

Integrated balance sheet 2025

2025 was a very important year for the Accademia, both artistically and in terms of management. For the twentieth consecutive year, the Foundation closed its accounts in surplus, confirming the sound financial position it has built up over the years.

During the year, all of the Foundation's governing bodies were renewed: I took office in February, the new Board of Auditors in September and the new Board of Directors in October.

After several years of discussions, the concession for the use of our historic headquarters in Via Vittoria, which had expired in August 2018, was finally renewed by the State Property Agency (Demanio). The new concession is effective as of November for a renewable term of six years.

Over the course of the year, negotiations continued with the Fondazione Musica per Roma for the renewal of the agreement governing the sharing and management of the spaces within the complex known as the Auditorium Parco della Musica Ennio Morricone. The agreement, which is currently being assessed and must then be approved by Roma Capitale, the owner of the venue, is expected to take effect from the second half of 2026.

Work also continued at the Ministry of Culture on the new Performing Arts Code. Drafted under powers delegated to the Government, the Code is expected to introduce a number of changes to the governance of the opera and symphony foundations. The Accademia took an active part in the various working groups in order to follow the process, ensure that its specific characteristics compared to other institutions were properly taken into account and, wherever possible, contribute to the discussion.

Artistically, 2025 marked the start of a monumental project: a complete staging of Richard Wagner's *Ring des Nibelungen*, one of the supreme masterpieces of opera, beginning with *Die Walküre*, which opened the 2025-2026 season. The project will continue over the next two seasons with *Siegfried* and *Götterdämmerung* as opening productions, culminating in 2028 with a complete performance of the Tetralogy, including the prologue, *Das Rheingold*.

Finally, union negotiations began during the year with a view to renewing, in 2026, the employment contract that expires on 31 December.

Massimo Biscardi, President-Superintendent

In the 2025–26 season, we embarked on a major project of which I am very pleased: Richard Wagner's **Ring of the Nibelung**, which will continue over the coming seasons. The first instalment was **Die Walküre** because I felt it was important to begin with this opera, which is rich in extraordinary music and more compelling in terms of its dramatic structure, rather than with **Das Rheingold**, as Wagner's intended sequence would suggest. This will be presented when we perform the entire Ring. The work with the orchestra saw a further deepening of understanding precisely in this occasion, and I believe that the musicians' flexibility and, as I said, the heart and passion they put into every performance, were the key to a result that has made me very happy. Another aspect I wish to highlight is that of our international tours. In 2025 we visited many European and Asian cities with varied and demanding programmes, and in Rome we continued with the complete symphonies of Gustav Mahler, performing the Second and Third, whilst also working with the Choir to present Giuseppe Verdi's Sacred Pieces and the Ravel's complete *Daphnis et Chloé* during the summer season, and then in Spain, where we also performed Verdi's Requiem.

Daniel Harding, Music Director

The Chorus of the Accademia Nazionale di Santa Cecilia opened 2025 with a memorable concert conducted by Maestro Chung: Rossini's *Stabat Mater*. This masterpiece has long been one of our Chorus's signature works, but the celebrated Korean conductor made every evening a unique experience, and the audience responded with endless applause.

During the year we also took on works that had never, or only rarely, been performed. These included Busoni's Concerto for piano, orchestra and male chorus, on the occasion of Maestro Pappano's very welcome return. Zemlinsky's *Frühlingsbegräbnis* with Maestro Viotti was also performed, as was Prokofiev's *Ivan the Terrible* with Maestro Rustioni. Maestro Gatti oversaw a splendid performance of Brahms's *Gesang der Parzen*.

With Daniel Harding, recently appointed Music Director of the Accademia, we performed, within a short period of time, Verdi's *Quattro Pezzi Sacri* and a rarely heard masterpiece, Schumann's *Scenes from Goethe's Faust*. This production in particular brought our Music Director, one of the foremost interpreters of the *Faust Scenes*, into close collaboration with the members of the Chorus, most of whom were singing these memorable pages for the first time.

Again with Maestro Harding, we performed Mahler's Second Symphony ("Resurrection"), whose Finale contains one of the most intense choral passages ever conceived, and a few months later his Third Symphony, as well as Verdi's Requiem and Ravel's *Daphnis et Chloé* on a triumphant tour to Granada and Seville.

After the summer break, I conducted a chamber concert celebrating the centenary of the Treccani encyclopedia, with a program centered on 20th-century composers, which allowed the Chorus to take on demanding but very stimulating repertoire (particularly the works by Dallapiccola and Petrassi). Shortly afterwards, going back a few centuries, Maestro Prandi led us in a program devoted entirely to Alessandro Scarlatti. From the autumn, the Chorus also sang at Sunday Mass once a month in the Basilica of Santa Cecilia in Trastevere, performing sacred music in the setting it was written for.

The year ended with two very different productions, both equally rewarding: first, Bruckner's Mass No. 3, one of the most demanding works ever written for chorus, in which Maestro Pappano, thanks in part to our deep mutual understanding, was able to make the most of all our qualities; and then Adams's *Nixon in China*, in which we had the privilege of being conducted by the composer himself.

Andrea Secchi, Chorus Master

Choosing Value

Education is one of the investments that stand the test of time. Supporting young people and accompanying them as they grow means strengthening their skills, their sense of responsibility and their ability to interpret change, with a vision that looks beyond the immediate. This is the spirit behind Cassa Depositi e Prestiti's commitment to the Accademia Nazionale di Santa Cecilia's advanced music training program, a place where the talent of new generations is carefully nurtured and entrusted to the continuity of our cultural tradition. It is in this interweaving of knowledge, merit and the transmission of value that the quality of the country's future takes shape.

Dario Scannapieco

Chief Executive Officer and General Manager of Cassa Depositi e Prestiti – FOUNDING MEMBER

When I was invited to become a Patron, I accepted with enthusiasm, imagining that I would be offering a small contribution to the Accademia in support of one of the jewels of Italy's cultural scene. Over the years, however, I have realized that it is the Accademia that has given my wife and me a great gift. We have felt part of a true community, together with the wonderful musicians of the Orchestra, the Chorus, the passionate and refined conductors who have led them and continue to lead them, and the entire artistic and administrative management team. It's a community that shares the same passion, and the same pride in the ever-growing success of our ensemble on the global music scene. Traveling with the Orchestra on tour and sharing in the standing ovations in the world's most prestigious concert halls has been a truly moving experience, one that has made us part (if only as spectators) of an Italian success story.

Aristide Police - PATRON

For us, the subscribers and audiences of the Accademia di Santa Cecilia's programs, it is a great gift to be able to listen to music performed live.

Each musician prepares for us, with the sole aim of producing, before us and in the physical space of the performance, the finest possible sound in keeping with the score and its markings. All this work is for us, and it teaches the value of individual study and of working together to build a body of sound that rises out of silence and, in its own language, leaves secret and mysterious echoes in us long afterwards.

We are extremely fortunate to enjoy the musical direction of Maestro Daniel Harding and the wisdom of President Massimo Biscardi, who bring a privileged depth of insight and inspiration to every choice.

I can only express my gratitude for the energy, the beauty, the emotions and the lessons in feeling and intellectual discipline that come from the music the Foundation offers. I hope that its many educational activities will continue to draw new people of all ages into this world, so personal and yet so universal, so full of intelligence and creativity.

Thank you, truly.

Costanza Pera - PATRON

The social identity of the Accademia

A four-century history

Origins

The Accademia Nazionale di Santa Cecilia is one of the oldest 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.

Over time, the courts have sought workable solutions, but these have tended to emphasize the public-law side of the foundations’ organization and activities. As a result, the Civil Code now applies to them, in substance, only in certain respects.

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 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 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.

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”.

In the music sector in particular, besides some changes to governance, the law introduced measures for the “recovery” of opera and symphony foundations in serious difficulty. Chief among these was a fund for loans of up to thirty years, granted on condition that the foundation submit, and obtain approval for, a recovery plan restoring balance to its assets, operations and finances within the following three financial years.

The criteria for allocating public funding were also revised, linking them more directly to productivity as well as to the quality of programming. State resources for the sector, 60% of which were previously allocated in proportion to staff costs, are now allocated as follows: 50% on the basis of actual production in the previous year; 25% on the basis of improved management results through the ability to raise funds; and 25% on the basis of the artistic quality of the programs.

Finally, Law 175 of 22 November 2017 once again delegated to the Government the power to legislate on the reorganization and management of the opera and symphony foundations. It also gave them a dedicated fund, allocated according to new criteria based on the resources they raise from private donors, Regions and local authorities and on the management capacity they demonstrate. The law also established the Higher Council for the Performing Arts, tasked with providing advice and support in the development and implementation of sector policies and in the preparation of general criteria for allocating resources in support of performing arts activities.

In reality, the process of revising the Foundations’ organizational structure, still unfinished and more formal than substantive, has so far failed to bring any real improvement in how these institutions are managed. The successive reforms have, in part, merely changed the order of the factors without changing the result, and the question of these institutions’ nature and legal status, caught between autonomy and public control, remains unresolved.

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, il suddetto termine è stato nuovamente prorogato al 31 dicembre 2026.

In the meantime, the Ministry of Culture has presented a draft of what is intended to become

the new Performing Arts Code, which provides for some substantial changes to the governance of the opera foundations, to be renamed “Gran Teatri d’Opera” (Grand Opera Houses). Leaving aside the specific characteristics of the Accademia Nazionale di Santa Cecilia, the draft provides for a reduction in the roles of the mayor and the superintendent; alongside the superintendent there would be an artistic director elected by the Board of Trustees, a marketing director and a collaborator, ideally under 35. As for artistic programming, it will have to focus on the great operas of the tradition, also encouraging the rediscovery of lesser-known works by the same composers, in apparent contrast to the trend toward openness to contemporary music and experimentation that we have seen in recent years.

While the new legislation is awaited (in its proposed form it has raised considerable concern), the hope is that, as the Legislature has repeatedly indicated, the management and financial structure of the foundations will finally be reformed effectively. Such a reform should be the result of a thorough examination of their specific organizational and management characteristics, and therefore of the resources needed to maintain economic and financial balance in line with the required quality standards.

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 Accademia and Italian musical life from the end of the nineteenth century to our own times. Within the traditional, historical role of education, specialist training is of great importance and is provided by musicians, composers or singers with a degree diploma or equivalent artistic qualification through a multifaceted 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

<i>Highlights</i>		
<i>2025</i>	<i>2024</i>	
273	303	<i>eventi in sede</i>
231	240	<i>concerti in sede</i>
31	15	<i>concerti in Italia</i>
25	24	<i>concerti all'estero</i>
179.872	193.516	<i>presenze a pagamento</i>
121.343	139.654	<i>biglietti venduti</i>
1.236	1.204	<i>allievi</i>
3.370	3.949 *	<i>* ore di lezione</i>
/	2	<i>incisioni discografiche</i>
5	5	<i>pubblicazioni editoriali</i>
3.776.743	3.967.419**	<i>visualizzazioni sito web</i>
<i>* Compresa le lezioni a distanza</i>		
<i>**dati ridotti a causa della possibilità di blocco del tracciamento cookies analytics da parte dell'utente, attivo su santacecilia.it da aprile 2025</i>		

The Parco della Musica Auditorium

The complex designed by Renzo Piano, seat of the Foundation since 2003, has enriched Rome with an important contemporary building that stages performances throughout the year of classical music, pop, theatre, dance and jazz. Over the years, it has become a receptacle for all types of music and art, able to meet the most disparate needs of the public with quality performances, culture and entertainment, becoming not only the major cultural pole in Rome, but also the biggest live concert and entertainment complex of Europe, thanks to a successful and synergic management of Accademia Nazionale di Santa Cecilia and Musica per Roma, aiming at the variety of the cultural offer and often interpreting new tendencies of the international artistic panorama. The three concert halls of varying sizes are able to accommodate all our musical and theatrical requirements: the Sala Santa Cecilia was designed for 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 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 and the Code of Ethics. 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.

The Foundation's website hosts a dedicated online platform for reporting any unlawful conduct or violations (whistleblowing), which guarantees protection of the whistleblower's identity and the confidentiality of the information received.

In 2025, 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 Supervisory Body also monitored changes in legislation, recommending to the Foundation, where necessary, appropriate updates to the Organization, Management and Control Model. During the year there were no cases of corruption or significant violations relating to Legislative Decree 231, nor were any such reports received.

The financial statements for the year ended 31 December 2025 are audited by Deloitte & Touche S.p.A.

In terms of programming, with the 2025/2026 season the Accademia launched an ambitious project devoted to Wagner's Ring des Nibelungen, one of the supreme masterpieces in the history of opera. After Die Walküre, which opened the current season, the project will continue with Siegfried and Götterdämmerung, scheduled to open the next two seasons, culminating in 2028 with a complete performance of the Tetralogy, including the prologue, Das Rheingold.

In 2025 the Foundation once again paid particular attention to communication and promotion, continuing its efforts to consolidate and win back audiences. A substantial share of the investment in communication was allocated to the subscription campaign, which also serves to "position" the institution within the city and on the Italian and international music scene. As usual, the campaign was divided into two phases: June, for the renewal of existing subscriptions, and September and October, for new subscriptions.

The campaign for the 2025/2026 concert season was entrusted to the agency Venti Caratteruzzi di Carlo Fiore. Its title, Santa Cecilia, classica, presente, eterna (Santa Cecilia: classical, present, eternal), sums up three aspects: the music performed (classical), the Accademia's constant drive for renewal (present) and its setting (the Eternal City).

To strengthen the link between the Accademia's concerts and the prestigious hall where they take place, the 2025–2026 season used the outline of the Sala Santa Cecilia as its visual identity. Each version filled the outline with photographs of the Orchestra and Chorus, the Music Director, or the performers or composers of the concert being advertised.

In addition, a short listening guide of about five minutes was produced for each symphonic concert. It was shown on dedicated screens in the foyer of the Sala Santa Cecilia and in the listening rooms, published on the Accademia's website and social media, and included in the weekly newsletter sent to all subscribers.

The concert season was promoted consistently through all the main press and media outlets: local and national newspapers, leading foreign newspapers (in the case of concerts performed abroad), news agencies, national and local television, and web and radio channels.

When particularly high-profile musicians, or artists making their concert season debut, were performing, press conferences and interviews were often organized with representatives of the main national newspapers and media. During tours abroad and concerts away from Rome, the accompanying journalists provided extensive coverage.

The collaboration with Rai continued: Rai Radio 3 broadcast nineteen concerts live, while Rai 5/Rai Cultura recorded thirteen.

The summer season also received wide coverage on various broadcasters.

Internal Structure

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 then opened the 2025/2026 symphonic season with *Die Walküre*, launching the *Ring des Nibelungen* cycle with the Orchestra and Chorus of the Accademia di Santa Cecilia, with whom he has undertaken major tours in Europe and Asia.

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. It 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, performing more than 15.000 concerts. 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 recent years, the Accademia's artistic ensembles have won not only the widest public and critical acclaim but also some of the most important international awards, both during their many tours and for their recordings.

Under Pappano, the Orchestra and Chorus have been guests of major festivals: the London Proms, the White Nights Festival in St. Petersburg, the Lucerne Festival, the Salzburg Festival, the Edinburgh International Festival, the Enescu Festival in Bucharest and the Menuhin Festival Gstaad, as well as the most prestigious concert halls, from the Berlin Philharmonie to Musikverein and Konzerthaus in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, La Scala in Milan, Suntory Hall in Tokyo, the Semperoper in Dresden, the Southbank Centre in London, the Gasteig in Munich, the Teatro Colón in Buenos Aires and Carnegie Hall in New York.

Building on a long-standing collaboration with renowned international labels, which has led to memorable recordings of historical importance, intense recording activities have continued. Among the releases conducted by Antonio Pappano are Verdi's *Aida*, which has won numerous awards, including Best Recording 2015 for The New York Times and 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), the Echo Klassik 2016 and the German Record Critics' Award. Also in 2015, a CD was released featuring Tchaikovsky's Piano Concerto No. 1 and Prokofiev's Piano Concerto No. 2 performed by Beatrice Rana, together with Brahms's Violin Concerto with Janine Jansen for Decca. Antonio Pappano and the Orchestra have also recorded *Nessun Dorma*, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which climbed the world charts; *Madama Butterfly*, which won a Gramophone Award; Verdi's *Requiem* (Gramophone Award, BBC Music Magazine, Brit Classical); the *Stabat Mater* settings by Rossini and Pergolesi with Anna Netrebko (Gramophone Editor's Choice); Rossini's *Guillaume Tell*; Mahler's *Sixth Symphony*; Rossini's *Petite Messe Solennelle*; Verdi's *Four Sacred Pieces*; Britten's *War Requiem*; the CD "Rossini Overtures"; Schumann's Piano Concerto with Jan Lisiecki at the keyboard (DGG); Schumann's *Symphonies Nos. 2 and 4*; Elgar's *Symphony No. 1* (ICA Classics); the CD "Anna Netrebko. Verismo" (DGG); and 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 *Requiems* by Duruflé and Fauré with Cecilia Bartoli and Bryn Terfel, which won the prestigious Diapason d'Or, and Bacalov's *Misa Tango*, which received a Grammy Award nomination. In 2018 it took part in the recording of Leonard Bernstein's *Symphony No. 3 "Kaddish"* (Warner Classics), conducted at Santa Cecilia by Antonio Pappano to mark the centenary 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). It recently won the ICMA award in the "Best Opera" category.

In March 2024, the Orchestra and Chorus were the resident ensembles at the Salzburg Easter Festival, performing Ponchielli's *La Gioconda* and Verdi's *Requiem*.

A new recording partnership with Deutsche Grammophon has begun with Daniel Harding. The first release, which will be followed by others, was Giacomo Puccini's *Tosca*, recorded live in October 2024. In October 2025, the Santa Cecilia Orchestra also undertook a major tour of Asia with Harding.

Human Resources

Human resources, especially artistic personnel, with their skills and talent, are the main factor in the Foundation's production cycle and value-creation process, whose core business is orchestral and choral performance. At an operational level, the many artistic and cultural activities undertaken require constant interaction between the various departments, and therefore a high level of coordination and integration between offices. This ensures the quality of production through experience and dynamism. Both are fostered by an adequate degree of staff stability and the resulting greater cohesion, which is essential in artistic performance, where a strong ensemble spirit enhances quality.

In this respect, the average percentages of staff with 10 or more years of service confirm the high level of stability: 67% for administrative staff, 70% for the Orchestra and 65% for the Chorus. This is despite a generational turnover process, underway for some years now, which is gradually transforming the Orchestra into a team of musicians of different ages and experience. It is hoped that this will bring new energy without altering the strong team spirit built up in recent years.

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 the institution has always adopted has in fact significantly limited the number of employees, which remains below the staffing level set by the approved staffing plan. However, this restraint has not prevented the institution from achieving considerable levels of productivity, made possible by more flexible contractual arrangements.

As of 31 December 2025, the administrative staff consisted of 75 people, 64 of them on permanent contracts, broken down as follows: 2 executives, 11 middle managers, 54 clerical staff, 6 service staff and 2 collaborators. The permanent artistic staff consisted of 98 Orchestra musicians and 62 Chorus members. To meet various programming needs, the permanent staff was supplemented during the year by fixed-term artists, equivalent, on the basis of annual working days, to approximately 14 additional orchestra musicians and 12 additional chorus members*.

In addition, there are three assistants (*maestri collaboratori*), who complete the Foundation's overall workforce.

The Foundation applies the principle of equality in staff recruitment, offering men and women equal opportunities in employment and pay; the permanent administrative staff, in particular, is evenly divided between the sexes. During the year, Chorus auditions were announced for two sopranos, two mezzo-sopranos, two baritones and two tenors; Orchestra auditions were held to fill the following positions: principal oboe, 2 section violas, 2 section cellos, 1 double bass, 1 fourth horn, 1 bass clarinet, principal trombone and principal timpani; and administrative selection procedures were held for: 1 orchestra coordinator, 1 human resources officer, 1 education department officer and 1 multimedia communications officer.

As for the staff's level of education, 47% hold a university degree, while 36% have a high school diploma.

* of whom 6.06 replaced absent workers entitled to keep their positions

** of whom 1.64 replaced absent workers entitled to keep their positions

Economic value

Partners, founders and donors

Founding members

In 2025, the pharmaceutical group ANGELINI INDUSTRIES joined the Foundation as a Founding Member. Expiring contracts with Founding Members and partners were renewed, and the Rome Chamber of Commerce restored its contribution to the original amount, which had been reduced the previous year.

The Accademia organizes numerous initiatives and musical activities for its corporate supporters, both at the Auditorium and at other venues. Projects are developed in line with the specific characteristics and objectives of each company, with the aim of maximizing the value of their investment, strengthening their reputation and generating cultural impact.

ANGELINI INDUSTRIES formalized a two-year commitment as Founding Member in September 2025. The partnership has produced a two-year project on “well-being”, focusing on young people and based on the shared conviction that culture and education are essential to conscious, sustainable growth.

This is the context for the project “Tu come stai? Ascolta le tue emozioni” (How are you? Listen to your emotions), an initiative for students aged 11 to 18 developed as part of the Education Department’s Prove d’ascolto (open rehearsals). The program presents the concert experience as an opportunity for harmony and emotional awareness, encouraging moments of pause to foster inner listening and connection with others through classical music.

Before the rehearsals, the project includes listening introductions led by experts in music and neuroscience, as well as creative and playful activities designed to help young people recognize and express the emotions the music arouses in them.

During the year, numerous initiatives were carried out in collaboration with ENEL, the principal Founding Member, which has supported the institution for over twenty years.

In June, on the occasion of the Orchestra’s concert at the Teatro alla Scala in Milan, Enel invited over twenty stakeholders to attend. Conducted by Kirill Petrenko, the evening was an opportunity to promote institutional relations and the partnership through a high-profile artistic event.

In July, to foster employees’ sense of belonging and connection with the company, ENEL invited its staff to an exclusive open rehearsal of Verdi’s Requiem, performed by the Orchestra and Chorus of the Accademia under Music Director Daniel Harding in the Cavea of the Auditorium Parco della Musica.

In September, as part of the “Estate a Santa Cecilia” (Summer at Santa Cecilia) series, ENEL was once again the Exclusive Partner of the concert “Piovani dirige Piovani” (Piovani conducts Piovani), with the Orchestra and Chorus of the Accademia conducted by Nicola Piovani.

In November, another symphonic concert rehearsal was reserved for Enel employees, with the Orchestra and Chorus of the Accademia conducted by John Adams, one of the most influential composers and conductors on the contemporary scene.

In December, the Accademia organized the traditional Christmas Concert for ENEL, together with the Ministry of Culture and MASAF (the Ministry of Agriculture, Food Sovereignty and Forestry), in support of Italian cuisine’s bid for UNESCO Intangible Cultural Heritage status. The JuniOrchestra Young and the Cantoria of the Accademia performed in the Sala Santa Cecilia, conducted by Simone Genuini.

During the evening, the 15 annual scholarships for the most deserving JuniOrchestra students were awarded, confirming the company’s commitment to supporting the talent and training of young musicians.

As part of a collaboration with AEROPORTI DI ROMA, the “Santa Cecilia al volo” series continued: a program of short musical performances at Leonardo da Vinci Airport in Fiumicino, designed to offer departing passengers unexpected, high-quality artistic entertainment. Four events with Accademia ensembles took place during the year.

In December, Founding Member TERNA was “Exclusive Partner” of the symphony concert with the Orchestra and Chorus conducted by Tugan Sokhiev, with a welcome reception at the MUSA and social moments reserved for its guests. The BNL FOUNDATION sponsored two high-profile musical events during the season: the recital by pianist Igor Levit in the Sala Sinopoli and the symphony concert by the Santa Cecilia Orchestra conducted by Daniele Gatti in the Sala Santa Cecilia.

The BNL Foundation also enabled around 40 young musicians from the Sanitansemble, the youth orchestra of Naples' Rione Sanità district, to attend rehearsals for a concert by the Orchestra and Chorus of the Accademia conducted by Maestro Antonio Pappano.

The Sanitansemble Orchestra project draws inspiration from the educational experience of El Sistema, the model developed in Venezuela to promote collective music-making as a concrete opportunity for personal growth and a tool for social empowerment.

In 2025, ENI continued its support as Institutional Partner of the artistic season.

CASSA DEPOSITI E PRESTITI also confirmed its role as the Foundation's Institutional Partner for 2025 and Sponsor of Advanced Training, providing particular support for programs dedicated to developing young musicians and the most promising talents.

During the year, the Accademia collaborated on two significant CDP initiatives, in particular the celebrations for the 175th anniversary of the founding of Cassa Depositi e Prestiti. For the occasion, the Accademia produced a celebratory concert in the Sala Santa Cecilia with the JuniOrchestra and the Cantoria, featuring a special guest appearance by Nicola Piovani.

Over 2,000 employees attended the concert, which was followed by a gala dinner in the foyers and in the "Garage" area of the Auditorium.

During the season, the Accademia reserved a symphonic concert for FERROVIE DELLO STATO ITALIANE as Exclusive Partner, with the Orchestra and Chorus conducted by Antonio Pappano.

Supporters

2025 saw a marked increase in donations from private Members and a slight increase in the number of Members. Combined with the loyalty many Members have shown over the years, this reflects the institution's ability to build lasting relationships and bodes well for the coming years, confirming the Accademia's prestige and appeal.

The first Members' event of the year celebrated the Accademia's five centuries of history in two of Rome's most symbolic places. At the Pantheon, where the Accademia took its first steps in the 16th century, guests heard Cecilia Bartoli's magnificent voice; the evening then moved to the Accademia's current home, the Auditorium Parco della Musica Ennio Morricone, for a fundraising gala dinner on the stage of the Sala Santa Cecilia. This exclusive event for Members was attended by numerous companies and their guests: Al maviva, Banca Passadore, BNL, Brunello Cucinelli, Bulgari, Enel, Groupama, Hermès Italie, Mundys, Tinexta and Unindustria.

BANCA PASSADORE joined the permanent network of organizations that support the Accademia throughout the year, with a donation in support of the institution's artistic activities.

Also worthy of note are contributions from PALAZZETTO BRU ZANE and FERRAGAMO, the latter in support of the Orchestra's tour of China, with concerts in Hong Kong, Shanghai and Beijing (20–30 November 2025).

In June, as usual, all private Members were invited to the press conference presenting the 2025-2026 Season in the Spazio Risonanze of the Auditorium Parco della Musica Ennio Morricone, where Music Director Daniel Harding and the Mayor of Rome, Roberto Gualtieri, previewed the new Season's programs and artistic direction.

Also in June, at the end of the season, an exclusive concert was held in the Basilica of Maxentius for Patrons, Benefactors and donors. In this extraordinary and evocative setting, Vivaldi's *Four Seasons* was performed by the Accademia Orchestra, with Giovanni Andrea Zanon as solo violinist and leader and Toni Servillo as narrator.

During the summer, on the occasion of the Orchestra's tour of Italy and Spain under Maestro Daniel Harding, Patrons were given the opportunity to attend the concerts, and dedicated activities were organized for them at some of the venues, such as Ravello.

To mark the 150th anniversary of Maurice Ravel's birth, on 1 October, in collaboration with Hermès Italie S.p.A., Patrons attended an exclusive event at Villa Medici, with a concert by the piano duo Bruno Canino and Antonio Ballista and a dinner in the splendid French Academy.

On 15 October, all categories of private Members were invited to Villa Massimo, home of the German Academy in Rome, for the presentation of the 2025-2026 Season and a press conference on the season's opening production, Richard Wagner's *Die Walküre*.

Sponsors

In 2025, the Accademia Nazionale di Santa Cecilia renewed its collaboration with ALLIANZ BANK FINANCIAL ADVISORS, confirming a well-established partnership in season sponsorship.

WEBUILD supported the opening event of the 2025/2026 symphonic season: a performance of Richard Wagner's *Die Walküre*, a music drama in three acts and the second work in the tetralogy *Der Ring des Nibelungen*. The event attracted considerable international attention, not least because the last staged performance of the "Ring" in Rome dated back to 1961.

Webuild supported the event as Sponsor, customizing the communication materials in the Auditorium and the spaces dedicated to the event, and offered the evening's guests a cocktail reception before the performance and during the two intervals in the area behind the stalls.

HERMÈS ITALIE purchased advertising space in the institution's two main communication tools (the general concert calendar and a selection of concert programs), in addition to collaborating on the special concert at Villa Medici mentioned above.

For ALMAVIVA, the Accademia organized an exclusive concert for its guests entitled "Il Talento Italiano: le Quattro Stagioni" (Italian Talent: the Four Seasons) in the Sala Santa Cecilia of the Auditorium Parco della Musica Ennio Morricone, featuring the JuniOrchestra Young with a special appearance by actor and director Toni Servillo. It was a tribute to the "seasons" of talent, a journey through the different stages of artistic growth.

For BANCA DI CREDITO COOPERATIVO, the traditional Christmas concert entitled "Il ballo in Musica" (The Dance in Music) was held in the Sala Santa Cecilia, with the Chamber Orchestra, the Children's Chorus, solo singers and dancers.

Public Institutions and Partners

On 1 January 2025, the Accademia Nazionale di Santa Cecilia took part in Capodarte, Roma Capitale's New Year's Day festival of artistic performances and cultural events.

For this edition, the Foundation offered a series of performances in several of the city's museums and libraries, with concerts and workshops given by ensembles of Orchestra musicians, Chorus members and students of the Accademia's Advanced Training program.

Also in collaboration with Roma Capitale, to mark Holocaust Remembrance Day, the Accademia presented two concerts by students of its Advanced Courses in Piano and Chamber Music.

The concerts, each preceded by a short listening introduction, featured works by composers who lost their lives in the concentration camps during the Second World War.

On 30 March, an Advanced Training ensemble from the Accademia performed at the unveiling of the redesigned fountains and square in front of the Basilica of San Giovanni in Laterano, attended by the Mayor of Rome.

The Accademia took part in the 14th edition of Musei in Musica, promoted by Roma Capitale and the Capitoline Superintendency for Cultural Heritage, with a special free opening of its Museum of Musical Instruments. The event opens the Civic Museums of Rome and many other exhibition and cultural spaces across the city for special evening visits.

As part of the Monumenti Sonori (Sound Monuments) series, organized with Roma Capitale, Zètema, CRM and the Fondazione Cinema per Roma, the Accademia continued its project of open-air sound installations at six historic sites across the city, where the music blends with the architecture and landscape of each location.

The Accademia devised the artistic and sound-design concept, selected the monuments and coordinated the detailed design. The Centro Ricerche Musicali then carried out the project, drawing on the recordings of the Accademia's Orchestra and Chorus and on the historical archive of concerts recorded since the 1950s.

On 13 December, the Accademia's Cantoria sang in the Lazio Region's Christmas concert at the Teatro dell'Opera di Roma, organized with the Opera and the Conservatorio di Musica Santa Cecilia. The program also featured vocal soloists and the symphony orchestra of the Rome Conservatory, dancers from the Opera's Corps de Ballet and guest soloists.

On 8 June, to mark the reopening of the Basilica of Maxentius after restoration, the Foundation offered a concert by the Accademia Barocca di Santa Cecilia, in collaboration with the Ministry of Culture and the Colosseum Archaeological Park.

As every year, the Accademia took part in European Music Day (Fête de la Musique), in collaboration with the Ministry of Culture and the Associazione Nazionale Festa della Musica. Students of the Advanced Training Courses gave performances over four days at the Auditorium Parco della Musica – Ennio Morricone and other venues.

On 19 July, the Accademia Barocca di Santa Cecilia gave a concert at the Royal Palace of Caserta for the Un'Estate da Re (A Royal Summer) Festival, in collaboration with the Campania Region and Scabec.

On 2 October 2025, the Accademia Nazionale di Santa Cecilia hosted a screening of the short film (IM)PERFETTA in the Sala Sinopoli for students from several Rome schools. The event was part of “Una Vita da Social” (A Social Life), the State Police’s thirteenth campaign for young “Digital Citizens”, and grew out of the Accademia’s long-standing collaboration with the Postal and Cybersecurity Police and the Regional School Office for Lazio.

On 7 October, together with the Istituto della Enciclopedia Italiana, the Accademia di Santa Cecilia organized a concert marking the centenary of the Institute’s founding by Giovanni Treccani. The program paid tribute mainly to choral works by 20th-century Italian and European composers.

In November, the Accademia launched the Messa a Santa Cecilia (Mass at Santa Cecilia) project with its Chorus and Children’s Chorus, in collaboration with the Basilica of Santa Cecilia in Trastevere and the Benedictine Monastery of Santa Cecilia in Urbe. Once a month, the Chorus sings at Sunday Mass in the basilica, which is dedicated to the patron saint of music, the Accademia’s own namesake, and has had ties with the Accademia for centuries.

Context, Operating Lines and Financial Data

According to SIAE data on live entertainment (the Italian Society of Authors and Publishers) , opera was already the best-performing sector in 2024, both in terms of audiences (with an average of 744 spectators per event) and revenue. In 2024, for every euro spent on production costs, the opera and symphony foundations generated €0.80 in ticket revenue (€0.79 in 2023). Classical music also grew by 2.8% in 2024 compared with the previous year, although the number of spectators per event remains modest.

In the first half of 2025, the Italian music sector as a whole grew by 9.7%, with excellent results for live performance (+13%) and for *streaming*, which continues to grow (+9.9%).

According to the report by Aiam (Associazione Italiana Attività Musicali), audiences increased, with over 2 million attendances and strong vitality in live concerts in Italy and abroad: 24.7% of people attended concerts and 10.8% of people aged 6 and over attended a classical music concert, with a strong presence of young people aged 18 to 24 (17.4% of the total).

The share of orchestral performances of works by living composers almost doubled compared with previous years, reaching about 14%. Arvo Pärt is by far the most performed living composer.

Growth was supported by cultural tourism, which has risen steadily since the pandemic, with a large share of foreign visitors; in 2025 the Jubilee gave it a further boost, especially in Rome.

The sector is in a period of transformation. Demand is growing, but traditional forms of attendance, such as the annual subscription, are declining: audiences are more selective and more often plan at short notice, and both repertoire and audiences are changing significantly. The challenge in the coming years will be to consolidate this growth, in part by focusing on *fundraising* and private patronage, which is still not widespread in a sector where it is not easy to assess economic and social impact.

For the Accademia, 2025 was a year of consolidation for subscription audiences, which grew slightly on the previous year. Box office takings, however, fell, especially in the first half of the year, by two percentage points overall as a share of the value of production, mainly because fewer paid events were held at the home venue.

Thanks in part to the flow of tourists during the Jubilee, average hall occupancy was 65%, and the *trend* for the current year appears to be upward.

Touring in Italy and abroad remained significant and demanding, with a total of 29 concerts: 4 in Italy (Turin, Milan, Ravenna and Ravello) and 25 abroad, of which 15 were in Europe (Hamburg, Barcelona, Berlin, Bucharest, Dortmund, Frankfurt, Grafenegg, Granada, Katowice, Ljubljana, Lucerne, Seville and Wiesbaden) and 10 in Asia (Hong Kong, Taipei, Taichung, Shanghai, Beijing and Seoul).

Raising private funds is difficult, more so for symphonic and chamber music in Italy than in other countries, and public funding from local authorities has been reduced. Against this background, a positive factor is the steady support of the Ministry of Culture through its contribution from the National Fund for Live Performance (FNSV, formerly the Single Fund for the Performing Arts – FUS). The FNSV allocation for the opera and symphony foundations grew from €187 million in 2014 to €199 million in 2025, an increase of 6.6%.

With regard to production costs, the following points should be noted in particular:

- “*Costs for raw materials, consumables and goods*” increased by €10.14 thousand in absolute terms, corresponding to +19.07%, due to higher costs arising in part from the staging of the opening production of the 2025/2026 season.
- “*Costs for services*” increased compared with the previous year by €1,978.52 thousand in absolute terms, a percentage change of +21.15%. The increase is directly linked to artistic production: at the home venue, the staging and related services for the opening production; away from Rome, the increase in touring by the artistic ensembles, including the Orchestra’s long and important tour of Asia in November–December 2025.
- “*Costs for the use of third-party assets*” increased compared with the previous year by €202.98 thousand in absolute terms, a change of +44.08%. Here too, the increase is due to the significant costs associated with the opening production, as well as to the recognition, for the first time, of the concession fee payable to the State Property Agency (Demanio) for the building in Via Vittoria, the Foundation’s historic headquarters.

- “Personnel costs” increased by 2.79% compared with the previous year, partly in connection with artistic production, mainly due to the greater use of fixed-term contracts to supplement the permanent staff during the year.

Business outlook

Activities for the current year are proceeding along the same lines as in previous years, with an ever greater commitment to artistic programming, both at the home venue and elsewhere.

Of particular note is the summer concert season at the archaeological site of the Basilica of Maxentius. It requires a very significant financial, production and organizational commitment, but it also marks the Accademia’s return to a place that is symbolic of its history. The 2026 season will not yet reach its full potential, in part because the time available for programming and production is much shorter than usual; it will, however, make it possible to properly assess the impact of subsequent editions on the Accademia’s overall balance in the coming years.

Box office revenue in the first months of the year has been very positive, up on the same period of the previous year.

In addition, trends in other private income beyond box office receipts (members, sponsors, etc.) and in grants from public institutions, chiefly the Ministry of Culture, Roma Capitale and the Lazio Region, point to the Foundation maintaining its economic, financial and capital equilibrium. This will be monitored continuously throughout the year.

As regards Ministry of Culture funding from the National Fund for Live Performance, Article 13 of Decree-Law No. 38 of 27 March 2026 (“Urgent provisions on tax and economic matters”) extends to 2026 the derogation from the resource allocation criteria for opera and symphony foundations. First adopted during the pandemic emergency, this derogation bases allocations on the average of the percentages assigned over the 2023–2025 period, rather than on the general criteria set out in Article 1 of the Ministerial Decree of 3 February 2014.

Other information

Pursuant to Article 2428 of the Italian Civil Code, it should be noted that the Foundation did not carry out any research and development activities during the year; furthermore, 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 using part of the funds received from the Ministry of Culture in the same year under Article 1, paragraph 361, of Law No. 234 of 30 December 2021, while awaiting the completion of the investment plan. No new investments were made in 2025, 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 the 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 31 December 2025 therefore show a net income of €202,306 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 appointment of Daniel Harding as Music Director confirms the prestige achieved by the ensembles of the Accademia Nazionale di Santa Cecilia. The British conductor is a regular guest of the world's leading orchestras and institutions, and his career has been marked from the outset by great success and by a reputation that today places Harding among the select circle of the world's most sought-after conductors. Major artistic projects have been planned with Harding for the first five years of his tenure in Rome, covering not only the home season but also international tours and new initiatives.

Before going into the details of the 2025 program, it is worth stressing that Harding's arrival is tied to the most ambitious and complex project in the Accademia Nazionale di Santa Cecilia's centuries-long history:

a staged production of Richard Wagner's entire Ring of the Nibelung, a cycle of four operas, in the Sala Santa Cecilia. As already mentioned, the project began in October 2025 with *Die Walküre* (The Valkyrie) and will continue over the next two years with *Siegfried* and *Götterdämmerung* (Twilight of the Gods), before being presented again in its entirety, with the addition of *Das Rheingold* (The Rhinegold), in 2028.

Besides Daniel Harding, the podium of the Orchestra and Chorus welcomed Antonio Pappano, who returned twice as "Conductor Emeritus", a sign of continuity after his 18 intense years in Rome, together with a series of illustrious guests: Myung-Whun Chung, Manfred Honeck, Tugan Sokhiev, Jakub Hrůša, Daniele Gatti and Kirill Petrenko. Petrenko also conducted the Santa Cecilia Orchestra in a concert at the Teatro alla Scala in Milan. Particular attention was paid to contemporary music, with two major events: the first was George Benjamin's opera *Written on Skin*, described by international critics as one of the most significant compositions of the 21st century; the second, with the American composer John Adams, was a concert performance of *Nixon in China*, another work that ranks among the most important of our time. The Concertino for piano and orchestra by French composer Éric Montalbeti was also given its Italian premiere. In addition, in 2025 the Orchestra performed the work by composer Enrico Scaccaglia, winner of the Luciano Berio Composition Competition promoted by the Accademia Nazionale di Santa Cecilia. A new commission, entitled *Nuages*, was awarded to Matteo D'Amico and performed by the Chorus of the Accademia.

Oscar winner Nicola Piovani conducted a special concert with orchestra and chorus, presenting a world premiere along with other compositions, including the soundtrack to *Life Is Beautiful*, for which he won the Oscar.

As every year, there was room for young conductors: Lorenzo Viotti, who gave the Italian premiere of Alexander von Zemlinsky's *Frühlingsbegräbnis* (Spring Funeral), Robert Treviño and Thomas Guggeis, and, among the Italians, Daniele Rustioni and Ottavio Dantone. No less important was the presence of instrumental soloists: violinists Sergey Khachatryan and Joshua Bell (artist *in residence* for the 2024-25 season), cellists István Várdai and Ettore Pagano, and pianists Vadim Kholodenko, Alexandre Kantorow, Javier Perianes, Beatrice Rana, Bruce Liu, Yunchan Lim and Jean-Frédéric Neuburger. The programming covered a wide time span, from Baroque to contemporary works, with a number of artistically demanding projects, many of them involving the Chorus. These included Gioachino Rossini's *Stabat Mater*, conducted by Myung-Whun Chung; Ferruccio Busoni's *Piano Concerto* with male chorus and orchestra, presented by Pappano; the great fresco of Prokofiev's *Ivan the Terrible*, with the music written for Eisenstein's film, conducted by Daniele Rustioni; and, all under the direction of Daniel Harding, the Czech composer Josef Suk's *Asrael* Symphony (performed for the first time in Rome and recorded for Deutsche Grammophon), Giuseppe Verdi's *Sacred Pieces*, Schumann's *Szenen aus Goethes Faust* (Scenes from Goethe's Faust) and Mahler's Second Symphony, *Resurrection*.

In 2025, Daniel Harding also began a complete cycle of Gustav Mahler's symphonies, in chronological order, presenting two per season; in 2025 it was the turn of *Symphonies Nos. 1 and 3*. There were also concerts celebrating significant anniversaries, such as that of Shostakovich (who died in 1975), whose *Symphony No. 5*, *Festive Overture* and *Cello Concerto No. 2* were performed, and that of Johann Strauss, with some of his famous waltzes, not to mention Ravel.

The Chamber Season

As always, the 2025 chamber music program sought to combine the caliber of the performers, among the finest on the international scene, with interesting content, alternating core repertoire with programs spanning the history of music, from early music to the Romantic and contemporary periods. The program traditionally revolves around great pianists and violinists. In 2025, the violin “aces” Joshua Bell, Augustin Hadelich, Viktoria Mullova and Leonidas Kavakos performed in Rome, in the Sala Sinopoli or the Sala Santa Cecilia. The piano program featured recitals by Michele Campanella (together with the young Quartetto Indaco in Giuseppe Martucci’s Quintet), Daniil Trifonov, Francesco Piemontesi (in a duo with Hadelich), Yefim Bronfman, Grigory Sokolov, Igor Levit, Andrea Lucchesini, Enrico Pace, the historic duo of Bruno Canino and Antonio Ballista (performing Ravel’s complete music for two pianos and piano four hands in the composer’s anniversary year) and András Schiff.

In addition to the young Italian Quartetto Indaco, the celebrated and long-established Hagen Quartett also performed. Violinist Joshua Bell, as artist *in residence*, gave a recital with piano accompaniment as well as a concert with musicians from the Orchestra of the Accademia, performing works by Brahms and Mendelssohn. Two concerts were scheduled with the Chorus of the Accademia conducted by Andrea Secchi, one devoted to the first version of Gabriel Fauré’s *Requiem* (in a program that included the world premiere of D’Amico’s *Nuages*), and the other to Alessandro Scarlatti. On this occasion the Chorus joined the instrumental forces of the Accademia Ghislieri, conducted by Giulio Prandi, in a program of compositions dedicated to the feast and figure of Saint Cecilia. Another concert was devoted entirely to the operatic vocal writing of Niccolò Piccinni, a composer as famous and admired in his own time as he was later largely forgotten: the Cappella Neapolitana, conducted by Antonio Florio, with soprano Rosa Feola, offered a broad anthology of arias and instrumental pieces from his main operas.

Special Concerts

A special concert was given by a visiting ensemble, the Utopia Orchestra, conducted by its founder Teodor Currentzis, whose original and exceptional performances have made him one of the most talked-about artists of recent years.

Summer Season

The 2025 summer season took place partly in the Sala Santa Cecilia and partly in the Cavea of the Auditorium Parco della Musica. In June, in collaboration with the Teatro di Roma, Mendelssohn’s incidental music for *Sophocles’* tragedy was performed, conducted by a young Italian making his debut on the Accademia’s podium, Francesco Lanzillotta. Daniel Harding presented the complete score of Maurice Ravel’s ballet *Daphnis et Chloé*. Harding also led a performance, this time in the Cavea, of Verdi’s *Messa da Requiem*. The final concert, in July, featured the Chorus of the Accademia with the Orchestra Nazionale dei Conservatori Italiani in a performance of Carl Orff’s spectacular *Carmina Burana*.

Special events

Season opening - As already mentioned, with *Die Walküre*, which opened the 2025/2026 season, the Accademia Nazionale di Santa Cecilia launched an ambitious project devoted to Wagner’s *Ring des*

Nibelungen, one of the absolute peaks in the history of opera. The project will continue over the next seasons with *Siegfried* and *Götterdämmerung*, each scheduled to open the concert season, culminating in 2028 with a complete performance of the Tetralogy, including the prologue, *Das Rheingold*.

The project is founded on strong artistic continuity, entrusting the entire *Ring* to a single musical and theatrical vision capable of ensuring coherence and unity over time. Daniel Harding, Music Director of the Accademia, will conduct the entire cycle, together with stage director Vincent Huguet and set designer Pierre Yovanovitch.

The *Ring* has not been staged in Rome since 1963: an absence of more than sixty years that makes this project an event of exceptional significance on the Italian and European music scene.

Staging *Die Walküre* was a real challenge for the Accademia Nazionale di Santa Cecilia, artistically and above all organizationally. The production required exceptional effort, mostly due to the nature of the hall's stage, which was designed only for symphonic concerts and lacks rigging structures, wings, fly systems, a curtain and, in general, all the technical equipment common to an opera house.

Some areas normally used for audiences, such as the side tiers and the gallery behind the stage, underwent a radical transformation: all the seats were removed, and a public area had to be converted into a technical space equipped with cabling, braced wings, set constructions and lighting.

A large team had to be coordinated, from the artistic ensembles to the technicians, stage crew and administrative staff, together with the creative team: stage director, set designer and lighting designer.

Managing production during the set-up, rehearsal and performance phases required a wide range of professionals: 1 technical director, 8 stagehands, 10 porters, 2 video technicians, 3 lighting technicians, 4 wardrobe staff, 6 make-up artists, 1 stage manager and 3 répétiteurs. Around 60 technicians in various roles were involved in the set assembly and dismantling phases.

Publishing

The following is a summary of the publications produced in 2025:

Musicological Publications

“L’Arte armonica” Series: Series III, Studies and Texts

- **Prassi musicale prima del 1600**, translation of the volume by Howard Mayer Brown and Stanley Sadie, *Performance Practice: Music before 1600*, London, Macmillan, 1989 (translated by Renato Meucci and Enrico Correggia, 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 extremely rare or impossible to find, there is strong justification for the Italian publication of this “Performance Practice” in two volumes (before and after 1600). The method with which the work was conceived and assigned to individual scholars by the late Howard Mayer Brown and Stanley Sadie, two of the most distinguished and authoritative musicologists of the 20th century, remains unmatched. 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. Indeed,

the final chapter deals with “contemporary” music that is no longer contemporary, since certain aspects of performance from a few decades ago now also appear partly “outdated”. The same cannot be said, however, of the method of investigation, which remains as sound and fruitful as ever.

Periodicals:

- **Studi Musicali. New Series, nos. 1 and 2/2025**

The journal of the Accademia Nazionale di Santa Cecilia dedicated to music and musicological disciplines. Founded in 1972 by Guido M. Gatti, it was directed from 1977 to 1998 by Nino Pirrotta, then by Bruno Cagli, and from 2001 to 2017 by Agostino Ziino. It publishes essays in Italian, English, French, German and Spanish covering all areas of music, from both a historical and a methodological perspective, including interdisciplinary approaches. Since 2021 it has, every year, received the Ministry of Culture award granted to periodicals of high cultural value.

- **Integrated Balance Sheet/Annual Report 2024**, edited by Federico Ribechi

Begun by Count San Martino at the end of the 19th century, the Annual Report faithfully recorded the history and events of the institution until 1971, listing its internal and external events and all its concert activities. Around 1971 publication of the Annual Report was interrupted; it resumed in 1992, with the missing years being covered retrospectively.

Since 2006, the Annual Report has formed part of the Mission Report, later renamed the Integrated Balance Sheet. The aim is not only to provide extensive information about the institution, but also to give stakeholders a full and clear account of how resources have been used and of the activities carried out in line with its institutional purposes.

“AEM” Record Series

- **Le Musiche tradizionali dell’Umbria. Le ricerche di Diego Carpitella e Tullio Seppilli (1958) (The Traditional Music of Umbria: The Research of Diego Carpitella and Tullio Seppilli, 1958)**, edited by Giancarlo Palombini and Piero Arcangeli

The Accademia’s Ethnomusicology Archives, in collaboration with Squilibri Editore, aim to make the most significant sound recordings of a cultural tradition accessible to a wider public, and above all to the communities they come from, working where possible with the institutions that represent them.

Concert programs

The texts published in the concert programs, written by authoritative musicologists, guide audiences in listening to the works being performed. The programs also include suggestions for further listening and reading, such as recordings and books. They are completed by the sung texts, biographies of the performers and conductors, the line-ups of the ensembles involved, photos, anecdotes and in-depth information on the works and composers.

Programs are produced for the symphonic and chamber seasons and for non-subscription concerts (both chamber and symphonic).

As always, special care and attention were devoted to the program for the opening concert of the 2025-2026 symphonic season, Richard Wagner's *Die Walküre*, for which Quirino Principe produced a new translation of Wagner's libretto.

Marketing and outreach initiatives

The 2025 Jubilee brought exceptional numbers of visitors to Rome, and the Accademia Nazionale di Santa Cecilia set out to use the occasion to strengthen its image as a point of reference for Italian musical life.

To this end, efforts continued to win back and consolidate audiences, including through local partnerships. In particular, co-marketing agreements were developed with museums, galleries, bookshops, cultural institutes and associations active in tourism and leisure, as well as agreements with the employee recreational clubs (CRAL) of leading Rome-based companies, combining the Accademia's musical offering with other cultural attractions in the city.

In 2025, activities focused on three main target groups:

- Traditional audiences and subscribers
- Related and occasional audiences
- Young people and students

Consolidating and building loyalty among traditional audiences

The traditional audience is the Accademia's historic core: subscribers and loyal concertgoers with a high level of education and spending power, who regularly attend the symphonic and chamber seasons.

In 2025, the benefits offered with a subscription were increased:

- A dedicated season presentation
- Priority choice of subscription seats
- A 10% discount on all tickets for the symphonic and chamber seasons, a 40% discount on the chamber season subscription for those already subscribed to the symphonic season (28 concerts), and a 10% discount on all the Foundation's publications
- Subscriptions to concert programs at a fixed price
- Exclusive priority booking for special concerts and summer festivals, ensuring privileged access to the most popular events
- The opportunity to involve friends and family with the special *Presenta un amico* (Introduce a Friend) subscription
- Special discounts on alternative subscription packages, such as *Invito alla Musica* and the *Christmas Carnet*, and concessions for students enrolled in Education Department courses

- A dedicated telephone line for subscription renewals and for any requests and information

Customer care was given new impetus so as to make the concert experience easier and more enjoyable for audiences, through new partnerships:

- *Transport concessions* – thanks to a partnership with the Taxi 6645 service, subscribers were able to use a dedicated line to book rides to and from the Auditorium. In addition, a service for booking and calling taxis after the concert was set up in the foyer of the Sala Santa Cecilia.
- *Special refreshment points*. For the opening concerts, temporary refreshment points were set up outside the hall. The decision was made, in part, in light of the length of *Die Walküre*. Indeed, the initiative made the season's opening production more comfortable to enjoy. The response was overwhelmingly positive, confirming the effectiveness of an approach focused not only on the quality of the artistic offering.
- *Benefits guide*. Thanks to new agreements with local businesses, the benefits linked to subscriptions were extended across various sectors: art and culture, health and well-being, education, entertainment, travel and tourism, and food and dining.

Reaching new related and occasional audiences

Numerous offers were introduced to encourage less regular concertgoers to attend selected events, such as the *Invito alla Musica* and Christmas Carnet ticket packages, Gift Cards and concessions for students enrolled in Education Department courses.

Activities to deepen musical understanding were organized, such as talks and lectures by experts on the composers and works being interpreted. These included the initiative *Spirito Classico*, a series of pre-concert introductory talks with aperitifs, and the *Musica e Guerra* (Music and War) series, featuring Corrado Augias and Aurelio Canonici. In addition, *Pillole video* (video capsules) were produced: short introductory notes on the season's concerts, shown on digital screens at the entrances to the halls and on the Foundation's website.

Dedicated promotions were developed for cultural associations, sports clubs and local institutions (GNAMC, Touring Club, FAI, Civita, Palazzo Barberini, etc.), as well as for employee recreational clubs (CRAL), cultural associations and ministries, in order to broaden the audience.

Discounted rates for a limited period open to all audiences, such as Black Friday and the Spring Special, are an effective incentive to buy tickets (this includes less regular concertgoers).

Dedicated social media campaigns, short in duration and with targeted messaging, aimed at engaging audience segments that already follow the Foundation on digital channels.

Promotions for corporate partners:

- *Last Minute* for employees of Founding Members and Sponsors: an exclusive promotion (special rate of €10 for Friday symphonic concerts).

- The *reserved discount* for all employees of Founding Members on series V of all Symphonic concerts and on chamber concerts during the season.

Occasional tourism and the 2025 Jubilee

The Jubilee year brought a large and diverse international audience to the city. To that end, the Foundation sought to reach, and offer a high-quality musical experience to, those tourists who, after visiting Rome's iconic sites such as the Colosseum and St. Peter's Basilica, wished to explore contemporary cultural itineraries close to the historic center, including the Roma Nord district, with the Auditorium Parco della Musica, the MAXXI, the Ponte della Musica and the National Gallery of Modern and Contemporary Art.

Partnerships were set up with international tour operators specializing in music tourism, which were offered a direct channel for booking tickets as well as the opportunity to create corporate events or tailor-made occasions for companies or groups.

In collaboration with hotels near the Auditorium and with Federalberghi Roma, the Accademia distributed a digital calendar (in English) of its scheduled activities.

Young people and students

The Accademia sought to engage young audiences who do not usually attend symphonic concerts by offering subscriptions and initiatives aimed at young people.

1. *Affordable subscriptions and pricing:*

- *Formula Y – under 35*: a subscription at €10 per concert for the Symphony Season (series V), for a total of 28 concerts;
- *Carnet Free – under 35*: a package of 10 concerts for €120, valid for all subscription concerts, with the option to use more than one ticket for the same concert.

2. *Incentives to attend concerts:*

- *A 30% discount* on ticket prices for those under 26;
- *Santa Cecilia Fun Club Card*: a card reserved for young people under 26, giving access to symphonic, chamber, non-subscription and festival concerts for just €5 for selected events, purchased using a promotional code;
- *Young people under 14*: admission for just €3 for children under 14 to subscription concerts, if accompanied by an adult.

3. *Music education and in-depth programs*, with the initiative *Offerta musicale* (Musical Offering), aimed at high school students. These are interdisciplinary courses linked to the season's concerts, designed to actively involve young people in an educational journey centered on symphonic music.

4. *Partnerships and agreements with institutions and associations:*

- Development of targeted promotions to engage youth associations, in collaboration with universities, music schools and cultural associations, in particular the Catholic Universities, FAI Giovani, the Young Chartered Accountants' Union, the Young Notaries' Association, the Young Doctors' Association and Rotaract;
- Annual agreements with local institutions: all partnerships were renewed with the City of Rome (Roma Pass), Anfols (National Youth Card) and the Lazio Region (Youth Card – Lazio Crea), offering ticket discounts and encouraging youth participation. In 2025, Lazio Crea purchased 1,000 tickets at €10 each for residents of the region under the age of 30.

Merchandising and Co-Marketing

For the season opening, two products were created: a commemorative mug and a customized tote bag, both featuring a design inspired by Die Walküre and the season's advertising visuals. The items were conceived as souvenirs of the event.

The “*Spirito Classico*” initiative benefited from a successful collaboration with Fortune Italia which, through its wine and food magazine Food & Wine, offered fine Italian wines during the pre-concert aperitifs. For each event, it selected the wines for tasting and offered gourmet specialties, giving audiences a welcoming combination of music, wine and food.

For the opening concerts, which lasted about 3 hours and 45 minutes, a partnership agreement was signed with the company NOAO. Thanks to this partnership, refreshment points were set up outside the Sala Santa Cecilia to make the experience more welcoming for audiences.

Website and Social Media

In 2025, in addition to the website, activity on social media was further increased, as it is now considered an indispensable tool for promoting initiatives among loyal audiences.

For symphonic concerts, the following content was offered on social media: video trailers of the events, promoted through paid sponsorship on the main Meta platforms; carousels of the events on the program; video introductions by the conductor of each production or by the featured performer/soloist; “backstage” videos from rehearsals, depending on the conductors' availability; photo galleries of the rehearsals and opening nights; short educational videos focusing on one or more aspects of a piece of music, a concert or a leading performer; listening guides presented by a musicologist highlighting the key features of the works on the program; and short interviews with musicians from the Orchestra or Chorus.

In any case, all the events scheduled by the Accademia are advertised on the web and on social media.

Santa Cecilia Broadcast, a new channel of direct communication with Instagram users that keeps them informed about concerts, initiatives and events, is active on the Instagram account. It currently has around 3,000 subscribers.

Tours

In addition to concerts in Italy, the tours scheduled in 2025 took the Orchestra and Chorus of the Accademia to a total of 25 concerts in various prestigious venues abroad. In particular, the Orchestra ranks sixth among the fifteen orchestras that have traveled the most in the last three years and among those that visited the most countries in 2025, with the Wiener Philharmoniker and the Budapest Festival Orchestra in first place. As for the Accademia's activities away from Rome, the first engagement was in Turin in January, as guests of the Lingotto (with Chung on the podium). The first tour took place in May and included Spain (Barcelona), Germany (Hamburg, Dortmund and Frankfurt) and, for the first time in the history of the Accademia's Orchestra, Poland, with a concert in Katowice. In June, a concert conducted by Kirill Petrenko (Chief Conductor of the Berliner Philharmoniker, who has established an ongoing collaboration with Santa Cecilia) was given at the Teatro alla Scala in Milan. Spain was once again the destination of a short but prestigious tour, with concerts at the Granada Festival, in the Palace of Charles V, and in Seville at the Teatro de la Maestranza. On this occasion, the Chorus of the Accademia also took part, performing Verdi's *Messa da Requiem* at both venues under Harding. The Orchestra then took part in the Ravenna and Ravello Festivals, before setting off at the end of August on an extensive European tour, which included the Lucerne Festival (Switzerland) and the Bucharest Festival (Romania), followed by Ljubljana (Slovenia), Grafenegg (Austria), Wiesbaden and Berlin (Germany).

The last long tour of the year (20 days) was the Orchestra's tour of the Far East under Daniel Harding, with stops in Hong Kong, Taichung and Taipei (Taiwan), Shanghai and Beijing, and three concerts in South Korea. The organization required a significant effort, given the number of countries involved, the length of the tour and the number of people.

Recordings

The collaboration with Deutsche Grammophon began in 2024 with the live recording of *Tosca*, performed in October to open the 2024-2025 season. No further recordings were made in 2025, but there will be future releases of performances conducted by Maestro Daniel Harding.

Professional artistic preparation

Advanced training

Among the Accademia Nazionale di Santa Cecilia's statutory aims is the professional training of artists, which it pursues through a broad program of courses covering a range of musical disciplines and specializations. Among these, the Advanced Courses in Musical Studies are unique in Italian higher music education. Established by Royal Decrees No. 1076/1939 and No. 564/1942 and recognized by the Ministry of University and Research, which validates the diploma awarded at the end of the three-year course, their main objective is to offer young music graduates highly specialized professional training for a concert career through personalized study programs and ample opportunities for public performance.

The 2025 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.

In the 2024-25 academic year, each course had between 12 and 70 regular students (the Chamber Music course is the largest, to ensure the instrumental variety needed to form different ensembles; enrollment is also open to pre-formed ensembles), for a total of 138 students, 14 of them from abroad.

In the current 2025-2026 academic year, each course has between 9 and 48 students, for a total of 107 students, 10 of them from abroad.

57 students graduated in 2025.

Alongside the institutional courses, the Accademia once again offered Advanced Courses for orchestral instruments, taught by the Orchestra's Principal players. The courses focus mainly on in-depth study of the technical and musical aspects specific to each instrument and on the study of the repertoire, from solo to orchestral, including practical content closely related to the performing profession, such as body awareness and managing emotions during public performance.

The 2025 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; Trombone, Andrea Conti; Viola, Simone Briatore; Timpani, Antonio Catone; Percussion, Edoardo Giachino.

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

In 2024-2025, each course had between 3 and 35 regular students, for a total of 119 students, 14 of them from abroad. In the current 2025-2026 academic year, each course has between 2 and 15 regular students, for a total of 81 (+ 6 auditors), 7 of them from abroad. These courses last one year.

Recitals, Concerts and Diplomas

During the 2024-2025 academic year, the students' recitals and final concerts for the various courses were held at the Auditorium Parco della Musica – Ennio Morricone, followed by the examinations and Diploma Concerts, which were open to the public.

The 2024-2025 academic year also saw the courses enriched by the following master classes: Beatrice Rana (Piano), Luca Francesconi (Composition), Alberto Miodini (Chamber Music) and Enrico Bronzi (Cello).

In March, a seminar on the fortepiano led by Maestro Giorgio Cerasoli was also held at the Accademia's headquarters in Via Vittoria.

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 practical professional experiences.

A clear example is the Ensemble Novecento, made up of students from the instrumental courses. It focuses mainly on modern and contemporary repertoire and performs in the Composition course concerts, where the works written for the diploma examination receive their world premieres.

Public performance is considered an essential part of each student's training. Besides the traditional concerts and end-of-year recitals, it includes a series of artistic projects presented at the Auditorium Parco della Musica and/or carried out with other prestigious institutions.

Prizes and Scholarships

Since 2004, the Presidency of the Republic has awarded two scholarships each year to the best graduates of the Accademia's Advanced Courses in Musical Studies. Named after Goffredo Petrassi and Giuseppe Sinopoli, the scholarships are awarded, respectively, to a student from the Composition course and to a student from one of the instrumental courses. The winners are selected by a dedicated committee that assesses not only their results on the course but also their artistic achievements in the two years preceding the award.

The scholarship award ceremony was held on 4 December 2025 at the Quirinale Palace, in the presence of the President of the Republic. The winner of the 2024 Scholarship in memory of Maestro Goffredo Petrassi was Maestro Mattia Clera, and the winner of the 2024 Scholarship in memory of Maestro Giuseppe Sinopoli was soprano Marta Pacifici.

Under an agreement between the Settimane Musicali al Teatro Olimpico Festival and the Accademia Nazionale di Santa Cecilia, the rules of the "Premio Lamberto Brunelli" National Piano Competition now include a compulsory solo piano piece written especially by a student of the Advanced Course in Composition. In 2025 the piece was Francesco Bussani's "*G Toccata*".

Heritage and musical education

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

The Multimedia Library and the Museum of Musical Instruments

To protect and enhance the Accademia's historical heritage, work continued on cataloging the library collections and digitizing the manuscripts, while at the same time expanding the platform's databases and the services offered to the public both in the reading room and remotely.

Work also continued on the conservation-standard digital transfer, in accordance with IASA standards, of the sound recordings held in the Ethnomusicology Archives, as well as on the routine and extraordinary maintenance of the musical instruments in the Museum.

New technology platform for the Accademia's heritage and launch of the Studi Musicali website

In 2024, a project was launched to create a new online platform aimed at enhancing the Accademia's documentary heritage, making use of the new digital tools now available.

New technologies make it possible not only to protect and preserve this heritage, but also to make it more accessible on shared platforms (interconnected digital environments), open to an ever wider public (scholars, citizens, businesses), and reusable and reinterpretable in other contexts, thereby generating new value, knowledge and innovation. The heritage continues to live and convey its value in the present. It is available to the whole community without geographical, temporal or socioeconomic limits. Moreover, through new forms of exploration, reuse and enjoyment (digital guides, interactive museums, 3D reconstructions, video games), it fosters the circulation of knowledge and relationships between scholars and cultural institutions at all levels.

The XDams platform, launched in 2003, currently hosts the digitized heritage and already reflected this vision of safeguarding and promoting it: it made the collections accessible to everyone, on site and remotely, increased their visibility and created new opportunities for synergy between museums, archives and libraries. However, it now requires a thorough structural overhaul in line with updated digital archiving technologies, in order to expand and strengthen its structure and accessibility.

Given the size and complex structure of the Accademia's documentary heritage, the work had to proceed in stages. It began with the design and creation of a core technology platform for securing and managing the entire digital heritage, and with the development of a first application module for the management of Studi Musicali Nuova Serie, the Accademia Nazionale di Santa Cecilia's biannual journal dedicated to music and musicological disciplines.

The new website, online since March 2025 (<https://studimusicali.santacecilia.it/>), offers new ways of accessing its content, introducing a revolutionary innovation that promises to radically transform the way readers interact with scholarly knowledge: the possibility of "talking" to the articles thanks to artificial intelligence.

In the course of 2026, another application module is due to be completed. Dedicated to the chronology of concerts, the Accademia's core activity, it will make all the information related to each event available to users (the recording, photographs, press coverage, concert program and poster).

Walt Disney Project

A collaboration was launched with Panini/Walt Disney to promote the cultural and musical activities of the Accademia di Santa Cecilia among readers of the comic magazine *Topolino* (Mickey Mouse).

The issue of *Topolino* on sale on 12 November featured an advertorial dedicated to the Orchestra and Chorus of the Accademia di Santa Cecilia, while the issue on sale on 19 November published the story *Qui Quo Qua e lo spartito perduto di Pierluigi Paperelli* (Huey, Dewey and Louie and the Lost Score of Pierluigi Paperelli).

In November, a free workshop on how a comic strip is made was held for children aged 6 to 10 enrolled in one of the youth ensemble courses. It was a journey into the heart of Disney art with Marco Gervasio, one of *Topolino*'s best-loved writers and artists, who explained the stages involved in creating a comic. Further publications and events are planned for 2026.

Prizes and competitions – Alfredo Casella International Prize (second edition)

Second year of research 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 in agreement with the Fiamma Nicolodi Trust.

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

The Foundation asserts its prestige internationally not only through the concert activity of its ensembles, but also by sharing cultural and organizational expertise and experience in European-funded projects, in collaboration with universities, higher education institutions, research centers and leading technology companies.

Research project in collaboration with CRM in the field of Music and Science, Technology and Research.

Research in electronic music and new technologies continued at the Paolo Ketoff Studio, a permanent center for music training, production and research, the first of its kind among the opera and symphony foundations.

The research laboratory, open to students, composers, musicians and researchers, stems from an awareness of the potential that electronics can offer new composers as well as the symphonic and chamber music repertoire. Conceived as an open creative laboratory, the Ketoff Studio collaborates each year with the Centro Ricerche Musicali (CRM) on the activities of “ArteScienza”, an international festival of contemporary electronic music, and on concerts at the Auditorium Parco della Musica.

In 2025, the acousmatic concerts and installations presented at the MUSA were particularly significant, showcasing both new creative directions and the latest applications of acoustic technology, and involving the young students of the laboratory and several young composers from France, Germany, England, Japan and Korea.

The teaching and research activities carried out at the Paolo Ketoff Studio cover a wide range of areas: from the composition and performance of electroacoustic music to research into and applications of virtual reality.

Bande da giro Project

Work continued on surveying, studying and promoting the collection of materials on bande da giro (touring bands) that belonged to the enthusiast Pasquale Mariella and was acquired in 2023. The collection consists of audio cassettes with live recordings of symphonic marches, funeral marches and transcriptions of pieces from the opera and symphonic repertoire from 1973 to 2007 (approximately 1,537 pieces); posters, playbills, leaflets and brochures relating to the concert season programs of the bands and to the programs of patron saint festivals and local fairs from 1974 to 2014; and holy cards from Apulia and other Italian

regions. Reorganized in 2023, part of the collection was transferred to high definition in 2024 for conservation purposes and to make it accessible to scholars. During the year, work continued on the conservation-standard digital transfer of the collection's audiovisual media.

Cataloging and digitization project

The restoration of approximately 1,400 items from the Casella Collection, which began in 2023 (two years after it was acquired), has been completed, and the cataloging of its 2,260 documents, including vocal and full scores, is almost finished.

The digitization of the heritage continued, focusing in particular on the musical manuscripts from the 16th century onwards held by the Accademia, in order to safeguard their state of preservation. To date, 3,767 manuscripts are available in digital format to interested scholars, in addition to other documents, including scores, photographs and archival material, digitized at users' request.

Dissemination of musical culture

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 events, exhibitions, awards and competitions. The following took place in 2025:

- *Musica e guerra (Music and War) lecture series*. Corrado Augias and Aurelio Canonici addressed the sadly topical theme of war: in a series of three lectures they described how some of the great composers interpreted its various aspects in their works.
- *ArteScienza Festival*, an international festival of art, science and contemporary culture organized by CRM – Centro Ricerche Musicali di Roma. Technology, nature and social conflict were the main themes of the festival's fifth edition, part of which was hosted by the Accademia at the MUSA, the Museum of Musical Instruments.
- *Study day "Chi ti perseguita, che già vuoi fuggire?" (Who pursues you, that you already wish to flee?): Power, passions and prohibitions in Richard Wagner's Die Walküre*. Organized in collaboration with the German Academy in Rome, which hosted the event. Speakers included the Director of the German Academy, Julia Draganović, the President-Superintendent of the Accademia, Massimo Biscardi, and Giorgio Pestelli, Sandro Cappelletto, Vera Grund and Andrea Estero.
- *Super flumina, a tribute to Giovanni Pierluigi da Palestrina on the 500th anniversary of his birth*. An introduction to the life and works of the "Prince of Music" by Simone Baiocchi was followed by a concert by *I Polifonisti di Santa Cecilia*, who, with works by Palestrina and Distler, accompanied a narrative by Sandro Cappelletto freely inspired by Thomas Mann's *Doktor Faustus*.
- *Discovering musical instruments – performances*
The Piano. Concert presentation of the book *Veglia su di me (Watch Over Me)* by Matteo Corradini, published in December 2020 in the I Gusci series, ANSC/Curci editions.

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

Exhibition for the opening of the 2025-2026 Season: Wagner in Rome (1876) (Sala Santa Cecilia foyer, 23 October 2025 – 31 January 2026).

The exhibition, set up in the foyer of the Sala Santa Cecilia, featured sketches, letters and period documents pertaining to Richard Wagner's stay in Rome during the trip he made to Italy with his family immediately after the premiere of the *Ring des Nibelungen* in Bayreuth (August 1876). The most notable places during his stay were Villa Caffarelli, the Prussian Embassy in Rome and the headquarters of the International Artistic Association in Vicolo d'Alibert, where two important receptions were held in Wagner's honor. He was also made an "illustrious" member of the Accademia di Santa Cecilia. A few days later he received another important tribute from the International Artistic Circle, during which he was presented with a bust sculpted by Ettore Ferrari, shown in the exhibition, and a short concert was held in his honor.

Educational activities in the multimedia library and the museum of musical instruments

Training sessions with groups of students from the University of Rome La Sapienza, Tor Vergata, the University of Teramo, the Vatican School of Library Science, the German Historical Institute and the Conservatorio di Santa Cecilia, as well as occasional study visits from foreign universities, such as that of the String Orchestra of the Weiner Leó Conservatory in Budapest. The sessions aim to present all the Accademia's activities in the field of musical culture, with particular reference to its scholarly and research work. During the visits, students have the opportunity to access documents from the Historical Archive and the collections of musical instruments.

Guided tours of the MUSA – the Accademia's Museum of Musical Instruments. Guided tours of the Accademia's collection of historic instruments are offered to private groups and school classes visiting the Parco della Musica, sometimes in connection with Education Department productions or open rehearsals of the Santa Cecilia Orchestra. Exploring the instruments in the collection provides an opportunity to learn not only about their technical and organological aspects but also about the history of music.

The Education Sector

As early as 1996, the Accademia Nazionale di Santa Cecilia was the first of the opera and symphony foundations to begin programming activities for young people, in the belief that music needed to play a greater role in the education and training of new generations. Music history is a marginal subject in Italian schools, taught only up to middle school, whereas it should also be studied in high school, in an interdisciplinary way with other subjects, given its connection with history, literature and art. It is now scientifically documented that music lessons lead to greater growth in children's IQ than other extracurricular activities, and that learning an instrument and listening to live music are valuable experiences from the earliest years of life.

Researchers from the University of Milano-Bicocca and the CNR (National Research Council) compared children who play music with children who do not and found, in two tests, that music improves concentration, learning and reading. In children, it fosters greater mental flexibility and, with it, better reading and language skills.

Music has beneficial effects not only on mood but also on learning, particularly in young children, in whom it also improves memory.

For almost twenty years, the Accademia's *Education* Department, its teaching and outreach arm, has been putting these findings into practice. Its aim is to share the magic of music with young people, sparking their passion and nurturing new talent through ensemble music courses, lecture-concerts, performances and workshops for children, teenagers and adults.

The Education Department's activities fall into two main areas:

- the "Tutti a Santa Cecilia" season, aimed at schools and families;
- ensemble music courses for children, teenagers and adults.

Both promote culture and have a strong social impact, making music and music education accessible in a wide range of social and cultural contexts. Great attention is also paid to innovation, including through digital means, and to the development of new talent within the ensemble music courses.

"Tutti a Santa Cecilia" Season

The "Tutti a Santa Cecilia" season aims to bring music to an ever wider audience through lecture-concerts and interactive performances in which the audience takes an active part and learns while having fun:

- music theater performances, short operas and lecture-concerts to discover how music works;
- workshops where music is learned by doing, and where participants can discover voices, play and even build musical instruments;
- rehearsals of the Accademia Orchestra and Chorus, reserved for schools, during which students can develop a more informed approach to listening thanks to digital introductory guides.

Prove d'Ascolto (Listening Rehearsals): when music becomes self-expression

Starting in November, the Education Department's traditional Prove d'Ascolto project was enriched by a collaboration with Angelini Industries through the initiative *Tu come stai? Ascolta le tue emozioni* (How are you? Listen to your emotions). The aim is to turn listening to music into a moment of personal awareness, inviting young people (aged 11–18) to recognize and give voice to their emotions.

Listening thus becomes a tool for introspection, personal growth and awareness, allowing young people to discover live music, explore its emotional power and reflect on their inner world.

Young people thus come into contact with great composers through high-level performances and are encouraged to explore the feelings music arouses and how the brain responds while listening. They also

learn about the fundamental values associated with musical performance, including respect for timing and silence and the importance of working together as an orchestra.

Education programs and accessibility

To promote musical culture among a wider audience and make content accessible to all, performances are divided into three sections, with specific teaching methods tailored to the learning pace and styles of the different age groups:

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

Special projects linked to the symphonic season of the Accademia Nazionale di Santa Cecilia are also part of this approach. The link between Education activities and the symphonic season was created to promote musical culture in the broadest sense, involving adults and children in a wider-ranging educational project that makes works of complex cultural and musical content accessible to young people.

Another project for the very young is Baby Sound, a series of concerts for children aged 0 to 5 and for pregnant women.

The lecture-concerts *Ottoni Animati*, *Suona una volta un pezzo di legno*, *Drum World* and *Tutti a Santa Cecilia... con le Percussioni* are part of an educational and outreach program exploring the different families of musical instruments. Each performance focuses on a specific family, giving audiences the opportunity to learn in depth about the technical, timbral and historical characteristics of the instruments that make up the orchestra.

Education Courses in Ensemble Music

The ensemble music courses begin with preparatory music training, in which 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 choral or orchestral path. Depending on their age and musical level, they can join one of the various children's choruses or the JuniOrchestra.

The Children's Chorus often appears in the Accademia's symphonic productions, and the JuniOrchestra Young has won numerous awards and gives many performances of the symphonic repertoire.

Preparatory Music Course, Music Lab

Teachers: Vincenzo Di Carlo and Chiara Strada

These courses are for children aged 4 to 6. Through an approach that is informal at first and then increasingly conscious, children immerse themselves in the world of sound using their voices and Orff instruments. Working as a group in a playful and creative setting, they acquire basic musical literacy in preparation for the subsequent Choral Lab and JuniOrchestra courses.

Choral Path

The Accademia Nazionale di Santa Cecilia has established a training path for learning the art of singing together. After passing an audition, young singers can join one of the many Children's Choruses or the Cantoria, depending on their age and artistic level. The activities of these choirs are highly varied and stimulating. In 2025 there were around 500 singers in the Children's Choruses, the Cantoria and Chorus, divided among the following courses:

Choral Lab 1 and 2

Chorus Master: Vincenzo Di Carlo

The Choral Lab course was created as a training workshop to prepare the youngest children for the subsequent courses. It is divided into two groups according to age and level, and admission requires passing an aptitude test. Despite their young age, the children take part in various performances and have featured in several shows.

Schola Cantorum

Chorus Master: Vincenzo Di Carlo

The Schola Cantorum is the heart of the Accademia's choral singing program and is made up of young singers selected through a dedicated audition. Part of the Schola Cantorum's lessons is devoted to reading music, an essential skill for joining the Children's Chorus.

Children's Chorus

Chorus Master: Claudia Morelli

The chorus is made up of children aged 7 to 14 who have passed the most demanding selection of the entire program. It takes part in the symphonic productions of the Accademia Nazionale di Santa Cecilia, including *Carmen*, *War Requiem*, *Carmina Burana*, *La Damnation de Faust*, *Boris Godunov*, *Ivan the Terrible*, Mahler's *Symphony No. 3*, Honegger's *Jeanne d'Arc* and Tan Dun's *Buddha Passion*.

Cantoria

Chorus Master: Ludovico Versino

The Cantoria is the Accademia Nazionale di Santa Cecilia's choral singing course for older students, with particular emphasis on vocal training in line with the young singer's development and growth. It is made up of young people aged 15 to 21, selected through auditions or coming from the "Children's Chorus of the Accademia di Santa Cecilia".

Chorus

Chorus Master: Ludovico Versino

Established in 2015, Chorus is the amateur choral singing workshop of the Accademia Nazionale di Santa Cecilia. Aimed at amateurs and music lovers over the age of 26, it seeks to introduce participants to the study of music and choral singing.

JuniOrchestra

Founded in 2006 as the first children's and youth orchestra created within the Italian opera and symphony foundations, it won the Praemium Imperiale in 2013. It involves around 400 young instrumentalists, divided into four groups according to level and age. As well as fostering musical training, the entire JuniOrchestra project also encourages young people to come together and socialize.

JuniOrchestra Baby

An ensemble music course for boys and girls aged 5 to 8, designed to introduce young musicians to the world of the orchestra.

JuniOrchestra Kids 1 and 2, Teen and Young

Conductor: Simone Genuini

In the JuniOrchestra Kids, students begin to play symphonic parts that become increasingly elaborate and complex as they progress, up to the JuniOrchestra Teen and JuniOrchestra Young, where the young instrumentalists are introduced to the great repertoire and perform music ranging from Rossini to Mozart, Vivaldi, Tchaikovsky, Bartók, Puccini, Beethoven and many others, in their original versions.

OrchExtra (until June 2025)

Conductor: Giordano Ferranti

OrchExtra is the Accademia Nazionale di Santa Cecilia's initiative for amateurs and music lovers over the age of 26. The course, focused on the study of instrumental music and the orchestral repertoire, consists of a weekly ensemble lesson.

Banda Cecilia (until June 2025)

Conductor: Marco Tiso

Banda Cecilia is a band made up of children and adults, with great social and cultural value, promoting intergenerational integration and collaboration. The youngest learn from the more experienced members, while the adults are carried along by their enthusiasm. This exchange enriches everyone's personal and social growth.

Social Commitment

The Education Department's Open Day is a day devoted to discovering music and the Accademia's training activities, designed for children, teenagers and families. Through interactive music workshops, instrument tryouts, performances and music lessons, the public has the opportunity to approach the world of music in a direct and engaging way.

Guided by teachers, tutors and musicians, participants can try out different instruments, take part in ensemble music activities and learn first-hand about the Education Department's training programs.

Free activities for students

The Education Department organizes lecture-concerts featuring the older members of the JuniOrchestra, with the aim of introducing musical instruments to the youngest students in the various ensembles, creating a unique opportunity for music education accessible to all.

Mentorship program

A project with wide-ranging social value, in which young people who have completed the JuniOrchestra training path contribute to the education of younger participants while also finding employment. Through a mentoring system, some of the most experienced and deserving alumni assist the course teachers, helping the JuniOrchestra Baby, Kids and Teen instrumentalists with their preparation.

Scholarships

Thanks to the support of Enel Cuore Onlus, 15 scholarships were awarded in 2025 to young musicians in the JuniOrchestra.

"Tutti a Santa Cecilia" rates and concessions

The special *Ti accompagno io* (I'll Take You) subscription was created to give young Education Department students the opportunity to attend the Accademia's symphonic concerts accompanied by an adult, by purchasing a single discounted subscription (valid for two people). The promotion offers a highly educational experience that enriches the students' learning path.

On request, additional complimentary tickets are offered in cases of social hardship. Schools are provided with complimentary tickets for children in difficult circumstances.

Charity concerts

La JuniOrchestra per Imoletta – a concert of music and solidarity

JuniOrchestra Young of the Accademia Nazionale di Santa Cecilia

Conductor: Simone Genuini

Teatro Comunale di Ferrara

With the concert *La JuniOrchestra per Imoletta*, the young musicians shared the values of music, a universal language of fraternity and solidarity, in support of the Fondazione Imoletta ETS, a non-profit foundation engaged in numerous projects and services for young people with disabilities and their families.

The JuniOrchestra for the Policlinico

JuniOrchestra Kids, Teen and Young of the Accademia Nazionale di Santa Cecilia

Conductor: Simone Genuini

Sala Santa Cecilia

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 Policlinico Umberto I, an opportunity to use music to support both the hospital and the activities of the JuniOrchestra.