

Integrated balance sheet 2023

2023 saw a continuation of the encouraging signs that emerged after the COVID crisis. Across Italy (and globally), the pandemic caused a major decrease in opera and symphony attendance, with studies by AGIS, SIAE, and FEDERCULTURE documenting a 50% reduction in concertgoers. Gradually, in 2022, audience numbers began to recover, and by 2023 approximately 70% were returning to concert venues. This percentage has continued to rise, and at the Accademia Nazionale di Santa Cecilia, we have already observed a notable improvement in ticket sales and revenues. This rebound is partly due to a robust marketing strategy, which has not only attracted regular concertgoers back but also drawn in significant numbers of new and younger audiences. This recovery is especially encouraging given that 2023 has been a transitional year for the Accademia. Maestro Antonio Pappano stepped down from his role as Music Director, becoming Conductor Emeritus, and is less frequently present on the podium. The incoming Music Director, Daniel Harding, will officially begin with the 2024-2025 season. It was, in short, a year of transition. Though despite not having these familiar figures at the helm as often, the public embraced the foundation's artistic offerings, supporting our programming with their attendance. There was also a change in the leadership of the choral ensemble, with Maestro Andrea Secchi appointed as the new Chorus Master, following the conclusion of a collaboration with Piero Monti. Another positive development was the return of the Chamber of Commerce as a Founding Member, with the appointment of a representative to the Board of Directors. Notably, 2024 also marks the final year of the current Board and Presidency, whose term expires on February 15, 2025.

Michele dall'Ongaro, President-Superintendent

In 2023, after 18 years, my journey as the Music Director of the Accademia Nazionale di Santa Cecilia came to an end. Thinking about everything that we've managed to achieve with the Academy's ensembles, 18 years might seem like a long time, yet it truly feels like time has flown by. I have so many memories, but time passes so quickly that it seems almost impossible that we've managed to accomplish so much. When I reflect on the concerts, tours, and recordings, I am amazed, but I also feel extremely proud. I'd like to point out that everything was accomplished with boundless enthusiasm, hard work, and discipline, and our aim was always to deliver the best—both in content and, above all, in artistic execution. The chance to explore a wide repertoire, including opera, allowed the Orchestra and Chorus to engage with different expressive and musical dimensions, striving for the versatility and eclecticism that characterize world-class ensembles. I believe that we have succeeded, as demonstrated by the audience's applause, not just in Rome but globally—from the Americas to Asia—along with the positive reviews and the awards that our recordings earned. The perfect blend of Italian emotional musicality together with the precision of symphonic language and contemporary music is embodied in the Orchestra's musicians and the Chorus's artists, who are exceptional interpreters. They convey a unique and original expressiveness, one of their distinguishing features. As Conductor Emeritus, a new title that I am

deeply honored to hold, I remain strongly committed to this magnificent institution and excited to continue our extraordinary artistic collaboration for many years to come.

Antonio Pappano, Music Director

In late June 2023, I succeeded Maestro Piero Monti as the Director of the prestigious Chorus of the Accademia Nazionale di Santa Cecilia.

For years, I had followed the ensemble's work from afar, through radio and television, always admiring their professionalism and versatility. Yet nothing could diminish the overwhelming emotion I felt when stepping into the Chorus Room for the first time.

Our first engagements were two important performances, both featuring Verdi's Requiem, a masterpiece that forms a key part of the Chorus's repertoire. The first performance took place in Rome with the National Orchestra of Italian Conservatories, conducted by Maestro Alessandro Bonato. The second was held at the renowned Verbier Festival, an event that brings together all the most important music figures of the day. Here we performed under Maestro Daniele Gatti, to great acclaim from both the audience and critics alike.

Meanwhile, before the summer break, we continued participating in competitions and auditions, a direction taken by Maestro Monti in recent years and maintained throughout 2024.

The Symphony Season began with several new developments for the Chorus. We performed the national premiere of Dvořák's *The Spectre's Bride*, conducted by Maestro Jakub Hrůša. It's an intense piece that we're hoping to come back to in the future. Shortly after, we introduced another first to our Roman audiences: Tan Dun's *Buddha Passion*. This work, which blends traditional Chinese music, sacred Sanskrit texts, and Western musical styles, allowed the Chorus to explore new, fascinating sounds.

The grand classical repertoire was represented by Brahms' *German Requiem*, conducted by Maestro Philippe Jordan, and Handel's *Messiah*, under the baton of Maestro John Nelson. The latter closed the 2023 season with resounding success.

Lastly, throughout the year, we began rehearsals for Ponchielli's *La Gioconda*, which will be presented in staged form at the 2024 Salzburg Easter Festival, conducted by Maestro Antonio Pappano. The event, eagerly anticipated by all of us, promises to be one of the most important in the history of the Accademia Nazionale di Santa Cecilia—for the Chorus, Orchestra, and staff alike.

Here's to a fantastic 2024 and more great music!

Andrea Secchi, Chorus Master

Choosing Value

BNL BNP Paribas has always supported the world of music, as part of its broader commitment to the arts in their many forms, including through the promotion of cultural events of national and international significance.

For the 24th year, the bank, as a Founding Partner, has chosen to renew its support for the Accademia Nazionale di Santa Cecilia, driven by the belief that music is a universal language that transcends borders and fosters dialogue between different cultures. This is perfectly aligned with BNP Paribas Group's international identity and its focus on promoting inclusive culture. Support for such initiatives, which provide high visibility and growth opportunities for talented young musicians from around the world, helps to spread the universal values of art.

Claudia Cattani President BNL BNP Paribas – FOUNDING MEMBER

In ancient times, music was believed to possess the divine power to calm even wild beasts. Today, it serves as a means for fostering dialogue between different cultures. For this reason, I find it quite significant that our future conductor, Maestro Daniel Harding, has become the musical director of a course for Chinese musicians, composed of teachers from various international orchestras. Music can thus act as a bridge of communication, a way to transcend narrow geographic, linguistic, cultural, religious, or political boundaries. Best wishes for 2024.

Luciana Sanguineti Saccomanni - PATRON

"Santa Cecilia is special for Rome and for Italy, a symbol of excellence that works to preserve and promote a fundamental cultural heritage: classical music."

Giovanni Fiori - PATRON

The social identity of the Accademia

A four-century history

Origins

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

1936), the Adriano theatre (1936-1946), the Argentina theatre (1946-1958) and the Auditorio Pio (2000 seats) until 2003, the year that concert performances were transferred to the Parco della Musica Auditorium (2700 seats). The first project of a concert hall dates even back to 1845. At the beginning of the twentieth century, therefore, the era of the first public interventions in the cultural and musical fields in Italy, the Academy, starting with the original Congregation, could already boast of a history of around four centuries and a preeminent role on the national music scene.

Regulatory changes

A decisive enhancement and classification of musical activities was achieved with a new legal framework for the music sector (Italian Law 800/1967), by which the State identified the sphere of opera and concerts of significant general interest, intending to encourage the musical, cultural and social education of the nation. The Academia was then acknowledged as a Symphonic Organisation of National Priority Interest for the Independent Management of Concerts, and was included among thirteen Operatic Organisations and Assimilated Concert Institutions (non-profit public bodies). The Law 163/1985 established the FUS (Fund for Performing Arts), with the aim of providing a new unitary regulatory framework for financing performances, thereby optimising the funding of operatic and musical activities carried out by subjects operating in the field. More recently, with the Italian Legislative Decree 367/1996 and the Legislative Decree 134/1998, the Government converted the independent opera organisations laid by Italian law 800/67, the concert institutions and other organisations operating in the music sector to private non-profit foundations. By law, the State, as well as the Region and the Municipality where these Foundations are based, became founder members. The reasons for this change arose from the need to improve the efficiency of the financial management of cultural institutions, which were often in debt, and a willingness to encourage the collection of private capital by those institutions through 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. In conclusion, the issue of the nature and legal framework of these entities, caught between autonomy and public oversight, remains unresolved.

To this end, in the joint session on June 25, 2020, the Court of Auditors ruled in favor of the Academy's appeal against its inclusion in the ISTAT list, which had erroneously subjected it to a series of regulations applicable to public administration and entities under public control, resulting in a burdensome increase in procedures and compliance requirements.

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 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 | | |
|----------------------------------------------------|--------------------------|---------------------------------|
| 2023 | 2022 | |
| 253 | 199 | <i>eventi in sede</i> |
| 204 | 112 | <i>concerti in sede</i> |
| 34 | 45 | <i>concerti in Italia</i> |
| 24 | 8 | <i>concerti all'estero</i> |
| 179.189 | 116.001 | <i>presenze a pagamento</i> |
| 117.203 | 70.452 | <i>biglietti venduti</i> |
| 1.146 | 1.147 | <i>allievi</i> |
| 3.890 <input type="checkbox"/> 4.132 | <input type="checkbox"/> | <i>ore di lezione</i> |
| / | 2 | <i>incisioni discografiche</i> |
| 24 | 8 | <i>pubblicazioni editoriali</i> |
| 3.171.123 | 1.552.361 | <i>visualizzazioni sito web</i> |

Comprese le lezioni a distanza

The Parco della Musica Auditorium

The complex designed by Renzo Piano, seat of the Foundation since 2003, has enriched Rome with an important contemporary building that stages performances throughout the year of classical music, pop, theatre, dance and jazz. Over the years, it has become a receptacle for all types of music and art, able to meet the most disparate needs of the public with quality performances, culture and entertainment, becoming not only the major cultural pole in Rome, but also the biggest live concert and entertainment complex of Europe, thanks to a successful and synergic management of Accademia Nazionale di Santa Cecilia and Musica per Roma, aiming at the variety of the cultural offer and often interpreting new tendencies of the international artistic panorama. The three concert halls of varying sizes are able to accommodate all our musical and theatrical requirements: the Sala Santa Cecilia was designed for symphony concerts with orchestra and chorus, the Sala Sinopoli can be adapted to a wide variety of musical genres thanks to its greater acoustic flexibility, while the Sala Petrassi is the venue for new music, theatre and film, due to the adaptability of the position of the audience seating and the sound sources. These halls were developed around the Cavea, an open-air amphitheatre that can accommodate up to 3,000 spectators, including multifunctional interior spaces and foyers, which are also used for exhibitions, performances and activities of various kinds.

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

Mission

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

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

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

Diffusing the art of music

The primary mission of the Foundation is achieved through the organisation of concerts in Italy and abroad. The objective of the artistic Management is to increase and diversify the productions, always maintain the high level of quality that the name of the Accademia has always represented, increasingly consolidating its national and international role. The main strategic lines adopted over time have been those of centring the programming on the performances of the masterpieces of the great symphonic and symphonic-choral repertoire, offering the public the best musical interpreters on the international panorama, assigning new commissions every year to young and/or established composers with the aim of supporting and enhancing new talent and, furthermore, creating new forms of performance targeted at the new generations, developing partnerships with private subjects, companies and similar institutions and improving its services. Added to these activities are the production and promotion of books, audio-visual and multimedia products; the organisation of conferences, exhibitions and other cultural initiatives that contribute to forging a link between the artistic, didactic and cultural activities of the Foundation, which are the expressions of its dual nature as a live performance organisation and, at the same time, a training and cultural institution.

The enhancement of its historical heritage

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

The musical education of society

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

Professional artistic training

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

Advancing the Accademia's permanent ensembles

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

Stakeholders

Like other non-for-profit organizations, the Foundation is mission-oriented and, consequently, all of its goals, strategies and decisions depend on the mission, which guides different key stakeholders such as donors, partners, investors, spectators, employees, etc. Because each stakeholder has different interests and goals to pursue, it is essential to have a multi-stakeholder governance structure that can unite stakeholders around the mission, where different interests and viewpoints can be discussed. The organization must therefore be open and transparent as much as possible when discussing which resources of others were used to achieve certain objectives. It must be a duty to give the right to stakeholders to understand how resources and processes are managed, and how results are obtained. In nonprofit organizations, all stakeholders must be held accountable both from a financial standpoint and a social one, also known as social accounting. This document is therefore an “integrated” balance sheet that makes both financial and social considerations. For many years now, the Foundation has gone through this process of “social reporting” to highlight, not only on financially but also socially, the value that was created from its initiatives and showcase it to anyone who has a direct or indirect influence and tie with the Foundation. This process displays an awareness of responsibility to stakeholders, and, more specifically, to the “mission stakeholders”, who are the ones responsible for carrying out institutional activities. Moreover, value is not only created by who is inside the institution itself, but it is also influenced by the external environment, through established partnerships with other key stakeholders. The Accademia is able to execute certain projects thanks to the support of institutions, companies related to the music industry, the academic world, schools, and the press. Accurately reporting in detail what activities are carried out and what quantitative and qualitative results are obtained, allows the ones who contribute to the pursuit of the institutional mission to measure procedural compliance and to better understand what kind of social-cultural value was created, thanks to their investment and involvement. The following table schematically illustrates the relationship between the Foundation and all the stakeholders, and the degree of their involvement in the activities that were carried out. The double entry matrix of the table describes for each stakeholder category both the expectation and interest/influence level that stakeholders have for a specific project of the Foundation. A darker color indicates a high level of interest and influence, an intermediate one corresponds to a medium level and, lastly, a light color tone refers to the lowest degree of interest or influence; blank spaces indicate that the stakeholder has no interest or influence for the corresponding activity. The last two columns describe moreover the most frequent communication methods used and topics discussed.

Organizational structure and governance

Governance

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

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

President-Superintendent and Artistic Director

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

Board of Directors

They remain in office for five years and approve the annual financial statement and the scientific, didactic and artistic programmes, pass resolutions on amendments to the charter and issue guidance on the economic and financial management. The Board can appoint, on the proposal of the President and the Academic Council, committees with consultative functions on specific matters or sectors of activities. It can make pronouncements of an advisory nature on any matter concerning the activity and organisation of the Foundation. The Council is

composed of fourteen members: the President-Superintendent; the Mayor of Roma Capitale or a director appointed by him; a director appointed by the Ministry of Culture; a director appointed by the Lazio Region; five directors appointed by the Assembly of Academicians and five directors to represent the non-statutory Founders. The Board members do not receive payment.

Assembly of Academicians

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

Academic Council

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

Board of Statutory Auditors

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

Management Policies

In 2023, the Foundation once again focused its efforts on strengthening and recovering various partnerships and its audience, especially its subscribers. Special attention was given to communication and promotional activities targeting this group, with further details provided in a dedicated section.

The campaign's launch was reinforced by a broad social media presence, featuring video reels and image carousels.

The main communication and billboard campaign for the 2023-2024 season, which took place in September and October and was managed by the BCV agency, was aimed at encouraging new subscriptions and promoting the overall start of the season.

As in previous years, promotion of artistic activities was supported by coverage in major national and local newspapers, foreign press for international concerts, news agencies, national and local television, web channels, and radio stations that regularly follow the Accademia's events, including concerts, tours, educational programs and media library.

Santa Cecilia's various activities, concerts in particular, were promoted through over 90 press releases sent to the newsrooms, journalists, and music critics who follow Santa Cecilia's numerous initiatives.

On September 26th, in a first for the Accademia, a two-week online-only press campaign was launched in collaboration with La Repubblica so as to promote the inauguration of the 2023-2024 season.

Press conferences followed by brief interviews were organized for prominent musicians, debuting artists, or noteworthy events, with key national media outlets invited.

Santa Cecilia's collaboration with RAI continued as well: RAI Radio 3 broadcast 15 concerts live, while RAI 5/RAI Cultura recorded seven concerts. On March 6, Daniel Harding, the future Music Director of the Accademia, appeared on TG1's primetime newscast. Other RAI shows, such as "Oggi è un altro giorno", featured interviews with key figures like Sophia Azzolini from the JuniOrchestra (March 7), Antonio Pappano (April 14), and Alexandre Kantorow (June 8), who was performing in the final concert of the season. On May 3, the RAI 1 program "Ulisse, il piacere della scoperta" (dedicated to the coronation of Charles III) also featured an interview with Antonio Pappano.

On July 5, Rai Radio 3 Suite celebrated Antonio Pappano's 18 years as Music Director with a special broadcast featuring notable guests, including Michele dall'Ongaro, Alessandro Carbonare, Luigi Piovano, Enrico Pieranunzi and Beatrice Rana.

Additionally, Rai1 aired the traditional Christmas Concert for Peace on December 23, where the Santa Cecilia Children's Choir (White Voices), conducted by Claudia Morelli, performed at the Italian parliament.

Administratively, the Foundation continued the negotiations for employment contract renewal that began in 2022, agreeing to a one-time payment to staff for the 2022-2023 period, with the economic terms extending until December 31, 2023.

The organization maintained its commitment to efficiency and transparency through tools like the Organizational Management and Control Model (ex Legislative Decree 231/2001) and the Ethical Code, as well as emphasizing workplace safety.

All activities were guided by the principles outlined in the Ethical Code, an essential part of the Model (ex Legislative Decree 231/01). These standards were applied to all stakeholders, from the Board to management, staff, collaborators, suppliers, and commercial partners.

A whistleblowing platform has been made available on the website to ensure confidential reporting of misconduct or violations, with protections for the whistleblower's identity.

The Supervisory Body carried out internal control system audits in 2023, particularly regarding adherence to internal operational procedures and organizational structure. It also monitored regulatory changes and proposed updates to the Organizational Management and Control Model.

No cases of corruption or violations were found to have been made during the year, and the 2023 financial statements were audited by Ria Grant Thornton Spa.

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

As of the 2023-2024 concert season, Sir Antonio Pappano holds the title of Conductor Laureate at the Accademia Nazionale di Santa Cecilia, following his tenure as Music Director from 2005 to 2023. He has been a Full Member of Santa Cecilia since 2007.

During his 18-year tenure as Music Director, Pappano conducted over 650 concerts, premiered 14 new works, and led concert performances of 11 operas, including Beethoven's *Fidelio*, Puccini's *Madama Butterfly* and *Turandot*, Verdi's *Un ballo in maschera* and *Aida*, and Szymanowski's *King Roger*. He toured both nationally and internationally with the Orchestra and Chorus, performing more than 250 concerts in prestigious venues worldwide, such as Berlin's Philharmonie, New York's Carnegie Hall, Hamburg's Elbphilharmonie, Paris' Philharmonie, and concert halls in Beijing, Moscow, São Paulo, Buenos Aires, and Tokyo.

Pappano recorded 35 albums with the Accademia's ensembles, earning 12 major international awards, including the Gramophone Award, Grammy Award, Echo Klassik Prize, and ICMA. Additionally, he won Italy's Premio Abbiati three times for performances with the Accademia: in 2005 for Brahms, Verdi, and Britten Requiems, in 2019 for Bernstein's *West Side Story*, and in 2023 for the recording of Rossini's *Messa di Gloria*.

Under his direction, the Accademia's international reputation grew significantly, and the Orchestra was named one of the world's top 10 three times.

Beyond Santa Cecilia, Pappano has held other prestigious positions. Since 2002, he has been Music Director of London's Covent Garden, and starting in 2024, he will become the Principal Conductor of the London Symphony Orchestra. He was also the Music Director of Oslo's Norske Opera in 1990 and the Théâtre Royal de la Monnaie in Brussels from 1991 to 2002.

Born in London in 1959 to Italian parents, Pappano studied piano, composition, and conducting in the United States. He has conducted many of the world's leading orchestras, including the New York Philharmonic, Vienna Philharmonic, Berlin Philharmonic, the Amsterdam Concertgebouw, Chicago Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, London Symphony Orchestra, Staatskapelle Dresden and Leipzig Gewandhaus Orchestra. Notable milestones include debuting with the Vienna Staatsoper in 1993, the Metropolitan Opera in New York in 1997, and the Bayreuth Festival in 1999.

Pappano has been honored with numerous awards and recognitions, including being named "Conductor of the Year" by the Royal Philharmonic Society in 2005. In 2012, he was knighted by Queen Elizabeth II and also became a Knight Grand Cross of the Italian Republic. He holds an honorary degree from the University of Tor Vergata and the Gold Medal of the Royal Philharmonic Society, both awarded in 2015.

Chorus Master

Born in Colle Val d'Elsa (Siena), Andrea Secchi completed his classical studies and graduated with honors in piano at the "Luigi Cherubini" Conservatory in Florence, under the guidance of Giorgio Sacchetti. He took advanced courses with Paul Badura-Skoda, Joaquín Achúcarro, and Maurizio Pollini at the Accademia Musicale Chigiana in Siena. Additionally, he studied with Andrea Lucchesini at the International Music Academy in Pinerolo and took conducting lessons with Piero Bellugi. Secchi has performed both in Italy and abroad, participating in numerous concert series in Turin, Siena, Rome, Palermo, and Florence, as well as at venues like the Beethoven-Haus in Bonn, the Chopin Museum in Warsaw, and cities such as Dublin, London, Munich, and Tokyo. His performances have garnered widespread and enthusiastic acclaim for his personality and passion.

Secchi has won over 20 national and international competitions, receiving special prizes for his interpretations of works by Bach, Mozart, Schubert, Schönberg, and Beethoven. In 2003, he distinguished himself as the best Italian at the prestigious Leeds International Piano Competition, making his debut at Salle Cortot in Paris. He has always had a strong interest in chamber music and was a member of the Quartetto Accademia from 2002 to 2006.

Secchi also has extensive experience in the operatic repertoire. From 2006 to 2013, he was an Assistant Chorus Master at the Maggio Musicale Fiorentino, collaborating with renowned conductors such as Zubin Mehta, Seiji Ozawa, Lorin Maazel, Kurt Masur, Riccardo Chailly, Daniel Oren and Semyon Bychkov. From 2013 to 2017, he served as Assistant Conductor and Chorus Master at the Den Norske Opera & Ballett in Oslo. As a répétiteur, Secchi was invited to the Vienna Staatsoper and Teatro Regio di Torino. After an initial collaboration in 2012-2013, he became the Chorus Director at Teatro Regio di Torino in 2018. In this prestigious venue, he tackled major operatic works, including lesser-known pieces like Korngold's *Violanta* and Paer's *Agnese* (which won the Abbiati award), as well as symphonic masterpieces such as Brahms' *A German Requiem*, Rossini's *Stabat Mater* and Verdi's *Quattro pezzi sacri*. He has worked alongside conductors such as Riccardo Muti, Gianandrea Noseda, Fabio Luisi and Daniele Gatti. He's also worked with RAI's National Symphonic Orchestra. As of the 2023-2024 concert season, Andrea Secchi holds the title of Chorus Master of the Accademia Nazionale di Santa Cecilia.

Orchestra and Chorus

The Orchestra and Chorus of the Accademia can now be regarded as a standard-bearer for artistic excellence both nationally and internationally.

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 Accademia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent

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

In 2020, the Chorus 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, especially artistic ones, are a critical factor in the Foundation's success. Artistic skills and talent form the core of the value creation process, with concerts being the Foundation's principal activity. Operationally, the wide range of artistic and cultural initiatives offered requires continuous interaction among the various sectors. This calls for high levels of coordination and integration across departments, ensuring consistent quality through experience and dynamism. Both elements are enhanced by the stability of the workforce, which fosters cohesion, a crucial element for artistic performances, where teamwork directly influences quality.

Stability within the organization is demonstrated by the high percentages of staff with over 10 years of service: 62% of administrative personnel, 70% of the Orchestra, and 75% of the Chorus. In recent years, a generational shift has begun, transforming the Orchestra into a team of musicians with diverse ages and backgrounds. This process aims to bring fresh energy without disrupting the strong sense of team spirit cultivated under Maestro Pappano, thanks in part to numerous tours.

In terms of productivity, the Accademia ranks among Europe's top orchestras, even though the size of its artistic staff is lower than the average. The institution's prudent approach has kept the number of employees below the approved organizational structure. Despite this, the Accademia has achieved high production levels, aided by more flexible contractual solutions.

As of December 31, 2023, the administrative staff was composed of 70 individuals, 63 of whom were permanent employees, distributed as follows: 2 Executives, 6 Managers, 54 Office Workers, 5 Service Personnel, and 3 Collaborators. The long-standing artistic staff included 98 Orchestra musicians and 64 Chorus members. Throughout the year, additional temporary artists were brought in to meet various programming needs, equivalent to approximately 12 additional Orchestra musicians* and 4 Chorus members**.

Additionally, three collaborating conductors completed the Foundation's workforce.

The Foundation follows principles of equality in personnel selection, offering equal employment and salary opportunities to both men and women. Notably, the administrative staff is equally balanced in terms of gender. During the year, three competitions were announced for the Chorus to hire two sopranos, three tenors, and two basses, along with an Orchestra competition to fill the position of principal viola with section-playing duties.

In terms of educational background, 54% of the staff hold university degrees, and 41% possess high school diplomas.

**6.31 of these positions were filled to substitute for workers absent with the right to retain their job.*

***3.43 of these positions were filled to substitute for workers absent with the right to retain their job. .*

Economic value

Partners, founders and donors

Founding members

Throughout the year, Santa Cecilia developed a series of musical initiatives, both at its headquarters and in various locations, for the businesses that support it as founding members, institutional partners, or sponsors. These initiatives are designed to enhance the brand image of the organizations involved or to support their various corporate strategies.

In 2023, after a six-year absence, the Rome Chamber of Commerce resumed its partnership with the Academy. All expiring contracts with partners were renewed, except for annual sponsorship by Leonardo. ENEL, the Academy's main founding member, celebrated 20 years of collaboration with the Foundation, reaffirming its commitment to support the institution until 2026. ENEL, which is particularly focused on the promotion of cultural heritage, sponsored several events throughout the year.

Initiatives dedicated to ENEL began on January 8 with a performance by an Academy wind quintet at the "Foyer of Luminous Notes" event organized by the city of Benevento. In summer, ENEL was the exclusive partner of the July 31 piano recital by Stefano Bollani, held at the Cavea. In November, ENEL employees were given exclusive access to a rehearsal of "Buddha Passion," a production by the Chinese conductor and composer Tan Dun, which featured the use of traditional Chinese instruments, offering attendees a unique glimpse into the preparation of this extraordinary concert.

The traditional Christmas Concert, dedicated by ENEL to the 20th anniversary of ENEL Cuore, was held on December 12. As usual, the concert was performed by the JuniOrchestra under the direction of Simone Genuini.

ENEL Cuore also renewed its commitment to providing 15 scholarships to young JuniOrchestra musicians, covering the annual attendance fee for their courses. The scholarships were symbolically awarded by the President of ENEL during the pre-concert greetings, with a special parchment presented to the first violinist, who accepted on behalf of the entire orchestra.

On July 24, an ensemble from the Accademia Chorus performed at a launch event for Treni Turistici Italiani, a new firm spun off from Italy's national railway service, Ferrovie dello Stato. The event was held in the amphitheater of the Pietrarsa Railway Museum in Naples.

For Aeroporti di Roma, various initiatives took place throughout the year. Between February and March, as part of the communication campaign for Atlantia's new brand "Mundys," supported by Aeroporti di Roma, a TV spot was created. On March 16, the JuniOrchestra gave a performance

at Fiumicino Airport titled “New Rhythm”. The concert, which involved 111 young musicians, as well as conductor Vanessa Benelli Mosell (a key figure in the Mundys campaign), was introduced by Mundys executives at Terminal 3’s international boarding area E and was warmly received by hundreds of travelers.

Aeroporti di Roma, alongside Mundys and Telepass, also sponsored the opening of the 2023/2024 season, dedicated to the city of Rome, with a performance of Ottorino Respighi’s music (including Fountains of Rome, Pines of Rome, and Roman Festivals) by the Santa Cecilia Orchestra and Chorus, with Iván Fischer conducting. The performance, which included a video by Yuri Ancarani, was followed by a traditional gala dinner at the Spazio Risonanze. Here musicians, institutional representatives, corporate sponsors, private supporters, and journalists came together to celebrate the new musical season.

In the second half of the year, four brief performances were held in Fiumicino’s Terminal 1 as part of the Santa Cecilia al Volo series, which offered entertainment to passengers awaiting their flights.

In December, Aeroporti di Roma hosted its traditional Christmas event, inviting guests to a concert conducted by Maestro Gianandrea Noseda with pianist Evgeny Kissin. The airport operator provided a welcome aperitif at MUSA before the concert and a refreshment during intermission in the Santa Cecilia Hall.

TERNA organized the second edition of the Driving Energy Award for Contemporary Photography at Spazio Risonanze on February 15. On April 27, at Spazio Novecento in Eur, the event “Elogio dell’equilibrio” featured a dialogue between photography and music, along with a performance by two young violinists from the Orchestra. On December 14, TERNA, an exclusive partner in this case, sponsored a symphony concert conducted by Santtu-Matias Rouvali, featuring violinist Nemanja Radulović and a work by Khachaturian, followed by a dinner at the Aristaio Museum for TERNA’s guests.

MAPEI hosted two invitation-only evenings for two symphony concerts: Colors of the 20th Century on January 19 (featuring the Santa Cecilia Orchestra conducted by Antonio Pappano and pianist Víkingur Ólafsson) and Capuleti e Montecchi on March 23 (with conductor Daniele Gatti and cellist Pablo Ferrandez). Both evenings concluded with dinners at the Auditorium.

BNL participated as a partner in the symphony concert on March 2, featuring the Santa Cecilia Orchestra led by Juraj Valčuha, with Francesco Piemontesi on piano.

ENI renewed its support for the Tutti a Santa Cecilia series, where it has been a sponsor for several years, encouraging school participation, particularly through open rehearsals.

Cassa Depositi e Prestiti reaffirmed its sponsorship in 2023, continuing as the Foundation’s institutional partner and sponsor of higher education, supporting young and promising musical talents.

Supporters

In 2023, donations from private members and occasional donors continued to be strong, further reinforcing the bond between members and the institution. This tie, already evident during the pandemic, saw the number of members remain relatively stable, without experiencing significant declines.

The first major fundraising event in support of the Accademia took place on January 18, 2023. This extraordinary evening was held in honor of Maestro Antonio Pappano, marking his final season as Music Director. However, his connection with the Accademia will continue in the coming years as he takes on the role of Conductor Emeritus.

Guests were welcomed with an aperitif before attending the concert, titled "Monsieur Crescendo, Soirée Rossini," in the Sala Sinopoli. The evening featured a quartet composed of principal members of the Orchestra, the Accademia di Santa Cecilia Chorus, tenor Michael Spyres, and Mathieu Pordoy on piano. The event concluded with a Gala Dinner in the Foyer Sinopoli.

Every year, the Foundation involves Patron Members and Benefactors in the Orchestra's Italian and international tours, creating opportunities for them to engage with the artists. On February 2-3, 2023, some Patron Members enthusiastically participated in the orchestra's tour to Paris. On the first evening, they attended a concert at the Grande Salle Pierre Boulez at the Philharmonie de Paris, with an aperitif during the intermission. After the concert, they joined the artists and Maestro Pappano for dinner at the scenic "Le Balcon" restaurant on the 6th floor of the Philharmonie. The following day, they enjoyed a dedicated guided tour of the Musée de l'Orangerie, followed by a lunch hosted by one of the members.

Over the years, several Patron Members have developed close friendships with conductors and artists, especially with Maestro Pappano. On April 15, in recognition of his final concert in Rome as Music Director of the Orchestra, a group of members, along with President-Superintendent Michele dall'Ongaro, organized a celebratory evening with various tributes and musical surprises.

Private members are regularly informed about and involved in the Foundation's various artistic activities and initiatives. On March 6, 2023, they were invited to the press conference introducing Daniel Harding as the new Music Director of the Accademia di Santa Cecilia. On May 11, they attended the press conference presenting the 2023-2024 concert season. A special event was held for them on June 12 at the Civita Association in Piazza Venezia, where President-Superintendent Michele dall'Ongaro presented the upcoming season. Following the presentation, members enjoyed an aperitif on the association's picturesque terrace, offering views of the Vittoriano, the Imperial Forums, and the Colosseum—a fitting choice, given that the inaugural concert of the new season would be a tribute to Rome, featuring the music of Respighi.

On November 1st, during a visit to Rome by a group of patrons from the Salzburg Festival, the Accademia hosted a private concert at the Austrian Cultural Forum, featuring an ensemble from its Orchestra.

The next day, the same group attended a symphony concert conducted by Maestro Pappano in Sala Santa Cecilia, with Igor Levit as the piano soloist. A pre-concert aperitif was held at the Musa, followed by a post-concert dinner with the artists.

The Accademia offers its members a variety of musical and cultural events. On December 6th, in collaboration with the Rome Film Fest, it invited all members to a private screening of Bradley Cooper's film *Maestro*, a tribute to Leonard Bernstein, at Rome's Casa del Cinema. The renowned conductor first conducted at Santa Cecilia in 1948 at the age of 30, directing a total of 22 concerts with the Accademia's Orchestra through 1989.

Also in December, in partnership with Bulgari, the Accademia held a Christmas cocktail and concert for its Patrons and Benefactors. The evening began with an aperitif at the BVLGARI boutique, where guests enjoyed the exhibition *MAGNIFICENCE NEVER ENDS Rome & Bulgari*, and concluded with a concert by the Archi di Santa Cecilia, with Luigi Piovano serving in the dual role of conductor and cellist.

As in previous years, the Accademia partnered with Enel to invite guests to the Christmas Concert on December 12th in Sala Santa Cecilia, conducted by Maestro Simone Genuini with the JuniOrchestra.

The Foundation extends its heartfelt gratitude to everyone whose invaluable contributions enable it to realize a broad array of activities, projects, and a concert season featuring exceptional national and international artists.

Sponsors

On January 18, as previously mentioned, a special fundraising evening took place in honor of Maestro Antonio Pappano and his final season as Music Director. This event celebrated his long career and exceptional contributions. Numerous businesses participated, including Almagora, Bracco, Bulgari, Enel, Ferrovie dello Stato Italiane, Fendi, Hermès, JP Morgan, Navarra, and Smeralda Holding, as well as patron members.

On January 30, the Accademia's Children's Choir (White Voices) performed at the Nuvola Conference Center for POSTE ITALIANE, at the launch of the "Polis, Casa dei servizi digitali" project.

In December, the Accademia organized a holiday event for BULGARI, dedicated to the Accademia's patrons and benefactors. This included the exhibition "Magnificence Never Ends – Roma & Bulgari," which showcased Bulgari's jewelry alongside a chamber concert, on December 13th, with Santa Cecilia's string section. Additionally, Bulgari's image was promoted throughout the December concert series. Santa Cecilia's partnership with HERMÈS continued, with the brand purchasing advertising space in the Accademia's general calendar and concert programs.

In 2023, the annual Christmas Concert for the Banca di Credito Cooperativo also coincided with the bank's 70th-anniversary celebrations. The event, narrated by Claudia Gerini, highlighted the bank's history with a musical tribute to iconic film soundtracks from the mid-20th century down to the present. In the first part, the Santa Cecilia Chamber Orchestra performed pieces by Nino Rota, written in the 1950s, '60s, and '70s for some of Fellini's masterpieces. Later, Oscar-winner Nicola Piovani took the stage at the piano with his Quartet, performing pieces he composed between the 1970s and '90s for renowned directors like Federico Fellini, the Taviani brothers, Nanni Moretti, and Roberto Benigni. To close the evening, pieces by Ennio Morricone were performed, followed by a selection of beloved Christmas classics from around the world, performed with the participation of the Santa Cecilia Children's Choir.

Finally, in November, the Accademia collaborated with the Guardia di Finanza for the presentation of the 2024 Historical Calendar.

Public Institutions and Partners

In collaboration with Rome's city administration, the Accademia organized a variety of events. As in past years, on January 1, 2023, it participated in Capodarte, Rome's festival celebrating the start of the year through artistic performances and cultural activities. For this edition, the Foundation presented a performance by the Cameristi di Santa Cecilia, featuring music by Vivaldi, in the grand hall of Palazzo Nuovo at the Capitoline Museums.

For International Holocaust Remembrance Day 2023, the Accademia shared a recording of "Beautiful that Way" from Nicola Piovani's *Life is Beautiful* on its institutional website. The piece was performed by the Children's Choir (White Voices) conducted by Maestro Piero Monti and accompanied by the Italian Navy Band.

On June 21, during the European Music Festival, the Accademia collaborated with the Casina di Raffaello, the city of Rome's creative arts space, for a performance by a trio of young musicians from the JuniOrchestra.

On May 13, the Accademia also participated in the European Night of Museums, offering evening access to its Musical Instrument Museum (MUSA), which included guided tours and discussions about the museum's collection, as well as the opportunity for visitors to observe activities in the lutherie workshop.

On November 13, in collaboration with the city of Rome and the Ducci Foundation, Sebastian Zagame, a violin student in the Advanced Courses of the Academy, performed in the Protomoteca of city hall, where the Ducci Peace Prize ceremony was being held.

On November 25, in partnership with the city of Rome and the Capitoline Superintendency of Cultural Heritage, the Accademia participated in the XIII edition of Museums in Music, a special evening opening of the Musical Instrument Museum. From 7:30 PM to 11:00 PM, the public was allowed to visit the collection free of charge, with hourly guided tours. The museum showcases rare and historically significant instruments, including the 1690 "Toscano" violin by Antonio Stradivari and the 1723 viola by Roman luthier David Tecchler.

This event is part of a broader initiative offering evening openings at Rome's Civic Museums and various other cultural sites, giving residents and visitors alike the chance to explore the collections and current exhibitions in a nighttime setting.

On January 12, with the support of the Italian Ministry of Foreign Affairs and the Italian Embassy in Berlin, Carlo Maria Parazzoli, first violinist of the Orchestra, performed a recital accompanied by pianist Monaldo Braconi at the Italian Embassy in Germany. This event served to introduce the orchestra's upcoming winter tour in Austria and Germany to German audiences and press, as well as to promote the Foundation's upcoming music seasons.

In partnership with the Ministry of Foreign Affairs and the Italian Cultural Institutes in Vienna, Munich, and Hamburg, the Stradivari Sextet, composed of Professors from the Orchestra, performed chamber concerts at these institutes during the orchestra's tour in Austria and Germany.

On February 22, in collaboration with the Embassies of Ukraine, the USA, the UK, and Canada, alongside the Ministry of Culture and Rome's municipal government, the Accademia organized a concert by the Ukrainian Women's Bandura Ensemble of Italy, a group formed by Ukrainian musicians who have either resided in Italy for years or relocated due to the war. The bandura, a traditional Ukrainian instrument akin to a lute and zither, featured prominently in the performance.

Celebrating the 150th anniversary of the Real Academia de España en Roma, the Accademia, in cooperation with the Spanish Embassy and the Spanish Academy in Rome, hosted the Spanish Radio and Television Orchestra. The concert commemorated a 1929 performance at the Augusteo Theatre, which had brought together international composers and young Italian musicians seeking to promote cultural alliances during the interwar years. This 2023 event aimed to revive that spirit of cultural diplomacy.

On July 12, the Accademia included a concert by its Chorus and the National Conservatories' Orchestra in its Summer Season, in partnership with MIUR-AFAM. The event offered young conservatory musicians an invaluable artistic and educational experience, with seasoned instrumentalists from the Accademia guiding the session. The conductor and soloists were also young, but already well-established in their respective roles.

The Accademia collaborated with the University of Roma Tre and the Teatro Palladium Foundation for the second Dams Music Festival on May 12. The event featured the Trio Hermes,

a group made up of students from the Chamber Music Mastery Course, who later engaged the audience in a discussion about their musical journey and studies.

At the first concert of the 2023/2024 Quirinale Season, held in the Sala Paolina, Alessio Allegrini, the Orchestra's principal horn player, performed with the Nuova Orchestra Scarlatti. The concert was dedicated to the memory of Giovanbattista Cutolo, a young horn player tragically killed in Naples and later honored with the Gold Medal for Civil Valor.

On October 7 and 8, as part of the second Italian Historical Hospitals Day, organized by ACOSI in partnership with the Ministry of Culture, the Accademia contributed by providing both conceptual input and musical content. Numerous performances highlighted the historic and artistic heritage of these buildings, shining a light on how beauty can help create an atmosphere of warmth and tranquility. During the event, chamber music concerts were performed by Academy orchestra and chorus members at historic hospitals in Milan, Brescia, Lodi, Alessandria, Bologna, Lugo, Florence, Rome, and Naples. The performances were warmly received by both audiences and organizers. The 150th anniversary of Alessandro Manzoni's death provided a theme for a historical, cultural, and musical journey that explored the topic of plagues, culminating in a reflection on the Covid-19 pandemic.

Once again, the Foundation's Chorus joined the Ministry of the Interior's Fondo Edifici di Culto for the annual Christmas concert on December 12, held at Rome's Basilica of Saints John and Paul on the Caelian Hill. Led by Andrea Secchi, the Chorus performed both classical and traditional Christmas music with the State Police Band, directed by Maurizio Billi, and guest soloists.

Lastly, during the National Small and Medium Publishing Fair "Più libri più liberi" from December 6 to 10, the Accademia organized two events in collaboration with Rome's library network, held at the La Nuvola Convention Center.

Context, Operating Lines and Financial Data

Although sectors like film, theater, and live events have begun to recover from the significant drop in attendance caused by the pandemic, live performances still lag behind. This gap is partly due to some audiences transitioning to streaming viewing options. However, underlying issues, present even before the pandemic, continue to challenge the sector. Many hoped that these would be addressed through the implementation of the July 2022 Government Delegation Law, which mandated reformative decrees. Unfortunately, governmental changes have delayed the legislative process, now expected to conclude by summer 2024.

Recent sector-specific studies show live performances reaching a 16% attendance rate, a 5% increase with respect to 2022. Yet, no sector has fully returned to 2018-2019 attendance levels. Despite a two-and-a-half-fold rise in 2022 spectatorship—from 81.5 million in 2021 to over 204 million—a significant gap remains compared to pre-pandemic levels. This is further exacerbated by rising living costs and reduced family purchasing power, which have led to budget cuts for cultural activities.

Nevertheless, there is sustained optimism regarding the cultural sector's economic potential in Italy. For instance, each euro invested in opera and symphonic performances generates a return of 2 to 2.5 euros, thanks to the related economic activity these events stimulate, reinforcing the value of cultural investments.

As illustrated in the following chart, the 2023 fiscal year saw a marked increase in attendance and concert revenues for the Foundation. Still, these figures have yet to match pre-pandemic benchmarks. Consequently, private revenue, which now accounts for 38% of total income (aligning with broader sector trends) has risen as well.

Fortunately, the public sector provided support through the Ministry of Culture, which increased its contribution to the National Fund for Live Performance compared to the previous year (the FNSV was previously known as the “Unified Fund for Entertainment” or “FUS”).

Regarding production costs, the following points should be noted:

- “Costs for raw materials, supplies, consumables, and merchandise” decreased by €15.37 thousand, representing a -21.71% reduction. This drop reflects a general reduction in the purchase of goods, particularly due to the discontinued acquisition of safety equipment related to managing past public health emergencies.
- “Service costs” rose compared to the previous year, with an increase of +20.07%. This uptick is directly linked to the further recovery of activities, already on the rise with

respect to the previous year, after the pandemic. Off-site activities also saw growth, resulting in increased related costs, particularly for travel and transportation.

- “Costs for the use of third-party assets” rose by +9.38% over the previous year. This increase was primarily driven by the higher cost of copyright fees, directly related to increased concert revenues.
- “Personnel costs” rose by +1.49% compared to the previous year. This increase was due to the continued recovery of activities, which also led to a rise in all productivity-related and travel-related compensation.

Business outlook

In the first months of the current year, labor negotiations aimed at renewing the Foundation's single-level contract continued, with both parties intent on having a signed agreement by the second half of the year. Programming and management activities remain focused on continuity.

Regarding projected cash flows for 2024, financial strain is not anticipated, considering improved public attendance compared to previous years. This stability, combined with confirmed contributions from public institutions—the Ministry of Culture, the city of Rome (Roma Capitale) and the Lazio Region—at similar levels to prior years, along with continued private partner support, allows for a positive outlook on the Foundation’s financial, economic, and capital stability. This balance will be closely monitored throughout the year.

Other information

As per Article 2428 of the Civil Code, the Foundation does not control any other companies nor is it part of any group as a controlling, controlled, or affiliated entity. In 2020, it acquired shares in Astaldi S.p.A. as part of a debt restructuring plan approved by the Rome Tribunal on July 17, 2020. Additionally, under the same plan, Participatory Financial Instruments (SFP) issued by Astaldi S.p.A. were acquired, which were sold in June 2023.

In 2023, government bonds with a nominal value of €2 million were purchased for a total cost of €1,961,940. This investment allows for the productive use of funds allocated by the Ministry of Culture (Law 234/2024) aimed at material and immaterial investments, which will be completed over a multi-year timeframe.

In accordance with paragraph 4 of Article 2428 of the Civil Code, the Foundation operates from its registered office at Via Vittoria 6 and a secondary location at Largo Luciano Berio 3 within the Auditorium Parco della Musica – Ennio Morricone complex, which houses its concert halls.

The financial statement and accompanying notes meet the standards of clarity and precision required by Article 2423 of the Civil Code and accurately represent the Foundation's financial position, economic status and overall assets.

The financial statement filed on December 31, 2023 shows a net income of €883,222, which will be carried forward to strengthen the Foundation's assets.

Social and cultural value

The dissemination of the art of music

The Symphony Season

In 2023, the Academy's programming continued to demonstrate high artistic standards, significantly enhanced by the presence of Antonio Pappano, who reached his final season as Music Director. Due to his long-standing relationship with the Academy, he will transition to the honorary title of "Conductor Emeritus," a position created in his honor. This designation reflects the Academy's gratitude and the lasting bond formed over Pappano's 18 years of dedicated service and notable successes.

Alongside Pappano, the Academy's new Principal Guest Conductor, Jakub Hrusa, took center stage. Recently appointed to lead the Royal Opera House in Covent Garden starting in 2025, Hrusa directed three productions this season. The 2023 lineup of guest conductors included some of today's most esteemed figures, such as Daniele Gatti, Myung-Whun Chung, Manfred Honeck, Juraj Valcuha, Pablo Heras-Casado, Thomas Adés, and Tugan Sokhiev, among others. Special highlights included the return of Ivan Fischer after many years, and celebrated appearances by Kazuki Yamada, Tan Dun, Philippe Jordan, and John Nelson.

The season also featured a combination of well-known symphonic works, several rare pieces and some Italian premieres. The Santa Cecilia Chorus, directed by Piero Monti until June 2023, with Andrea Secchi taking over in July, also had a notable presence.

The 2023 season opened with a vibrant performance conducted by Jakub Hrusa. The event saw Weber's *Der Freischütz* Overture performed alongside Beethoven's Symphony No. 7 and Schumann's Piano Concerto, with Beatrice Rana as soloist. Antonio Pappano then conducted two

consecutive performances. The first featured Mendelssohn's Psalm 114 and Bruckner's Symphony No. 7, while the second treated audiences to Prokofiev's Symphony No. 1 "Classical" and Sibelius's Symphony No. 5. The latter showcased Icelandic pianist Víkingur Ólafsson, who filled in for the ailing Martha Argerich, as the soloist in Ravel's *Piano Concerto in G*.

In February, two distinguished conductors who have shaped the history of the Accademia took the stage: Daniele Gatti led an intense performance of Mendelssohn's grand oratorio *Elias*, while Myung-Whun Chung presented Brahms' Third and Fourth symphonies. Manfred Honeck dedicated an entire program to Mozart, including the famous Symphony No. 40 in G minor, K550 and the *Great Mass in C minor*.

At the beginning of March, Juraj Valcuha directed a program including Liszt's *Piano Concerto No. 2*, with soloist Francesco Piemontesi, and Shostakovich's *Eighth Symphony*. Later, Pablo Heras-Casado showcased a 20th-century program with Berio's *Sinfonia* and two pieces by Stravinsky: the *Symphony of Psalms* and the *Firebird Suite*.

A highlight was the return of composer-conductor Thomas Adès, with the Italian premier of the third part of his ballet inspired by Dante's *Divine Comedy*, titled *Paradiso*. At the end of March, Daniele Gatti again took the podium with a program centered on Shakespeare's *Romeo and Juliet*, featuring works by Tchaikovsky and Prokofiev, and cellist Pablo Ferrandez making his debut at Santa Cecilia.

In late March, Tugan Sokhiev conducted Mahler's *Das Lied von der Erde*, with mezzo-soprano Alice Coote and tenor Russell Thomas leading the performance. It was followed by Haydn's *Symphony No. 104*. Fabio Biondi, one of Italy's foremost experts in Baroque repertoire, led a program of Vivaldi's compositions.

In April, Antonio Pappano introduced *Dosana Nova* by Claudio Ambrosini and led Strauss' *Four Last Songs*, with soprano Asmik Grigorian serving as soloist. This concert marked Pappano's final appearance of the season as Music Director. Principal Guest Conductor Jakub Hrůša offered a program featuring Dvořák's *Te Deum* and Janáček's *The Eternal Gospel*, followed by *Taras Bulba*.

Italian conductor Antonello Manacorda concluded April with Strauss' *Le bourgeois gentilhomme Suite* and Schubert's *Sixth Symphony*. Another highlight was Luciano Berio's arrangement of Brahms' *Sonata, Op. 120, No. 1*, which featured clarinetist Alessandro Carbonare.

In May, Markus Stenz made his Santa Cecilia debut. He was joined by pianist Andrei Korobeinikov and the Academy Chorus for Rachmaninov's *Piano Concerto No. 3*, Fauré's choral pieces, and Scriabin's *Poem of Ecstasy*.

Among the renowned female conductors who took the stage, Mirga Gražinytė-Tyla returned to Rome after her previous success. At the piano, replacing Yuja Wang, Gabriela Montero made her

debut, successfully performing the popular Tchaikovsky Piano Concerto No. 1. The Lithuanian conductor, along with Beethoven's Leonore Overture No. 3, introduced the Italian audience to the Symphony No. 3 by Mieczysław Weinberg, whose music has been rediscovered in recent years.

Herbert Blomstedt, aged 96, returned to conduct Bruckner's *Fourth Symphony* and Schubert's *Third Symphony*. For his last concert of the 2022-2023 subscription season, Jakub Hrůša collaborated with violist Antoine Tamestit in a program featuring two symphonic poems by Strauss and Martinů's *Rhapsody-Concerto*.

In early June, Stefano Bollani and pianist Hyung-ki Joo performed Poulenc's *Concerto for Two Pianos* under conductor Lionel Bringuier, who also led the ensemble in Ravel's *Daphnis et Chloé* (the full version, including the Chorus).

After the summer break, Ivan Fischer, one of today's most renowned conductors, took the podium for the opening concert of the 2023-2024 Symphony Season. The program featured three classics from the Orchestra's repertoire: *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals* by Respighi—a concert dedicated to the eternal city, Rome, accompanied by a video created by artist Yuri Ancarani.

The season continued with three concerts conducted by Jakub Hrůša, dedicated to the musical repertoire of his homeland. The program included orchestral pieces from Smetana's opera *The Bartered Bride* and the rare cantata for soloists, choir, and orchestra, *The Spectre's Bride* by Dvořák, presented in its Italian premiere.

Manfred Honeck, a long-standing presence at the Accademia for many years, presented a program at the end of October centered on Mahler and Beethoven, including a selection of songs from *Des Knaben Wunderhorn* (with baritone soloist Christoph Pohl) and Beethoven's Symphony No. 3, the "Eroica."

Antonio Pappano returned to Santa Cecilia with a program including works by Beethoven, Liszt, and Strauss, with Igor Levit as the featured soloist.

Another artist returning after a successful season last year was the Japanese conductor Kazuchi Yamada, recently appointed as director of the Birmingham Symphony Orchestra. He was joined by Norwegian violinist Vilde Frang, who performed Alban Berg's *Violin Concerto "To the Memory of an Angel."*

With his *Buddha Passion*, a grand symphonic-choral fresco based on texts dedicated to the Buddha, the renowned Chinese composer and conductor Tan Dun made a much-anticipated return to Rome in November, receiving great acclaim. The orchestra and chorus, along with traditional Chinese instrumentalists and vocal soloists, delighted the audience.

Gianandrea Noseda also garnered tremendous success, conducting the final concerts of November and featuring the memorable performance of Rachmaninov's Piano Concerto No. 3 with Russian pianist Evgeny Kissin.

After a ten-year hiatus, Philippe Jordan, the current director of the Vienna State Opera, returned to Santa Cecilia with a powerful interpretation of Brahms's *German Requiem* and the Adagio from Mahler's Symphony No. 10.

Mid-December saw the Rome debut of Santtu Matias Rouvali, Director of the Philharmonia Orchestra in London, as well as Serbian violinist Nemanja Radulović. The program featured Khachaturian's *Violin Concerto* and Tchaikovsky's Symphony No. 4.

Conductor John Nelson closed out the year with Handel's *Messiah*, expertly performed by the Academy's Chorus and orchestra.

The Chamber Season

The chamber music season once again showcased some of the world's most renowned and admired ensembles and soloists. The year opened with cellist Kian Soltani, joined by the cello ensemble from the Accademia Orchestra and soprano Giuliana Gianfaldoni, performing a diverse program spanning everything from Baroque to 20th-century music.

Returning after several years, the great Hungarian-born British musician András Schiff was the first of an impressive series of pianists featured this season. In his program "Carte Blanche to András Schiff," he captivated the audience with an impromptu selection, introducing and explaining each piece before performing.

Soprano Sandrine Piau, accompanied by pianist David Kadouch, presented *Invitation au Voyage*, an evening themed around travel, with works by Schubert, C. Schumann, Wolf, Liszt, Debussy, Lili Boulanger, and Duparc.

The internationally acclaimed Pavel Haas Quartet from Prague performed a program that included pieces by Martinu, Dvořák, and Bartók's Third String Quartet.

February 13 marked Igor Levit's Rome debut with a recital featuring Beethoven's final three piano sonatas. Just over a week later, Evgeny Kissin presented a masterful program that began with Bach's *Chromatic Fantasy and Fugue*, followed by Mozart's Sonata K311, Debussy's *Estampes*, and an array of works by Sergei Rachmaninoff.

Mario Brunello concluded his series dedicated to J.S. Bach's solo string repertoire with his fourth concert, including sonatas, partitas, and suites for violin or cello, performed on both the full-size cello and a smaller violoncello piccolo, each introduced with compelling commentary.

March opened with a recital by violinist Leonidas Kavakos, accompanied by pianist Enrico Pace. Kavakos demonstrated his exceptional interpretative skills through a program that included Beethoven's Sonata Op. 12 No. 1, Bartók's Sonata, Ravel's Sonata No. 2, and Franck's famous Sonata.

One of the audience favorites, Jan Lisiecki, offered a program of Chopin's works, alternating between the challenging *Études Op. 10* and *Nocturnes*. Another distinguished pianist, Piotr Anderszewski, showcased a varied program with pieces by Bach, Schumann, Webern, and Beethoven.

Under the direction of Luigi Piovano, and with pianist Gile Bae as a guest soloist, the Santa Cecilia Strings performed Mendelssohn's Symphony No. 10, Britten's *Simple Symphony*, and Mozart's beloved *Eine kleine Nachtmusik*. Bae also performed Bach's Concerto BWV 1054.

On April 3, the acclaimed pianist Grigory Sokolov returned to great applause with an innovative program that reintroduced lesser-known works by Henry Purcell and Mozart.

To close the season, Carlo Maria Parazzoli, Raffaele Mallozzi, Francesco Bossone, Antonio Sciancalepore, and cellist Mauro Valli from the Accademia Orchestra performed Bach's monumental *Art of Fugue*, in a transcription by musicologist Dentler for violin, viola, bassoon, cello, and double bass.

The Chamber Music series resumed on October 27, coinciding with the launch of the 2023-2024 Season, with a recital by Seong-Jin Cho, the Korean pianist and Chopin Competition laureate, performing works by Haydn, Ravel, Mozart, and Liszt, including his *Petrarch Sonnets* and *Après une lecture de Dante*.

Following this, Icelandic pianist Víkingur Ólafsson took on Bach's *Goldberg Variations*. The year's final chamber music concert featured the Santa Cecilia Strings under Luigi Piovano, also performing as cello soloist. The program included works inspired by Jewish cultural traditions, music reflecting various minority cultures, and pieces written for children, such as the well-loved *Toy Symphony* (attributed to either Mozart or his father), with young soloists from the Accademia's youth ensembles joining the performance.

Special Concerts

In early September, the Turkish Youth Orchestra held a concert conducted by Cem Mansur. In October, as part of the 2023 “Bridging Europe” Festival, which featured Rome as a partner city, the Budapest Festival Orchestra—organizer of the festival—performed in Sala Santa Cecilia, with Ivan Fischer as conductor and pianist Dejan Lazic as a featured soloist. In addition to the orchestral concert, soloists from the Budapest Orchestra also presented a chamber concert with works by Hungarian composers.

In late September, the Orchestra of the Accademia Nazionale di Santa Cecilia was, in turn, hosted in Budapest.

This extraordinary concert series included a notable performance curated by composer Jacopo Baboni Schilingi. Pianist Simon Gretchy interacted with visuals and other sounds generated by heartbeat rhythms and electronic processing designed by Baboni Schilingi himself.

The Sala Santa Cecilia was packed for the much-anticipated Rome debut of the Greek conductor Teodor Currentzis, a favorite among younger audiences. He conducted his "Utopia" orchestra, formed by musicians from various orchestras worldwide, presenting a compelling interpretation of Brahms' Violin Concerto (with soloist Barnabas Kelemen) and Tchaikovsky's Symphony No. 5.

Special events

The inauguration of the 2023-2024 symphony season paid tribute to the city of Rome. For the occasion, a selection of Ottorino Respighi's symphonic poems—Fontane di Roma, Pini di Roma, and Feste Romane—was chosen. These were accompanied by the projection of a film specially commissioned from video artist Yuri Ancarani, dedicated to the Eternal City. Respighi's works were conducted by Ivan Fischer, with the Accademia Chorus performing choral pieces by Liszt (composed during his time in Rome) between each symphonic poem. The Chorus was led by Andrea Secchi, the new chorus master.

This event, supported by Aeroporti di Roma, Mundys, and Telepass, concluded with the traditional gala dinner held in the Spazio Risonanze. Attendees included the evening's artists, along with representatives from various institutions, corporations, private supporters of the Foundation, and journalists, celebrating the launch of the new season.

Publishing

Publications for 2023 are summarized as follows:

Musicological Publications:

- *L'Arte armonica* Series
 - *Series III Studies and Texts*
 - *Niccolò Paganini's Correspondence, Vol. II* by Roberto Grisley, edited by Roberto Iovino, Nicole Olivieri, Danilo Prefumo, and Mariateresa Dellaborra, featuring an extensive online appendix of original documents (e.g., letters, press reviews, etc.).

Periodicals:

- *Studi Musicali*, New Series, 2023, Issues 1-2
- *Integrated Report - Yearbook, 2022*, edited by Federico Ribechi

Record Collection "AEM":

- *Traditional Music of Abruzzo. Giorgio Nataletti's Recordings (1948-49)*, curated by Domenico Di Virgilio, the third collection of Nataletti's recordings in Abruzzo.

Portrait Collection (ANSC/CURCI GEDI):

- A reissue by Curci of volumes on 20 composers, originally released with *La Repubblica* in 2020, with contributions from emerging musicologists:
 1. Johann Sebastian Bach, edited by Elena Previdi
 2. Wolfgang Amadeus Mozart, edited by Simone Ciolfi
 3. Fryderyk Chopin, edited by Giordana Rubria Fiori
 4. Igor Stravinsky, edited by Giada Viviani
 5. Georg Friedrich Händel, edited by Giacomo Sciommeri
 6. Ludwig Van Beethoven, edited by Alessandro Restelli
 7. Giuseppe Verdi, edited by Nicola Cattò
 8. Claude Debussy, edited by Giacomo Franchi
 9. Antonio Vivaldi, edited by Giulia Giovani
 10. Franz Schubert, edited by Luca Ciammarughi
 11. Richard Wagner, edited by Carlo Lanfossi
 12. Maurice Ravel, edited by Livio Aragona
 13. Gioachino Rossini, edited by Daniele Carnini
 14. Robert Schumann, edited by Elisa Novara
 15. Gustav Mahler, edited by Simone Caputo

16. Sergei Rachmaninoff, edited by Anna Giust
17. Franz Joseph Haydn, edited by Irene Maria Caraba
18. Felix Mendelssohn, edited by Gabriele Formenti
19. Johannes Brahms, edited by Daniele Mastrangelo
20. Pyotr Ilyich Tchaikovsky, edited by Anna Giust

Marketing and outreach initiatives

After three seasons heavily impacted by the pandemic, which had significantly reduced auditorium seating, in 2023 operations and production returned to normal. However, efforts have been underway to rebuild and expand both our subscriber base and our general audience. The Accademia's promotional activities in 2023 concentrated on three main goals: attracting a new generation of young people under 35 who may not be accustomed to attending a full season of classical music; reconnecting with our traditional, educated, and financially capable subscribers, many of whom have hesitated to return to crowded venues; and drawing in the growing number of tourists who visit the capital city.

UNDER-35 AUDIENCE

In 2023, the Accademia offered several discounts and benefits for young people and students:

- 50% off season tickets for orchestra seats for symphony concerts (series G, G1, G2, and S, S1, S2) and chamber music concerts;
- *Formula Y*: a season pass exclusively for those under 35, allowing access to all 28 Friday evening symphony concerts at 8:30 p.m. for €280, instead of the regular €1,100;
- 30% off ticket prices for those under 35;
- *Carnet Free*: a pack of 10 tickets for €120, redeemable for any subscription concert, with the option of using multiple tickets for a single concert;
- *Musical Offer*: interdisciplinary courses for high school students, paired with a series of season concerts;
- *Santa Cecilia Fun Club Card*: a card for those under 30 that grants access to a selection of symphonic, chamber, non-subscription, and festival concerts at €5 per ticket, with €10 tickets available for select season concerts;
- Free admission for youth under 18 to subscription concerts when accompanied by an adult (eligible for a 10% discount) — tickets are available only at the box office an hour before the concert and until sold out;
- Targeted promotions to engage new audiences via agreements with associations, universities, music schools, and groups like Rotaract, FAI Giovani, Young Accountants' Union, and others.

Additionally, agreements were signed with the city of Rome (Roma Pass), ANFOLS (Carta Giovani Nazionale), and region of Lazio (LAZIO CREA – YOUTH CARD).

Notably, the region of Lazio (via Lazio Crea) purchased approximately 1,200 first-tier tickets at a special rate of €10 each and distributed them to the first young people who registered on the Youth Card App.

Our primary goal in 2023 was to reinforce ties with current subscribers and, as much as possible, to reconnect with those who let their subscriptions lapse. The loyalty campaign emphasized a personalized approach, including:

- Invitations to season previews with the President in the Sala Santa Cecilia, encouraging direct engagement with the institution;
- Exclusive promotions;
- Priority access to purchase tickets for special concerts and summer festivals;
- Informative talks and conferences on featured composers and concert pieces (such as *Dentro la Musica* and *Preludio*);
- Easy access to digital content, including concert presentation videos and interviews with artists or guest conductors;
- Previews of concert season materials, sent with a letter from the President (along with subscription instructions);
- Priority seating choices for renewals;
- A 10% discount on symphony and chamber season tickets;
- A 20% discount on the chamber season for symphony season subscribers;
- Discounts on program subscriptions;
- Additional offers on subscription packages, including *Invito alla Musica* and *Speciale - Presenta un amico*;
- A dedicated hotline for subscription renewals and information;
- Expanded benefits from co-marketing agreements across tourism, dining, theaters, cultural institutes, museums, publishing, and sustainability sectors.

NON-SUBSCRIBERS

1) Promotions targeting potential audience groups were offered through partnerships with associations, institutions, and interest groups, including Rotary, Touring Club, FAI, sports clubs, Civita, and partner companies of the Foundation. In 2023, the Accademia set up a co-marketing network with various partners to expand and mutually enhance audience bases.

Key Initiatives in 2023

- Themed promotions tied to certain concerts (e.g., based on musical program themes or composers' countries of origin);
- Symphony and chamber season preview presentations for 2023–2024, led by President and Superintendent Michele dall'Ongaro, aimed at prospective subscribers.:
 - FAI (June 8, 2023): presentation to FAI members at Auditorium/Musa
 - Rotary Club (September 6, 2023): presentation during a Rotary-organized dinner at Hotel Hive
 - Circolo Canottieri Aniene (September 25, 2023): presentation at the Circolo, with live music by Adriana Ferreira, the Orchestra's principal flautist
 - Touring Club (October 2): presentation at the Auditorium, followed by a tour of Musa
- *Carnet — Special Rotary Offer at Santa Cecilia*: A subscription to 10 selected symphony concerts from the 2023-2024 season (series V), available exclusively to Rotary Club members at a special rate.

2) Promotions for partner companies and Founding Members of the Accademia

- A specific subscription offer exclusively for employees of Founding Members;
- Last-minute symphony concert series promotions on Fridays for employees of Founding Members, Partners, and Sponsors, available at a special rate of €10 per ticket until sold out;
- Reserved discounts on all series V symphony concerts and chamber music concerts in the season for Founding Members employees;
- Special discounts for selected concerts for members of the Arcangelo Corelli Music Association, Rotary Club, and Civita Association;
- Reserved seating for Ferrovie dello Stato Italiane employees, with 30 tickets allocated for *Family Concerts*;
- Approximately 300 students from Rome-area schools participated in morning rehearsals, as part of the ongoing ENI partnership.

3) Flexible Subscription Packages: Options like Invito alla Musica, Christmas packages (Carnet di Natale), and the Gift Card.

4) Seasonal Promotions: Special promotions for certain concerts via social media campaigns tied to Black Friday, Valentine's Day, International Women's Day, and Halloween.

CASUAL AUDIENCES: TOURISTS

Extensive studies were conducted with support from sector operators and other Roman institutions so as to attract the occasional visitor, primarily tourists. The focus was on targeting a group of tourists conventionally defined as “second-time visitors.” These are tourists who, having already explored the city’s most iconic landmarks (such as the Colosseum, the Roman Forum, and St. Peter’s), venture beyond the historic center to discover the architectural marvels of the 20th and 21st centuries. This area in northern Rome boasts attractions of historical and artistic significance, such as the Auditorium, the MAXXI Museum, Stadio Flaminio, the CONI sports complex, and the National Gallery of Modern Art (GNAM). Among these, the Auditorium — and by extension, the National Academy of Santa Cecilia — stands out as a notable draw. Another effective promotional strategy was the creation of vacation packages that combine a stay in Rome with cultural entertainment.

A profile analysis of the “musical tourist” reveals:

- They are enthusiasts who also travel for professional reasons, such as young musicians, composers, or teachers. They often have a lifelong familiarity with classical music and are keen to embrace opportunities to attend concerts while traveling.
- They organize their trips independently, often traveling with friends and having high expectations for quality.
- Approximately 82% plan their musical journeys independently; only 12% rely on music associations, while 3.3% use travel packages, and 2.6% turn to specialized agencies.
- Italy is the preferred destination for these "musical trips," followed by Germany, Austria, France, and the United Kingdom.
- The web serves as the primary source of information, both for Italians and international visitors.

With the anticipated rebound in both domestic and international tourism in 2023, the main promotional activities undertaken by the Marketing Office include:

- Re-establishing connections with leading music tour operators and high-end hotels near the Auditorium to promote concerts, as well as providing a direct booking channel.
- Renewing collaborations with key online platforms for classical music ticket sales, such as ClassicTic (for German audiences), Music & Opera (for French audiences), Vienna Classic (for Austrian audiences), and maintaining a partnership with Sipario Musicale, an Italian operator specializing in musical travel.
- Creating a digital English-language performance calendar for hotels, presented as a transparent display with the Academy’s logo, and accessible via a QR code.

MERCHANDISING

For the opening concert of the 2023-2024 symphony season, which was dedicated to the Italian capital and featured music by Respighi, the renowned perfume creator Laura Bosetti Tonatto crafted a home fragrance inspired by the program's musical themes. Drawing on the freshness of fountains and the scent of pine trees in the wind, the fragrance bottles were unveiled and sold during the concert evening and were later gifted to patrons and corporate sponsors during the Christmas season.

WEBSITE AND SOCIAL MEDIA

Over the course of the year, in addition to regularly updating the website, social media activity continued to grow. This included the production of reels and posts, which have become vital for reaching our followers and promoting the Accademia's initiatives.

For each symphony concert, various types of content were shared on social platforms, either individually or concurrently:

- A video introduction presented in an engaging and accessible style, sometimes serving as a personal invitation to the concert from the conductor or a soloist.
- Photo galleries from the concert rehearsals.
- Photo galleries from the opening night of the concert.
- Short videos or candid backstage moments, including clips of applause, which were shared as Instagram and Facebook stories.
- Short educational reels (typically under one minute) offering captivating insights into a piece of music, a concert, or a notable performer.

Occasionally, brief interviews with attendees, students, and school groups who participated in the orchestra's open rehearsals were created, along with quizzes for the audience about the concert's featured pieces.

The Accademia's full range of events was covered online and across social media platforms, including symphony and chamber concerts, the Orchestra and Chorus tours, educational performances, Family Concerts, recitals by advanced students, pre-concert talks, Sunday morning lectures, book presentations, exhibitions by the Scientific Activities Department, new album releases, press conferences, competitions such as the Luciano Berio Composition Prize and Alfredo Casella Musicology Prize, and broadcast alerts. Additionally, essential service updates, such as event cancellations, substitutions, and commemorations of key figures associated with the Accademia, were also shared.

By the end of 2023, a productive collaboration was established on social media with *Ciak Club*, a page for film enthusiasts with nearly two million followers. This partnership promoted concerts themed around music and cinema, featuring topics like Bernstein, *Amadeus*, and *Carmen*, to attract a wider audience.

In September 2023, a new direct communication channel was launched on Instagram, designed to keep followers informed about upcoming concerts and events.

Tours

From January 23 to February 5, the Orchestra embarked on an extensive and logistically demanding tour across Europe. This was particularly challenging due to the complexity of the itinerary and frequent hotel changes. The transportation of instruments overland was also a challenge, especially given the cold weather.

On February 17, under the baton of Myung-Whun Chung, the Orchestra performed at the Teatro Comunale in Ferrara. In 2023, collaboration with the Festival dei Due Mondi in Spoleto continued. Unfortunately, the inaugural concert on June 23, scheduled to be conducted by Jakub Hrůša, was canceled due to bad weather. However, the closing concert on July 9, conducted by Antonio Pappano and featuring mezzo-soprano Sasha Cooke, was a resounding success.

Between the two Spoleto Festival dates, on July 3, the Orchestra performed in Évian-les-Bains at the Rencontres Musicales d'Évian Festival, led by Tugan Sokhiev. On July 15 and 16, concerts were held at the Rheingau Musik Festival and Kissinger Sommer, with Gianandrea Noseda conducting and pianist Bruce Liu as the soloist.

On July 20, the Orchestra, with Noseda once again conducting, appeared at the Puccini Festival in Torre del Lago. On September 15 and 16, it returned to the Enescu Festival in Bucharest, with Sokhiev on the conductor's podium. As previously noted, the Orchestra played at Budapest's Bridging Europe Festival on September 27, directed by Iván Fischer.

On October 27, the Orchestra performed at the Auditorium in Milan as part of the Mahler Festival, celebrating the 30th anniversary of the Milan Orchestra's founding (formerly the Orchestra Verdi). This concert, led by Manfred Honeck and featuring baritone Christoph Pohl, was a significant event. The final tour of the year occurred from November 6 to 11, with performances in Vienna (November 6-7), Essen (November 8), Baden-Baden (November 10), and Frankfurt (November 11).

Regarding the Accademia Chorus, a notable performance took place on July 17 at the Verbier Festival, where the Chorus performed, under Daniele Gatti, with the UBS Verbier Festival Orchestra.

Recordings

The recording history of the Chorus and Orchestra of the Accademia Nazionale di Santa Cecilia began in the 1940s, marked by the first-ever recording of *The Four Seasons* under the Cetra label. Over the years, collaborations with prestigious labels such as Decca, Philips, Ricordi, RCA, and EMI resulted in numerous historic and iconic recordings. The number of recordings made grew significantly with the arrival of Sir Antonio Pappano as Music Director in 2005. Since then, Pappano has recorded over 30 CDs with labels like Warner Classics, Sony Classical, Deutsche Grammophon, ICA Classics, and Erato.

In 2023, while there were no new recording sessions, the release of *Turandot* in March (recorded the previous year) received widespread acclaim. The performance was honored by the International Classical Music Awards, winning in the "Opera" category.

Professional artistic preparation

Advanced training

The Accademia offers specialized professional training in music, as mandated by its statutes, through comprehensive courses covering diverse musical disciplines. Unique in Italy, the Advanced Musical Studies Courses were established under royal decrees and are recognized by the Ministry of University and Research. These courses are tailored to offer high-level professional qualifications in concert performance, featuring personalized programs and ample opportunities for public performance.

The 2023 faculty members, recruited from a selection of internationally renowned musical figures, included: Composition - Ivan Fedele/Alessandro Solbiati; Chamber Music - Ivan Rabaglia; Piano - Benedetto Lupo; Violin - Sonig Tchakerian; Cello - Giovanni Sollima; and Voice - Sara Mingardo.

In addition to official courses, the Accademia offers free specialization courses taught by principal Orchestra soloists, focusing on technical and musical aspects specific to each instrument, solo and orchestral repertoire, and practical performance skills, such as body awareness and emotional control during live performances.

The 2023 courses and respective instructors were as follows: Flute - Andrea Oliva, Oboe - Francesco Di Rosa, Clarinet - Alessandro Carbonare, Bassoon - Andrea Zucco, Horn - Guglielmo Pellarin, Trumpet - Andrea Lucchi, Timpani - Antonio Catone, Percussion - Edoardo Giachino.

The Academy's educational offerings also feature an *Electronic Music Course*, established in 2020 and led by Michelangelo Lupone. Using the modern facilities of the newly built Ketoff Studio, this course is divided into three tracks: a specialist track for those with an Electronic Music Diploma or advanced competencies, a complementary track for Academy Composition students, and an integrative track for vocal and instrumental performers.

Ensemble Novecento and other projects

A key feature of the National Academy of Santa Cecilia's advanced training programs is the opportunity for students to gain extensive professional experience alongside their academic studies. Public performances hold particular significance in the curriculum, serving as an integral aspect of the students' artistic development. These include traditional concerts and year-end recitals, as well as participation in various artistic projects presented at the Auditorium Parco della Musica or in collaboration with other musical institutions.

One of the most noteworthy of these initiatives is the work of the *Ensemble Novecento*, a group dedicated primarily to modern and contemporary music. This ensemble plays a leading role in the Composition course's diploma concert, featuring the premiere performances of works composed by the students for their final exam.

In 2023, these concerts were held on June 8 and October 5 at the Teatro Studio Borgna in the Auditorium Parco della Musica – Ennio Morricone, and attended by the examining committee 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 2023, ongoing work aimed at promoting and providing public access to the historical and musical heritage of the Accademia continued at the Multi-Media Library and MUSA - the Museum of Musical Instruments. Preservation, restoration, research, and dissemination activities were further developed. Additionally, scholarships were awarded to young musicologists engaged in specific research projects related to the Library and Museum.

Alongside these efforts, the regular program of conferences, lectures, and exhibitions continued, supplemented by the Accademia's publishing activities, which include books, music series, and multimedia productions.

Significant cataloging was undertaken: 1,500 bibliographic units were recorded (including the Paolo Lucci collection and newly acquired materials), and 7,500 units underwent labeling, stamping, and anti-theft tagging. Critical editions were also reorganized. Furthermore, restoration began on 1,400 items (scores, sheet music, and booklets) from the Alfredo Casella musical archive.

Scholarships

Five research scholarships were awarded to young musicologists, each focusing on a specific project related to the media library and the museum. The work of cataloging the Alfredo Casella collection, which was acquired in 2021, began in September. The other four research initiatives, which commenced fully in early 2024, will explore the collections of Sergio Perticaroli, Virgilio Mortari, and the musical instruments donated to the Accademia by Queen Margherita and various Academicians.

Awards and competitions

International Alfredo Casella Prize (Turin, 1883 – Rome, 1947)

The winner of the second edition of the International Alfredo Casella Prize, established in 2019 in collaboration with his niece (the renowned musicologist Fiamma Nicolodi), was announced. This €10,000 prize is aimed at Italian and international scholars under the age of forty at the time of application, for conducting musicological research centered on early 20th-century Italian music within its historical and cultural context. Alfredo Casella was a key figure in this period, as a composer, performer, educator, and essayist, and continues to inspire academic interest among universities, conservatories, music institutions, and recording labels. The judging panel awarded the prize to Irene Maria Caraba for her project entitled “Mario Labroca (1896–1973): Life, Thought, Works”. Additionally, a special mention was given to Silvia Del Zoppo for her research proposal, “Prete rosso in ‘salsa verde’: Alfredo Casella and the Vivaldi Renaissance”.

Research in new technologies for cultural heritage

The Foundation upholds its distinguished international reputation not only through concert performances by its ensembles but also by sharing expertise and cultural as well as organizational knowledge. It engages in European-funded projects, collaborating with universities, higher education institutions, research centers, and leading technology companies.

Inter-Institutional Project

The *Inter-Institutional Project* has nearly reached completion. The project aims to create four virtual exhibitions dedicated to four pivotal figures in 20th-century anthropology and ethnomusicology: Diego Carpitella, Ernesto de Martino, Alberto Mario Cirese, and Aurora Milillo. These exhibitions will soon open, set in a unique digital format in various locations of interest across Puglia and Basilicata.

Key partners in the project include the Central Institute for Sound and Audiovisual Heritage (formerly the State Record Library) of the Ministry of Culture, the Central Institute for Intangible Heritage (previously part of the Museum of Popular Arts and Traditions), the University of Salento, the University of Basilicata, and the University of Rome "La Sapienza," along with other less prominent institutions.

The Abbado Project

In 2024, the tenth anniversary of Maestro Claudio Abbado's passing will be commemorated. This occasion presents an opportunity to reflect, not so much on his widely recognized achievements as a musician and conductor, but on his ethical legacy and his role as an engaged witness of his era.

The Accademia Nazionale di Santa Cecilia and the Abbado Foundation have joined forces to conduct an in-depth study on the impact of Claudio Abbado's work. Abbado never viewed music as the sole way to influence society. He embodied the "committed" artist, using music not merely as a refined form of contemplation, entertainment, or cultural product, but as a tool for change.

In early 2023, testimonies were gathered from notable figures in music and beyond, including Cesare Mazzonis, Angelo Foletto, Michel Haefliger, Renzo Piano, Daniel Barenboim, and Gustavo Dudamel, who had been close collaborators or friends of Abbado. These reflections were compiled into a video presented during a private gathering on October 21, 2023, on site at the Accademia. The event brought together a select group of representatives from four key sectors—musical education, art and health, art and the environment, and bridge-building—who engaged in discussions on related themes.

This was not a mere celebration but, as mentioned, a research initiative aimed at exploring Abbado's legacy. The goal is to address this fundamental question: how can music, art, and culture today contribute to building and preparing for meaningful societal change? The discussion was organized into four separate roundtables, each focused on one of the aforementioned themes, before converging in a plenary session.

The outcomes of the study will be shared in early 2024 during a public conference. The proceedings from the roundtable and additional collected materials will be published by the Accademia in collaboration with the publishing house Il Saggiatore. These insights will also feature in a television program on Claudio Abbado produced by RAI Cultura.

The Bande da giro Project

The *Bande da giro Project* launched various initiatives to collect audio materials and recordings of musical performances by the so-called *bande da giro* of Puglia. These ensembles represent a significant historical legacy that is now at risk of disappearing. The most important collection of these recordings was compiled by the passionate enthusiast Pasquale Mariella and stored at the Soprintendenza Archeologica of Bari. After extensive negotiations, this collection has been acquired and moved to the Accademia's media library, where it will undergo study, reorganization, and cataloging.

The historical materials collected include approximately 300 audio cassette recordings and around a hundred videotapes of band performances from the 1970s to the present. These were compiled by the San Giorgio Jonico band in Taranto, with whom initial contact has been made, through its president Adolfo Alfano. Two other major archives of recordings are located in the province of Bari: one in Conversano, holding about 600-700 recordings from the 1960s, and another in Ruvo di Puglia.

Conferences

The dissemination of musical culture continued through the organization of conferences, series of musicological, ethnomusicological, and organological talks, introductory seminars for concerts, book presentations and readings, performances, exhibitions, prizes, and calls for entries.

Luciano Berio and Multimedia - March 11, Teatro Studio Borgna. A study day organized by the Accademia Nazionale di Santa Cecilia and the Luciano Berio Study Center, in collaboration with the German Historical Institute. Conceived by Angela Ida De Benedictis, with Federica Di Gasbarro serving as scientific coordinator, the day focused on Luciano Berio's (1925-2003) continuous challenge of expanding the boundaries of musical language through interactions between traditional and new media, as well as the means of communicating through sound.

The event featured five presentations divided into two sessions, each finishing with a roundtable discussion. Topics included:

- Giacomo Albert: *"From Intermedia to Postmedia"* - a perspective on Berio through multimedia arts.
- Veniero Rizzardi: *"The Electroacoustic Medium and the Discovery of Technological Aesthetics."*
- Diego Cavallotti and Alessandro Cecchi: *"From Documentary to Experimental Cinema"* - explorations of Berio's film music.
- Federica Di Gasbarro: *"For This Program, I Exorcized Television"* - Berio's television project *C'è musica e musica*.
- Angela Ida De Benedictis: *"Music and Multimedia Drama."*

Angela Ida De Benedictis moderated the concluding roundtable, with participation from Luca Aversano, Diego Cavallotti, Michele dall'Ongaro, and Ulrich Mosch, as well as opportunities for open dialogue for all speakers. The event was streamed live on the Accademia's website.

Music and History: Conversations by Corrado Augias - Accompanied on piano by Aurelio Canonici and accompanied by brief film clips, these conversations highlighted the deep connections between musical compositions and their historical contexts.

Prelude: An Invitation to the Concert - Introductory Friday lectures to enhance the experience of listening to music. Eight sessions featuring musicologists and popularizers provided insights into the symphonic pieces performed by the Accademia Orchestra and Chorus. These talks aimed to foster a new appreciation of music and uncover the history and background of renowned masterpieces.

Inside the Music: Sunday Deep Dives - A series of Sunday morning lectures led by experts, often the same individuals who penned the program notes for the symphony season concerts.

Presentations

"Un dialogo a distanza con l'immortalità: Anthology of Rossinian Essays 1971-2012," edited by A. Bini, featuring Michele dall'Ongaro, Gianni Letta, and Annalisa Bini (April 14, Spazio Risonanze). The speakers shared their personal memories and insights, highlighting the merits and unique qualities of Bruno Cagli as a musicologist, storyteller, and essayist.

Exhibitions

Roma (Santa Cecilia Hall Foyer, October 12, 2023 – February 29, 2024)

The opening concert of the new Symphony Season was led by Iván Fischer. Conducting the Orchestra and Chorus of the Accademia Nazionale di Santa Cecilia, Fischer presented Respighi's *Pini di Roma*, *Fontane di Roma*, and *Feste Romane*, along with Liszt's choral pieces *O Roma Nobilis* and *Dall'Alma Roma*.

This tribute to Rome included a visual journey conceived by Yuri Ancarani, inspired by Respighi's music. Ancarani embarked on a cinematic exploration of Rome, motivated by the poetic allure of its ruins. He portrayed the city as the heart of cinematic history, where reality and staged scenes intertwine to shape an enduring urban iconography. The project saw historical myths intertwine with legendary cinematic narratives, crafting a new vision of the Eternal City. In the foyer of Santa Cecilia Hall, a selection of large-format stills from the video installation was exhibited.

Educational activities in the Bibliomediateca and Museum of Musical Instruments

Workshops were arranged for university students from institutions such as Rome's La Sapienza, Roma Tor Vergata, Teramo University, the Vatican School of Library Science, the German Historical Institute, and the University of Greifswald, among others. These sessions aimed to showcase the comprehensive cultural work of the Accademia, focusing especially on its scientific and research activities. Students explored historical documents from the archives and viewed its collection of musical instruments.

Another key initiative, called *Offerta Musicale*, was designed to promote classical music among middle and high school students. It featured interdisciplinary educational paths linked to various concerts from the symphony and chamber seasons. Musicologists, prepared by tutors from the Accademia, conducted in-school sessions to equip students for a more analytical and conscious listening experience. These meetings also helped them appreciate the historical and social context of the music, encouraging a deeper understanding of its cultural significance.

The Education Sector

It is now well-established that music therapy, which involves engaging with music and playing musical instruments, has significant benefits beyond its therapeutic effects. It strongly influences communication, motor skills, expression, socialization, and learning in children, especially young children. Notably, it enhances their ability to memorize from a very young age.

Researchers from the University of Milano-Bicocca, in collaboration with the National Research Council, have discovered that music notably improves children's concentration, learning, and reading abilities. Using electromagnetic neuroimaging techniques, they observed that when analyzing alphabetic or numeric symbols, children without musical training activated only the left hemisphere brain regions associated with language. In contrast, musically trained children activated language-related regions in both hemispheres.

For over two decades, the Education Sector of the Accademia, recognizing music's beneficial and stimulating impact for all ages, has developed numerous initiatives and events aimed at young audiences and beyond. The sector's activities are divided into three categories: the "Tutti a Santa Cecilia!" concert series, which includes performances and workshops for families and schools; training programs for youth ensembles; and musical initiatives with social objectives.

CONCERT ACTIVITIES

In 1995, the Accademia di Santa Cecilia became the first foundation to dedicate a concert season to children, an initiative that allowed it to reach an increasingly diverse audience over the years. The result has been a vibrant program consisting of concert-lectures, musical performances, and workshops designed to be engaging and accessible for a broad demographic, extending beyond adult audiences. The *Tutti a Santa Cecilia!* season now welcomes audiences of all ages, from infants and children to teenagers, families, and even individuals facing psychological, physical, or social challenges. The guiding principle behind these activities is "Edutainment", a blend of education and entertainment, while fostering audience interaction.

In 2023, two new courses were launched: *Banda Cecilia*, focusing on band repertoire, and *Coro Voci Bianche Start*, a preparatory course for the White Voices Choir.

EDUCATIONAL ACTIVITIES OF THE YOUTH ENSEMBLES

The youth ensembles training program includes the following courses:

- Introduction to Music (ages 4-5)
- Music Workshop (ages 5-6)
- Choral Workshop Levels 1 & 2 (ages 6-9)

- Schola Cantorum (ages 8-15)
- Young Voices Choir “Start” (ages 8-11)
- Young Voices Choir (ages 7-14)
- Cantoria (ages 15-21)
- Chorus (ages 26 and above)
- JuniOrchestra Kids 1 & 2 (ages 6-11)
- JuniOrchestra Teen (ages 10-14)
- JuniOrchestra Young (up to age 21)

Additionally, there are various JuniOrchestra ensembles, such as the Harp Ensemble, Brass Ensemble, Woodwind Ensemble, Percussion Ensemble, and Minibrass.

The National Academy of Santa Cecilia has designed an educational pathway that teaches young people the art of singing together. After passing several aptitude tests, children can join one of the five Young Voices Choirs or the Cantoria, depending on their age and level. The choir activities are varied and stimulating, offering numerous performance opportunities and a wide-ranging repertoire, from classical to traditional music, opera, and musicals. Auditions typically take place in June.

Preparatory Music Course, Music Workshop

Instructors: Vincenzo Di Carlo, Sara Navarro Lalanda

These courses are designed for children aged 4 to 6. Using an initially informal approach that gradually becomes more structured, children explore the world of sound through vocal exercises and Orff instruments. In a group setting that is always playful and creative, they achieve an initial musical literacy that prepares them for future programs such as Choral Initiation and JuniOrchestra. The educational path includes exposure to various instrumental groups, with specific lessons that are also open to parents. Additionally, the courses feature a Music Workshop for older children with more advanced preparation.

Choral Laboratory 1 and 2

Choirmaster: Vincenzo Di Carlo

The Choral Laboratory course was established with the aim of providing a training environment for younger students, preparing them for more advanced courses. The program is divided into two groups based on age and skill level. Admission is contingent upon passing an aptitude test. Despite their young age, these students participate in numerous performances and have been featured in various productions as part of the “Education” concert season. Some notable performances include

Mille in viaggio, Alice nel Paese delle Meraviglie (Alice in Wonderland), Romeo e Giulietta (Romeo and Juliet), and Cenerentola (Cinderella).

Schola Cantorum 1 and 2

Choirmaster: 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.

White Voices Choir “Start”

Choirmasters: Claudia Morelli and Andrea di Sabatino

White Voices Choir “Start” is a newly formed youth choir that serves as a preparatory group for admission into the Accademia's White Voices Choir. Conducted by choirmasters Claudia Morelli and Andrea di Sabatino, it includes boys and girls between the ages of 8 and 11. The choir follows a comprehensive and intense training program that covers vocal technique and music reading. However, this rigorous education is delivered in a playful and engaging manner to make the experience enjoyable. The choir has already participated in significant institutional events, often performing alongside the prestigious White Voices Choir of the Accademia Nazionale di Santa Cecilia.

White Voices Choir

Choirmasters: Claudia Morelli and Andrea di Sabatino

The group is composed of children aged 7 to 14 years who have successfully passed the most rigorous selection process of the choir's training path. The choir regularly participates in symphony productions, with an extensive and prestigious repertoire that includes *Carmen*, *War Requiem*, *Carmina Burana*, *Damnation de Faust*, *Boris Godunov*, *Ivan the Terrible*, Mahler's *Symphony No. 3*, *Honegger's Jeanne d'Arc*, and Tan Dun's *Buddha Passion*. These performances are often presented in collaboration with the Accademia's distinguished ensembles. Over the years, the choir has also worked with other esteemed cultural institutions, broadening its artistic reach.

Cantoria

Choirmaster: 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.

Chorus

Chorusmaster: 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 Santa Cecilia "JuniOrchestra", 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 2023 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 symphony 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.

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

OrchExtra workshop — music study and appreciation

Conductor: Giordano Ferranti

Santa Cecilia's OrchExtra initiative is 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.

Social Commitment

One of the aims of the "Tutti a Santa Cecilia!" initiative is to make music accessible to those who are most disadvantaged. The Accademia Nazionale di Santa Cecilia was among the first institutions worldwide to introduce musical workshops for differently abled youth, hold concerts in hospitals, and organize performances for infants and expectant mothers. These activities are led by the same orchestra professors and choir artists who also perform in the Foundation's chamber and symphony productions. In 2023, with support from Enel Cuore Onlus, 15 scholarships were awarded to young musicians from the JuniOrchestra. Additionally, these youth ensembles frequently perform in charity concerts. Below is a list of activities carried out in 2023.

JuniOrchestra for Policlinico Hospital

As is tradition, a charity concert was held for the Pediatrics Department of the Policlinico Umberto I Hospital.

On Sunday, March 18, 2023, 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.

Instrument concert-lessons and vocal workshops

The education department conceived several free concert-lessons to introduce the orchestra's instruments to the families of young ensemble members. Members of various JuniOrchestra groups performed during these sessions.

Mentorship program

This long-established project was designed to involve older JuniOrchestra musicians in teaching younger students (JuniOrchestra Baby, Kids, and Teen levels) after they complete their own training. Through a mentorship system, experienced former students assist course instructors, helping younger musicians develop their instrumental skills. This initiative aims to add a social dimension to the JuniOrchestra program, offering practical collaboration opportunities to young musicians who have completed their studies.

Among its activities is the "Try an Instrument" workshop, tailored for students in the Preparatory Music course. Here, young participants have a chance to try all orchestral instruments, enabling them to choose one to potentially continue their musical journey.

In 2023, the Accademia di Santa Cecilia again dedicated a series of concerts to young children. The "Baby Sound" project, which attracted large audiences, features interactive concerts for the youngest listeners (ages 0-5) and expectant mothers. Additionally, "Arpissima," an international festival devoted entirely to the harp, took place over two days, offering attendees the chance to see and play harps, attend concerts, and participate in masterclasses.

The Symphony Orchestra listening sessions also enjoyed enthusiastic participation from schools. These events include an online introduction designed for students, accessible via a link shared a few days before the in-person session in Sala Santa Cecilia. It's a unique chance for young audiences to learn about the intensive preparation behind musical performance.