in theaters and cinemas.

The pandemic has particularly influenced the attitudes of young people and those over 60, partially altering lifestyles, especially among the latter, who represent the lion's share of classical music audiences.

There remains a fear of crowded places and a decreased inclination towards long-term commitments, such as season tickets.

According to surveys, 69% of respondents have returned to live event attendance, but 25% still prefer digital options. The data indicates a concurrent growth of "physical" and "digital" presence, with the latter partially replacing the former during lockdowns.

Nowadays, these two phenomena coexist, and it's common for events to be designed for both physical and online audiences.

Confidence in the economic prospects of the culture industry in Italy remains high. Studies have shown that one euro invested in cultural events can generate up to seven euros of economic activity in the area. The "Io sono cultura 2022" report by the Fondazione Symbola and

Unioncamere provided additional data: the "culture industry" generated a turnover of €12.3 billion in Rome, contributing 8.5% to GDP. Approximately one and a half million jobs and €90 billion revolve around culture. This shouldn't be seen as a cost, but rather as an investment that's generating wealth and employment. In recognition of the complexity of the current situation, where public funds alone cannot meet the needs of cultural production, organizations are seeking support for culture through the development of public/private partnerships and tax relief tools, in line with the goals set in the UN 2030 Agenda.

Regarding the Foundation, 2022 saw a notable increase in attendance and revenue from concert activities, though both are still below pre-pandemic levels, as shown in the subsequent graph.

Fortunately, legislative support extended the FUS allocation measure (initially planned for 2017-2019) up through 2022.

Concerning production costs, it's worth noting the following figures:

- Costs related to the purchase of goods and materials saw a decrease of €22.20 thousand, equivalent to -23.88%, mainly due to reduced purchases related to pandemic management, particularly for safety measures.
- Service costs increased compared to the previous year, with a percentage change of +29.50%. This increase is directly linked to the resumption of activities, compared to the previous year, which was significantly affected by the pandemic and reduced activities. Activities outside the headquarters also resumed, resulting in increased costs, particularly for travel and transportation.
- Costs of use for third parties remained in line with the previous year, with a minimal percentage variation of +0.54%. A significant reduction in the rentals of technical equipment and broadcasting was registered, amounting to -€85.86 thousand, or -42.79%, due to a reduction in live-streamed artistic production, as planned in the first four months of the previous year. This reduction, however, was offset by an increase in other areas related directly to the resumption of activities (copyright, rental of music and musical instruments, etc).
- "Personnel costs" increased compared to the previous year, with a percentage change of +5.89%, as a result of resuming activities without the need for social shock absorbers, unlike the previous two years. The recovery of activities also led to an increase in economic compensation in all areas linked to productivity and activities away from home.

Business outlook

The financial statement continues to be influenced by the Covid-19 pandemic, though to a lesser extent than the previous two years.

With the emergency state declared over on March 31, 2022, our operations returned to normal. This has been especially true in terms of public engagement and participation in our education courses, with a full recommencement of in-person activities.

In the early months of this year, we maintained operational continuity. In May, we launched a new season ticket campaign for the 2023-2024 season.

Regarding the projected cash flows for 2023, we do not foresee any financial strain, considering the recovery in audience attendance compared to previous years.

Furthermore, the continued support of public institutions like the Ministry of Culture, the City of Rome and the Lazio Region, along with the sustained backing of private partners, means we can expect to maintain our economic and financial stability. This will be closely monitored throughout the year.

Other information

As per Article 2428 of the Civil Code, it should be noted that the Foundation does not control any other companies and is not part of any group as a controlling, controlled, or affiliated entity. In 2020, we acquired shares in Astaldi S.p.A. as part of an approved restructuring plan sanctioned by the Rome Tribunal on July 17, 2020. We also acquired, under the same plan, Participatory Financial Instruments (SFP) issued by Astaldi S.p.A. as per Article 2447 ter, letter d) of the Civil Code.

In accordance with paragraph 4 of Article 2428 of the Civil Code, the Foundation operates not only from its registered office at Via Vittoria 6 but also from a secondary location at Largo Luciano Berio 3, situated in the complex known as the Auditorium Parco della Musica – Ennio Morricone, which houses our concert halls.

Before concluding this report, it should be noted that the balance sheet and explanatory notes meet the requirements for clarity and precision laid out in Article 2423 of the Civil Code and faithfully represent the Foundation's assets, income and financial situation.

The financial statement finalized on December 31, 2022 shows a net income of EUR 239,205. Carried forward to the new year, this will contribute to strengthening the Foundation's assets.

Social and cultural value

The dissemination of the art of music

The Symphony Season

The 2021-2022 season began with a dense schedule of symphonic and chamber music concerts featuring renowned artists regularly hosted by the Foundation. This came on the heels of a return to 100% capacity in concert halls, all while adhering to distancing rules and controlled accessibility.

January 2022 commenced, post the year-end holidays, with a concert dedicated to fairy tales. The event featured pieces by composers Ravel, Stravinsky, and Prokofiev, with Juraj Valcuha conducting.

A series of noteworthy concerts conducted by Sir John Eliot Gardiner followed, dedicated to the modern-era premiere of Haydn's oratorio "The Creation".

Antonio Pappano's first concerts in his role as Music Director were devoted to Rossini. He explored aspects of Rossini's operatic work with selections from "Armida" and "Semiramide", as well as the "Messa di Gloria", which was also recorded live for Warner Classics.

Pappano launched February's schedule with three subscription series concerts featuring pianist Kirill Gerstein. Gerstein performed the Piano Concerto by contemporary British composer Thomas Adés, an Italian premiere accompanied by the RAI National Symphony Orchestra on the same evenings.

Myung-Whun Chung, a former music director of the Santa Cecilia Orchestra, has maintained a close bond with the institution, and his return is always a moment of significant artistic importance. In February's concerts, Chung conducted with soloist Leonidas Kavakos, one of today's most admired violinists and a regular guest during the academy's concert season.

Next was Daniele Gatti, also a former music director of the Accademia di Santa Cecilia, with a high-impact program that featured Mendelssohn's Symphony No. 4 "The Italian" and Mahler's Symphony No. 1 "Titan".

The season's highlight — a non-subscription event — took place in March. This concert performance of Puccini's "Turandot", conducted by Antonio Pappano, concluded the recording sessions for Warner Classics. The exceptional cast included Sondra Radvanosky and Jonas Kaufmann, alongside Ermonela Jaho, Michele Pertusi, Michael Spyres, and other renowned artists.

Subsequent subscription concerts saw Hartmut Haenchen replace an indisposed Antonio Pappano.

Pappano conducted an all-British program for the concerts on March 17th, 18th and 19th.

In early April, Pappano conducted the world premiere of a composition by Claudio Ambrosini, commissioned by the Foundation, along with Saint-Saëns' Piano Concerto No. 3 and Brahms' Symphony No. 4.

Michele Mariotti, one of Italy's most internationally renowned conductors, made a major debut with Santa Cecilia, as did the young Italian pianist Alessandro Taverna, who performed alongside him.

Mid-April saw Sir Antonio Pappano present Puccini's "Messa di Gloria", De Sabata's symphonic poem "Juventus", and Catalani's "Elegy".

A recurring presence on Santa Cecilia's podium is Finnish conductor Sakari Oramo, Music Director of the BBC Symphony Orchestra.

Conductor Tugan Sokhiev made a highly anticipated return with an all-Russian program: Rachmaninov's "Spring" Cantata with the Accademia Choir directed by Piero Monti, Borodin's "Polovtsian Dances", and Tchaikovsky's Symphony No. 5.

In May, Manfred Honeck offered a unique performance of Mozart's Requiem, interspersing the celebrated masterpiece with religious texts read by actor Massimo Popolizio.

Late May saw actor Valerio Aprea get involved, reading Vivaldi's Sonnets as an introduction to the famous "Four Seasons" in concerts led by violinist and conductor Gil Shaham.

At the end of May, Dutch conductor Jaap van Zweden, Music Director of the New York Philharmonic, made his Santa Cecilia debut with two major symphonies: Shostakovich's Fifth and Beethoven's well-known Fifth.

June saw the return of Jakub Hrusa, Principal Guest Conductor, who had opened the 2021-2022 Symphony Season in October. This time, he focused on repertoire from his homeland, Bohemia, with Janacek's unique "Glagolitic Mass" and Dvorak's Symphony No. 9 "From the New World".

Daniel Harding then concluded the 2021-2022 Season with pianist Paul Lewis, presenting Grieg's Piano Concerto and Richard Strauss' grand symphonic poem "Ein Heldenleben" ("A Hero's Life").

Summer included various appearances at the Spoleto Festival, where the Accademia Nazionale di Santa Cecilia is a "resident" performer until 2025. On June 24, the Foundation's choir performed alongside the Budapest Festival Orchestra conducted by Ivan Fischer for Philip Glass's rare "Passion of Ramakrishna".

The choir also participated in two events at the Cavea dell'Auditorium Parco della Musica - Ennio Morricone. The first event, alongside the Carabinieri Band and the Orchestra of Italian Conservatories, featured a program of widespread public appeal. In the second event, the choir performed a classic of summer programming, Carl Orff's "Carmina Burana".

The 2022-2023 Symphony Season opened triumphantly on October 18, with Music Director Antonio Pappano conducting Richard Strauss' one-act opera "Elektra" in concert form. Maestro Pappano's choice demanded great virtuosity from the orchestra, complemented by a high-caliber vocal cast, notably Ausrine Stundyte and Petra Lang.

In the season's second event, also conducted by Pappano, soloist Beatrice Rana began with Schumann's Symphony No. 2, followed by the rarely performed Piano Concerto by Clara Wieck (wife of the renowned Romantic composer). This concert signaled the beginning of a series of symphony and chamber music concerts dedicated to "family music", featuring compositions by Clara and Robert Schumann, and Felix and Fanny Mendelssohn.

In the third season event, Pappano again took the podium with violinist Lisa Batiashvili, conducting Beethoven's Violin Concerto and Anton Bruckner's Symphony No. 9.

Following a successful debut in the previous season, Kazuki Yamada returned to the podium to conduct Schubert's Symphony No. 5 and Mendelssohn's grand choral-symphonic tapestry, Symphony No. 2 "Lobgesang" (Hymn of Praise).

Under the title "Born in the USA", Gianandrea Noseda conducted Gershwin's Concerto in F, Leonard Bernstein's Divertimento, and Igor Stravinsky's Symphony in Three Movements, with pianist Jean-Yves Thibaudet as the soloist.

Pappano once again led the last two subscription concerts of the season.

The Chamber Season

The 2022 Chamber Music Season was, as usual, marked by an exceptional level of artistic depth.

The season opened with the Santa Cecilia Wind Ensemble (Andrea Oliva, Francesco Di Rosa, Alessandro Carbonare, Francesco Bossone, Guglielmo Pellarin with pianist Pietro Di Maria)

dedicating an entire program to Poulenc. The event, entitled 'Soirée Poulenc', featured a broad selection of the French musician's compositions for wind instruments.

In January, Canadian pianist Angela Hewitt made her debut, showcasing her preferred repertoire of Baroque compositions, including works by Couperin, Domenico Scarlatti, and Bach.

A young Italian ensemble, the Adorno Quartet, was also in the spotlight, demonstrating remarkable technical and interpretive skills with a highly demanding program.

A highlight of the season was a performance by Maurizio Pollini, one of Italy's most well known and experienced pianists, with a program devoted entirely to Chopin. The sold-out event was an enormous success.

La Lira di Orfeo, with countertenor Raffaele Pe, explored a richly creative and masterful era of Italian music with a concert dedicated to both well-known and lesser-known pieces by Claudio Monteverdi.

Another historic figure in Italian concert music, Salvatore Accardo, performed in the Sinopoli Hall alongside some of his students and collaborators, showcasing music by Beethoven and Chausson.

Despite the difficulties and uncertainties caused by the war in Ukraine, pianist Alexander Lugansky was able to follow through on a scheduled performance of music by Beethoven, Franck, and Rachmaninoff.

Pianist Grigory Sokolov concluded programming of the first half of the 2022 Chamber Music Season.

The 2022-2023 season opened with a tribute to Stravinsky, conducted by Piero Monti, featuring the Santa Cecilia Choir, several musicians from the orchestra, and six young pianists from its Advanced Courses.

There was a large turnout and great success for the second Chamber Season event with Beatrice Rana, Antonio Pappano (on the piano), and musicians from the Santa Cecilia Orchestra.

Alexander Gadjiev, a young Slavic pianist who won the second prize at the Chopin competition (the most prestigious piano competition in the world, held every four years in Warsaw) also performed. The highly successful event featured music by Chopin and Schumann. After several years of absence, Mikhail Pletnev returned with a concert in the Sinopoli Hall dedicated to music by Dvorak and Brahms.

Special Concerts

"The Snow Maiden" was the last Christmas concert of the year. Conducted by Stanislaw Kochanovsky, the performance was the Italian premiere of Tchaikovsky's complete score for the play. The evening, narrated by the highly talented actress Milena Vukotic, allowed the audience to follow the dramatic story and better understand the spirit of the pieces written to accompany Ostravskij's drama.

Special events

- The beginning of the 2022-2023 season shone a light on the power of myth. Antonio Pappano conducted Richard Strauss's *Elektra*, a tragedy in one act op. 58, on October 18, 20, and 22. It was the first time the piece had been performed at Santa Cecilia. An exceptional cast graced this inaugural event. The role of *Elektra* was reserved for Lithuanian soprano Ausrine Stundyte, who'd already won the praise of critics and audiences for her interpretation at the 2020 and 2021 Salzburg Festival, and at the Hamburg Staatsoper. Supporting roles included Elisabet Strid as *Chrysothemis*, Petra Lang as *Clytemnestra*, Neal Cooper as *Aegisthus*, Kostas Smoriginas as *Orestes*, and Nicolò Donini as *Orestes'* tutor.

In terms of ensemble size, *Elektra* has one of the largest when it comes to early-20th century orchestral works. It's also famous for the strength and wherewithal that it demands of its lead performers. The score is considered the most technically advanced of the composer's entire artistic output, with expanded woodwind and brass sections, including unusual instruments like the heckelphone, basset horn and bass trumpet.

- *Turandot*, performed on Saturday, March 12, 2022, was another major event. This concert rendition of Giacomo Puccini's masterpiece, held in the Sala Santa Cecilia concert hall, involved foundation members and benefactors. Maestro Antonio Pappano conducted the opera, which featured the Santa Cecilia Orchestra and Choir as well as a stellar vocal cast, notably tenor Jonas Kaufmann and soprano Sondra Radvanovsky. For the occasion, associate members and benefactors were invited to the opening of the exhibition "*Turandot – Puccini's Fantastic East*" at the Museum of Musical Instruments. The exhibition was also set up in the foyer of the Sala Santa Cecilia, where guests had the chance to admire costumes worn by Rosa Raisa, the first soprano to perform the role of *Turandot* on April 25, 1926. After the concert, the members celebrated the evening by attending a dinner in honor of the artists, held in the Spazio Risonanze of the Auditorium Parco della Musica Ennio Morricone.

Publishing

The following is a summary of the publishing activities carried out in the year 2022:

"Harmonic Art" Series

Series III Studies and Texts

- Angelo Cantoni, *The Language of Stravinsky*, 2022. Cantoni's volume, first published in English in 2014 by Olms of Zurich, is based on the premise that, unlike other 20th-century composers, Stravinsky left few theoretical writings to shed light on the compositional dynamics of his creative work.
- *The Niccolò Paganini Epistolary vol. II* by Roberto Grisley, edited by Roberto Iovino, Nicole Olivieri, Danilo Prefumo, Mariateresa Dellaborra (editing phase concluded). This volume is

the natural continuation of the one published in 2006 by Roberto Grisley, which carried forward a project by musicologist Edward Neill (that covered letters up until early 1831). This current volume, following Grisley's untimely passing, was entrusted to renowned Paganini scholars under the guidance of Roberto Iovino.

Periodicals:

- **Musical Studies.** New series, 2022, #1-2. A journal of the Accademia Nazionale di Santa Cecilia dedicated to musical and musicological disciplines. Founded in 1972 by Guido M. Gatti, The journal was led by Nino Pirrotta from 1977 to 1998, then Bruno Cagli, and then Agostino Ziino from 2001 to 2017. Published by Florence's L. S. Olschki until 2009, the new series has been edited by the Accademia itself since 2010. Essays in Italian, English, French, German, and Spanish are published on a range of fields related to music, both from a historical and methodological standpoint, including interdisciplinary perspectives. In 2021, the journal received an award from the Ministry of Culture for periodicals of high cultural value. This year's issues feature essays by Luigi Collarile, Davide Daolmi, Paolo De Matteis, Alessandro Maras, Nicola Badolato, Niels Berentsen, Paolo Emilio Carapezza, Giuseppe Collisani, Alberto Mannino, Gabriella Monteleone, Elena Oliva and Paolo Sullo.
- **Integrated Balance Sheet, 2021,** edited by Federico Ribechi.

ANSC/Curci "Out of the Shell" Series

- **Cristina Petit, L'accordo perfetto ("The Perfect Chord"),** illustrations by Giulia Orecchia. A picture book that tells young children about the sound and magic of music. A small, everyday story of siblings and parents, set against the backdrop of the harmony of notes and chords, musicians, and the unity that binds them when playing together in an orchestra.

ANSC/CURCI GEDI Series

- **Re-printing of original monographs on 20 composers,** carried out in collaboration with CURCI publishing and distributed in conjunction with a text by the GEDI Group in 2020. Streamlined but highly up-to-date monographs dedicated to the most representative composers, written by young scholars who, in addition to analyzing the composer's life and work, contextualize their experience in the cultural and social framework of their time.

Non-Series Publications

- **Richard Strauss at Santa Cecilia,** catalog of the Inauguration Exhibition of the 2022-2023 symphony season, curated by Paola Pacetti and Cecilia Nanni.

Marketing and Outreach Initiatives

Early 2022 included challenges due to lingering restrictions on venue capacity, which were still in effect when the 2021-2022 campaign commenced. Consequently, this limited the sale of seasonal seats, which had to be adjusted to a reduced hall capacity in compliance with social distancing safety norms. This significant reduction in available seats, naturally, impacted a large portion of our loyal audience who, influenced by a general and understandable reluctance to return to crowded places, did not renew their seasonal passes.

LOYALTY BUILDING

A key objective for the Foundation was, therefore, to encourage a gradual return to attendance among season-ticket holders. This was achieved by offering them their pre-pandemic seats in the hall, thanks to the restoration of total capacity (September/December 2022), and by creating themed programs and formats to encourage a return to the concert hall.

The tools deployed included:

- Mailing all season-ticket holders a preliminary season brochure, accompanied by a letter from the President and useful subscription information.
- Priority booking for season-ticket holders, reinstating the seating arrangement of the 2019-2020 season.
- Direct contact (phone, email) with season-ticket holders from our offices to explain subscription renewal terms. During the renewal phase, a recall service was activated for all those who held season tickets for the symphony and chamber music series during the pre-pandemic 2019-2020 season.
- A dedicated area for season ticket renewal at the central box office of the Auditorium with special welcome gifts, including coffee and croissants for the early weeks of renewal (offered by the Accademia) and complimentary magazines and CDs (kindly provided by editorial partners). Small lounges with comfortable seating for waiting turns were also set up.

NEW AUDIENCES

The department's goal was to promote a gradual return of non-subscribers to the concert hall through thematic programs and appealing formats.

The tools deployed included:

- Reintroduction of hybrid ticket packages for both chamber and symphonic music, such as the "invitation to music" formula, which allows passholders to customize their ticket package by choosing 10 concerts from a selection of 32 symphony and chamber music events.

- Resumption of the community network established over time through agreements with associations, institutions, corporate recreational clubs, universities, music schools, and other interest groups.
- Restoration of special subscription formulas for communities that have developed and consolidated around education. In particular, the "Education" option gave students enrolled in chorus and orchestra courses the chance to subscribe to orchestra seating for the 2022/2023 symphony concert season. Additionally, for parents of children enrolled in youth courses, the "I'll accompany you!" subscription formula was reactivated, offering a 50% discount on orchestra seating subscription for the Friday series, with free access for the child/student.
- Consolidation of formats supporting concerts: introductory video clips, artist interviews, revision of concert programs, and anything else that could draw users closer to the final product.
- Pricing policies rewarding themed package options and promotions for specific occasions.
- Continuation of two cycles of activities to support the events, with the help of esteemed musicologists who explained the contents of symphony concerts in accessible public lectures.
- The first cycle, named "Prelude," included a session, usually in the Spazio Risonanze, just before the start of the Friday evening symphony concert, lasting 45 – 60 minutes. The "Prelude" offered audiences a pre-concert introduction, thereby enriching their concert experience.
- The second cycle, "Inside the Music," involved Sunday lectures, free to the public, at 11 AM in the Sala Coro choir hall. Similar to the first cycle but with longer sessions, these lectures offered deeper insights, especially on themes from the corresponding concert.

Promotion to younger audiences was achieved through:

- Musical offerings: interdisciplinary extension sessions for students, combined with a series of concerts from the season. This project aimed to spread classical music among middle and high school students.
- The Santa Cecilia Fun Club Card: a card reserved for under-30s offering, in addition to all the advantages of the guide, access to a selection of symphonic concerts at the cost of €5;
- The Formula Y, an exclusive subscription option for Under 35s that allows the holder to attend 28 Friday-evening symphony concerts (orchestra seating, at 8:30 PM) at a cost of €280, instead of €1,100 (only €10 per concert).
- To encourage youth attendance, co-marketing agreements targeting younger communities were formed with the City of Rome (Roma Pass), the Lazio Region (LAZIO CREA – YOUTH CARD), and ANFOLS (National Youth Card).

- For all members of these communities, the academy offered a 30% discount on a select ticket from all available sectors of the Friday-evening concert series, both symphonies and chamber music.

- Concerning intermittent audiences, particularly tourists, after careful study with the help of industry operators and other Roman institutions, it was deemed appropriate to target a segment conventionally defined as “second-time visitors” — tourists who, after an initial visit to the city's most famous historical sites (the Colosseum, Roman Forum, St. Peter's etc.), venture beyond the historic center and may be interested in 20th and 21st-century architectural works in the historical-artistic urban part of northern Rome, such as the Auditorium, the MAXXI, the Flaminio Stadium, the CONI complex, and the National Gallery of Modern Art (Gnam).

- In the spring of 2022, amidst a full recovery of national and international tourist flows in the capital, an English-language brochure was produced with a 10% discount on the concert program, distributed to select upper-tier hotels.

MERCHANDISING

Merchandising efforts were launched during one of the most important events of 2022, the March 12, 2022 performance of Turandot. For this star-studded concert, the Accademia, in addition to recording a CD (released in March 2023) and holding an exhibition and a gala dinner, wanted to promote the event with bespoke merchandising: posters, shoppers, catalogues, and a special concert program.

During the press conference for the presentation of the Symphonic and Chamber Music Seasons, which was attended by journalists, patrons, supporters, founding members, and representatives of sponsors, a highly appreciated mousepad with the complete season calendar was gifted to all participants.

WEBSITE AND SOCIAL NETWORKS

2022 saw a significant increase in activity on social media, now considered an indispensable tool for disseminating initiatives to a loyal and targeted audience. Efforts were carried out almost exclusively in-house, with available resources.

For each symphony concert, the following were proposed on social media (on a rotating basis or together):

- A video introduction, with simple and engaging language, sometimes an actual invitation to the concert by the conductor or by the Accademia's President;

- A brief video (reel) presenting the most interesting elements of a musical piece, concert, or a notable performer in a sequence of slides;

All events organized by the Accademia di Santa Cecilia are regularly featured on the web and social media, including symphony and chamber music concerts, tours of the Santa Cecilia Orchestra and Choir, concerts performed by students, Family Concerts, recitals and concerts by students of the academy's Advanced courses. The list continues with introductory lectures, Sunday morning lectures, presentations of volumes and exhibitions organized by the Scientific Activities department, recordings, as well as press conferences, the Luciano Berio composition competition, etc. Televised and radio broadcasts of our concerts are promoted, while service information such as cancellations, substitutions, and various communications are also posted.

The Accademia thus interacts daily with its audience through the most popular social networks: Facebook (80,129 followers), the main social showcase for events, news, updates, and concert promotion; Instagram (about 32,876 followers), where images and stories related to the life of the Accademia are regularly published. These two channels are supplemented by X (formerly Twitter, about 12,805 followers) and the YouTube channel (8,160 subscribers), which hosts promotional and introductory videos for scheduled concerts. The videos published on the Accademia's social networks (Facebook, Instagram, YouTube, and Twitter) totaled about 4,932,232 views in 2022.

Enhancement of permanent artistic ensembles

Tours

The waning of the pandemic enabled the scheduling of prestigious events in some of Europe's and Italy's most famous concert halls. This reaffirms the high esteem in which the Accademia di Santa Cecilia orchestra and choir are held, both in Italy and abroad, by audiences and critics alike. Indeed, their reputation has grown significantly since 2005, when Sir Antonio Pappano became the Accademia's Music Director.

In 2022, despite the cancellation of certain previously scheduled projects and flights, the following tours in Italy and abroad took place.

The first tour was in Malta from March 30 to April 3, with the choir participating in a concert at the Basilica di San Domenico alongside the Malta Philharmonic Orchestra.

A collaboration with the Festival dei Due Mondi in Spoleto also continued. Since 2021, Santa Cecilia's ensembles have been regular featured performers at the Umbrian festival.

The orchestra and choir contributed to 3 concerts (June 24, July 2, July 10) in Piazza del Duomo.

In July, under the direction of Myung-Whun Chung, performances of Beethoven's No. 6 and 7 Symphonies were held in the evocative Teatro Antico di Taormina (July 15), the Sferisterio di Macerata (July 21) and Ravello (July 23).

On August 27 and 29, the Santa Cecilia Orchestra performed two concerts conducted by Antonio Pappano in Bonn and Lucerne. The Lucerne performance showcased "Repression," a composition by the emerging talent Yikeshan Abudushalamu, who recently triumphed at the Accademia Nazionale di Santa Cecilia's Berio Composition Competition.

In September, the orchestra and male choir went to Hamburg and then Berlin for two concerts on the 3rd and 6th. The program included the rare, spectacular, and virtuosic Busoni Concerto for Piano, Male Choir, and Orchestra with soloist Igor Levit.

On September 16 and 18, as part of the MiTo series, a concert was held in Milan at the Teatro dal Verme and in Turin at the Auditorium del Lingotto. Both performances were conducted by Barbara Hannigan and featured Gustav Mahler's Fourth Symphony.

On October 1st, the orchestra went to Bratislava for a concert conducted by Juraj Valcuha, with music by Slovak composers and Debussy's La Mer.

In November, the orchestra, with Pappano and Batiashvili, had two final tours, the first in Madrid, with concerts on the 13th and 14th, and a tour in Italy, in the cities of Rimini, Siena, and Milan, from the 17th to the 20th.

Recordings

Despite limitations due to the ongoing pandemic, throughout 2022 the ensembles of the Accademia Nazionale di Santa Cecilia continued their recording activities, remaining among the most active institutions in this sector.

The first live recording, for Warner Classic, took place during performances of Rossini's "Messa di Gloria" in January. Released the same year, this recording received numerous awards and enthusiastic reviews from trade press. With Rossini's "Messa di Gloria," the Santa Cecilia Orchestra and Choir, conducted by Pappano, completed their series of great Italian sacred works (a series that included recordings of Stabat Mater and Petite Messe Solennelle, Verdi's Requiem Mass and Sacred Pieces, all published by Warner Classics).

Remarkably, without an audience, they recorded Giacomo Puccini's opera "Turandot" for Warner Classics. Over the years, recordings of Italy's great operatic repertoire have become less frequent, but Santa Cecilia has carved out an important niche in this field. Following recordings of Madama Butterfly, Guillaume Tell, Aida, and Otello, it was time for Puccini's last opera, Turandot.

Professional Artistic Preparation

Advanced Training

The Accademia Nazionale di Santa Cecilia includes among its statutory objectives the professional training of artistic personnel (Article 2 of the Statute), achieved through a comprehensive program of courses tailored to various musical disciplines and specializations. Among these, the Advanced Courses in Musical Studies (Article 3, paragraph 1, letter e of the Statute) represent a unique offering in Italian higher musical education. Established by royal decrees n. 1076/1939 and n. 564/1942, and recognized by the Ministry of University and

Research, which validates the diploma awarded upon completion, the program's primary goal is to provide young musicians with highly specialized professional qualifications through personalized study paths and extensive opportunities for public performance.

The professors holding chairs in 2022, selected from a pool of internationally renowned figures, were: Composition - Ivan Fedele; Chamber Music - Carlo Fabiano (for the end of the 2021-22 year) and Ivan Rabaglia (starting from October 1, 2022); Piano - Benedetto Lupo; Violin - Sonig Tchakerian; Cello - Giovanni Sollima; Baroque Singing - Sara Mingardo.

For the 2021-2022 academic year, each course had between 4 and 51 active students (with the Chamber Music course being the largest, thus ensuring the necessary instrumental variety for various ensembles — additionally, for some years, enrollment has also been open to pre-established groups). 103 total students were enrolled, including 8 foreign nationals.

For the current year (2022-2023), each course has between 7 and 57 students, a total of 112 students in all, including 10 foreign nationals.

Alongside institutional courses, the Accademia renewed its traditional offering of free Advanced training courses, with the “Wind Instruments” and “Timpani and Percussion” programs, taught by the orchestra's main soloists. The content focuses primarily on the in-depth exploration of technical-musical themes specific to each instrument, and to the study of repertoire, from solo to orchestral, including practical issues related directly to the performer's profession, such as body awareness and emotion management during public performances.

The courses and their respective professors in 2022 were as follows: Flute - Andrea Oliva; Oboe - Francesco Di Rosa; Clarinet - Alessandro Carbonare; Bassoon - Francesco Bossone; Horn - Guglielmo Pellarin; Trumpet - Andrea Lucchi; Trombone - Andrea Conti; Timpani - Antonio Catone; Percussion - Edoardo Giachino.

The free courses offered included an Electronic Music course, established in 2020 and taught by Michelangelo Lupone. Using recently developed Studio Ketoff equipment, the course offers three educational paths: Specialist (for students with a diploma in Electronic Music or proven advanced skills), Complementary (exclusively for students of the Accademia's Composition course), and Integrative (for vocal and instrumental performers).

During the 2021-2022 academic year, each course had between 2 and 25 active students, for a total of 128, including 5 foreign nationals. In the current year, 2022-2023, each course has had between 5 and 29 active students, 119 in all, including 10 foreign nationals. These courses are annual.

At the end of the 2021-2022 academic year, the final performances and concerts of the various courses were held at the Auditorium Parco della Musica-Ennio Morricone, followed by public exams and graduation concerts.

A hallmark of Santa Cecilia's advanced training programs is the opportunity for students to combine educational training with numerous, concrete professional experiences. Significant emphasis is placed on public performance, an integral part of each student's educational journey, which includes, in addition to traditional end-of-year concerts and performances, a series of artistic projects presented to Auditorium Parco della Musica audiences or realized in collaboration with other musical institutions. To this end, it's worth highlighting the work done by the Ensemble

Novecento. Dedicated primarily to modern and contemporary music, the group featured in the graduation concert for the Composition course, where pieces by Ivan Fedele's students premiered. In 2022 the concert took place on June 9th in the Teatro Studio G. Borgna. It was attended by the exam commission and a large audience.

Enhancement of its historical heritage and musical education of society

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

In 2022, following a pause due to the pandemic, the usual efforts to promote and make accessible the historical-musical heritage of the Accademia resumed within the spaces of the Multi-Media Library and MUSA (Accademia di Santa Cecilia Museum of Musical Instruments). The development of research and dissemination activities also continued. These activities, which span various sectors, are closely interconnected so as to offer efficient services and meet the needs of both internal staff and outside clients, including online sales services and the web portal.

Multi-Media Library

The cataloging of the Multi-Media Library's Musical Collections in SBN OPAC continued. Notably, about 500 vinyl records and approximately 4500 bibliographic units from the following collections were cataloged: the Sergio Perticaroli Collection, the Hans Eberard Dentler Collection, the Gaston Fournier-Facio Collection, the Ernesto de Martino Collection, and other materials of various origins.

The Sergio Perticaroli Collection (1930-2019, an internationally renowned pianist, teacher of advanced courses at the Accademia, vice-president from 1999 to 2004, elected Academician in 1977).

The Hans Eberard Dentler Collection (Cellist Professor of the Santa Cecilia Symphony Orchestra, author of two important monographs on works by Bach, one dedicated to 'The Art of Fugue', the other to 'The Musical Offering', both of which were subject to recordings). This collection primarily consists of cello repertoire.

The Gaston Fournier-Facio Collection (music critic, Santa Cecilia artistic secretary from 1996 to 2005, Superintendent of various theaters, a leading figure in the study and dissemination of the great symphonic and operatic repertoire, especially of the German area). This collection primarily consists of monographs on music and musicians.

The Ernesto de Martino Collection: the entire library of the International Association Ernesto de Martino was cataloged, comprising private libraries belonging to de Martino, Clara Gallini, and renowned scholars of religious history, such as Angelo Brelich and Vittorio Lanternari. The library includes a significant number of historical-religious, anthropological and ethnic monographs, and

a similarly extensive collection of journal extracts related to these areas and disciplines, as well as complete collections of journals to which the respective scholars were subscribed.

The Ethnomusicology Archives also continued their activities, preparing materials for the exhibition "The Inter-Institutional Project for the Protection, Conservation and Digitalization of the Material and Intangible Heritage of Puglia and Basilicata". All the recordings and paper documents accompanying the Wajiha Abdul-Hak's Collection of Arab Music were analyzed, including the digitalization of 165 reels and scanning of all 1,400 archive cards, as well as high-definition transfers of Collections 27, 81, 82, 83, 84, 85, 86, 117.

During the year, Santa Cecilia's patrimony was further enriched by two donations:

The Musical Collection belonging to Daniele Lombardi, consisting of autograph scores, original letters, graphic material related to compositions; articles, books, literary manuscripts, and audiovisual material he published or prepared for performance and/or publication; in general, all autograph works related to music; a collection of writings and publications related to Futurism. The collection was bequest by his wife, Loretta Innocenti.

The second collection, the Rosati Collection, consists of symphonic and chamber music manuscripts by Maestro Giuseppe Rosati, bequeathed by his granddaughter, Giorgia Franceschi.

Museum of Musical Instruments

There were no new acquisitions at the museum during the year. Various educational activities took place at the museum: visits, workshops, games, screenings and readings, all distributed throughout the school year (January-May and October-December). Guided tours of the MUSA for school groups attending shows organized by the Education sector were held, as were training meetings with student groups from the Universities of Rome La Sapienza and Tor Vergata, the University of Teramo, and the Vatican School of Library Science.

Research Activities in New Technologies Applied to Cultural Heritage

The Foundation is present internationally, not only with the concert activities of its ensembles but also through the sharing of cultural and organizational skills and experiences in projects funded by the European Commission, in collaboration with universities, advanced training schools, research centers, and leading companies in the technology sector.

Research Project in Collaboration with CRM

The project is dedicated to newly conceived instruments — acoustic, electroacoustic, interactive (also defined as "Augmented Instruments") — and to the creation of events capable of welcoming and stimulating audiences with an innovative approach to spaces and musical enjoyment.

Within the framework of the "Music and Science, Technology, and Research Project", the Paolo Ketoff Studio, a permanent center for training, production, and musical research inaugurated in

2021, and the first of its kind among the Lyric-Symphonic Foundations, was implemented and used for educational purposes.

Its direction is entrusted to composer Michelangelo Lupone, who manages its activities as a 'Cultural Hub', a center aimed at training young musicians, supporting experimental and research activities, and collaborating with the visual arts and theater. During the year, it hosted the Advanced Course in Electronic Music.

Abbado Project

In collaboration with the Claudio Abbado Foundation, a project was launched to celebrate the tenth anniversary of Claudio Abbado's death, aiming to highlight the numerous socio-environmental projects initiated by the Maestro throughout his life, parallel to his intense work as a conductor. Standing out are his commitment to youth orchestras (inspired by the Venezuelan Abreu model), his commitment to environmental causes, and the realization of activities specifically aimed at young and very young talents. In 2023, a phase of collecting interviews from several key witnesses of this activity is planned. These testimonies will then be the subject of roundtable discussions, ultimately culminating in a study day in 2024 dedicated to the potential current implications of the examples set by Abbado.

Bande da Giro Project

In the last months of 2022, initiatives continued to acquire recordings of Puglia's so-called itinerant bands, a historically significant tradition that's now in danger of extinction. The most important of these collections, gathered by the passionate enthusiast Pasquale Mariella, was designated for Santa Cecilia's Multi-Media Library and was physically acquired in the early months of the current year. Other projects concern 300 audio cassette recordings and about 100 video cassette recordings of bands from the 1970s to the present, a collection in the province of Taranto. Two other collections hail from the province of Bari, one in Conversano (about 600-700 recordings from the 1960s). Another is in Ruvo di Puglia. For the collection from Taranto (San Giorgio Jonico, to be precise), contacts have been initiated with Adolfo Alfano, president of the archive of the "Grande Orchestra di Fiati Santa Cecilia città di Taranto".

In 2022, the dissemination of musical culture continued through the organization of conferences, lectures series, pre-concert seminars, book presentations and readings, shows, exhibitions and award ceremonies.

Conferences

Spazio Risonanze, April 9, 2022: "There's an Audience and Then There's an Audience: The Changing Relationship Between Listeners and Performers" - A day of study on musical sociology.

Presentations

"Massimo Settanta": Presentations of volumes published by the Academy, in collaboration with other publishers. This includes volumes from the AEM Series with Squilibri (Archives of Ethnomusicology), the latest productions of musicological publishing (LIM, ETS, EdT, etc.), and historical musical instruments from the Academy's collection.

"Fragments of Love Songs: Pier Paolo Pasolini and the Music of Bach" (published by Colophonarte): Featured on the occasion of the third concert of the "Bach Project: Twelve Masterpieces Played and Explained by Mario Brunello". This volume is a tribute to Pasolini in honor of the centenary of his birth, focusing on his special relationship with Bach's music.

Exhibitions

"Paolo Ketoff: The Electronic Luthier." An exhibition dedicated to Paolo Ketoff, a multifaceted and central figure of the musical avant-garde who profoundly influenced the music and cinematic sonology of the 1960s and 1970s.

"Turandot and Puccini's Fantastic East, Chini and Caramba." This exhibition was arranged to coincide with the concert performance of Puccini's Turandot (Musa, March 10-27, 2022).

The Accademia Nazionale di Santa Cecilia, as part of its annual exhibition work, chose to highlight the March 12, 2022 concert conducted by Antonio Pappano, which featured a concert performance of Puccini's Turandot. For this occasion, the exhibition "Turandot and Puccini's Fantastic East, Chini and Caramba," previously displayed at the Museo del Tessuto di Prato from May 22, 2021, to January 23, 2022, was chosen. A condensed version of the exhibition was hosted from March 10 to 27, 2022, in the museum spaces of the Auditorium Parco della Musica. The aim was to replicate, as far as possible, the Prato exhibition, emphasizing the core collection of costumes and stage jewels from the world premiere of Puccini's Turandot at the Teatro alla Scala on April 25, 1926, conducted by Arturo Toscanini. These items, originating from the private wardrobe of the great soprano Iva Pacetti, were discovered and restored by the Museo di Prato.

"Strauss at Santa Cecilia. The Longstanding Collaboration Between the Composer and the Accademia Nazionale di Santa Cecilia Through Documents Preserved in the Accademia's Historical Archive." This exhibition was organized for the inauguration of the 2022-2023 Symphony Concert Season (starting October 18, 2022).

Between 1908 and 1936, Richard Strauss came to Rome to conduct the Accademia di Santa Cecilia Orchestra on nine different occasions, going on to lead seventeen concerts (predominantly his own compositions). The exhibition, set up for the opening of the 2022-2023 symphony concert season and coinciding with the performance of Elektra, retraces his recurrent presence.

Awards and Competitions

International Alfredo Casella Prize. The winner of the first edition continued their work, in constant contact with the commission for the evaluation of their research. Preparatory work for the publication of the second edition of the prize, scheduled for 2023, has also been carried out.

The Education Sector

Music therapy is the use of music and/or its elements (sound, rhythm, melody, and harmony) to facilitate and promote communication, relationships, learning, motor skills, expression, organization, and other relevant therapeutic objectives in order to meet physical, emotional, mental, social, and cognitive needs. It aims to develop an individual's potential functions in such a way that they can better achieve intrapersonal/interpersonal integration, thereby improving their quality of life through a preventive, rehabilitative, or therapeutic process.

An example of this is the "Musical Pills" project launched in March this year at the Policlinico Umberto I, which aims to bring relief to families and patients in the hospital through a series of corridor concerts. It's part of a series of initiatives to alleviate the experiences of patients in hospitals, helping them respond better to treatments.

The remarkable conclusions of biologist Emiliano Toso, a pianist and composer who also holds a Ph.D. in Cell Biology, are noteworthy, "Biology is music, and music is mathematics that comes to life". Dr. Toso, who directs four laboratories at a research institute and travels the world to promote his project, bases his work on discovering harmony between biology and music. His music creates well-being and is used in operating rooms, for trauma recovery, in COVID wards, as a treatment for insomnia, and as a natural anesthetic.

He has collaborated with Prof. Carlo Ventura, a molecular biologist at the Alma Mater of Bologna, on sonocytology studies. Based on scientific evidence of the biochemical and biophysical effects of certain types of music on cells, they were able to induce embryonic cells to become cardiac cells by exposing them to sounds, a feat previously achieved with chemical nutrients. By inserting an atomic-tipped microphone into a cell, they amplify the sounds it produces, which are audible. The cytoskeleton's microtubules vibrate like a spider's web and produce sounds, spawning the idea of regenerative medicine: exposing diseased cells or those with neurodegenerative diseases to specific sounds and frequencies to restore health.

As Dr. Toso highlighted in a recent interview, "Since the 18th century, it has been noted that tuning A4 to 432 hertz, used by Verdi and known as "scientific pitch", generates frequencies more compatible with our cells' resonance, bringing benefits to health, well-being, concentration and awareness. It's generally an anti-stress tool, and we know that 90 percent of diseases are stress-related."

Using these sounds in the operating room, before and after surgery, it was observed that the patient's brain, even under total anesthesia, still perceived them.

The Education Sector of the Accademia, recognizing that music is healthy and effective for both children and adults, has been developing multiple initiatives and events for over twenty years for the younger generation and others. These initiatives are divided into three types: the concert activities of the "Everyone to Santa Cecilia" series, with performances and workshops for families and schools; the training activities of the youth ensembles; and musical activities for social purposes.

Concert Activities

The concert activities of the "Everyone to Santa Cecilia" season are characterized by concert-lessons, performances, and musical workshops, designed and created to be accessible and understandable by a diverse audience, broader than the usual adult, concert-going public. Depending on the type of event, the audience may include newborns, children, teenagers, families, adults, or individuals in challenging psychophysical and social situations. The guiding principles of these activities are Edutainment (Education + Entertainment, designed to be both educational and fun) and audience interaction.

In 2022, the Accademia di Santa Cecilia dedicated a series of concerts to the very young. Baby Sound and Drum Circle Baby, which saw significant public participation, are a series of interactive concerts for children of 0-5 years, including pregnant women.

A 2022 novelty was Easy Concert, an online concert with an introduction to listening aimed at young people, students, and families beginning a casual relationship with musical listening.

Once again Arpissima, an internationally renowned festival dedicated entirely to the harp, put a spotlight on this ancient instrument, which still holds a special charm today. The festival took place over two days, offering opportunities to see and try harps, attend concerts, and participate in masterclasses.

In 2022 the Orchestra Sinfonica's Listening Practice series (reserved for schools) continued to be very popular with the public.

EDUCATIONAL ACTIVITIES OF THE YOUNG ENSEMBLES

The educational activities of the youth ensembles include the following courses:

- Music Preparatory (4-5 years)
- Music Workshop (5-6 years)
- Choral Workshop 1 and 2 (6-9 years)
- Schola Cantorum 1 and 2 (up to 15 years)
- White Voice Choir (9-14 years)
- Cantoria (15-21 years)
- Chorus (from 26 on)
- JuniOrchestra Kids 1 and 2 (6-11 years)
- JuniOrchestra Teen (10-14 years)
- JuniOrchestra Young (up to 21 years)

The ensembles of the JuniOrchestra are the Harp Ensemble, Brass Ensemble, Woodwind Ensemble, Percussion Ensemble and Minibrass.

The Accademia Nazionale di Santa Cecilia has established an educational path that allows young people to learn the art of singing together. After passing several aptitude tests, it is possible to join one of the five White Voice choirs or the Cantoria, depending on age and level. The activities of these choirs are varied and stimulating. The young participants engage in numerous performances, exploring a vast repertoire, ranging from traditional classics to folk pieces, from opera to musicals. Auditions are normally held in June. In 2022, the total number of singers participating in the White Voices, Cantoria, and Accademia Nazionale di Santa Cecilia Chorus numbered about 500, spread out among the following courses:

Course in Music Preparatory, Music Workshop

Instructors: Vincenzo Di Carlo - Sara Navarro Lalanda

These are courses for children aged 4 to 6 years. Through an approach that is initially informal and gradually increases in terms of awareness, the children immerse themselves in the world of sounds using their voice and Orff instruments. Drawing on a collective approach that is always playful and creative, they achieve an initial music literacy that serves as a foundation for the subsequent Choral Initiation and JuniOrchestra courses. The educational journey includes knowledge of instrumental groups through specific lessons, which are also open to parents. The courses also include a Musical Workshop for children who are further advanced in their preparation. In 2022, about 100 students participated in the Music Preparatory and Workshop courses.

Choral Workshop 1 and 2

Choir Master Vincenzo Di Carlo

The Choral Workshop course was created with the intent of establishing a training workshop to prepare younger children for subsequent courses. It consists of two groups based on age and preparation level, while an aptitude test is required for entry. Despite their young age, the children participate in various performances and have been featured in various shows as part of a number of Santa Cecilia "Education" seasons, such as "Mille in viaggio", "Alice in Wonderland", "Romeo and Juliet" and "Cinderella". In 2022, there were about 180 enrollees.

Schola Cantorum 1 and 2

Choir Master Vincenzo Di Carlo

The Schola Cantorum is the core of the Accademia's choral singing educational path and consists of children selected through a special audition. A part of the studies at the Schola Cantorum is devoted to reading music, an indispensable skill for joining the White Voice Choir. In 2022, there were about 100 enrollees.

White Voice Choir

Choir Master Piero Monti/ Claudia Morelli

The group, which is comprised of children aged 7 to 14 years who have passed the most challenging selection of the entire course, participates in the Accademia's symphonic productions. The list of prestigious performances in which they have participated over the years includes Carmen, War Requiem, Carmina Burana, Damnation of Faust, Boris Godunov, Ivan the Terrible, Mahler's Symphony No. 3, and Honegger's Joan of Arc. Over the years they have also collaborated with other prestigious institutions. In 2022, there were about 70 enrollees.

Cantoria

Choir Master Massimiliano Tonsini/ Ludovico Versino

The Cantoria is the Accademia Nazionale di Santa Cecilia's choral course for older students, where particular emphasis is placed on vocal preparation linked to the maturation and growth of the young singer. It is made up of youngsters aged 15 to 21 years, selected during an audition or from the Santa Cecilia White Voice Choir. They have participated in various musicals, including "Musical...mente" and "Nerone". The group's repertoire is extensive and includes music ranging from ancient polyphony to contemporary music, traditional folk songs, Lieder pieces, jazz, musicals and gospel. In 2022, there were about 40 enrollees.

Chorus

Choir Master Massimiliano Tonsini/ Ludovico Versino

Established in 2015, "Chorus" is Santa Cecilia's choral singing workshop, aimed at introducing and studying music and choral singing. The workshop is intended for amateur music enthusiasts over the age of 26. About 80 participants have attended the course.

The "**JuniOrchestra**" of the Accademia Nazionale di Santa Cecilia, awarded the Praemium Imperiale in 2013, is the first orchestra of children and adolescents created within Italy's system of lyric-symphonic foundations. Founded in 2006 by Bruno Cagli, in 2022 the JuniOrchestra involved around 400 musicians, divided into four groups based on skill level and age range. In addition to musical training, the entire JuniOrchestra project also promotes socialization and community among its young participants, paying special attention to those from socially disadvantaged backgrounds.

JuniOrchestra Kids 1 and 2, Teen and Young

Conductor Simone Genuini

In JuniOrchestra Kids, participants begin to play increasingly elaborate and complex symphonic parts, and can eventually progress to the JuniOrchestra Teen and Young ensembles. In these

groups, young musicians are introduced to the symphonic repertoire, performing works ranging from Rossini, Mozart, Vivaldi, Tchaikovsky, Bartók, Puccini, Beethoven, and many others in their original versions. Additionally, these young musicians engage in chamber music, as in the Harp and Woodwind ensembles, guided by highly experienced teachers, including professors from the Santa Cecilia Accademia Orchestra. The orchestral experience is an important opportunity for learning to play collaboratively, listening, and self-listening, and sharing the wonderful world of music.

Among the various ensembles, the JuniOrchestra Young and the White Voice Choir represent some of the academy's most distinguished educational achievements.

OrchExtra, an orchestra workshop of the Accademia Nazionale di Santa Cecilia, is aimed at deepening participants' understanding and appreciation of music.

Director: Giordano Ferranti

OrchExtra is a new initiative by the Accademia Nazionale di Santa Cecilia, aimed at amateur musicians and music enthusiasts over the age of 26.

The course, focused on the introduction and study of instrumental music and orchestra repertoire, includes a weekly group lesson. Instruments admitted include violin, viola, cello, double bass, flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, harp, and percussion. In 2022, there were about 40 enrollees.

Social Commitment

Among the objectives of the "Everyone to Santa Cecilia!" initiative is the goal to introduce music to the underprivileged. The Accademia Nazionale di Santa Cecilia is one of the few institutions globally to have conducted music workshops with differently-abled youth, hospital concerts, and performances for newborns and pregnant women, all activities carried out by the same orchestra professors and choir artists participating in the foundation's chamber and symphonic productions. Thanks to the support of Enel Cuore Onlus, 30 scholarships were awarded to JuniOrchestra participants in 2022. The youth ensembles also frequently perform in charity concerts. Below is a list of activities carried out in 2022.

JuniOrchestra for Policlinico Hospital

As usual, a charity concert was organized for the Pediatrics Department of the Policlinico Umberto I Hospital.

On Sunday, April 10, 2022, the young musicians of the JuniOrchestra Young, conducted by Maestro Simone Genuini, dedicated a concert to children hospitalized there. The initiative was the result of a fruitful and meaningful collaboration between the Accademia Nazionale di Santa

Cecilia and the Emergency Pediatrics and Intensive Care Unit of the Policlinico Umberto I Pediatric Clinic. The proceeds supported the hospital. It was an extraordinary opportunity for collaboration for charitable purposes.

Concert-Lessons on Orchestra Instrument Families and Voices

The Education department conceived several free concert-lessons to introduce the orchestra's instruments to the families of young ensemble members. On this occasion, members of various JuniOrchestra groups performed.

Tutoring Project

This well-established project was designed to involve older JuniOrchestra musicians, once they complete their journey, in the training of younger members (JuniOrchestra Baby, Kids, and Teen). Through a tutoring system, some of the more experienced former students assist the course teachers, helping young musicians in their instrumental-technical preparation. The goal is to give the JuniOrchestra project a social component, offering those who have completed their training the opportunity for practical collaboration.

Among the various activities carried out, we note the "Try the Instrument" workshop, which is dedicated to students of the Music Preparatory Course. Here, participants have the opportunity to try all the orchestra instruments and possibly choose the one through which they will continue their musical journey.