

## Integrated balance sheet 2024

As the newly elected President of the prestigious National Academy of Santa Cecilia, I am honored to present the results for 2024.

Credit for our artistic and administrative achievements goes to my predecessor, Michele Dall'Ongaro, to whom the entire Academy extends its heartfelt thanks for the tireless work carried out over the past decade.

2024, which saw the foundation close with a balanced budget for the 19th consecutive year, was a year of consolidation and recovery, following the long-lasting negative effects of the pandemic and the well-known economic challenges and uncertainties that impacted the entire live performance sector. 2025, on the other hand, has been a year marked by major achievements and successes, first and foremost the appointment of Maestro Daniel Harding as Music Director, following the long and brilliant tenure of Maestro Antonio Pappano.

Harding began conducting at a very young age under Simon Rattle and Claudio Abbado, embarking on a path that has since led to widespread acclaim and prestige. Given his stature as an internationally renowned conductor at the height of his career, this was undoubtedly an outstanding choice for the Accademia.

A noteworthy success was the opening of the 2024/2025 season with Puccini's *Tosca*, presented in concert form, a production that paid tribute to the great Italian composer. The performance also marked the beginning of Maestro Daniel Harding's tenure as Music Director of the Santa Cecilia ensembles. It was his first time conducting this quintessentially Roman opera, and he did so with a superb cast: Eleonora Buratto as Floria Tosca, Jonathan Tetelmann as Cavaradossi, and Ludovic Tézier as Baron Scarpia.

Another major event that drew significant attention was the first concert in a new series dedicated to the great masterpieces of sacred music, performed in the basilicas and historic churches of the capital. The inaugural concert took place in the Basilica of St. Paul Outside the Walls, and featured a performance of Verdi's *Messa da Requiem* conducted once again by Daniel Harding. The concert, part of the 23rd International Festival of Sacred Music, was streamed live on the Deutsche Grammophon Stage+ digital platform and will be broadcast on German television during the upcoming Easter holidays.

The participation of the Santa Cecilia Orchestra and Chorus as "resident" ensembles at the Salzburg Easter Festival, held from March 6 to April 2, proved to be one of the most important honors in the Foundation's long history. Indeed, this prestigious invitation confirmed Santa Cecilia's place among the world's leading musical ensembles.

As far as concert activity is concerned, a few figures should be adequate to illustrate the clear rebound in audience attendance: in 2024, there were 15,352 more attendees at in-house concerts compared to the previous year, 200 additional subscriptions, and a 44% increase in total revenue, both in-house and off-site. Further details will be provided in the explanatory pages that follow.

As mentioned earlier, there's plenty of work to do in 2025: the aim is to preserve historical continuity while also embracing innovation, particularly in terms of technology and reaching new audiences. In my view, it is urgent that we boost study and research activities by completing the digitization of the materials housed in our open-access multimedia library, thus encouraging new work by Italy's leading musicologists. I also believe it is important to develop a platform for the live streaming of Santa Cecilia's concerts, similar to what the Berliner Philharmoniker has done, so that the exceptional artistic quality of our ensembles can be appreciated around the world.

Because we believe our institution has a duty to leave a legacy of new works to history, we must provide space for contemporary Italian music to grow, beginning with the commissioning of new compositions. At the same time, we must address the urgent need to re-evaluate a generation of unjustly forgotten composers: the Italian composers of the 1880s, first and foremost Casella, Malipiero, Ghedini, and Pizzetti. These are new listening experiences to which the public must be gradually introduced, taking into account its cultural background and the relationship of mutual trust it shares with the Accademia.

In conclusion, Santa Cecilia has sought to maintain its long-standing commitment to Rome and to the large international audience that follows its programming. Hence the decision to honor tradition by bringing the summer concert season—an ambitious project both musically and culturally—back to the Basilica of Maxentius, starting in the summer of 2027.

## Massimo Biscardi, President-Superintendent

It has been a great pleasure to start work as the new Music Director of the Accademia Nazionale di Santa Cecilia. Our inaugural 24/25 season has had many musical highlights, and while we look forward to building and developing our new relationship together, we also reflect and celebrate the legacy left by Antonio Pappano. I arrived to an orchestra of great spirit and passion, with a refreshing willingness, and appetite for reaching greater heights. I have been particularly pleased to witness their pride and professionalism when touring abroad; offering only their best and most focussed performances in each city we visited.

We have worked together on successful projects for Deutsche Grammophon; opening our season with Giacomo Puccini's *Tosca*. The first time I had conducted the work, it seemed a fitting piece to celebrate the centenary of the composer, as well as marking my new relationship with the city of Rome, where the opera is set. We offered a beautiful live audio-visual production of Verdi's *Massa da Requiem* from the extraordinary Basilica di San Paolo fuori le Mura. And we recorded for CD, Josef Suk's *Asrael* Symphony, and we look forward to the release. I hope these projects mark the beginning of an important discography together.

I look forward to our first Summer Festivals tour this August, when I will celebrate my 50th birthday while playing with the Orchestra in Bucharest, and to the 25/26 season in Rome, when we will commence our Wagner journey with *Die Walküre*.

## Daniel Harding, Music Director

2024 was a year that will remain forever in the memory of the Accademia Nazionale di Santa Cecilia and, more personally, of the Academy Chorus. For the first time, in fact, the Foundation's ensembles—the Orchestra and Chorus—were in residence at the prestigious Salzburg Easter Festival.

Under Maestro A. Pappano, we performed Verdi's Requiem and staged Ponchielli's *La Gioconda*, taking on the role of a true "opera chorus". The staging rehearsals were a new experience for many of our artists, who showed remarkable versatility—even as actors—and thoroughly enjoyed themselves in the process.

Each day, the production grew musically and theatrically, alongside world-renowned soloists (foremost, Anna Netrebko), ultimately earning great acclaim from both audiences and critics.

Preparations for the event began in late 2023 and occupied the entire first part of the year. Though in January, after participating in a performance of *Amadeus* (screening of the famous film with its original score performed live), we also took part in a moving performance of Verdi's Requiem in memory of Claudio Abbado, conducted by Maestro Pappano.

Upon returning from Salzburg, after T. Peltokoski's debut with Santa Cecilia, we were once more guests of a foreign festival, this time in Geneva and Lausanne, with Verdi's Requiem conducted by Maestro Chung.

Verdi also featured in a concert in late May, conducted by Maestro Daniele Gatti, where we were again called on to perform iconic pieces by the Italian musical genius. Shortly before that, the Chorus had concluded the Accademia's Chamber Music Season with a concert I conducted, dedicated to Schumann, Brahms, and Elgar. Chamber music is an extremely rich and stimulating repertoire that we hope to continue exploring in greater depth in the years to come.

In June, a rather rare coincidence occurred: Beethoven's Ninth Symphony—an immensely rewarding yet demanding work—was performed twice within just a few days, under two different conductors, Shani and Gatti. At the same time, in the Cavea, we renewed our collaboration with the Conservatory Orchestra by performing Mozart's Requiem.

However, 2024 was not only the year of the Salzburg Festival. After the summer break, we came together again for a production of *Tosca*, an event that officially began a new chapter under the direction of Maestro Daniel Harding. A recording of *Tosca* for Deutsche Grammophon and a video recording of Verdi's Requiem were produced for the occasion. I can hardly think of a better way to begin this exciting new musical adventure.

We also fondly recall the November tour in Malta. Taking our great musical tradition abroad, once again with Verdi's Requiem, and collaborating with foreign orchestras is for us not only a great pleasure but also a great honor, one we hope to experience again in the future.

Andrea Secchi, Chorus Master

## Choosing Value

The Rome Chamber of Commerce has been a founding member of the Accademia Nazionale di Santa Cecilia since 2008. Our longstanding collaboration is a source of great pride: as one of the oldest musical institutions in the world, Accademia Nazionale di Santa Cecilia represents a level of excellence that's admired internationally, both for the organization's top-level educational tradition and for the globally renowned performances of its ensembles.

We are deeply aware that music is a universal language, capable of connecting and bringing together people from every country. It's a role that becomes even more vital in times of crisis, such as the one we are currently living through.

The Chamber's commitment is part of a strategic approach that views support for culture as a true investment, one that can facilitate development by promoting our most valuable heritage. Culture is a powerful driver of economic growth and a key element of territorial marketing. For a city like Rome, investing in culture is a necessary choice.

This is why the Chamber maintains a constant collaboration with the city's main cultural institutions, with the aim of building a rich and diverse cultural offering that meets the expectations of quality tourism.

Lorenzo Tagliavanti

President Camera di Commercio Industria Artigianato e Agricoltura di Roma— FOUNDING MEMBER

"For me, music is daily bread: my father was a musician.

I began regularly attending the concerts of the Accademia di Santa Cecilia in the early 1990s, when we moved to Rome.

What does this great Institution mean to me?

It's a banquet table filled with new and exquisite delicacies. Each time I sit, it is with renewed curiosity.

And ever since I joined as a patron, a privileged seat has been reserved for me.

It's magnificent."

Cristiana Cecconi Croff – PATRON

First as a subscriber, then as a patron, I have been fortunate to have the Accademia Nazionale di Santa Cecilia to fill my days, my imagination, and my emotions. It has helped me through dark times and made me dream with its many variations, with a crescendo of symphonies, trios, quartets, sonatas, and dances

of rare beauty. It has nurtured a musical culture I didn't have, but deeply desired.

How could I not be grateful to the Accademia for all this?

The Accademia continues to grow and evolve day by day, both nationally and internationally, under the guidance of wonderful Superintendents like Michele dall'Ongaro and now Massimo Biscardi, and of great conductors like Antonio Pappano and Daniel Harding.

The anticipation of upcoming concerts sparks my curiosity.

And I'm very happy, through my support, to be able to contribute to this extraordinary endeavor.

Maria Luisa Magistrati Gaetani d'Aragona – PATRON

## The social identity of the Accademia

### A four-century history

#### Origins

The Accademia Nazionale di Santa Cecilia is one of the most ancient musical institutions in the world. It draws its origins from an Association that was formed in Rome around 1570 then called "Company of Musicians of Rome", later officially constituted by Pope Sixtus V in 1585 with the title of "Congregation of Musicians under the invocation of the Blessed Virgin and the Saints Gregory and Cecilia", naming as patron saints, as well as the Virgin Mary, the two music saints par excellence, Saint Gregory the Great, who established the ecclesiastic chant, the so-called Gregorian chant, and Cecilia, a virgin and martyr who, beginning in the late Middle Ages, gradually replaced David as the patron saint of music. Its first see was the Pantheon and successively the Congregation changed six different sees until the year 1685, to the Church of the Saints Carlo e Biagio ai Catinari. Established as an association, with both artistic and welfare responsibilities, in 1624 it was licensed by Urban VIII to teach and publish music, privileges successively revoked under pressure of the rival Sistine cantors, but then confirmed by Pope Innocent XI in 1684 and by Pius VI in 1794. During that period, the participation in the Congregation was obligatory for all the masters and performers of ecclesiastical music. In 1838, it was converted to an Academy by Gregory XVI and was granted the title "Pontifical" by Pius IX in 1847, taking on a new also political role, in the wake of the patriotic spirit, that had brought to the election of the latter. Among the members were the major sovereigns of Europe, the queen Victoria of England and her husband Albert, Frederick William IV of Prussia and his wife Elizabeth Louise, the sovereigns of Naples, Ferdinand II and Maria Theresa of Austria as well as Leopold from Belgium. After the unification of Italy in 1870, the Academy amended its charter and, in 1874 (its first attempts date back to 1847), founded the Musical School of Santa Cecilia, later becoming a State Conservatoire, to which was added - in the new seat of the former Ursuline Convent in Via Vittoria, in July 1896, the acting school Eleonora Duse, attended by all those who wanted to follow a career in the acting or opera - the library. Successively was also

founded the National Film School, subsidized by the Entertainment Corporation, by the Ministry of the Corporation and by the one of National Education. Both school became then autonomous between 1934 and 1936. In 1934, by Royal Decree, its expertise in the field of musical training was recognised and it was granted the right to issue diplomas for advanced musical studies, with the acknowledgement and confirmation of the Minister of National Education. In 1939, Specialist Courses were established, open to Italian and foreign post-graduate students. Since 1895, the Academy has staged regular concert performances, with chamber and symphonic music seasons that have continued, until our own times, in the Sala Accademica in Via dei Greci inaugurated on February 2, 1895, in presence of the Queen Margherita di Savoia (1200 seats, 1895 – 1908), the Augusteo theatre (3500 seats, 1908-1936), the Adriano theatre (1936-1946), the Argentina theatre (1946-1958) and the Auditorio Pio (2000 seats) until 2003, the year that concert performances were transferred to the Parco della Musica Auditorium (2700 seats). The first project of a concert hall dates even back to 1845. At the beginning of the twentieth century, therefore, the era of the first public interventions in the cultural and musical fields in Italy, the Academy, starting with the original Congregation, could already boast of a history of around four centuries and a preeminent role on the national music scene.

### Regulatory changes

A decisive enhancement and classification of musical activities was achieved with a new legal framework for the music sector (Italian Law 800/1967), by which the State identified the sphere of opera and concerts of significant general interest, intending to encourage the musical, cultural and social education of the nation. The Academia was then acknowledged as a Symphonic Organisation of National Priority Interest for the Independent Management of Concerts, and was included among thirteen Operatic Organisations and Assimilated Concert Institutions (non-profit public bodies). The Law 163/1985 established the FUS (Fund for Performing Arts), with the aim of providing a new unitary regulatory framework for financing performances, thereby optimising the funding of operatic and musical activities carried out by subjects operating in the field. More recently, with the Italian Legislative Decree 367/1996 and the Legislative Decree 134/1998, the Government converted the independent opera organisations laid by Italian law 800/67, the concert institutions and other organisations operating in the music sector to private non-profit foundations. By law, the State, as well as the Region and the Municipality where these Foundations are based, became founder members. The reasons for this change arose from the need to improve the efficiency of the financial management of cultural institutions, which were often in debt, and a willingness to encourage the collection of private capital by those institutions through fund-raising activities, so that state assistance could gradually be reduced. This privatisation process had inherent contradictions, however. On one hand, the legislature sought an entrepreneurial approach to the management of the converted organisations through the participation of private individuals while, on the other, it retained a firm public grip, for

example, on the governance of those entities, the control of the Court of Auditors over their financial management, the involvement of the State legal system and supervision of their activities under government authority, to the point that their status as “entities under public law” was recognised by the Supreme Court, extending to them the regulations of the code of public contracts. The reason for all this certainly originated in the aims of the Foundations as the expression of the fundamental principles of cultural development and the protection of the historic and artistic heritage of the Nation, in accordance with article 9 of the Constitution, and were therefore national aims, the attainment of which was governed by public regulations. The reform in question, however, in addition to creating considerable managerial difficulties, did not produce the hoped-for results. In the absence of significant tax incentives, private financing did not compensate for the diminishing state intervention of recent years and the unvarying costs led to persistent deficits in most organisations. In the attempt to launch a new reform by means of Italian Law no. 100 of 29 June 2010, bearing “urgent measures on entertainment and cultural activities”, the Government ordered a review of the current regulatory and organisational structure of the operatic and symphonic foundations by attempting to emphasise their “entrepreneurial” nature and set out principles and criteria underlying several implementation regulations proposed by the Minister of Culture. The aim, in addition to making the management more efficient and economical, was also to assign greater managerial and financial independence to those Foundations that met certain production and managerial parameters. These requisites combine ultimately the importance of the institution in its cultural dimension with its capacity of attracting private contributions of relevant importance such as distinctiveness in the lyric-symphonic field, absolute international relevance, excellent productive skills, economic and financial balance for at least four consecutive financial years, relevant revenues, significant and continuative financial support by private stakeholders, revenues from sales and services not less than 40% of state contributions. The Accademia Nazionale di Santa Cecilia obtained, under the interministerial decree of January 23, 2012, recognition as a special organisational form, a provision that, however, remained devoid of effectiveness since it was issued on the basis of a Regulation enacted by the Presidential Decree of 19 May 2011, no. 117, which was annulled by the Administrative Court on 12 December 2012 following an appeal presented by the trade union organisations over the lack of involvement of the social parties envisaged by the regulatory provision; this ruling was subsequently confirmed by the Council of State in June 2013. Considering the situation of serious crisis in which the entire cultural sector had fallen, the Legislature, with Decree Law no. 91 of August 8, 2013 (converted into law on October 7, 2013, Law no. 112), issued “urgent measures for the protection and revitalisation of the heritage, cultural activities and tourism”. Once again, certain changes were introduced to the framework of governance of all the Foundations, along with other measures, including the revision of the criteria for assigning public contributions of a maximum duration of thirty years so that these were more closely linked to productivity and good management, as well as the quality of the programming, with the intention of reinvigorating the musical excellence of the

nation. Subsequently, the stability law (27 December 2013) once again ordered the Minister of Culture and the Minister of Economics and Finance to identify those foundations that could acquire special organisational forms, without prejudice to compliance with all the prerequisites indicated by Law no. 100 of 29 June 2010. The interministerial decree of 5 January 2014, therefore, granted the Accademia Nazionale di Santa Cecilia managerial independence for a second time by virtue of its productive capacity in Italy and abroad, its significant revenues and the sizeable financial contributions of private subjects, and its economic and financial balance.

In 2022, the Draghi government approved a law for the reform of the performing arts sector (Law 106/2022), with the aim of reorganizing regulations. The “Milleproroghe” decree (DL 12/2023) extended the implementation deadline to July 2024, which was further postponed to August 18, 2024 by Law 14/2023.

The Chamber of Deputies then approved a law extending by one year the deadline for exercising the powers delegated under Article 2 of Law 106/2022. The deadline, initially set for August 18, 2024, has since been moved to August 18, 2025.

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

## Key Figure

<b>Highlights</b>		
<b>2024</b>	<b>2023</b>	
<b>350</b>	<b>253</b>	<i>eventi in sede</i>
<b>240</b>	<b>204</b>	<i>concerti in sede</i>
<b>15</b>	<b>34</b>	<i>concerti in Italia</i>
<b>24</b>	<b>24</b>	<i>concerti all'estero</i>
<b>193.516</b>	<b>179.189</b>	<i>presenze a pagamento</i>
<b>139.654</b>	<b>117.203</b>	<i>biglietti venduti</i>
<b>1.204</b>	<b>1.146</b>	<i>allievi</i>
<b>3.949</b>	<b>*3.890</b>	<i>ore di lezione</i>
<b>2</b>	<b>/</b>	<i>incisioni discografiche</i>
<b>5</b>	<b>24</b>	<i>pubblicazioni editoriali</i>
<b>3.967.419</b>	<b>3.171.123</b>	<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 programs, 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 the 2024 financial year, the Foundation continued its efforts to consolidate and regain its audience, particularly its subscribers. Special attention was devoted to communication and promotional activities, the latter of which is described in detail in a later section.

A significant portion of financial investment (around 40%) was allocated to the subscription campaign, which also serves as a tool for positioning the institution within the city and the broader Italian musical landscape.

The campaign, managed by the agency The Kid's Road, was launched during the early renewal period reserved for existing subscribers (from June 4 to July 10, 2024).

The visual for the new communication campaign, which features the tagline "Open your eyes to music", depicts sound waves generated by various pieces from the classical repertoire. The metaphorical aim is to make the "invisible" beauty of music "visible."

Promotion developed along various lines, including digital formats (social media content such as reels, videos, or image carousels), both inside and outside the Auditorium.

Posters and broader communication campaigns aimed at promoting new subscriptions focused on the period leading up to the opening of the concert season. They then continued with a series of initiatives to publicize the scheduled concerts, using printed materials, advertising space in major newspapers and



specialized magazines, as well as posters on pedestrian barriers and digital posters at the Flaminio metro station.

Social media presence was further intensified, as these platforms are now considered essential for promoting initiatives and providing the public with useful information.

As in previous years, a new audience survey was commissioned. The goal was to explore the cultural habits of Santa Cecilia concertgoers, and at the same time analyze the motivations of those who, despite having similar cultural interests, choose not to attend. The aim was to profile their sociodemographic and behavioral characteristics, and to gain deeper insight into their habits and consumption patterns in order to refine future strategies.

Attendance figures from recent years were also analyzed, along with the most effective information channels for performances and the methods used to purchase tickets.

With the aim of identifying areas for improvement, the Foundation also commissioned the company Esserci Lab Srl to conduct an analysis of its communication and marketing activities, in order to highlight strengths and weaknesses.

In October 2024, the Accademia Nazionale di Santa Cecilia welcomed Daniel Harding, appointed as the new music director for a five-year term. Harding inaugurated the concert season with a performance of Tosca, presented in Rome in honor of the Puccini centenary.

Choosing a conductor who could match the caliber of Antonio Pappano and carry forward the process of growth he had presided over from 2005 to 2023 was no easy task. Harding, an eclectic musician with a strong personality, is one of today's leading talents.

Subsequently, on October 29, the assembly of academicians elected, on the first ballot, Maestro Massimo Biscardi as the new President-Superintendent and Artistic Director of the Academy. This marked the first time since 1895, when Count Enrico di San Martino Valperga was elected, that such an appointment occurred on the first ballot for a first term. Maestro Biscardi took office in February 2025, at the end of Maestro dall'Ongaro's term.

During 2025, the Board of Directors and the Board of Auditors will also be renewed, as their terms are coming to an end. From an administrative perspective, the Foundation concluded the negotiations for the contract renewal that had begun in 2022. The agreement, signed in February of this year, provides for the renewal of the economic terms for the 2024–2026 period. Management has also agreed with trade unions to begin negotiations for the 2027–2029 contract renewal within a reasonable timeframe.

In pursuit of transparency and administrative efficiency, management has for years made use of various tools, including: the Organization, Management and Control Model pursuant to Legislative Decree 231/2001; the Code of Ethics; and the policies implemented to ensure workplace safety for employees.

All activities are guided by the principles, values, and rules of conduct outlined in the Code of Ethics, which forms an integral part of the Organizational Model pursuant to Legislative Decree 231/01. All recipients are required to comply with it: members of the governing body, members of the supervisory body, executives, employees, collaborators, suppliers, and business partners.

In 2024, the Supervisory Body carried out, with the support of an internal audit, checks on the Foundation's internal control system. These focused in particular on compliance with internal operating procedures, in line with the current organizational structure and delegation of authority framework.

The same Supervisory Body also monitored regulatory changes and, where necessary, recommended appropriate updates to the Organization, Management and Control Model.

Over the course of the year, no cases of corruption or significant violations related to Legislative Decree 231 were reported, nor were any such reports received.

The 2024 financial statements were audited by the firm Ria Grant Thornton S.p.A.

## Internal Structure

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

## Music Director

Starting with the 2024/25 season, Daniel Harding is the new Music Director of the Orchestra and Chorus of the Accademia Nazionale di Santa Cecilia. He is also Music and Artistic Director of the Swedish Radio Symphony Orchestra. From 2016 to 2019, he served as Music Director of the Orchestre de Paris, and from 2007 to 2017, he was Principal Guest Conductor of the London Symphony Orchestra. Harding holds

the lifetime title of Honorary Conductor of the Mahler Chamber Orchestra, with which he has collaborated for over 20 years. In 2024, he was appointed Music Director of Youth Music Culture at The Greater Bay Area (YMCG) for a five-year term.

He is a regular guest of the world's leading orchestras, including the Vienna and Berlin Philharmonic Orchestras, the Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, the Dresden Staatskapelle, the London Symphony Orchestra, and the La Scala Philharmonic Orchestra. In the United States, he has conducted the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, and the San Francisco Symphony.

In 2005, he opened the season at La Scala in Milan by conducting a new production of *Idomeneo*. He later returned to conduct *Salome*, *Il Prigioniero*, *Cavalleria Rusticana*, and *Pagliacci*, for which he received the prestigious Franco Abbiati Music Critics Award, along with *Falstaff* and *Le nozze di Figaro*.

He also conducted *Ariadne auf Naxos*, *Don Giovanni*, and *Le nozze di Figaro* at the Salzburg Festival with the Vienna Philharmonic; *The Turn of the Screw* and *Wozzeck* at the Royal Opera House in London; *Die Entführung aus dem Serail* at the Bavarian State Opera in Munich; *Der fliegende Holländer* at the Berlin State Opera; *Die Zauberflöte* at the Vienna Festival; *Pelléas et Mélisande*, *Cavalleria Rusticana*, and *Pagliacci* at the Vienna State Opera; and *Wozzeck* at the Theater an der Wien.

At the Aix-en-Provence Festival, he conducted new productions of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La Traviata*, *Evgenij Onegin*, and *Le nozze di Figaro*.

His recordings of Mahler's *Symphony No. 10* with the Wiener Philharmoniker and Orff's *Carmina Burana* with the Symphonieorchester des Bayerischen Rundfunks, both released by Deutsche Grammophon, received widespread critical acclaim. For Virgin/EMI, he recorded Mahler's *Symphony No. 4* (with the Mahler Chamber Orchestra), Brahms's *Symphonies Nos. 3 and 4* (with the Deutsche Kammerphilharmonie Bremen), *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for Best Opera Recording), *Don Giovanni* and *The Turn of the Screw* with the Mahler Chamber Orchestra (*Choc de l'Année 2002*, *Grand Prix de l'Académie Charles Cros*, and a Gramophone Award).

He also recorded works by Lutosławski with Solveig Kringelborn and the Norwegian Chamber Orchestra, and by Britten with Ian Bostridge and the Britten Sinfonia (*Choc de l'Année 1998*). For BR Klassik, he released acclaimed recordings of Schumann (*Scenes from Goethe's Faust*), Mahler (*Symphony No. 6*), and Holst (*The Planets*). His performances of Mahler's *Symphony No. 1* and Beethoven's *Violin Concerto* with Frank Peter Zimmerman are available on the Berliner Philharmoniker label.

Among his latest recordings with the Swedish Radio Symphony Orchestra for Harmonia Mundi are *The Wagner Project* with Matthias Goerne, Mahler's *Symphonies Nos. 5 and 9*, Brahms's *Ein Deutsches Requiem*, and works by Britten.

In 2002, Daniel Harding was awarded the title of Chevalier de l'Ordre des Arts et des Lettres by the French government, and in 2017 he was named Officier Arts et Lettres. In 2012, he was elected a member of the Royal Swedish Academy of Music. In 2021, he was awarded the title of Commander of the British Empire. He is also a licensed airline pilot.

Daniel Harding opened the new season at Santa Cecilia with *Tosca*, and later conducted Verdi's *Requiem*. Both productions were recorded for the DGG label. He will return to conduct the Berliner Philharmoniker, the Cleveland Orchestra, the Orchestre de Paris, the Orchestre Philharmonique de Radio France, the London Symphony Orchestra, and the Symphonieorchester des Bayerischen Rundfunks. He will also undertake extensive tours in Europe with the Accademia Nazionale di Santa Cecilia and the Swedish Radio Symphony Orchestra.

## Chorus Master

As of the 2023/2024 season, Andrea Secchi is the new Chorus Master of the Accademia Nazionale di Santa Cecilia.

Born in Colle Val d'Elsa (Siena), Andrea Secchi earned a diploma in classical studies and graduated with honors and a special mention in piano from the "Luigi Cherubini" Conservatory in Florence, under the guidance of Giorgio Sacchetti. He attended masterclasses with Paul Badura-Skoda, Joaquín Achúcarro, and Maurizio Pollini at the Accademia Musicale Chigiana in Siena. He was a student of Andrea Lucchesini at the Pinerolo International Academy of Music and studied Orchestral Conducting with Piero Bellugi.

He has performed in Italy and abroad, taking part in numerous concert series in Turin, Siena, Rome, Palermo, and Florence. He has also performed at the Beethoven-Haus in Bonn, the Chopin Museum in Warsaw, and in Dublin, London, Munich, Kiel, Krakow, Beijing, Pretoria, and Tokyo, earning unanimous and enthusiastic praise everywhere for his personality and passionate interpretations. He has won over twenty national and international competitions, as well as special prizes for the best interpretation of works by Bach, Mozart, Schubert, Schönberg, and Beethoven.

In 2003, he distinguished himself as the top Italian competitor at the prestigious Leeds International Piano Competition and made his debut at the Salle Cortot in Paris. He has long been interested in the chamber music repertoire, and from 2002 to 2006, he was a member of the Quartetto Accademia.

He also has vast experience in the operatic repertoire. From 2006 to 2013, he was Assistant Chorus Master at the Maggio Musicale Fiorentino. This position allowed him to collaborate with some of the world's greatest conductors, including Zubin Mehta, Seiji Ozawa, Lorin Maazel, Kurt Masur, Riccardo Chailly, Daniel Oren, and Semyon Bychkov. From 2013 to 2017, he was a Répétiteur and Assistant Chorus Master at the Den Norske Opera & Ballett in Oslo.

As a Guest Coach, he was invited to the Vienna State Opera and the Teatro Regio in Turin, where he has held the role of Chorus Director since 2018, following an initial collaboration in 2012–2013. At this prestigious theater, he has tackled many of the great works of the operatic repertoire, as well as lesser-

known operas such as Korngold's *Violanta* and Paer's *Agnese* (a production that won the Abbiati Prize). He has also worked on symphonic masterpieces, from Brahms's *Ein deutsches Requiem* and Mendelssohn's *Elijah* to Rossini's *Stabat Mater* and Verdi's *Quattro Pezzi Sacri*. In this capacity, he has worked alongside conductors such as Riccardo Muti, Gianandrea Noseda, Fabio Luisi, and Daniele Gatti, while also collaborating with the Rai National Symphony Orchestra.

## 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 program in the new base at the Parco della Musica Auditorium, the Orchestra and Chorus have appeared on the most prestigious stages in Italy, Europe and the East, always to public and critical acclaim. For this reason the Orchestra and Chorus of the Academia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the

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

In 2020, the 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).

A new recording initiative with Deutsche Grammophon begins with Daniel Harding. The first release, which will be followed by others, will be Giacomo Puccini's Tosca, recorded live in October 2024. With Harding, the Orchestra of Santa Cecilia also undertook a major European tour in December 2024, with stops in Paris, Luxembourg, Antwerp, and Vienna.

## Human Resources

Human resources, particularly artistic personnel with their skills and talent, are the key factor in the production cycle and the heart of the Foundation's value creation process, whose core business is concert performances.

On an operational level, the many artistic and cultural activities undertaken require constant interaction among different departments. This calls for a high level of coordination and integration across offices, which ensures production quality through both experience and dynamism. These are, in turn, supported by adequate workforce stability and the resulting increased cohesion—an essential element in artistic performance, where harmony among participants directly affects quality.

The average percentages of staff with +10 years of service confirm the high level of stability: 71% for administrative staff, 74% for the Orchestra, and 73% for the Chorus. It is worth noting that a generational turnover process has been underway for some years now, gradually transforming the Orchestra into a team of musicians with varied ages and experiences. This is expected to bring new energy without disrupting the strong sense of cohesion developed in recent years under Maestro Pappano, thanks in part to numerous tours.

In terms of productivity, the Accademia ranks among the leading European orchestras, despite having artistic staff numbers below the average of its peers. The prudent policy consistently adopted by the institution has significantly limited the number of employees, which remains lower than the approved staffing plan. However, this containment has not prevented the achievement of high levels of productivity, made possible by more flexible contractual arrangements.

As of December 31, 2024, the administrative staff consists of 74 people, 65 of whom are on permanent contracts. The breakdown is as follows: 2 Executives, 10 Managers, 52 Employees, 6 Service Staff, and 4 Collaborators. The permanent artistic staff includes 95 orchestra musicians and 60 choir members.

To meet various programming needs, the permanent staff was supplemented during the year with fixed-term artists. Based on the annual number of days worked, these correspond to approximately 12 additional orchestra musicians\* and 9 additional choir singers\*\*.

Three répétiteurs complete the Foundation's overall staff.

The Foundation adheres to principles of equality in staff recruitment, offering equal employment and salary opportunities to both men and women. In particular, the permanent administrative staff is evenly divided between the sexes.

During the year, one choir competition was held for two mezzo-sopranos, one contralto, one baritone, and two tenors. Three orchestra competitions were also announced to fill the following roles: principal viola (with section obligations), principal cello, principal bassoon, principal trombone, principal timpani, and four section violinists.

As for the staff's level of education, 57% hold a university degree, while 38% have a high school diploma.

\* Of which 6.35 were to replace staff on leave with the right to retain their position

\*\* Of which 2.29 were to replace staff on leave with the right to retain their position

## Economic value

### Partners, founders and donors

#### Founding members

In 2024, a new three-year partnership was renewed with ENEL, which has supported the Institution since 2023 and represents the most important Founding Member in terms of its financial contribution. The collaboration with BNL, which ended in September, was also renewed starting from the new 2024/25 season with FONDAZIONE BNL, which took over from the former entity, although with a 50% lower contribution. During the year, other expiring contracts with Members and partners were also renewed, with the exception of MAPEI, which, due to new corporate strategies, chose to shift its cultural engagement to Milan.

The contribution from the Founding Member CAMERA DI COMMERCIO was also slightly reduced.

As always, collaborations with supporting companies take shape through a series of initiatives and musical activities, including off-site events, designed to promote their brand and support their corporate strategies.

The series of initiatives organized in partnership with ENEL began on July 25, in the cavea, with an open-air concert called "Rhapsody in Blue 100". ENEL served as Exclusive Partner for the event, which featured the Orchestra of the Accademia Nazionale di Santa Cecilia conducted by William Eddins.

In September, during the G7 on Agriculture held in Sicily, the Accademia Quintet performed an exclusive concert for ENEL at the Grotta dei Cordari/Greek Theatre of Syracuse.

In November, ENEL employees were invited to attend a rehearsal of Beethoven's Piano Concerto No. 5 "Emperor", conducted by Maestro Maxim Emelyanychev, with pianist Leif Ove Andsnes and the Orchestra of Santa Cecilia.



On December 10, the traditional Christmas Concert was held. The performance, which featured the JuniOrchestra conducted by Simone Genuini (with the participation of Stefano Bollani), was also dedicated to ENEL employees.

As is customary, during the opening remarks before the concert, ENEL announced the awarding of 15 scholarships to the most deserving students of the JuniOrchestra. The initiative was intended to reward their talent and dedication, and to provide concrete support in nurturing their aspirations and passion for music.

As part of Santa Cecilia's collaboration with AEROPORTI DI ROMA, three events in the "Santa Cecilia al volo" series took place between July and December in the spaces of Fiumicino's Leonardo da Vinci Airport. These featured brief performances for passengers in transit.

Noteworthy among these was the event held on December 2, which coincided with the Orchestra's departure for its tour in Paris with Daniel Harding, Lisa Batiashvili, and the Orchestra of Santa Cecilia (tour stops included Paris, Luxembourg, Antwerp, and Vienna). On that occasion, conductor Daniel Harding took part in the dual role of Music Director and commercial airline pilot for Air France. Before boarding, a special performance was given by several Orchestra musicians—a unique and unexpected show for all passengers present in Terminal 1. Thanks to Air France's collaboration, the Orchestra departed aboard flight AF1205 at 10:05 a.m. bound for Paris CDG, piloted by Daniel Harding himself.

The initiative was covered by *The New York Times*, which dedicated an article to it, and was also promoted by the Accademia through a video on its social media channels.

The company TERNA was the "Sole Partner" of a chamber concert by the British vocal group King's Singers (Sala Sinopoli, December 4, 2024). After the concert, the artists were guests of honor at a dinner in the Spazio Risonanze, offered by Terna.

BNL promoted its role as a "Partner" on two occasions during the season's musical events. On both occasions, the company welcomed its guests at the MUSA with a welcome aperitif.

Thanks to the BNL FOUNDATION, another supporter of the Accademia, a group of around 40 young musicians from the Sanitansemble (Orchestra del Rione Sanità in Naples) were able to attend a dress rehearsal of a concert performance of *The Nutcracker*, conducted by Maestro Gustavo Dudamel.

The Sanitansemble Orchestra project draws inspiration from the experience of "El Sistema," the educational model for children and young people developed in Venezuela by Maestro José Antonio Abreu, which promotes collective music-making as a means of organization and development in disadvantaged communities. The Sanitansemble orchestra upholds similar principles, and the opportunity to meet Maestro Dudamel, who grew up musically within El Sistema and became a symbol of empowerment and success, was a meaningful experience for the young participants.

ENI's support continued throughout the year as an Institutional Partner, as did that of CASSA DEPOSITI E PRESTITI, which served as the Foundation's 2024 Institutional Partner and Sponsor of Advanced Training, aiming to promote young and promising musical talents.

For Cassa Depositi e Prestiti, as part of the G7 Development Finance High-Level Dialogue held on May 9 at the Galleria del Cardinale in Palazzo Colonna, an instrumental ensemble from the Accademia gave an exclusive performance of Antonio Vivaldi's Spring.

In April and May, the Accademia also made a number of tickets available to FERROVIE DELLO STATO ITALIANE for symphony concerts. These were distributed to several associations supported by the company (Caritas, Differenza Donna) and in part to its own employees.

## Supporters

The new private Members who joined during the year more than made up for the previous numbers in terms of quantity, but not in the total amount of donations, which was lower than the previous year.

The Academy continues to devote consistent attention to organizing activities specifically for its Members.

The first major event the Foundation offered to its Patron Members was the chance to attend the Salzburg Easter Festival, where the Academy's Orchestra and Chorus were performing at one of the world's most prestigious music events. The Academy reserved premium tickets for four concerts, providing members with the opportunity to experience the full program of the festival. The itinerary also included social gatherings and guided tours of various culturally significant sites.

Members are always invited to attend the Foundation's most important press conferences so that they can stay informed about recent developments. In 2024, this included a press conference for the presentation of the concert season, which featured the new Music Director Daniel Harding, followed by a season launch event at Villa Wolkonsky, the residence of the British Ambassador to Italy. There, an official welcome was given to Maestro Daniel Harding. After a greeting from the British Ambassador and a tasting of tea and biscuits from the historic Babingtons tea room, the evening continued with a presentation of the 2024–2025 Symphony Season, in particular Giacomo Puccini's *Tosca*, which had been chosen to open the program. The evening concluded with a cocktail reception in the halls of the villa.

Patron and Benefactor members were also invited to the opening of the Symphony Season (*Tosca*, presented in concert form and conducted by Daniel Harding) and to a cocktail reception offered by the evening's sponsor, Webuild. The reception took place in the rear stalls of the Sala Santa Cecilia, before the performance and during the intermissions.

The Academy, in collaboration with Hermès Italie, then organized an exclusive concert for Patron and Benefactor members in the magnificent Basilica of St. Paul Outside the Walls. The concert featured Verdi's *Requiem Mass*, conducted by Daniel Harding and performed by the Santa Cecilia Orchestra and Chorus, and was followed by a dinner at Palazzo Torlonia.

## Sponsors

In March, on the occasion of the 80th anniversary of the Fosse Ardeatine massacre, the Accademia, in collaboration with SIDRA (sponsor of the Cherubini Orchestra) hosted the Luigi Cherubini Youth Orchestra conducted by Riccardo Muti.

For WEBUILD, the Accademia produced an exclusive concert with a Baroque theme at the Church of Sant'Agnese in Agone. The performance featured the Accademia Barocca di Santa Cecilia, with Boris Begelman as solo violinist and conductor, Sara Blanc as soprano, and Andrea Lucchi on trumpet.

WEBUILD also sponsored the opening concert of the 2024/2025 symphonic season. In the year marking the centenary of Puccini's death (1858–1924), the event paid tribute to the great composer with a performance of Tosca, one of his greatest masterpieces.

Webuild received visibility across the entire communication campaign for the event and had the opportunity to brand the areas of the Auditorium involved. The company's logo appeared on all communication materials produced for the occasion. During the evening, Webuild also offered guests a welcome aperitif and a cocktail dinner during intermission, held in the rear stalls area of the Sala Santa Cecilia.

As part of the opening concerts, the Accademia also collaborated with ALLIANZ BANK, offering the company a service package for its stakeholders, who were invited to attend the second performance of Tosca.

Throughout the year, the Accademia continued its partnership with HERMÈS, which purchased advertising space in the general concert calendar and in a number of concert programs. Hermès also sponsored the special concert conducted by Daniel Harding in the Basilica of San Paolo Outside the Walls. This tribute to Rome marked the launch of a five-year concert series by the Accademia Nazionale di Santa Cecilia, to be held in the city's major churches. The project is organized in collaboration with the FONDAZIONE PRO MUSICA E ARTE SACRA, which signed an agreement with the Accademia for mutual promotion across their respective communication platforms.

At the end of the concert, 120 guests, including the performing artists, were transported by shuttle to Palazzo Torlonia for a gala dinner.

In December, in addition to the aforementioned Christmas concert for Enel, there were two other important collaborations. The first was with ALMAVIVA, for whom the Accademia organized an exclusive concert titled "L'Italia da Oscar in Musica." The event, attended by around 1,300 guests, was a celebration of great Italian film music composed by three Oscar winners: Nino Rota, Ennio Morricone, and Nicola Piovani. Piovani himself performed live at the concert, along with musicians from the Santa Cecilia Ensemble, offering the audience a selection of some of the most famous scores composed for Italian cinema.

For the occasion, a welcome cocktail was held in the foyer of the Sala Santa Cecilia for all the evening's guests.

The second musical event was the Christmas concert organized for BANCA DI CREDITO COOPERATIVO, a long-time partner of the Accademia, in celebration of the bank's 70th anniversary. The event took the form of a musical narrative, featuring Nancy Brilli as the narrator. She guided the audience through the historical period leading up to the founding of the bank, accompanied by music.

Finally, the children of the Accademia's *Cantoria* closed the concert with Christmas carols.

## Public Institutions and Partners

In collaboration with Roma Capitale, on January 1st, 2024, the Accademia Nazionale di Santa Cecilia took part in Capodarte, an event organized by Roma Capitale to celebrate the start of the new year with performances and cultural initiatives.

The Accademia also collaborated with Roma Capitale for the first performance of the Study for Strings by Czech-Jewish composer Pavel Haas (1899–1944). The event, conducted by Leonidas Kavakos, marked Holocaust Remembrance Day 2024. Haas died in October 1944 at Auschwitz.

On December 7th, the Accademia also participated in the 13th edition of Musei in Musica, with the extraordinary opening of the Museum of Musical Instruments. Visitors were granted free access from 7:30 p.m. to 11:00 p.m. to the instrument collection, which includes such notable pieces as the 1690 Antonio Stradivari violin known as "il Toscano" and a 1723 viola by the Roman luthier David Tecchler.

Musei in Musica, an event promoted by Roma Capitale and the Sovrintendenza Capitolina ai Beni Culturali (Municipal Department of Cultural Heritage), offers special evening openings of the Civic Museums of Rome and many other exhibition and cultural spaces in the city during nighttime hours.

In collaboration with Roma Capitale, Zètema, CRM, and the Fondazione Cinema per Roma, the Monumenti Sonori project was launched on October 25 at the Portico of Octavia. The event featured six open-air sound installations across six different city sites, where selected musical pieces gave voice—some for the first time—to a number of chosen monuments.

In collaboration with the Fondazione Policlinico Universitario Agostino Gemelli IRCCS, on January 15 the Santa Cecilia Chorus, conducted by Maestro Andrea Secchi, took part in a charity concert held in the Sala Santa Cecilia. They performed alongside the State Police Band, conducted by Maestro Maurizio Billi, and violinists Giuseppe Gibboni and Olga Zakharova. The event supported the clinical and research activities of the Gynecologic Oncology department at the Gemelli Hospital.

In collaboration with the Embassies of Ukraine and the United States in Italy, with the support of the Embassies of the United Kingdom and Canada, and the backing of the Embassies of France and Poland, on February 21, to mark the second anniversary of the start of the war in Ukraine, the Academy

organized a concert featuring around 100 musicians, a gospel choir, a string orchestra, two ensembles, and several soloists from Ukraine, the USA, and Italy.

The Accademia Nazionale di Santa Cecilia, in collaboration with Komen Italia, took part in the Race for the Cure marathon by forming a team made up of orchestra musicians and choir members, as well as administrative and technical staff. All marathon participants were offered a special promotion for the concerts on May 10, 11, and 12.

In collaboration with the Ministry of Culture, the Arena di Verona, the Foundations of Opera and Symphonic Music, the Traditional Theatres, RAI Cultura, and other institutions, an international event was held to celebrate the recognition granted on December 6 by UNESCO to the art of Italian opera singing.

As it does every year, on June 21 the Academy, in collaboration with the Ministry of Culture, took part in the European Music Festival with a series of events held both at the Auditorium Parco della Musica – Ennio Morricone and at other venues.

In collaboration with the Ministry of Universities and Research/AFAM, the Academy hosted a special concert as part of its summer season. On this occasion, the Foundation's Chorus was accompanied by the National Orchestra of Conservatories. It was an extraordinary artistic and educational opportunity for the young musicians from the conservatory system, whose preparation for the event was supported by several instrumentalists from the Foundation's Symphony Orchestra. The conductor and soloists were also young, yet already well-established talents on the national scene.

In collaboration with the Postal and Cybersecurity Police, the Regional School Office for Lazio, and the Geronimo Stilton Foundation, the Academy hosted a presentation of the book *On the Hacker's Trail*, produced through a joint effort by the Postal Police, the Geronimo Stilton Foundation, and the author and creator of the character of the same name, Elisabetta Dami.

In November, the Santa Cecilia orchestra, conducted by Maestro Jader Bignamini, performed Shostakovich's Fifth Symphony at the Auditorium Conciliazione. The concert was organized in collaboration with the Dicastery for the Fundamental Issues of Evangelization in the World, as part of the "Concerts for the Jubilee – Harmonies of Hope" series within the "Jubilee is Culture" program, in preparation for the Holy Year.

In collaboration with the organ festival "Un organo per Roma," the Academy took part in a concert hosted in the Petrassi Hall of the Auditorium.

The program also included a world premiere of a piece composed by Maria Vittoria Agresti, a student in the Academy's Advanced Course in Electronic Music, taught by Michelangelo Lupone. The production was curated by the Academy's Paolo Ketoff Electronic Music Studio.

## Context, Operating Lines and Financial Data

The data from the Cultural Consumption Observatory for December 2024 showed a significant recovery in the cultural sector of the Italian economy, confirming the upward trend recorded the previous year at the end of the pandemic.

As of early 2024, the data suggests an increase of 30% in monthly spend on culture over the previous two years. The year ended with a notable turnaround, marked by a rise in attendance at performances and concerts.

Despite these positive signs of recovery, it must be noted that spending on cultural consumption has not yet returned to 2019 levels—the last year before the Covid-19 health emergency—and still remains significantly lower.

Due to the financial crisis, the world of classical music, opera and the nonprofit sector have seen cuts, both in Italy and abroad. These are also driven by a recent decline in patron interest, in part due to the spread of cancel culture, which is increasingly leading to the distortion or replacement of classical works (particularly in opera).

Another widespread phenomenon is the decline of the traditional annual subscription model, with audiences growing increasingly selective and planning their outings on a shorter-term basis.

As for the Academy specifically, 2023 was a year of consolidating its subscriber base, with a partial recovery of the audience lost during the pandemic and in the following seasons. In 2024, a positive trend continued in terms of both attendance and revenue, with box office earnings rising by 12% at constant prices and 18 sold-out performances.

The increase in tourism also had a favorable impact, particularly among visitors who had already seen the capital's main attractions and were now looking for alternative leisure experiences, such as concerts. This was further supported by the influx of young people visiting the multimedia library, attending training courses, and from school programs.

A notable development was the revival of off-site activities, with as many as 38 orchestra and chorus concerts held in Italy and abroad. Revenue from these events increased by 44% compared to 2023.

Despite a more cautious funding policy from private sources and the Italian state—a trend that affects symphony and chamber music more severely than in some northern European countries—support from the Ministry of Culture remained stable, fortunately, in 2024. This support came in the form of contributions from the National Fund for Live Performance (FNSV, formerly the Unified Fund for Performing Arts – FUS).

-*“Costs for the purchase of raw materials, ancillary materials, consumables, and merchandise”* saw a decrease of €2.26 thousand, or -4.07%, reflecting a further reduction in the purchase of goods compared to previous years.

-*“Service costs”* showed a slight increase over the previous year, with a rise of €34.34 thousand (+0.37%). This increase is modest, especially when viewed against the significant growth in revenue from activities, particularly box office income and fees for off-site performances.

-“*Costs for the use of third-party assets*” decreased by 2.04% compared to the previous year, mainly due to an overall reduction in rental expenses. However, copyright costs rose in proportion to the increase in concert revenue.

-“*Personnel costs*” rose by 1.45% over the previous year. This was driven by the continued recovery of activities, which led to an increase in those areas of pay linked to productivity and travel. It also includes the cost recorded in 2024 for contract renewal.

## Business outlook

In February, an agreement was reached for the renewal of the single-level company contract for the 2024–2026 financial period. The parties did not reach an understanding regarding the renewal of the regulatory section, but they committed to promptly initiating a new round of negotiations. The goal is to reach both a regulatory and financial agreement for the following three-year period, 2027–2029.

Also in February, the newly elected President – Superintendent took office. The Board of Directors and the Board of Auditors will be renewed within the first half of the current year.

For the current year, the trend in revenue from private sources (members, sponsors, box office, etc.) and from public institutions—considering that the Ministry of Culture, Roma Capitale, and the Lazio Region have confirmed their contributions at essentially the same levels—suggests continued stability of the organization’s economic, financial, and balance sheet position, which will be closely monitored throughout the year.

## Other information

Pursuant to Article 2428 of the Italian Civil Code, it should be noted that the Foundation does not control any other companies, nor does it belong to any group as a parent, subsidiary, or affiliated entity.

Its current assets, under the category of financial assets not classified as fixed assets, include investments in government bonds made by the Foundation in 2023. These investments were made using part of the funds received from the Ministry of Culture that same year, under Article 1, paragraph

361, of Law No. 234 of December 30, 2021, while awaiting the completion of the investment plan. No new investments were made in 2024, while some previously purchased bonds reached maturity and were therefore redeemed.

Assets also include the value of the 6,578 shares of WeBuild S.p.A. held by the Foundation. These shares were received in lieu of a receivable owed by Astaldi S.p.A., as part of a debt restructuring plan approved and ratified in 2020. Originally, 32,404 newly issued shares of Astaldi had been allocated. Later, following the integration of Astaldi's operations into WeBuild S.p.A., these shares were converted at an exchange rate of 203 ordinary shares of WeBuild for every 1,000 shares of Astaldi held.

Pursuant to paragraph 4 of Article 2428 of the Italian Civil Code, it is specified that the Foundation carries out its activities not only at its registered office in Rome, Via Vittoria 6, but also at its secondary location in Rome, Largo Luciano Berio 3, within the complex known as the Auditorium Parco della Musica – Ennio Morricone, where the concert halls are also located.

Before concluding this report, it should be noted that financial statements and explanatory notes comply with the requirements of clarity and accuracy set forth in Article 2423 of the Italian Civil Code and provide a true and fair view of the Foundation's assets, financial position, and results of operations.

The financial statements as of December 31, 2024, show a net income of €1,173,898 which, carried forward to the new year, will contribute to strengthening the Foundation's assets.

## Social and cultural value

### The dissemination of the art of music

#### The Symphony Season

The year 2024 opened with a screening of Milos Forman's film *Amadeus*, accompanied by live performances of Mozart's music by the Santa Cecilia Chorus and Orchestra conducted by Ludwig Wicki. Also in January, notable events included appearances by Myung-Whun Chung, who conducted Beethoven's Symphony No. 6 "Pastoral" and Stravinsky's explosive *Sacre du Printemps*, and by the



young British conductor Alexander Soddy, who began the Academy's tribute to Austrian composer Anton Bruckner, on the bicentenary of his birth, with a performance of Symphony No. 5.

January concluded with concerts conducted by Leonidas Kavakos, who in recent years has also taken up conducting. The program included a work by Czech composer Pavel Haas, *Study for Strings*, written in a Nazi concentration camp where the composer died young. The piece was performed as a tribute for Holocaust Remembrance Day. The concert ended with Prokofiev's Symphony No. 6.

The first two concerts of February featured Antonio Pappano and Jakub Hrůša, along with others. These same programs were later performed again in March as part of the Salzburg Easter Festival. Pappano conducted Verdi's Requiem Mass, which featured a prestigious vocal quartet. Jakub Hrůša, joined by American violist Pinchas Zukerman in his debut at Santa Cecilia, led a program centered on Italy as seen through the eyes of foreign composers: Berlioz with *Le Carnaval romain* and *Harold in Italy*, and the rare but notable Frescoes of Piero della Francesca by Czech composer Bohuslav Martinů.

Stanislav Kochanovsky, who made his debut at Santa Cecilia a few years ago and has since become an internationally renowned conductor (he was recently appointed Principal Conductor of the NDR Radiophilharmonie in Hannover), returned alongside the young violinist Maria Dueña. The program was dedicated to composers of the great Russian tradition: Rimsky-Korsakov's *Capriccio espagnol*, Tchaikovsky's *Violin Concerto*, and Rachmaninov's *Symphony No. 3*.

Another important debut, in February, was that of violinist Augustin Hadelich, who performed Sibelius's Violin Concerto under the baton of Paavo Järvi. The program also included Debussy's *Prélude à l'après-midi d'un faune* and Prokofiev's *Symphony No. 5*.

At the end of February, Riccardo Minasi returned to the podium of the Accademia. The Italian conductor, a guest of many of the world's leading orchestras, led a program dedicated entirely to France, featuring music by Rameau, Ravel, and Bizet, including an extensive selection from *Carmen*.

The young French conductor Maxime Pascal made his debut at Santa Cecilia with the Italian premiere of the co-commissioned Violin Concerto "*Corpo Elettrico*" by Luca Francesconi, with Patricia Kopatchinskaja featuring on the violin. The rest of the program was entirely French, with music by Debussy and Ravel.

April also saw the welcome return of Barbara Hannigan, an artist known for her great versatility. A singer and conductor of international renown, she has been a recurring presence in Santa Cecilia for years. As always, her program featured original and compelling choices, with works by Copland, Offenbach, and Weill, alongside the more familiar Haydn. True to her nature as a performer, Hannigan not only conducted but also sang a selection of songs by Weill to close the evening.

April 2024 concluded with another debut, that of the very young (27-year-old) Tarmo Peltokoski, a Finnish musician who rose to prominence thanks to his talent as both conductor and pianist. He has since been appointed Principal Guest Conductor of the Rotterdam Philharmonic and Principal Conductor of the Orchestre du Capitole de Toulouse. The program opened with the original version of the famous *Night on Bald Mountain*, followed by Gershwin's celebrated *Rhapsody in Blue* with pianist Alexandre Tharaud, and Mussorgsky's *Pictures at an Exhibition*, orchestrated by Ravel.

In May, Tugan Sokhiev conducted Prokofiev's Piano Concerto No. 2 and an extensive selection from Tchaikovsky's famous ballet *Swan Lake*. The young pianist Haonchen Zhang, making his Rome debut, was among the featured performers.

Jakub Hrusa, Principal Guest Conductor, led his third concert of the season, conducting works by Gershwin and Rachmaninov, as well as the Italian premiere of the *Piano Concerto* by American composer Mason Bates, performed magnificently by pianist Daniil Trifonov.

As part of the celebrations dedicated to Anton Bruckner, Semyon Bychkov conducted the monumental *Symphony No. 8* at the end of May, performed using the original orchestral arrangement envisioned by the composer.

Daniele Gatti presented a gala entirely dedicated to the music of Giuseppe Verdi, featuring choruses and orchestral excerpts from the composer's most well-known operas.

With the dramatic and intense *Symphony No. 7 "Leningrad"*, Tugan Sokhiev made his return, having established a deep artistic connection with the Academy's ensembles.

The subscription season concluded in June with a concert of exceptional substance and performances. Piano virtuoso Martha Argerich and the young Israeli conductor Lahav Shani presented an all-Beethoven program: the *Piano Concerto No. 2* and *Symphony No. 9*, with the participation of the Academy Choir prepared by Maestro Andrea Secchi.

In October, the 2024–25 Season opened with the arrival of the Academy's new Music Director, Daniel Harding. To mark the beginning of this new relationship with Santa Cecilia and the city of Rome—and to honor the centenary of Giacomo Puccini's death—Harding chose to conduct a concert performance of the opera *Tosca*. The production was recorded by Deutsche Grammophon and featured Eleonora Buratto in her debut as the title character, Jonathan Tetelman as Cavaradossi, and Ludovic Tézier as Baron Scarpia.

Daniel Harding's commitment for this first season included six concert appearances, two European tours, and another studio recording (in addition to *Tosca*).

The season continued with the appearance of the young conductor Maxim Emelyanychev, whose remarkable career brought him to the podiums of leading European orchestras. Emelyanychev was joined by pianist Leif Ove Andsnes for performances of Widmann's *Con Brio Overture*, Beethoven's *Piano Concerto No. 5 "Emperor,"* and Haydn's *"The Drumroll" Symphony*.

Reinhard Goebel, standing in for Semyon Bychkov, who was recovering from surgery, conducted one of the great symphonic-choral masterpieces in history: Bach's *Mass in B minor*.

The pianist Rudolf Buchbinder then made his debut at Santa Cecilia as a conductor, performing and conducting three Mozart concertos from behind the piano with extraordinary success.

In his second appearance of the season, Harding presented a program later repeated during the subsequent European tour. The violinist Clara-Yumi Cang stepped in for Lisa Batiashvili, performing Prokofiev's *Violin Concerto No. 2*. The program also included works by Debussy and Brahms.

In the final two concerts of 2024, the young and talented Finnish conductor Dalia Stasevska, who has already established a top-tier international career, made her debut with Santa Cecilia. The season concluded with the triumphant return of Gustavo Dudamel, who closed the year with a rousing and widely acclaimed performance of Tchaikovsky's *Nutcracker*.

## The Chamber Season

The Chamber Music Season, which began in the autumn of 2023, featured some of the most important soloists of our time during the first months of the year. The program was marked, in particular, by the presence of eminent pianists, including Arcadi Volodos, Evgeny Kissin, Lang Lang, Alexandre Kantorow, Grigory Sokolov, and Emanuel Ax, who performed a recital in tribute to Maurizio Pollini. Pollini had been expected on stage that day but sadly passed away the previous month.

The opening of the 2024–25 season featured the Freiburger Barockorchester performing the complete *Brandenburg Concertos* by Bach. They were followed by the Santa Cecilia Wind Ensemble, a group composed of the principal players of the Orchestra. The baroque ensemble La Lira d'Orfeo presented a concert performance of Handel's *Rodelinda*.

Two vocal projects closed out the 2024 events in December: the King's Singers with a program that included many popular Christmas "tunes", and a recital by Anna Caterina Antonacci.

In the final part of the year, Martha Argerich was also expected to perform in a duo with cellist Misha Maisky. However, due to health reasons, Maisky had to cancel his commitment and the concert was unfortunately called off.

There were also notable guest chamber ensembles: the Quatuor Ébène, the Stradivari Sextet, and the trio formed by Alexander Lonquich, Nicholas Altstaedt, and Barnabás Kelemen. Among the featured violin soloists, Maxim Vengerov and Gil Shaham received enthusiastic acclaim. Another prominent duo was that of Alessandro Carbonare and Enrico Pace.

Tenor Julian Prégardien, accompanied by pianist Daniel Heide, performed Schubert's *Winterreise* song cycle.

## Special Concerts

In the course of 2024, two major orchestral ensembles were hosted. In March, the Hong Kong Philharmonic Orchestra conducted by Jaap van Zweden and the highly acclaimed French pianist Alexandre Kantorow performed works by Rachmaninov and Mahler, as well as a new piece by Chinese composer Fung Lam entitled *Quintessence*, in the Sala Santa Cecilia.

In June, the Gustav Mahler Youth Orchestra, under the baton of Kirill Petrenko, performed Bruckner's monumental *Fifth Symphony*. During the summer, after the conclusion of the subscription season, the Accademia presented the complete cycle of Beethoven's *nine symphonies* across four concerts. These were conducted by one of the most prestigious Italian conductors of our time, Daniele Gatti. It has become customary for the Accademia to regularly program this symphonic cycle, offering newcomers the chance to hear this cornerstone of Western music performed live.

The Santa Cecilia Orchestra and Chorus, under the direction of Daniel Harding, also launched a new annual series dedicated to the great masterpieces of sacred music. These works are performed in the basilicas and historic churches of the Italian capital. The first concert took place at the Basilica of Saint Paul Outside the Walls with a performance of Verdi's *Requiem Mass*. It was recorded on video for a multimedia release by Deutsche Grammophon, with the aim of highlighting the artistic and historical value of the churches chosen for the project.

The performances in Spoleto were followed by two concerts held in the Cavea of the Auditorium Parco della Musica-Ennio Morricone. In the first, American conductor and pianist William Eddins performed works by Gershwin and selections from Broadway musicals together with the Santa Cecilia Orchestra. In the second, the Santa Cecilia Chorus and the National Conservatory Orchestra presented Mozart's *Requiem* under the baton of Giuseppe Mengoli.

## Special events

*Salzburg Festival* – The Orchestra and Chorus of the Accademia di Santa Cecilia served as the resident ensembles at the Salzburg Easter Festival from March 6 to April 2. This was a highly prestigious invitation that once again confirmed Santa Cecilia's place among the world's leading musical ensembles.

Founded in 1967 by Herbert von Karajan, the Salzburg Easter Festival quickly earned a place among the world's major musical events. The legacy of the renowned Austrian conductor and his Berliner Philharmoniker made the Easter appointment in Salzburg a landmark on the international music scene.

Initially devoted to the music of Wagner (Karajan presented Wagner's entire *Ring* cycle there), the Festival went on to host a vast number of historically significant productions and concerts. After Karajan's passing, leadership of the Festival, whose resident ensemble had been the Berliner Philharmoniker, was taken up by Claudio Abbado and Simon Rattle, and later by Christian Thielemann with the Staatskapelle Dresden.

Once the collaboration with the previous ensemble had concluded, the festival decided to invite a different group each year. After the Gewandhaus Orchestra of Leipzig with Andris Nelsons, in 2024 it was the turn of the Accademia Nazionale di Santa Cecilia with Antonio Pappano and Principal Guest Conductor Jakub Hrusa.

The structure of the festival included a series of musical events around the Easter holiday, with the program repeated over the two weeks spanning Easter Sunday.

For the Accademia and its ensembles, it was an extraordinary and prestigious opportunity, perhaps one of the most important recognitions in the Foundation's long history. In this highly prestigious event, long considered one of the most sought-after by music lovers worldwide, the Accademia was the undisputed centerpiece across eight evenings, earning great acclaim from an audience that was discerning, knowledgeable, and accustomed to the highest artistic standards.

Naturally, the program offered revolved around Italy. At the center was *La Gioconda* by Amilcare Ponchielli, performances of which have become increasingly rare. Alongside Antonio Pappano, Anna Netrebko, Jonas Kaufmann, and Luca Salsi received widespread acclaim.

The Chorus, called upon for an extraordinary and certainly unusual stage performance for a symphony ensemble, also took part in two performances of Verdi's *Messa da Requiem*, conducted by Pappano and featuring Masabane Cecilia Rangwanasha, Judit Kutasi, Luciano Ganci, and Michele Pertusi.

In another program, Pappano presented a selection of works by Italian composers, including Berio, De Sabata, and Respighi, with the two tone poems dedicated to Rome: *Fontane di Roma* and *Pini di Roma*.

Jakub Hruša, by contrast, offered a program of foreign composers whose works were inspired by Italy. It opened with Berlioz's *Roman Carnival Overture* and concluded with his *Harold in Italy*, featuring soloist Pinchas Zukerman. At the center was a piece by Bohuslav Martinů titled *Frescoes of Piero della Francesca*.

*Inauguration* – In the year marking the centenary of Puccini's death (1858–1924), the Accademia Nazionale di Santa Cecilia opened its new season with a tribute to the great composer: a concert performance of *Tosca*, one of his greatest masterpieces.

On the podium, in a double debut, was British conductor Daniel Harding, who on this occasion began his tenure as the new Music Director of the Santa Cecilia ensembles. He conducted this quintessential Roman opera for the first time in his career, leading the Orchestra, Chorus, Children's Choir, and a star-studded cast: Eleonora Buratto (as Floria Tosca), Jonathan Tetelman (Cavaradossi), and Ludovic Tézier (Baron Scarpia).

Webuild, the sponsor of the evening, decorated the Auditorium spaces, promoting its brand through the communication materials created for the occasion, and offering guests at the opening night a welcome aperitif and a cocktail during intermission (both held in the rear stalls area of the Sala Santa Cecilia).

## Publishing

Publications for 2024 are summarized as follows:

### Musicological Publications:

- *L'Arte armonica Series*
  - *Series III Studies and Texts*
- *Performance Practice: Music After 1600*, translation of the volume by Howard Mayer Brown and Stanley Sadie, *Performance Practice*, London, Macmillan, 1989 (Italian edition edited by Renato Meucci), co-published by ANSC/Curci. Despite the wealth of recent literature on “historically informed performance,” and the wide availability today of reproductions of texts that were once rare or inaccessible, there is strong justification for the Italian publication of *Performance Practice* in two volumes (before and after 1600). What remains unmatched is the method with which the work was conceived and assigned to individual scholars by Howard Mayer Brown and Stanley Sadie, two of the most distinguished and authoritative musicologists of the 20th century. Furthermore, as the editors state in their preface, if “early music is music written more than forty years ago,” then the object of our interest includes not only music from the Middle Ages to the Romantic period, but also the “avant-garde” of the late twentieth century.

### Periodicals:

- *Studi Musicali. New Series*, 2024, nos. 1–2  
Journal of the Accademia Nazionale di Santa Cecilia dedicated to music and musicological disciplines. Founded in 1972 by Guido M. Gatti, it was managed from 1977 to 1998 by Nino Pirrotta, then by Bruno Cagli, and from 2001 to 2017 by Agostino Ziino. Until 2009 it was published by the L. S. Olschki publishing house in Florence. Since 2010, the new series has been published by the Accademia itself. It features essays in Italian, English, French, German, and Spanish covering all areas of music, both from a historical and methodological perspective, including interdisciplinary approaches. Since 2021, it has

received an annual award from the Ministry of Culture, which is granted to periodicals of high cultural value.

- *Integrated Balance Sheet, Annual Report, 2023*, edited by Federico Ribechi

#### **ANSC/Curci Series – Methods and Outreach:**

- *Simone Genuini, Giochi d'orchestra. Instrumental Parts, vol. I*

The first volume of the anthology *Giochi d'orchestra* contains 13 orchestral scores representative of the repertoire used in the educational program of the JuniOrchestra of the Accademia Nazionale di Santa Cecilia. The book is aimed at teachers in lower and upper secondary schools, conductors of educational orchestras, and anyone working in music education with young musicians, whether professional or amateur. The instrumentation, structure, and writing of the pieces vary according to the target group: shorter compositions for younger or less experienced students; longer pieces designed to achieve specific educational goals and to develop particular performance skills; and more complex pieces and arrangements for advanced students, marked by richer and more intricate rhythmic writing, as well as more developed harmony and counterpoint between the various sections.

#### **Concert Program Booklets**

Curated by the Cultural Activities Department of the Academy, these texts are entrusted to leading musicologists who guide the audience through the listening experience of the program selections, offering suggestions for further exploration such as recommended recordings and books. The informational content provided also includes sung texts, biographies of the performers and conductors, lists of the ensembles involved, photographs, trivia, and insights into the pieces and their composers.

They are produced for the symphony and chamber music seasons, as well as for off-subscription or special concerts, for which a more concise format is typically used. For the Education Department's activities (concerts, student showcases, listening workshops, and labs) and for the Advanced Training Division (graduation concerts and year-end recitals), illustrated brochures or folded leaflets are prepared.

During the 2023–2024 season, 29 symphony program brochures and 17 chamber brochures were produced, along with 7 informational brochures for special concerts, 29 for Education activities, 7 for summer season concerts, and 7 for recitals and graduation concerts by Advanced Training students.

As always, special care and attention were devoted to the concert booklet for the opening production of the 2024–2025 symphony season, *Tosca* by Giacomo Puccini.

## Marketing and outreach initiatives

2024 saw a further increase in audience attendance at concert halls, continuing the trend that began in the previous season. During the 2023–2024 season, several sold-out performances and a rise in subscriptions confirmed the growing interest of a loyal audience.

The Academy, therefore, aimed to enhance its cultural offerings, going beyond musical entertainment within the Roman cultural landscape. It focused on tradition, excellence, and innovation, with the goal of establishing itself as a cultural point of reference, particularly in view of the upcoming Jubilee celebrations.

Marketing strategies and initiatives were directed toward three main target audiences:

- The traditional audience, both subscribers and non-subscribers.
- People under 35, a new audience potentially receptive to innovative programming and more affordable formats.
- Occasional attendees, including tourists and conference-goers—a growing category thanks to the strong return of international tourism and Jubilee-related events.

### Consolidation and Loyalty of the Traditional Audience

Loyal and regular attendees with a high level of education represent Santa Cecilia's historic core and main audience base. For this reason, strengthening and prioritizing its relationship with its traditional audience is essential.

To that end, the Academy worked to highlight the full range of benefits available to subscribers:

- an exclusive season preview by the President and Superintendent
- early access to seat selection for subscribers;
- a 10% discount on all season tickets (symphony and chamber), a 20% discount on the chamber season subscription for those already subscribed to the symphony season, and a 10% discount on all the Foundation's publications;
- fixed-price subscriptions to concert programs;
- exclusive early access to purchase tickets for special concerts and summer festivals, ensuring priority access to the most in-demand events;
- the chance to involve friends and family through the special subscription plan: *Introduce a Friend*;



- a dedicated phone line for subscription renewals and any questions or requests;
- expanded subscription benefits thanks to new co-marketing agreements with local partners (tourism-related associations, restaurants, theaters, cinemas, museums, sports associations, publishing houses, and cultural institutions), as well as new commercial categories.

In particular, it's worth highlighting an agreement made with the 6645 taxi service: starting in April 2024, Santa Cecilia subscribers have been able to use a dedicated line to book round-trip rides to and from the Auditorium.

### **Engaging New Target Audiences**

Alternative and less demanding options were developed for non-subscribers interested in attending concerts more occasionally and selectively. Various types of ticket packages were introduced, such as *Invito alla Musica*, the *Christmas Carnet*, and *Gift Cards*, along with discounts for students enrolled in Education sector courses (OrchExtra, Chorus, and Banda Santa Cecilia).

Initiatives aimed at deepening a musical understanding of the performances were also expanded. These included talks and conferences on composers and the scheduled pieces. Examples include the twelve-part series on Puccini; *Preludio*, a cycle of six conferences; *Music and History*, three events featuring Corrado Augias and Aurelio Canonici; and *Spirito Classico*, a series of pre-concert talks with aperitifs. The latter included eight events with journalists and musicologists, focusing on the symphonic works performed, as well as the history and context in which they were composed. These aperitif-conferences take place in the *Spazio Risonanze*. The Italian edition of the renowned U.S. magazine *Food & Wine*, a partner in the initiative, selects the wines for tasting, paired with gourmet food, to offer participants a broader sensory experience.

Promotional efforts also continued, targeting communities with potential cultural interests, such as cultural associations, sports clubs, and local institutions (Touring Club, FAI, Civita, ACI, Feltrinelli, Rotary). In 2024, around 60 partnership agreements were signed with CRALs, cultural associations, ministries, and HR departments, along with over 20 co-marketing agreements with museums, cinemas, theatres, restaurants, hotels, and more.

Agreements were signed with embassies and cultural institutions to promote musical events linked to the culture of the represented countries. Examples include collaborations with the French Embassy, the French Embassy to the Holy See, the French Academy in Rome – Villa Medici, and the French Cultural Institute Centre Saint Louis.

Co-marketing agreements were also established, such as the one with Feltrinelli, which offered 50% discounts to its cardholders.

### **Activities in Support of Local Audience Segments**

- *Last Minute*: €10 tickets available for employees of Founding Members and Sponsors for Friday symphony concerts.
- Discounts reserved for all employees of Founding Members on the purchase of tickets for Friday symphony concerts and chamber music concerts.
- Involvement of the Academy's partner companies in the season's concerts for institutional purposes. These include: Cassa Depositi e Prestiti; Ferrovie dello Stato Italiane, which allocated 330 tickets between April and May 2024 to its employees and to associations it supports (Caritas and Differenza Donna); ENI, which distributed tickets to middle and high school students.

### **Under 35**

The Academy continued its initiatives aimed at engaging students and workers who are less accustomed to attending symphony concerts by offering subscriptions and cultural packages designed to spark interest in classical music and encourage participation.

1. Affordable subscriptions and pricing (302 subscriptions)
  - Subscriptions to the Symphony Season and Chamber Season offered at a 50% discount for those under 35.
  - *Formula Y*: €10 per concert for the Symphony Season (Friday series), for a total of 28 concerts.
  - *Carnet Free*: a package of 10 tickets at €120, valid for all subscription concerts, with the option to use more than one ticket for the same concert.
  - Youth under 18: free admission one hour before the concert for minors under 18, for subscription concerts, if accompanied by an adult. The accompanying adult receives a 10% discount.
  - Pricing policies in favor of youth categories for Summer Season open-air concerts.
2. Promotions (373 members in 2024)
  - 30% discount on ticket prices for those under 35.
  - Santa Cecilia Fun Club Card: a card reserved for young people under 30, allowing them to purchase tickets for selected concerts (symphony, chamber, subscription and non-subscription) for just 5 euros.
3. Educational music programs for high school students
  - Interdisciplinary courses connected to the concert season, designed to engage young people in an educational journey into symphonic music.
4. Partnerships and agreements with organizations and associations

- Development of promotions, in collaboration with universities, music schools, and cultural associations, aimed at youth organizations such as FAI Giovani, the Union of Young Chartered Accountants, the Association of Young Notaries, the Association of Young Doctors, and Rotaract.
- All partnerships with local institutions were renewed: the City of Rome (Roma Pass), ANFOLS (National Youth Card), the Lazio Region, and Lazio Crea (Youth Card), to offer ticket discounts and encourage young people to attend concerts. In 2024, Lazio Crea purchased 1,200 tickets at the price of 10 euros, intended for under-30 residents of the Lazio Region.

### **Occasional Audience**

Following an in-depth analysis of tourist flows in Rome, carried out in collaboration with specialized organizations and local institutions, a specific segment of tourism was identified, known as “second-time tourism.” This refers to tourists who, after visiting the city’s most famous cultural landmarks, move away from the historic center to explore notable architectural works and museums such as the Auditorium, the MAXXI, the Stadio Flaminio, the CONI complex, and the National Gallery of Modern Art (GNAM). Consequently, the Auditorium, and performances by the Accademia di Santa Cecilia, become a potential attraction.

Given the strong resurgence in tourism expected in connection with the Jubilee, certain strategic policies have been strengthened:

- Collaboration with international tour operators specializing in classical music. During the press conference that launched the season, they were provided with a dedicated booking channel, along with the possibility to organize personalized corporate events for companies or groups.
- In agreement with FEDERALBERGHI Rome, the calendar of the Accademia’s weekend events was distributed in digital format to 4- and 5-star hotels and to hotels located near the Auditorium.
- The Accademia’s activities were also promoted through the hotels' online communication tools, as well as through small displays with QR codes placed in hotel receptions and rooms, allowing guests to access information about upcoming performances.

### **Co-marketing Agreements**

Several co-marketing partnerships were established, offering brand exposure in exchange for goods or services, either fully or partially in kind, with the following companies:

AGORA' Srl, technical sponsor of the 2024–2025 season, provided technical equipment for audio, video, and lighting.

UBAN VISION Spa, a leading company in large-format advertising on building restoration sites, supported the subscription campaign.

RADISSON BLU GHR HOTEL ROMA, a hotel chain, offered the Foundation daily stays at special pricing for musicologists, journalists, and guests of the Accademia.

A cross-promotion agreement" was established with the Salzburg Festival, providing visibility in each other's program booklets.

FOOD & WINE, the Italian edition of the prestigious U.S. magazine on wine and gastronomy, presented fine wines and gourmet specialties for tasting during the Spirito Classico events.

Babingtons, the historic tea room in Piazza di Spagna, offered all guests afternoon tea with custom-made cookies and sweets during the presentation of the season's opening concert, Tosca, held at Villa Wolkonsky, the residence of the British Ambassador.

On the same evening, Abacia di Busco, a renowned winery in Veneto, served its Prosecco.

The Department for Agriculture and the Environment provided the Accademia with plants of various sizes to decorate the Auditorium for the opening night of the Symphony Season.

## Website and Social Media

In 2024, in addition to regularly updating the website—now enriched with new videos, reels, and posts—the Academy further expanded its social media activity during the year. These platforms are now considered a strategic tool for promoting initiatives to a steadily growing audience of loyal and engaged followers (Facebook: 87,935 followers; Instagram: 50,200 followers; YouTube: 9,520 subscribers; X (formerly Twitter): 12,655 followers; LinkedIn: 1,904 followers). This work is carried out almost entirely in-house.

All events and activities organized by the Accademia di Santa Cecilia, musical and otherwise, along with practical information for concertgoers, are regularly promoted on both the website and social media. For each symphony concert, the following types of content are shared on social media:

- A poster for the event, often widely promoted across Meta's main platforms;
- A video introduction, in accessible language, sometimes in the form of a personal invitation to the concert from the conductor or a featured soloist;
- A listening guide by a musicologist, presenting key aspects of the program in an informative and engaging tone;

- A photo gallery from the concert rehearsals;
- A photo gallery from opening night;
- Short backstage clips or videos of the audience's applause at the end of the concert, shared via Instagram and Facebook Stories;
- One or more short educational reels (usually no longer than 60 seconds), focusing on one or more pieces from the concert or on a prominent performer, with superimposed captions;
- A reel showcasing the history and prestige of the institution, including footage of landmark past performances, noteworthy interpreters, or memorable moments;
- Video recordings of the concert rehearsals;
- Occasionally, short interviews or testimonials from orchestra or chorus musicians, or brief interviews with audience members, young people, and students attending the orchestra's open rehearsals.

A targeted communication campaign was launched on social media, with considerable success, using user profiling to promote specific initiatives: *Valentine's Day Offer*, *May Day Special*, *Black Friday Offer*, and *Christmas Carnet Offer*.

In 2024, a successful collaboration on social media (Instagram and Facebook) with the Ciak Club page, followed by nearly 2 million cinema enthusiasts, also continued. Several concerts featuring pieces used in popular films were selected and promoted to a broader audience than usual, reaching an exceptionally high number of views (1,200,000).

*Santa Cecilia Broadcast* is also active on Instagram. This new communication channel for the Academy's Instagram users keeps followers informed about upcoming concerts and events.

## Tours

In 2024, several important international tours took place, starting with the aforementioned prestigious residency at the Salzburg Easter Festival. There, the Santa Cecilia Orchestra and Chorus, conducted by Antonio Pappano and Jakub Hrůša, were the stars of the event, with a nearly month-long engagement in the Austrian city. The experience also required significant organizational effort from the Foundation, both in terms of production and logistics.

The Orchestra also performed in Hamburg, Berlin, Cologne, Munich, and Prague under the baton of Jakub Hrůša, with pianists Daniil Trifonov and Kirill Gerstein making featured appearances. Other stops included Spoleto, Milan, Locarno, Rimini, Verona, and Merano, as well as Paris, Luxembourg, Antwerp (a first for Santa Cecilia), and Vienna (where the orchestra performed twice).

The departure for Paris was particularly memorable. Conductor Daniel Harding, piloting an Air France plane, landed at dawn in Fiumicino, where he met the 80 orchestra musicians at the gate and subsequently led them in a flash mob performance of music by Haydn. Once on board, clarinets, horns, violins, and percussion instruments played on the runway before takeoff. Harding then flew the plane to Paris, where he conducted the evening's concert at the Philharmonie.

For the Italian leg of the tour, Gianandrea Noseda took the podium, joined by the extraordinary pianists Jan Lisiecki and Francesco Piemontesi. The program included works by Widmann, Mozart's *Concerto for Two Pianos*, and Beethoven's *Fifth Symphony*.

The orchestra took part for the third consecutive year, as "orchestra in residence," at the Spoleto Festival, with two major performances. The first was at the Teatro Nuovo Gian Carlo Menotti, with two stagings of Gluck's *Orfeo ed Euridice*, in a production by the Komische Oper Berlin directed by Damiano Michieletto. Antonello Manacorda conducted. The second, conducted by Barbara Hannigan, was the Festival's final concert, featuring music by Rousset, Haydn, and Gershwin.

In addition to participating in the Salzburg Easter Festival, the Chorus was hosted by the Orchestre de la Suisse Romande in Geneva for three performances of Verdi's *Requiem Mass*, conducted by Myung-Whun Chung. It also performed the same Verdi masterpiece in Malta with the Malta Philharmonic Orchestra, conducted by Pier Giorgio Morandi.

## Recordings

In 2024, to mark the end of Antonio Pappano's tenure as Music Director of the Accademia, Warner Classics released a box set of CDs containing all the symphonic recordings made over the years by the Italian-British conductor with the Santa Cecilia ensembles. Included in the box set as an exclusive feature is a recording of Bruckner's *Symphony No. 8*, published for the first time.

In October, as previously mentioned, the new Music Director, Harding, conducted a live recording of Puccini's *Tosca* during the opening concerts of the season. The recording was released by the Deutsche Grammophon.

## Professional artistic preparation

### Advanced training

Among the statutory objectives of the Accademia Nazionale di Santa Cecilia is the professional training of artistic personnel, carried out through a broad program of courses aimed at various musical disciplines and specializations. Among these, the Advanced Courses in Music Studies represent a unique offering in the landscape of higher music education in Italy. Established by Royal Decrees No. 1076/1939 and No. 564/1942, and recognized by the Ministry of Universities and Research, which validates the

diploma awarded upon completion of studies, their main goal is to provide young graduates in music with highly specialized professional qualifications in the area of concert performance. This is achieved through personalized study programs and extensive opportunities for public performance.

The 2024 faculty, selected from internationally renowned musicians, included: Composition, Alessandro Solbiati; Chamber Music, Ivan Rabaglia; Piano, Benedetto Lupo; Violin, Sonig Tchakerian; Cello, Giovanni Sollima; Voice, Sara Mingardo

Alongside the institutional courses, the Academy renewed its traditional offering of open Advanced Courses, taught by the orchestra's principal soloists. These courses mainly focus on exploring the technical and musical characteristics specific to each instrument, as well as on repertoire, from solo to orchestral. They also cover practical content directly related to the performer's profession, such as body awareness and emotional management during public performances.

The 2024 courses and faculty 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. A viola course taught by Simone Briatore was also added.

The open courses available also include a course in Electronic Music, established in 2020 and taught by Michelangelo Lupone. This course, which makes use of the equipment available in the newly created Ketoff Studio, offers three educational tracks: *Specialist*, intended for students with a diploma in Electronic Music or proven advanced skills; *Complementary*, open exclusively to students enrolled in the Academy's Composition course; *Supplementary*, for vocal and instrumental performers.

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### Ensemble Novecento and Other Artistic Projects

A distinctive feature of the advanced training programs at the Accademia Nazionale di Santa Cecilia is the opportunity offered to students to combine their academic education with numerous professional experiences. Public performance is considered especially important. It is an integral part of each student's educational path and includes, in addition to traditional concerts and year-end recitals, a series of performance projects presented to the public at the Auditorium Parco della Musica or carried out in collaboration with other musical institutions.

In this regard, the activities of the Ensemble Novecento, a group devoted primarily to modern and contemporary music, deserve a special mention. The group plays a central role in the Composition Diploma Concert, where original works by graduating students are performed for the first time.

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

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

In 2024, the ongoing work to enhance and expand public access to the Accademia's historical and musical heritage continued. This heritage is preserved at the Multimedia Library and MUSA – the Museum of Musical Instruments. Activities in preservation and restoration, research, and public dissemination also continued. Two additional research grants were awarded to young musicologists for a project on the Casella collection and on the Academicians elected since the Accademia's founding. As always, the department organized a series of conferences, lectures, and exhibitions.

### **Multimedia Library (Preservation and enhancement of historical heritage)**

The work of cataloguing continued, as did the development of new services offered to the public, both remotely and on-site (mostly in the field of multimedia). The Multimedia Library website databases were updated, and a new website for the journal *Studi Musicali* was designed and finalized. It will be published in the coming months.

### Scholarships

Over the course of the year, four young musicologists carried out research funded by scholarships awarded in 2023.

In particular, the survey and reorganization of the collection belonging to Alfredo Casella (Turin, July 25, 1883 – Rome, March 5, 1947) was completed. Casella was a composer, pianist, conductor, musicologist, teacher, and editor, and Santa Cecilia Academician. The collection, acquired in 2021, was examined along with a study on the most important contemporary composers with whom Casella came into contact, starting with Ravel and other French composers of the time.

Another scholar focused on the study and organization of the Virgilio Mortari Collection (Passirana di Lainate–Milan, December 6, 1902 – Rome, September 5, 1993), a composer, artistic director, composition teacher, Santa Cecilia Academician and Vice President of the Accademia in 1963.

Declared to be of significant historical interest by the Archival Superintendency for Lazio in July 1997 and donated to the Accademia by his widow, Luisa Mortari Forzani, the Mortari Collection ranks among the most important and extensive archives held by the Accademia's multimedia library. It preserves the traces of a life devoted to music, illustrated through a wide array of materials that document in detail both Mortari's musical output and his intellectual activity.



Another project carried out was the study and reorganization of the archive of Maestro Sergio Perticaroli (Rome, February 16, 1930 – August 19, 2019), an internationally renowned pianist, Santa Cecilia Academician, professor of advanced piano studies at the Accademia, member of the Board of Directors, Vice President, and Acting President of the Academy in the 2000s. All materials from his bequest were catalogued, and using innovative software, a geographic map of his performances was created.

A survey was also conducted of the Academicians starting from the Congregazione dei Musici di Santa Cecilia, founded in Rome in 1585, up to the 18th century. A survey of Academicians from the 19th century to the present day has also begun. Once completed, this research will be published.

Of particular interest was the study conducted on the collection of plucked string instruments donated by Queen Margherita in 1926. During the course of the work, the investigation was expanded to include the Queen's musical interests.

## Prizes and Calls for Applications

Alfredo Casella International Prize (*second edition*).

First year of research for the project *Mario Labroca (1896–1973): Life, Thought, Works*, curated by Irene Maria Caraba, winner of the second edition of the “Alfredo Casella” International Prize (established in 2019 in agreement with Fiamma Nicolodi and continued in 2023).

## Research activities in the field of new technologies applied to cultural heritage

The Foundation affirms its prestige on the international stage not only through the performances of its ensembles, but also by sharing its cultural and organizational expertise in projects funded by the European Union, in collaboration with universities, institutions of higher education, research centers, and leading technology companies.

### *Research project in collaboration with the Centro di Ricerche Musicali*

As part of the project *Music and Science, Technology and Research*, the Paolo Ketoff Studio was further developed for educational purposes. This permanent center for training, production, and musical research—unique among Classical Music Foundations—was inaugurated in 2021. It is directed by composer Michelangelo Lupone, who manages its activities as a “cultural hub”: a center dedicated to the

training of young musicians, supporting experimentation, research and collaborations with visual and performing arts. The advanced course in electronic music was hosted here again this year.

#### *Cataloguing and digitization project*

The restoration of materials from the Casella Archive continued, and cataloguing efforts were launched, which are expected to be completed next year.

#### *Bande da giro Project*

In 2023, a major archive of *bande da giro* (traveling bands) was acquired, thanks to the passionate collector Pasquale Mariella. After lengthy negotiations, the archive was transferred from the Archaeological Superintendency of Bari, where it had been held, to the Bibliomediateca for study, reorganization, and cataloguing. The archive comprises an extensive collection of audio recordings and related documentary materials.

#### **Musical education and outreach**

The dissemination of musical culture continued through the organization of conferences, lecture series on musicological, ethnomusicological, and organological topics, pre-concert introductory seminars, book presentations and reading sessions, performances and exhibitions, awards, and competitions.

- “*Claudio Abbado, Artist of Vision. Conducting the Future: Claudio Abbado Between Utopia and Reality*” was a conference organized in collaboration with the Abbado Foundation, Rai Teche and Rai Cultura, the Universities of Rome – La Sapienza, Tor Vergata, Roma Tre – and Luiss Guido Carli University.

Ten years after the death of Claudio Abbado (Milan, June 26, 1933 – Bologna, January 20, 2014), and to commemorate the Milanese conductor’s deep connection with the Accademia Nazionale di Santa Cecilia, a performance of Verdi’s *Messa da Requiem* by the Santa Cecilia Orchestra and Chorus, conducted by Antonio Pappano, was held. A conference was dedicated to Abbado’s memory as well.

During the event, the findings of a 2023 study were presented, including testimonials from prominent figures in the music world about the Maestro’s commitment.

Rai Cultura also produced a four-part special, *Claudio Abbado, Artist of Vision*, for television, exploring the Maestro's ethical and social legacy. The special, curated by Roberto Giannarelli, aired on Rai 5 as part of a programming lineup dedicated to Abbado.

- *With Luigi Nono on the 100th Anniversary of the Composer's Birth.* To celebrate the centenary of Luigi Nono's birth (Venice, 1924–1990), the Accademia Nazionale di Santa Cecilia, in collaboration with the Luigi Nono Archive Foundation, presented a screening of the documentary film *Luigi Nono: Infiniti possibili*, directed by Manuela Pellarin and produced by Kublai Films. The documentary aimed to introduce the multifaceted nature – human, poetic, social, and political – of the original composer to new generations and to those unfamiliar with the Neo-Avant-Garde and New Music movements of the second half of the 20th century.
- *Preludio, an Invitation to the Concert.* Introductory pre-concert lecture series held on Friday evenings: eight events with musicologists and lecturers who explored, on each occasion, the pieces performed by the Santa Cecilia Orchestra and Chorus.
- *Music and History.* Conversations by Corrado Augias, accompanied on piano by Aurelio Canonici and supported by short video clips. The initiative aimed to highlight the deep connections between musical compositions and the historical periods in which they were written, offering deeper insight into both the music and the history behind it. Music, although the most immaterial of the arts and accessible in any historical context, cannot be separated from the composer's personality and the time in which they lived.
- *Puccini 100 – A Listening Guide to All the Works of Giacomo Puccini.* On the 100th anniversary of Giacomo Puccini's death (1858–1924), the President and Superintendent of the Accademia Nazionale di Santa Cecilia, Michele dall'Ongaro, led the public through the complete listening of Puccini's works in a series of meetings enriched with musical excerpts, video footage, and documents. The twelve events revisited the music, lyrics, controversies and secrets behind some of history's most beloved operas.

#### Presentation of volumes published by the Academy

*Niccolò Paganini. Epistolario 1831–1840*, Vol. II, edited by Roberto Grisley, Mariateresa Dellaborra, Roberto Iovino, Nicole Olivieri, Danilo Prefumo, published by ANSC/Curci.

#### Exhibitions: Musa / Sala Santa Cecilia Foyer / Spazio Risonanze / Auditorium Arte

*"Qual occhio al mondo". Puccini fotografo.* An exhibition organized for the opening of the 2024–2025 Season.

The Accademia Nazionale di Santa Cecilia decided to honor the memory of Giacomo Puccini, who became a full member of the Academy in 1915, through a concert performance of his "Roman" opera, *Tosca*,

conducted by new Music Director Daniel Harding, and through the aforementioned series of lectures dedicated to each of his twelve stage works. But the initiative didn't stop there: a striking photography exhibition was presented as well, organized in collaboration with the Fondazione Centro Studi sull'Arte Licia e Carlo Ludovico Raghianti ETS, the Fondazione Simonetta Puccini per Giacomo Puccini, and the Centro studi Giacomo Puccini. The event focused on another of the composer's great passions, photography, which has remained virtually unexplored until now.

### Educational activities in the Bibliomediateca and Museum of Musical Instruments

Throughout the year, the Academy organized visits, workshops, games, screenings, and readings.

- Educational meetings were held with student groups from the Universities of Rome—La Sapienza and Tor Vergata—the University of Teramo, the Vatican School of Library Science, and the German Historical Institute. These meetings aimed to present the Academy's full range of activities in the field of musical culture, with particular emphasis on scientific and research work, musicological and musical publications and the art collection. The organization of competitions, conferences, lectures, and other initiatives aimed at disseminating musical culture was also treated.
- Guided tours of MUSA – the Museum of Musical Instruments of the Academy. Guided tours of the Academy's collection of historic instruments were intended for private groups and school classes visiting the Parco della Musica. They were sometimes coordinated with productions from the Education Department or with open rehearsals of the Orchestra of Santa Cecilia.
- *L'Offerta musicale*: This project aimed to promote classical music among middle and high school students, offering them interdisciplinary learning pathways that complement a selection of concerts from the symphony and chamber music seasons.

### The Education Sector

As early as 1996, the Accademia Nazionale di Santa Cecilia was the first among all classical music foundations to begin offering activities dedicated to young people. It did so out of the conviction that music needed to have a stronger presence in education. Even today, music history is considered a marginal subject in schools, taught only up to middle school. Yet it should be studied in an interdisciplinary way alongside other subjects, given its connection to history, literature and art—including in high schools.

Its effectiveness in supporting learning is now scientifically documented: music lessons help children achieve a higher increase in IQ compared to other extracurricular activities. Studying an instrument and listening to live performances are powerful learning experiences, effective even from early childhood.

In addition to its undeniable value in terms of enrichment and education, music also has therapeutic potential, as observed by Aristotle and Plato. Indeed, in ancient Greece, the god Apollo was the deity of both music and medicine. Whether listened to, played, or danced to, music is useful in the treatment of various conditions, from neurological to oncological. In 1996, the World Federation of Music Therapy defined music therapy as follows:

*"...the use of music and/or its musical elements (sound, rhythm, melody, and harmony) by a qualified music therapist, with a client or group, in a process designed to facilitate and promote communication, relationships, learning, mobilization, expression, organization, and other relevant therapeutic objectives in order to meet physical, emotional, mental, social, and cognitive needs. Music therapy seeks to develop the individual's potential and/or residual functions in such a way that enables greater intra- and interpersonal integration, ultimately improving quality of life through preventive, rehabilitative, or therapeutic processes."*

The Education Sector of the Academy (its educational and outreach branch) has been promoting these findings for nearly 20 years. Its mission is to bring *everyone* to Santa Cecilia to experience and share the magic of music.

The sector's activities are organized into two main areas:

- The "Tutti a Santa Cecilia!" season of concerts, performances, and workshops, mainly aimed at schools and families;
- Ensemble music training courses.

Both promote music culture and have a significant social impact, helping to make music and music education accessible, even in disadvantaged contexts. Special attention is also given to innovation through digital technologies and the development of new talent.

## Tutti a Santa Cecilia!

The “Tutti a Santa Cecilia!” season, launched in 1997, aims to bring an increasingly diverse audience closer to music. It does so through concert-lessons and interactive performances, where the audience actively participates and learns while having fun: musical theatre shows, mini-operas, and concert-lessons designed to explain how music works. The program also includes workshops where participants learn about music through interactive activities, exploring different vocal styles, playing instruments, and even building them. There are also open rehearsals of the symphony concerts by the Santa Cecilia Orchestra and Chorus, reserved for schools. During these rehearsals, students can develop more mindful listening skills thanks to our digital introductory guides, which can be played in class via a link provided a few days in advance.

To promote music culture and ensure that the content is accessible to everyone, the performances are divided into three sections, each offering activities developed using specific teaching methods and language suited to the learning abilities of the age group:

- Baby (0–5 years)
- Kids (5–10 years)
- Teen (11–18 years)

Great care is taken to link the activities of the Education Sector to the Academy’s performance season, involving both children and adults in a multidisciplinary educational project.

For International Women's Day, female composers were featured in the concert *Degne di Nota*. The event offered an opportunity to recognize and celebrate the often overlooked or underappreciated contributions of women to music, creating a space for reflection and awareness on the importance of greater inclusivity in the world of music and culture more broadly.

With the performance *The Wizard of Oz*, in collaboration with the Venti Lucenti Company, the Academy’s youth ensembles participated in a major production inspired by the most beloved fairy tales of all time, giving young talents the opportunity to perform on stage.

The show *Tutti in forma fra Mozart e disco music* explored the musical journey from Mozart’s classical music to disco, highlighting the radical changes in the social, cultural, and economic dynamics that have shaped the evolution of music over the centuries. The performances *Ottoni Animati*, *Suona una volta un pezzo di legno*, and *Nel giardino degli Archi* formed part of an educational and informative journey through the different families of musical instruments. Each show focused on a particular family, giving the audience the chance to learn about the technical, timbral, and historical characteristics of each instrument in a way that was accessible even to those without a musical background.

As in previous years, the festival *Arpissima* was held. This internationally significant event is entirely dedicated to the harp, an ancient instrument that continues to hold special allure today. The two-day festival gave attendees the chance to try out harps, attend concerts, and take part in masterclasses.

### Education Courses in Ensemble Music

The ensemble music courses begin with preparatory musical training, where children aged 4–5 are introduced to the world of music using the most up-to-date teaching methods. From there, they can choose to continue on a vocal or instrumental path. Depending on age and skill level, they may be admitted to one of the various children's choirs or the JuniOrchestra.

This opportunity is offered not only to children, but also to adults with a passion for music. Amateur choirs and orchestras, such as *Chorus* and *Orchestra*, are available, as well as *Banda Cecilia*, a band that brings together children and adults alike.

### 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 one of the first institutions in the world to organize music workshops with differently abled children and to offer concerts in hospitals, for newborns, and for pregnant women. All these activities are carried out by the orchestra musicians and choir artists who also perform in the foundation's chamber and symphony productions.

### Scholarships

Thanks to the support of Enel Cuore Onlus, 15 scholarships were awarded in 2024 to young musicians in the JuniOrchestra.

### Free activities for students' families

The Education Sector has created free concert-lessons where older JuniOrchestra members perform to introduce musical instruments to the families of younger ensemble members. This initiative offers a unique opportunity for accessible music education. The project not only promotes music awareness but also provides an important growth experience for the young performers, who play in front of an audience, sharing and showcasing their dedication and passion for music.

### Mentorship program

This is another socially valuable initiative in which students who have completed the JuniOrchestra training path contribute to the education of younger participants while also finding employment. Some of the program's most experienced and talented alumni assist course instructors by helping the JuniOrchestra Kids and Teen instrumentalists with their technical training. Among the various activities involving the mentors is the "Try an Instrument" workshop, designed for students in the Early Music Education and Music Lab programs. In this workshop, children try out all the orchestra instruments, giving them the chance to choose one, should they decide to begin a musical journey.

The youth ensembles themselves frequently perform in benefit concerts, as well.

### The JuniOrchestra for the Policlinico

This initiative is the result of a long-established collaboration between the Accademia Nazionale di Santa Cecilia and the Emergency Pediatrics and Intensive Care Unit of the Pediatric Clinic at Policlinico Umberto I. It is an extraordinary example of how music can contribute to social well-being.

The proceeds from the event go toward supporting both the hospital and the JuniOrchestra's activities. The participation of the young musicians offers a unique opportunity for artistic and personal growth and highlights the role of music as a tool for solidarity and unity. The presence of the JuniOrchestra promotes musical culture and forges a strong bond with the community, demonstrating how art can overcome barriers.

### Concert for Mia

This fundraising event was organized by the Mia Neri Foundation Onlus, with the participation of various singing and dance schools and academies from across Rome. The Mia Neri Foundation Onlus is a non-



profit organization founded after the death of 11-year-old Mia Neri, who suffered from an incurable brain tumor.

### Digital Innovation

In recent years, the Education Sector has embraced digital tools, producing educational materials targeted at both students and teachers. In 2021, the video series *"On Line for Kids"*—a collection of lessons designed to teach children music's secrets in a fun, playful, and interactive way—won the Abbiati Prize. It is still available on the Academy's website, allowing everyone to access it anytime, anywhere.

During concerts, the audience comes to the music. But through digital tools, music now reaches the audience—bringing it directly into homes, schools, and beyond.