

Integrated balance sheet 2016

2016 was a very intense year for Accademia di Santa Cecilia and was marked by particular characteristics. After approximately a year of work, the item of the new single-level collective agreement was closed with success and introduced for the next three-year period very important and innovative methods of work organisation for the Orchestra, which, if applied consistently, should bring considerable results in terms of optimisation of resources.

To be positively welcomed is also the renewed commitment of the founding members and sponsors, long-term partners (such as ENEL) and recent ones (such as Hermes or Terna) who have contributed in an essential way to face, on the economic front, a complex and particularly problematic financial situation. Thanks to them and a very cautious and strict cost containment policy, a virtuous consequence also of the work carried out two years ago on the organisational structure, Accademia di Santa Cecilia can boast for the eleventh consecutive year a balanced budget.

Extremely satisfactory is also the artistic activity that registers on the credit side important events such as the renewal of the contracts of Maestro Pappano as Music Director and of Maestro Visco as Chorus Master until the year 2021. It is also worth mentioning the appointment of Maestro Mikko Frank to Principal Guest Conductor, a post that completes the musical "family" of the Accademia with a name of great international prestige.

Significant are also the recent achievements of the Orchestra abroad, protagonist of extraordinary tours in great capitals of music like Edinburgh, Prague, Budapest, Vienna, São Paulo, Buenos Aires, Paris, to mention only a few, everywhere welcomed, together with Maestro Pappano, by public ovation and rave reviews.

Important is also the renewed commitment on the social front of Accademia that, alongside traditional fund-raising activities for non-profit organizations such as Susan Komen or hospitals such as the Policlinico Umberto I, started the project "Fidelio" in collaboration with the Italian Justice Ministry, having the aim of forming male and female choruses in penal institutions of the capital Rome.

An important international initiative was started in June 2016 with the project of Accademia Nazionale di Santa Cecilia Music Up Close Network, which was selected by the European Commission within the programme Europa Creativa.

The Music Up Close Network, as described in detail in the paragraph European Projects, consists of a network of prestigious European musical institutions, to which is added Regesta.exe – a company specialised in the promotion of cultural heritage and the creation of digital content – as technological partner. Of utmost importance is the support of Regione Lazio, official partner of the project.

The project aims to carry out activities that primarily respond to the following priorities: commissioning new orchestral works to European composers and supporting works and artists at European and international level in collaboration with European symphonic orchestras participating in the Network; the realisation of musical co-productions with innovative formats involving youth orchestral ensembles using digital technologies and other forms of art with the aim of sharing new strategies and approaches to connect the orchestral music with youth audiences; promoting activities of professional training and education for young professional musicians to acquire competences and operate at an international level.

Finally, the use of a common platform for digital communication (www.musicupclose.net) will allow access to new productions for promoting orchestral works to young audiences through social networks and other multimedia tools made available by the European Partnership.

The initiative started in June 2016 and will last forty-two months until November 2019. It is the first step of Accademia towards relations of European collaboration with the aim not only of extending the influence of Accademia in the international field, but also of attaining new sources of funding devoted to innovative projects.

Michele dall'Ongaro, President-Superintendent

The year 2016 was a year of great things, of new achievements, of discoveries. From this point of view being a musician is a real privilege as every day one has to deal with the work and thought of the great minds of the past and present: the composers. An ongoing challenge which has to leave aside a spectre for which I personally feel a total repulsion: routine. After 11 years of work together with the Orchestra and the Chorus, with Ciro Visco, with the Accademia di Santa Cecilia, I find all the premises for carrying out my work of interpreter without obstacles, without hesitations but with all the potential that is needed for exploring together the great works of the repertoire or the new pages that are being created in the meantime and that we decide to deal with. This continuous passage through styles, periods, meanings, is also a reason for ongoing research, and the feedback of the audience has always been fundamental as the final applause - it does not seem to be sheer vanity - repays the extent of the commitment of the Orchestra, the Chorus and also mine.

After all these years, we face, for example, tours with a new found self-confidence and awareness, with the conviction of being able to give our best in every circumstance. Music does not allow distractions, it does not allow you to lower your guard because, as for every work of art, it is up to us to preserve it, to take care of it and present it again in the best way. It is a permanent declaration of intent and it is this that drives my work and that of the musicians of Accademia.

Antonio Pappano, Music Director

Another Season of Great Music. Music that only Accademia Nazionale di Santa Cecilia can offer and that creates incredible joy, not only for those who listen, but perhaps above all for those that have the good fortune to perform it! Here everybody sings! From the President Dall'Ongaro, in his opening speeches to the concerts, to the Maestro Pappano, from the Orchestra and, naturally, to the Chorus.

Yes, the Chorus of Accademia. I believe that no other chorus in Italy, and maybe in Europe, deals with such a broad repertoire and with such diverse conductors for its interpretative characteristics within a Season of concerts.

It is enough to mention the *Paradise and the Peri* by Schumann with Gatti, followed by Händel's *Messiah* with Koopmana and then Bach's *St John Passion* with Pappano. And then the contemporary music, ancient music, film music, chamber music, and how not to remember the "magical" inaugural *Fidelio*? All extraordinary occasions, where the Chorus re-invents itself, nevertheless remaining custodian of a centuries-old tradition. Tradition that involves enormous responsibility, but that is a light burden thanks to the daily renewal of the miracle of the sung sound.

In addition to the commitments on the premises, The Jubilee of Mercy was for the Chorus an extraordinary occasion for reaching new places and audiences, probably unaware of what this city possesses, the boundless heritage of Sacred Choral Music.

As I said, *here everybody sings!!!* How not to tell the wonderful experience of the White Voices Chorus!

And how not to be moved by the sight of hundreds of children, youths and adults, from 4 to 10 years old, bright and proud, as they begin to dedicate themselves with devotion and passion to the noble art of Choral singing?

What to add? The power that keeps this reality alive is such that it allows us to think about always more demanding and difficult goals.

We are ready for new adventures!

Ciro Visco, Chorus Master and White Voices Chorus Master

Choosing value

Ferrovie dello Stato Italiane is a solid industrial reality, with economic indicators among the best in Europe and with remarkable performances at international level. Our Group is nowadays structurally and financially able to compete in global markets as well as in the European one, in the development of major infrastructure projects, in the mobility of people, in the transport of goods and logistics, thanks to the professional competence and the deep technical knowledge gained in the main sectors of the world of transport.

We continue to support the most important national and international cultural activities. We do it as a real vocation because our company has been rooted for over a century in the Italian economic and civil fabric, where the broadest artistic heritage worldwide is safeguarded.

Continuing in this direction, we are therefore proud of the historic bond with Accademia Nazionale di Santa Cecilia, of which the Group FS Italiane is founding partner.

Gioia Ghezzi, *President* and Renato Mazzoncini *Chief Executive Officer and General Manager*
FERROVIE DELLO STATO ITALIANE – Founding Partner

My childhood and youth were accompanied by a constant musical background. My mother played the piano two hours a day, every day. She was particularly fond of Chopin, but also loved Debussy, which at that time – during the 1940s and 1950s – represented more or less the avant-garde (I had never heard about dodecaphony at home). Sometimes musical and literary evenings were organized, that today I would define as rather decadent: for example, the poem "Pioggia nel pineto" was recited to the accompaniment of the notes of "Jardin sous la pluie". In the years that followed music had a quite minor role: at best we listened to the *Terzo Programma* while we travelled by car. This until in 1981 my wife and I decided to subscribe to the Symphonic Season of Santa Cecilia. It was a sudden and total falling in love. In the premiere of that season Prêtre conducted the Symphony No. 8 by Mahler, the "Symphony of a Thousand". It left a lasting impression: since then I have adored Mahler. In the 36 years that followed, I have rarely missed the weekly appointment, despite professional commitments. Nowadays, in this disheartened and barbarized

Rome, Santa Cecilia is an island of reliability and serenity. We have to defend it from the material, cultural and moral decay that surrounds us.

Francesco Carbonetti, PATRON

Antonio Briguglio with his overwhelming passion convinced me that there could not be a better Christmas present for Francesco than being "Patron" of an activity for me so unusual, but at the same time, so meaningful.

The enthusiasm of Pappano, of the orchestra members and all the patrons is something magical as you realize that music helps to recover the harmony of the soul. Reading the comments after the performances makes you ask: "why wasn't I there?". It is a feeling of belonging that makes you feel part of a family. Being "patron" means being aware of how music can foster a common denominator between people and how important it could be for finding a dialogue and a common sense of peace, capable of overcoming every ideological and cultural barrier.

Long live music and long live Santa Cecilia!

Eleonora Musumeci for Francesco Musumeci, PATRON

The social identity of the Accademia

A four-century history

Origins

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

After the unification of Italy in 1870, the Academy amended its charter and, in 1874 (its first attempts date back to 1847), founded the Musical School of Santa Cecilia, later becoming a State Conservatoire, to which was added - in the new seat of the former Ursuline Convent in Via Vittoria, in July 1896, the acting school Eleonora Duse, attended by all those who wanted to follow a career in the acting or opera - the library. Successively was also founded the National Film School, subsidized by the Entertainment Corporation, by the Ministry of the Corporation and by the one of National Education. Both school became then autonomous between 1934 and 1936.

In 1934, by Royal Decree, its expertise in the field of musical training was recognised and it was granted the right to issue diplomas for advanced musical studies, with the acknowledgement and confirmation of the Minister of National Education. In 1939, Specialist Courses were established, open to Italian and foreign post-graduate students.

Since 1895, the Academy has staged regular concert performances, with chamber and symphonic music seasons that have continued, until our own times, in the Sala Accademica in Via dei Greci inaugurated on February 2, 1895, in presence of the Queen Margherita di Savoia (1200 seats, 1895 - 1908), the Augusteo theatre (3500 seats, 1908-1936), the Adriano theatre (1936-1946), the Argentina theatre (1946-1958) and the Auditorio Pio (2000 seats) until 2003, the year that concert performances were transferred to the Parco della Musica Auditorium (2700 seats). The first project of a concert hall dates even back to 1845.

At the beginning of the twentieth century, therefore, the era of the first public interventions in the cultural and musical fields in Italy, the Academy, starting with the original Congregation, could already boast of a history of around four centuries and a preeminent role on the national music scene.

Regulatory changes

A decisive enhancement and classification of musical activities was achieved with a new legal framework for the music sector (Italian Law 800/1967), by which the State identified the sphere of opera and concerts of significant general interest, intending to encourage the musical, cultural and social education of the nation. The Academia was then acknowledged as a Symphonic Organisation of National Priority Interest for the Independent Management of Concerts, and was included among thirteen Operatic Organisations and Assimilated Concert Institutions (non-profit public bodies).

The Law 163/1985 established the FUS (Fund for Performing Arts), with the aim of providing a new unitary regulatory framework for financing performances, thereby optimising the funding of operatic and musical activities carried out by subjects operating in the field. More recently, with the Italian Legislative Decree 367/1996 and the Legislative Decree 134/1998, the Government converted the independent opera organisations laid by Italian law 800/67, the concert institutions and other organisations operating in the music sector to private non-profit foundations. By law, the State, as well as the Region and the Municipality where these Foundations are based, became founder members. The reasons for this change arose from the need to improve the efficiency of the financial management of cultural institutions, which were often in debt, and a willingness to encourage the collection of private capital by those institutions through fund-raising activities, so that state assistance could gradually be reduced.

This privatisation process had inherent contradictions, however. On one hand, the legislature sought an entrepreneurial approach to the management of the converted organisations through the participation of private individuals while, on the other, it retained a firm public grip, for example, on the governance of those entities, the control of the Court of Auditors over their financial management, the involvement of the State legal system and supervision of their activities under government authority, to the point that their status as “entities under public law” was recognised by the Supreme Court, extending to them the regulations of the code of public contracts.

The reason for all this certainly originated in the aims of the Foundations as the expression of the fundamental principles of cultural development and the protection of the historic and artistic heritage of the Nation, in accordance with article 9 of the Constitution, and were therefore national aims, the attainment of which was governed by public regulations. The reform in question, however, in addition to creating considerable managerial difficulties, did not produce the hoped-for results. In the absence of significant tax incentives, private financing did not compensate for the diminishing state intervention of recent years and the unvarying costs led to persistent deficits in most organisations.

In the attempt to launch a new reform by means of Italian Law no. 100 of 29 June 2010, bearing “urgent measures on entertainment and cultural activities”, the Government ordered a review of the current regulatory and organisational structure of the operatic and symphonic foundations by attempting to emphasise their “entrepreneurial” nature and set out principles and criteria underlying several implementation regulations proposed by the Minister for Culture and Heritage. The aim, in addition to making the management more efficient and economical, was also to assign greater managerial and financial independence to those Foundations that met certain production and managerial parameters. These requisites combine ultimately the importance of the institution in its cultural dimension with its capacity of attracting private contributions of relevant importance such as distinctiveness in the lyric-symphonic field, absolute international relevance, excellent productive skills, economic and financial balance for at least four consecutive financial years, relevant revenues, significant and continuative financial support by private stakeholders, revenues from sales and services not less than 40% of state contributions. The Accademia Nazionale di Santa Cecilia obtained, under the interministerial decree of January 23, 2012, recognition as a special organisational form, a provision that, however, remained devoid of effectiveness since it was issued on the basis of a Regulation enacted by the Presidential Decree of 19 May 2011, no. 117, which was annulled by the Administrative Court on 12 December 2012 following an appeal presented by the trade union organisations over the lack of involvement of the social parties envisaged by the regulatory provision; this ruling was subsequently confirmed by the Council of State in June 2013.

Considering the situation of serious crisis in which the entire cultural sector had fallen, the Legislature, with Decree Law no. 91 of August 8, 2013 (converted into law on October 7, 2013, Law no. 112), issued “urgent measures for the protection and revitalisation of the heritage, cultural activities and tourism”. Once again, certain changes were introduced to the framework of governance of all the Foundations, along with other measures, including the revision of the criteria for assigning public contributions of a maximum duration of thirty years so that these were more closely linked to productivity and good management, as well as the quality of the programming, with the intention of reinvigorating the musical excellence of the nation.

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

The Accademia Nazionale di Santa Cecilia today

As a non-profit, private Foundation, it stands out today for its many activities in the fields of concerts, cultural and scientific research, conservation and enhancement of the historical heritage and education, attaining qualitative results at the highest level thanks largely to an academic body made up of 70 full members and 30 honorary members, who include leading Italian and foreign musicians, a symphonic Orchestra and Chorus that is known and appreciated throughout the world, a JuniOrchestra and a White Voices Chorus, and excellent teachers.

Our busy concert programme includes two subscription seasons, a symphonic season and a chamber orchestra season, one season of concerts, shows and other musical initiatives of an educational and popular nature dedicated to children (starting with new-borns), young people, schools, families and, more generally, those who wish to explore the world of music; cycles of themed concerts or festivals, including those dedicated to “non-classical” quality music, with a pronounced emphasis on the new generations; concerts on the occasion of events organised by major public and private institutions; tours in Italy and abroad.

The objective of dissemination is achieved through publishing, the organisation of conferences, lessons, seminars and exhibitions, workshops for young people and a Media Library where users, in situ or remotely, can make use of a large part of our heritage of books, librettos and manuscripts, documents in the historical, photographic and ethnomusicology

archives and the musical instruments of the museum. This heritage of remarkable historical interest documents the activity of the Accademia and Italian musical life from the end of the nineteenth century to our own times.

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

Key Figure 2016

307	<i>events at our venue</i>
240	<i>concerts at our venue</i>
87	<i>concerts in Italy</i>
17	<i>concerts abroad</i>
246.270	<i>paid attendances</i>
153.738	<i>sold tickets</i>
1.158	<i>students</i>
2.490	<i>number of lessons</i>
5	<i>recordings</i>
6	<i>editorial publications</i>
1.805.912	<i>website views</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 symphonic concerts with orchestra and chorus, the Sala Sinopoli can be adapted to a wide variety of musical genres thanks to its greater acoustic flexibility, while the Sala Petrassi is the venue for new music, theatre and film, due to the adaptability of the position of the audience seating and the sound sources. These halls were developed around the Cavea, an open-air amphitheatre that can accommodate up to 3,000 spectators, including multifunctional interior spaces and foyers, which are also used for exhibitions, performances and activities of various kinds.

The cultural offering is completed by Accademia's evocative museum of musical instruments and the permanent exhibition of 161 works from the collection of Maestro Giuseppe Sinopoli, a keen collector. The important archaeological remains on display mostly consist of pottery that ranges from Minoan ceramics of around 3,200 B.C. to works from Magna Grecia dating from 300 B.C. The cultural areas and the offices are surrounded by places for recreation and refreshment, in addition to the 38,000 square metres of hanging gardens.

The beauty and functionality of the architecture, together with the varied and unconventional use of the spaces, sometimes used in their totality, especially on the occasion of festivals or exhibitions, make the Parco della Musica a pleasurable destination for spending your own free time in a profitable and relaxing way.

Our mission

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

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

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

Diffusing the art of music

The primary mission of the Foundation is achieved through the organisation of concerts in Italy and abroad. The objective of the artistic Management is to increase and diversify the productions, always maintain the high level of quality that the name of the Accademia has always represented, increasingly consolidating its national and international role.

The main strategic lines adopted over time have been those of centring the programming on the performances of the masterpieces of the great symphonic and symphonic-choral repertoire, offering the public the best musical interpreters on the international panorama, assigning new commissions every year to young and/or established composers with the aim of supporting and enhancing new talent and, furthermore, creating new forms of performance targeted at the new generations, developing partnerships with private subjects, companies and similar institutions and improving its services.

Added to these activities are the production and promotion of books, audio-visual and multimedia products; the organisation of conferences, exhibitions and other cultural initiatives that contribute to forging a link between the artistic, didactic and cultural activities of the Foundation, which are the expressions of its dual nature as a live performance organisation and, at the same time, a training and cultural institution.

The enhancement of its historical heritage

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

The musical education of society

This role is particularly performed by a wide range of activities, conceived with the aim of educating the public, especially young people, in listening to music in an entertaining way, incentivising their musical knowledge and developing their creativity through practical experience and the use of new technologies. The respective activities have met with great enthusiasm both on the part of the public and the artists involved, and have encouraged the favour of local organisation that have often supported them.

Gaiety and engagement, education and emotion are the characteristic aspects of many initiatives that involve just about everybody: from new-borns to grandparents, from pregnant women to diversely able young people.

Professional artistic training

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

Advancing the Accademia's permanent ensembles

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

Stakeholder

The Foundation has for years pursued a path of "social reporting" with the intention of making known the value, not just economic, of its initiatives for all those who have an interest connected to the activity of the Foundation, who are directly or indirectly influenced by it and who, in turn, exert an influence upon it. This process expresses the awareness of our responsibility to Stakeholders, especially the "mission" stakeholders, that is, those in whose interest the institutional activities were initiated.

The value, in fact, is not created internally or individually by the institution itself, but is also influenced by the external environment and created through relations with the partnerships established with the various stakeholders. Accademia carries out its activities in collaboration with institutions, local organisations, companies and other operators of the sector, the academic world, schools and media.

The document in question therefore seeks to be an instrument of information that demonstrates to its stakeholders the social value created by the organisation through the efficient use of the available resources, aimed at stimulating and consolidating involvement in the activities carried out. It is a priority interest of the Foundation, in fact, to ensure that its mission and values always meet the expectations, demands and values of the stakeholders.

The intention is therefore to create effective and organic reporting of the cultural activities carried out and, at the same time, the results achieved by the Foundation, in qualitative and quantitative terms, so that all those who actively contribute to the pursuit of its institutional mission can "measure" its degree of attainment and, at the same time, are more aware of the socio-cultural value for which they have acted or invested.

Organizational structure and governance

Governance

The dual nature of live performance organisation and cultural and research institution, that characterizes Fondazione Accademia Nazionale di Santa Cecilia and sets it apart from all other operatic-symphonic foundations, is the result of the absorption of the Accademia with its century-long history and the Independent Management of Concerts laid down by the Legislative Decree no. 367 of June 29, 1996, and subsequent amendments.

The current model of governance is therefore an expression of this evolutionary process and is manifest in two fundamental components: the managerial centrality of the President-Superintendent and Artistic Director, on one hand, and, on the other, the equitable partnership between the guidance and consultative bodies, drawn from two separate institutional organisations.

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

President-Superintendent and Artistic Director

The President - Superintendent, as stated above, also carries out the role of Artistic Director and is responsible for devising the artistic, educational and cultural programming of the Academy, exercising all the Foundation's powers of management and artistic direction in full autonomy, in compliance with the guidelines and other measures approved by the Board of Directors. The holder of the post is the Foundation's legal representative and chairs the Board of Directors, the Assembly of the Academicians and the Academic Council.

The President is elected by the Assembly of Academicians from among its members, holds office for five years and can be elected for a maximum of two terms, if consecutive.

Board of Directors

They remain in office for five years and approve the annual financial statement and the scientific, didactic and artistic programmes, pass resolutions on amendments to the charter and issue guidance on the economic and financial management. The Board can appoint, on the proposal of the President and the Academic Council, committees with consultative functions on specific matters or sectors of activities. It can make pronouncements of an advisory nature on any matter concerning the activity and organisation of the Foundation. The Council is composed of fourteen members: the President-Superintendent; the Mayor of Roma Capitale or a director appointed by him; a director appointed by the Ministry of Heritage, Culture and Tourism; 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 Heritage, Culture and Tourism, whose terms of office lasts five years. The Board exercises control over the administrative and accounting management.

Management Policies

The critical points that make management particularly complicated are the social nature of the artistic-cultural activity conducted by the Foundation, the main objective of which is the dissemination of musical culture; the complexity of the organisation that combines, from a managerial point of view, entrepreneurial aspects with unquestionable public law implications; relationships of dependency with professional performances; in addition to the economic and structural constraints represented by the equity structure and the limited profitability of the concert activities.

Every initiative taken in order to pursue social objectives must also be assessed according to the potential consequences to the financial equilibrium. More generally, the decision-making and productive processes, consolidated over time, should be supported by a corporate culture that grants continuity and greater autonomy to the institutional activity, in order to best combine the substantial structural costs with cost-effective criteria and economic and financial viability, so that production can increase both qualitatively and quantitatively.

To the above is added the aforementioned complexity of the legal framework following the privatization imposed upon institutions of the operatic and symphonic sector, in the conviction that a structure governed by private-law would represent the adequate instrument for carrying out the aforementioned activities in the most effective way. Over time, in fact, administrative courts and part of the jurisprudence have often declared to be in favour of the public status of institutions when deciding over the public or private nature of the individual subjects, arguing its practical reality.

The verification of compliance with the aforementioned public characteristics was based on a quite formalistic interpretation of the derogations set out in the regulations concerning privatized subjects, with the effect of further extending to "private" subjects, presumably in conflict with the will expressed initially by the legislator, many of the public law rules applied to administrative structures and extending legal acts adopted by the legislator, to the administrative and not ordinary jurisdiction.

From a regulatory perspective, the year 2016 was the second year in which the Foundation has enjoyed recognition as "special organisational form" in accordance with the interministerial decree of 6 November 2014, that awarded the Accademia with a fund, obtained from the FUS (Fund for Performing Arts), determined at a fixed percentage for the year 2015, and for the following two years to be based on the share of the fund appointed to symphonic-operatic foundations.

As is known, acknowledgement of the status of "foundation having special organisational form", the so-called autonomous status, requires, among other things, the approval of a collective agreement that regulates at a single level, all the subject matters of the national collective agreement and of the supplementary agreement. Accademia completed during the financial year the drawing up with the staff trade unions of the new single-level employment agreement for its employees according to Italian Law 7/10/2013 no. 112 and the interministerial decree of the Ministry of Heritage, Culture and Tourism of 6 November 2014.

Regarding the main contractual changes introduced in the common regulatory part, some in compliance with subsequent legislative amendments, the obligation as per art. 11, paragraph 19 of Italian Legislative Decree 8/8/2013 no. 91 should be emphasized, namely selection procedures for the recruitment on a permanent basis in the artistic sectors, for which direct recruitment was considered for exceptional cases, as well as for administrative and technical roles, for which the hiring procedures were not regulated. Other changes include the activation of the postponement of bargaining operated by Italian Legislative Decree 15/6/2015 no. 18 concerning fixed-term contracts, 'stop-and-go' intervals, the introduction of specific divisions, which derogate from those adopted, concerning more favourable weekly rest, daily rest and average working time and the rights that Law 20/5/2016 no. 76 recognises for those having a civil union, and were also extended to the relevance of the contractual effects.

In conclusion, the Foundation pursued with the settlement of the agreement in question, a rationalization of the work performance according to the productive needs and the objective of not increasing the overall expense ratio on the financial statement. Most noteworthy on the artistic side was the appointment of Yuri Temirkanov, who has been for years regular Guest Conductor for the concerts of Accademia, as Honorary Conductor.

The Accademia, having undoubtedly reached high qualitative standards, in addition to the desired autonomy on the business level, considered it necessary to restrain in 2016, in quantitative terms, the significant production level reached during the last years, with no little effort to improve the organisational structure, privileging rationalisation, always maintaining the objective of efficiency also in economic terms. The overall attendance to concerts during recent years, a period of sensible economic contractions in all sectors, indicated a possible excess of supply over demand, inclining the management towards a reduction of the number of concerts at our venue (-17%) compared to the previous year, in favour of an increase of concerts at other venues in Italy and abroad (+107%), to be exact 13 more concerts with the Orchestra and Chorus and 29 more concerts with youth orchestras. With regard to the decrease of 14% of concerts with paid admissions at our venue, an increase in average paid attendances was achieved (+9%) and of average overall attendances (+9.3%), as well as an increase in the average turnover (+5.5%), which resulted in a recovery of 3.3% of the potential loss of profit consequent to the reduction in production. We can

therefore state that the management has been efficient as it has been able to compensate the lower takings at the box office with 50 fewer concerts held at our venue with respect to the previous years, with the additional revenue generated by concerts at other venues (+18%), an increase of the average paid attendances (+9%) and a containment of direct production costs.

It is also worth mentioning the decision of the Management to modify the productive cycle of the concert season from Tuesday to Sunday, as occurs at the most well-known European venues, changing the respective cycles from Saturday-Monday-Tuesday to Thursday-Friday-Saturday. The previous programming clearly engaged conductors and soloists across two weeks, also including one day of inactivity (Sunday) therefore making programming with well-known and professionally highly engaged artists more difficult. The new productive cycle is consequently contained within a single week, without days of interruption between rehearsals and concerts, which is expected to result in significant cost savings.

The financial year 2016 was again very problematic on the economic and financial front, with a further reduction in the support from a number of well-established partners, a consequence of the difficult financial crisis. Despite this, the management has exercised caution and has been able, in all respects, to compensate the income losses with new donations and a sensible cost containment, while maintaining high standards of artistic quality and achieving a balanced budget for the eleventh consecutive year.

Marketing and communication have been directed, as always, at sustaining the programming of the season, in particular the subscription campaign or special events.

The Foundation, in order to reinforce the sense of internal responsibility in the pursuit of the statutory purposes and for orienting the individual behaviours of its employees and collaborators, has adopted since 2010 a Model of Organisation, Management and Control in application of the Legislative Decree 231/2001 and a Code of Ethics, in the conviction that the adoption of an organisational model containing important and shared ethical principles, would constitute an essential element of the internal audit system, also with the purpose of preventing offences. The adoption of the Model of Organisation, Management and Control has significantly contributed to improving the internal audit system of the Foundation, that is the system of rules and procedures targeted, through adequate monitoring, to a correct management, coherent with the institutional objectives. This Model is constantly monitored and adjusted in order to assure its compliance with the regulatory and organisational changes.

During the meeting of 12 February 2016 the Board of Directors approved the Corruption Prevention Plan, drafted by the Foundation, in compliance with the instruction provided by the Ministry of Cultural Heritage and Activities and Tourism with the note 6893 dated 29/04/2014 for the operatic and symphonic foundations, according to the legislation for "private-law entities under public law". The Plan, which was published on the institutional website, was received by the employees of the Foundation, all collaborators, and the providers of goods and services, which carry out works for the Foundation. There has not been any case of corruption or relevant infringements in area 231.

During the year 2016, the Internal Audit has guaranteed its support to the Supervisory Board and has also carried out some checks on sensitive activities and on specific themes, as the two structures are integrated.

The activity of development and adjustment of administrative processes and of financial and organisational activity has also progressed; in particular a Purchasing Department was initiated in the area of General Affairs and Personnel, with the aim of centralizing, to the greatest extent possible, the procedures for the acquisition of goods and services, in accordance with internal procedures.

The financial statement 2016 was also subject to auditing, which Accademia entrusted, by means of negotiated procedure, to the audit company Deloitte & Touche SpA.

Internal Structure

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

Music Director

Antonio Pappano was born in London in 1959 to Italian parents, he studied piano, composition and conducting in the USA.

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

Sir Antonio Pappano has been Music Director of the Accademia Nazionale di Santa Cecilia since October 1, 2005; he had already become Music Director of London's Covent Garden in September 2002 and has filled other prestigious positions in the past.

In 2005 he was named "Conductor of the Year" by the Royal Philharmonic Society; that same year he also received the Abbiati Prize for his conducting of the Requiems of Brahms, Britten and Verdi together with the Artistic Ensembles of the Accademia Nazionale di Santa Cecilia. On 16 April 2007 Sir Antonio Pappano was named an Active Accademician of Santa Cecilia. In 2012 Pappano was knighted by Queen Elizabeth II for his services to music and in the same year he was appointed "Cavaliere di Gran Croce dell'Ordine al Merito della Repubblica Italiana". In March 2015 the honorary degree in Music was conferred to Antonio Pappano by the University of Tor Vergata in Rome, and on May 5th he received the RPS Gold Medal - the Royal Philharmonic Society's highest honours. During the Spoleto Festival of 2 Worlds in 2016, the Carla Fendi Foundation Prize was conferred to the Maestro who "has contributed so much to musical culture all over the world with his important positions as Music Director of the Covent Garden in London and Music Director of the Accademia Nazionale di Santa Cecilia".

With the artistic ensembles of Santa Cecilia, he stages 9 concerts every season at the Parco della Musica Auditorium of Rome. Antonio Pappano records exclusively for Warner Classics, and his recordings have won numerous awards. The continuation of his collaboration until 2019 is a guarantee of the pursuit of excellence that has placed the institution among the major musical organisations of the global panorama.

Chorus Master

Ciro Visco has been the Chorus Master of the Accademia Nazionale di Santa Cecilia since March 2010 and, since September 2011, he has also conducted the White Voices Chorus. In December 2015 he was named an Active Accademician of Santa Cecilia.

A graduate at the Naples Conservatoire in Piano, Singing, Choral Music and Chorus conducting, from 1997 to 2000 he worked at the Accademia di Santa Cecilia alongside Norbert Balatsch and, thereafter, as chorus master in numerous productions, collaborating with, among others, conductors and composers such as Giuseppe Sinopoli, Myung Whun Chung, Jeffrey Tate, Roberto Abbado, Yutaka Sado and Ennio Morricone.

Ciro Visco has been chorus master at the Teatro Carlo Felice in Genoa from 2001 to 2010, at the Teatro di San Carlo in Naples and at Radio France.

In recent years, he has prepared the Santa Cecilia Chorus for concerts at prestigious European venues: the Théâtre des Champs-Élysées, the Teatro alla Scala in Milan, the PROMS in London and the Salzburg Festival. As a choral conductor, he has made recordings for a number of major labels, including: Deutsche Grammophon (the *Misa Tango* by Bacalov, with Chung and Domingo), Sony (music by Morricone), Decca and TDK; and as a pianist, for La Nuova Era. He recently took part with the Chorus and the Orchestra of the Accademia in the recordings (Warner Classics) of Rossini's *Stabat Mater*, *Guillaume Tell* and *Petite Messe Solennelle*, of Verdi's *Quattro pezzi sacri*, Britten's *War Requiem*, Verdi's *Aida* and with the tenor Jonas Kaufmann *Nessun Dorma - The Puccini Album*.

Orchestra and Chorus

The origins of the multi-secular Accademia Nazionale di Santa Cecilia are closely linked to choral singing: in the second half of the 1500's, several Chapel-masters and Choristers formed an association, electing as President Giovanni Pierluigi da Palestrina, thus founding the Accademia. Only at the end of the nineteenth century did the Chorus of the Accademia Nazionale di Santa Cecilia begin to take on a permanent structure and engage in the performance of polyphonic music and the great vocal-symphonic repertoire. Bernardino Molinari was one of the first masters; his lead was followed by, among others, Bonaventura Somma, Gino Nucci, Giulio Bertola, Rainer Steubing-Negenborn, Roberto Gabbiani and Norbert Balatsch. Now conducted by Ciro Visco, the Chorus has collaborated with the most prestigious European orchestras (the Wiener Philharmoniker and the Berliner Philharmoniker, the Lucerne Festival Orchestra, the Orchestre National de France) and conductors such as Claudio Abbado, Sir Colin Davis, Lorin Maazel, Riccardo Muti and Daniele Gatti.

The official date of the constitution of the permanent Orchestra is February 16, 1908, when a concert was conducted by Giuseppe Martucci at the Augusteo. An historic date, since the Santa Cecilia Orchestra was the first in Italy to dedicate itself exclusively to the symphonic repertoire, staging the world premieres of major works of the twentieth century. The Orchestra and the Chorus of Santa Cecilia have been conducted by, among others, composers such as Mahler, Debussy, Strauss, Stravinskij, Hindemith and Sibelius and by orchestral conductors such as Nikisch, Mengelberg, Bruno Walter, Toscanini, Furtwängler, Klemperer, Mitropoulos, De Sabata, Karajan and Bernstein (who was also honorary President from 1983 to 1990), Erich and Carlos Kleiber, Celibidache, Böhm, Sawallisch, Giulini, Abbado, Muti, Masur, Prêtre and Temirkanov. Its permanent conductors have included Bernardino Molinari, Franco

Ferrara, Fernando Previtali, Igor Markevitch, Thomas Schippers, Giuseppe Sinopoli, Daniele Gatti and Myung-Whun Chung.

In addition to the busy concert programme in the new base at the Parco della Musica Auditorium, the Orchestra and Chorus have appeared on the most prestigious stages in Italy, Europe and the Far East, always to public and critical acclaim. For this reason the Orchestra and Chorus of the Accademia can be considered nowadays as an example of quality and artistic ability on the national and international scene.

In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden.

Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings conducted by Antonio Pappano, attention is drawn to Verdi's *Requiem* (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's *William Tell*, Mahler's Sixth Symphony, Britten's *War Requiem*, *Four Sacred Pieces* and the *Aida* by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's *Piano Concerto no. 1* and Prokofiev's *Piano Concerto no. 2* performed by Beatrice Rana, Brahms's *Violin Concerto* with Janine Jansen (Decca) and Schumann's *Piano Concerto* performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded *Nessun Dorma*, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts, Schumann's *Symphonies no. 2 and no. 4*, Elgar's *Symphony no. 1* (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016).

Human Resources

Considering the distinctive, principle activity carried out, the human resources, especially the artists, are a decisive and predominant element in the productive cycle, through whom the Foundation has succeeded in combining a high level of production and quality in the services offered. To attain the utmost quality, experience and dynamism are indispensable to the processes at every stage of production, and especially in live performances. The first is favoured by the sufficient permanence of the resources, the second by the cohesion of the individuals, something that is also difficult to obtain without a degree of stability.

The average percentages of length of service equal to or longer than 10 years demonstrates a high level of stability: Administrative personnel 55%, Orchestra 64%, Chorus 83%.

The Accademia, in terms of productivity, ranks among the leading European orchestras, with fewer artistic personnel than the average.

Given the foregoing, it is worth pointing out that the prudent policy always adopted by the institution, and the freeze on new hiring imposed by the legislature in recent years, have noticeably limited the number of employees, that during the year 2015 have determined a further reduction, without however precluding the attainment of remarkable productivity increases, made possible by the sharing of the objectives and solutions adopted to cope with the financial difficulties and regulatory changes that have not always been favourable. Cohesion of the management and employees is needed in order to change productive processes and attain greater efficiency.

The administrative personnel at 31 December 2016 were made up of 77 employees, of whom 65 are permanent staff, divided as follows: 5 executives; 7 middle managers, 56 office workers, 5 service personnel, 4 collaborators; the permanent artistic personnel include 106 orchestral musicians and a chorus of 80 artists. Due to various programming commitments, the permanent workforce is supplemented during the year with artists on temporary contracts who, on an annual basis of working days, correspond to about 9* additional orchestral musicians and 1 additional chorus master. The collaboration of an additional 5 conductor assistantes completes the overall workforce of the Foundation.

The Foundation abides by principles of equality in the selection of the personnel, offering equal employment opportunities and pay to men and women. The permanent administrative personnel, in particular, are divided equally between the two genders.

As regards their educational level, 52% of the employees have a degree while 44% possess a high school diploma.

* of whom 3,01 for replacement of absent employees with right of job retention
Data relating administrative staff as of 31/12/2016.

Economic value

Partners, founders and donors

Founding members

The financial year 2016 registered a new significant reduction in the amounts granted by companies in support of the activities of the Foundation. The Chamber of Commerce, for example, has reduced its contribution from 600 to 200,000 Euro, as has the CASSA DEPOSITI E PRESTITI, CITTA' METROPOLITANA of Roma Capitale, former Province of Rome. LOTTOMATICA has even cancelled their economic contribution, leaving therefore the group of partners of the Foundation; this is a reluctant departure, due to the new concession, which has eliminated the possibility of communication expenses.

On the other hand, it is worth mentioning the support of historical partners such as ASTALDI, who have been sharing with Accademia a "fondness for stylistic excellence and perfection of the performance" for 16 years; ENEL, which has supported the Foundation since 2003 with the aim of promoting art, great music and young talents; POSTE ITALIANE, which through the alliance with Accademia seeks to affirm its role of company protagonist not only of the economic development, but also of the social and cultural development of the country, promoting Italian artistic excellences. A long-standing partner is also ENI, whose objective is to facilitate the knowledge of diverse artistic expressions, predominantly of music, and who through collaboration with the Foundation, has glimpsed a "way of combining two worlds, the technological with the artistic one, apparently distant but yet linked by an extraordinary creative impulse", as also FERROVIE DELLO STATO ITALIANE, official carrier for the tours with the Orchestra and the Chorus, which in order to celebrate the historical bond with Accademia di Santa Cecilia, initiated the award *Premio Frecciarossa* five years ago, awarded every year to an outstanding protagonist of the musical season. Lastly, we should mention BNL, TIM, MAPEI, BULGARI and LEONARDO.

It is also worth noting the entrance of Groupama Assicurazioni in the group of partners of the Foundation and among the "sponsors of the season", entering, together with AEREOPORTI DI ROMA and GRUPPO POSTE ITALIANE (Poste Italiane, Poste Vita and Poste Mobile), the category of companies which wanted to collaborate with the Foundation on a special project. The project with the pupils of the Advanced Training programme and the Education Sector named Santa Cecilia al volo proceeded. It was initiated in December 2015 by the Maestro Antonio Pappano, as pianist, together with the first violin of the Orchestra, Carlo Maria Parazzoli, and started a cycle of 20 performances until May at the airport Leonardo Da Vinci in Rome, cheering up the waiting passengers who were about to depart.

Within the activities in collaboration with the diverse Founding Members, who have chosen some musical events of the season for organizing evenings dedicated to the relations with their stakeholders, it is worth mentioning the award Premio Leonardo per la Musica, an acknowledgement awarded by LEONARDO (FINMECCANICA) to two young musicians of the JuniOrchestra (Ludovica Cordova, a sixteen-year-old cellist from Cagliari and Carlo Mistretta, an eleven-year-old oboist from Caltanissetta) for the display of particular interest, affection and passion for the instrument, the desire to grow from an artistic and educational point of view and the mark obtained at the beginning of the year. The "Premio Leonardo per la Musica" falls in the area of interest of Leonardo for those projects and initiatives which contribute to the enhancement and dissemination of artistic heritage and culture, with the dual objective of safeguarding its integrity and handing down to new generations the values, ideas and emotions on which they are based.

After the great success of the 2015 edition, Accademia has staged exclusively for ENEL the Christmas Concert "Conessioni", a musical event by invitation dedicated to schools, young people and families and which had as protagonists the musicians of the JuniOrchestra conducted by Giovanni Sollima.

As alive as ever is the interest for the initiative Pappano in web in live streaming and free of charge. This project, which reached its 6th edition in 2016, in collaboration with TIM, experimenting new forms of dissemination of musical contents of quality (symphony and chamber music concerts) constitutes also an instrument of great visibility for the website of the Foundation. It exploits all the possibilities of interaction offered by the Web, such as live conversations on the web and social networks, and in 2016 it was enriched by the initiative WebArena, through which approximately 400 young people under 30 were given the opportunity to interact with the social network in real-time during the concert, reporting on the web their impressions and the sensations emerging during the live experience.

Supporters

The collection of donations from individuals and associations has again continued to be considerable also during the year 2016, registering a percentage of growth of approximately 17% with respect to the previous year.

The support of new donors was also facilitated by the Stability Law, which confirmed the percentage of 65% for private donations during the year 2016 (the so-called Art Bonus), but also by the organisation of social and convivial initiatives with the attendance of national and international artists and often promoted and supported by the supporters themselves, who participated to these events with great enthusiasm.

The same have followed with enthusiasm planned concerts of the Symphonic and Chamber Season and have also joined the tours of the Orchestra in Italy and abroad.

During the month of June, after of the closing concert of the Symphonic Season with the Orchestra and the young talented Chinese pianist Yuja Wang, the evening ended with an exclusive dinner party for the supporters in the Spazio Risonanze of the Parco della Musica.

The traditional fund-raising evening in favour of Accademia Nazionale di Santa Cecilia took place this year on November 20, 2016, in occasion of the enchanting concert of the Maestro Pappano and the world-famous pianist Martha Argerich, who have performed at the piano and for the first time together, *The Carnival of the Animals* by Saint-Saëns. The evening ended with an elegant gala dinner in the Spazio Risonanze of the Auditorium, expressly enriched by an unusual and spectacular scenery created by Hermès.

For the Fondazione Banca di Credito Cooperativo di Roma, which has been Patron since 2013, the Foundation organized the traditional Christmas Concert, this year with its own Chorus and the Banda della Polizia di Stato (the State Police Musical Band).

Heartfelt thanks go, as ever, to all those “donors”, who have supported with great artistic sensitivity and generosity also many initiatives dedicated to young people and emerging artists, favouring the accomplishment of the institutional aims of dissemination and broad accessibility to quality music.

Sponsors

Within partnership strategies, Accademia has offered companies, in addition to the sponsorship of concerts, the creation of projects of communication, image and personalised training, which go beyond mere financial contribution for publicity or image purposes, such as, for example conventions, meetings, exhibitions, presentations and Christmas concerts.

With a three-year Agreement Protocol (2016-2018) Santa Cecilia and the Association SUSAN G. KOMEN ITALIA have founded a partnership for the creation of new projects for improving women’s health. This collaboration, which uses the claim *La musica fa bene* (Music is good for you), envisages the annual organisation of important initiatives dedicated to fundraising in favour of the activities of Komen Italia for the fight against breast cancer. Among these initiatives, there is the organisation of thematic music therapy workshops with the participation of leading experts in the field.

ALMAVIVA, historical partner of the Accademia, chose the concert of the summer season in the Cavea, conducted by Christian Jarvi and with Stefano Bollani at the piano, for organising a public relation event which was concluded with a dinner in the hanging gardens of the Auditorium.

BNL sponsored one of the most extraordinary concerts of the last years, which involved the great return to Santa Cecilia of one of the most loved composers by the public, Ennio Morricone, who was protagonist of the musical event where also the President of the Republic, the Minister of Heritage, Culture and Tourism, the Mayor of Rome and the President of the Regione Lazio took part.

For AVIO Accademia performed an exclusive concert with the young artists of the Advanced Training at the *Museum of Musical Instruments* for a selected group of guests of the company. Many are the collaborations during the financial year.

Public Institutions and Partners

Each year Accademia collaborates with partners belonging to the public sector, starting from institutional ones to local administrations, often for events having celebratory intent.

In particular, should be mentioned the participation to the celebration of the Jubilee of Mercy with various concerts organized in collaboration with Roma Capitale with the Chorus and the White Voices Chorus.

In collaboration with Regione Lazio, the Polo Museale del Lazio (MIBACT) and the Tivoli Festival, Accademia performed concerts at Villa Adriana on July 23 with the Chorus and July 30 with the JuniOrchestra.

Furthermore, as described in the paragraph *European Projects*, the REGIONE LAZIO is official partner for Italy for MUSIC UP CLOSE NETWORK, a multiannual European project, selected by the European Commission, of which Accademia di Santa Cecilia is promoter and organizer of a series of national and international activities with the aim of training young musicians and the dissemination of artistic experiences in the European field.

An annual event is the traditional Christmas concert at the Chamber of Deputies performed by the JuniOrchestra and conducted in 2016 by the Maestro Simone Genuini.

The Friends of Santa Cecilia

The Friends of Santa Cecilia Association, founded in 1985, supports the concert programmes of the Accademia Nazionale di Santa Cecilia with numerous initiatives. Every year, the Association organizes a cycle of musical conferences on the occasion of the most important events of the Symphonic and Chamber music season in the course of the financial year, and also stages conferences, meetings and debates on major current issues, focused especially on the dissemination of musical culture.

Context, Operating Lines and Financial Data

In the year 2016 the Foundation benefited once again from the fixed percentage allocation of the ordinary contribution from the FUS (Fund for Performing Arts), by virtue of its special organisational form, recognized by the Ministry of Heritage, Culture and Tourism, with decree of January 5, 2015, in accordance with art. 11, co. 21 b of Legislative Decree 91/2013. Unless relevant changes of ministerial funds, this contribution will assure a greater stability of available resources, allowing a more efficient programming of the activities. The percentage of 6.5%, which determined a slight growth (+0.31%) with respect to the previous year, following adjustments of the total allocations, was defined on a three-year basis and will be updated in future for the three-year period 2018 – 2020.

In this respect, it is worth pointing out once again the significant downsizing of investment in culture, considering that in 2015 the FUS-to-Pil ratio was equal to 0.025%, whereas the same came to 0.083% in 1985. Therefore, the amount of the FUS practically doubled in 1985 with respect to that in 2015 if discounted to the same year.

As highlighted above, Accademia achieved a balanced budget at 31/12/2016 for the eleventh consecutive year, with a percentage of profits of approximately 46% of the value of Production (slightly reduced with respect to the previous financial year) and a net profit after tax equal to Euro 52,236.

This result was possible thanks to a high production capacity and an ongoing policy of cost containment regarding the purchase of goods and services, in particular for the artistic contracts and professional collaborations, and a rationalization of the personnel initiated in the preceding year, as well as an always great support of private partners, patrons, donors, benefactors and supporters.

In 2016, the collection of private donations were, in particular, favourably influenced by the benefits of the so-called “Art Bonus”, a tax credit in favour of the taxpayer, who make private donations in support of institutes and public places of cultural interest as well as to the benefit of operatic and symphonic foundations, introduced by Decree Law 83/2014, enacted with the Law 106/2014.

During the last years, the civil and social responsibility of private entrepreneurs has become manifest, aiming to the promotion of the cultural resources of the country and in support of the public management, with the awareness that investing in culture is also good for the economy of the country. As stated by the Minister Franceschini, investing in this sector “means allowing the growth of the economy, creating intelligent employment and helping young people with talent”.

In about two years, 123 million Euro were raised, of which 49.6% for the benefit of cultural institutes, operatic and symphonic foundations and theatres with tradition. Theatres and foundations, in particular, received 1,018 donations for a total of 58 million Euro: 6% by private individuals, 54% by companies, 12% by banking foundations and 28% by non-commercial entities, which raises also hopes for a positive development of cultural sponsorships in Italy. These could increase even more and, most of all, in a more balanced way: there remains still a significant imbalance between the collection of funds in the North and that in the rest of Italy.

In this respect, the suggestion made by Federculture to revoke exemption from payment of cultural services for stimulating and boosting this valuable support is incisive, which, as reasserted during the course of work of the General Assembly of Culture, should have a complementary role to the investment strategies and not of substitution. This is relevant as for the private person is fundamental the perception that this sector is considered strategic by the State.

Another certainly positive data for this suffering sector is represented by the increase of 24.4% of the expenses of the audience for concerts, compared with an increase of 6% of the audience who enjoyed of it at least once a year.

2016 was a year characterized by the growth of public contributions, in particular of Roma Capitale, which, in addition of having financed, with a contribution of 200 thousand euro, a special project in occasion of the Jubilee of Mercy, allocated a higher ordinary contribution compared to the preceding year (+12.81%), further integrated by 150 thousand Euro (+4.69%), for the maintenance of the economic and financial balance and the qualitative level of the activities offered to the audience. Thanks to the latter, it was effectively possible supporting the activities, reaching a balanced budget and assuring the overall economic, financial and asset balance.

The increase of public contributions has therefore compensated, in part, the reduction of the box office takings, in addition to those from sponsorships and other revenues, deriving, in particular, by a reduction of activities performed at our venue in favour of activities at other venues in Italy and abroad.

Compared to the preceding year, the financial situation seems improved, with a reduction of the net indebtedness. There is, in fact, a significant reduction of the bank exposure at the end of the year and a concomitant reduction of debts payable to suppliers. A cautious management of financial flows, together with the trend of the interest rates, allowed not to raise excessively the cost for the sustained financial expenses, notwithstanding the significant delay in the advance payment of the FUS, which in 2016 was allocated during the first ten days of July, determining the recourse to bank financing and serious financial difficulties in the first six-month period of the same year.

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

- The "Costs for services" presented a further containment, with a reduction of Euro 1,094.41 thousand (-1.21%) with respect to the previous year, notwithstanding the significant cost increase related to the item "Transport and tour trips", following the growth in tour activities in Italy and abroad and showing therefore a general improvement in the efficiency with the recourse to different services.

- The "Costs for the purchase of raw materials, ancillary goods, commodities and goods" showed an increase of Euro 14.30 thousand in absolute terms, corresponding to +25.93%, mostly following an increase in the item "purchase of books", financed by a modal donation of a private individual.

- The "Costs for the use of third-party assets" showed an increase of Euro 141.77 thousand (+63.02%), due to an increase in the item "music rental", connected to two great productions, *Fantasia* by Walt Disney and *West Side Story* by Bernstein, performed in 2016 with live music.

- The "Personnel costs" increased in total by 0.49%, with respect to the previous year, in particular as a result of the increased activities in tours, in addition to the allowance for the summer period, which was not due during the preceding year, owing to a lack of an open-air concert programme.

For an assessment of the performed activities, the following succinct table of the Income Statement is provided:

Business outlook

Also for the year 2017, the management continues to be guided by criteria of the utmost rigour in order to allow, where possible, the further containment of costs and the maintenance of the levels of revenues attained, without in any way compromising the quality of the artistic and cultural provision.

The commitment in the overall management of the activities of the Foundation is continuing for the development of international activities, especially for the artistic ensembles, and with particular attention to the symphonic and chamber music seasons. It is also worth mentioning the other fields, in which Accademia operates with a high qualitative profile: these comprehend educational and outreach activities, in addition to the Multimedia Library and the Museum of Musical Instruments.

The aspect, to which the utmost attention will continue to be paid, concerns the financial management and the maintenance of a balance which, in the absence of an income planning from public sources, is particularly complex. The difficulties in producing a forecast, which is significantly influenced by the level and the timing of allocation of public funds, become more evident the greater is the need for advance planning, typical of our sector, and the assumption of the respective financial commitments.

Other information

In accordance with article 2428 of the Civil Code, it is made clear that the Foundation does not control other businesses, nor does it belong to any group as a parent, subsidiary or associate company. It does not possess any shares, either through a trust company or a third party.

The Foundation, in accordance with paragraph 4 of article 2428 of the Civil Code, makes clear that it undertakes its activities, in addition to its registered office in via Vittoria 6, in its subsidiary office in Largo Luciano Berio 3, in the complex named *Auditorium Parco della Musica*.

Before concluding this report, it is made clear that the financial statement and the supplementary note meet the requirements of clarity and precision laid down by article 2423 of the Civil Code and give a true picture of the assets and income situation of the Foundation.

The financial statement as at 31/12/2016 therefore registered a profit for the financial year of Euro 52,236, to be allocated for the following year for the asset reinforcement of the Foundation.

The social and cultural value

The dissemination of the art of music

The Symphonic Season

The year started with a very original offer of great appeal and in exclusive on the national territory, some film projections of Walt Disney's *Fantasia* with the Orchestra of the Accademia conducted by Keith Lockhart, who performed live music, playing in synchrony with the images of the feature film. During the month of January, the presence of Antonio Pappano (Music Director of the Foundation for the eleventh consecutive year, with four programmes between January and April 2016) was frequent. The Maestro presented in the Italian premiere performance the *Harmonielehre* by John Adams, the greatest living American composer, in addition to a new work of the young Italian Riccardo Panfili. Other directors and artists of greatest international prestige of our times, who have continued to take turns on the podium of the Sala Santa Cecilia are Yuri Temirkanov, Pablo Heras-Casado, Claus Peter Flor (in replacement of Constantinos Carydis, who was ill), the young and promising Robert Trevino, the Finnish Sakari Oramo, conductor of the Orchestra of the BBC of London (performing the opera-oratorio *Oedipus Rex* by Stravinsky with the reciting voice of Massimo de Francovich), the return of two Musical Directors of the Accademia of the past years Myung-Whun Chung and Daniele Gatti and also Juraj Valcuha (with the debut of the young Italian pianist Federico Colli), Stéphane Denève (with an homage to the soundtracks of John Williams), the debut of Lionel Bringuier, conductor of the Tonhalle of Zurich and the Chinese virtuoso soloist Yuja Wang at the piano. Not of less importance are the soloists of the season: Gil Shaham, Eléne Grimaud, Emanuel Ax, Yuja Wang and especially the two young Italians Anna Tifu and Federico Colli. An addition to the season were the two performances of *Così fan tutte* by Mozart, in the concertante version conducted by Semyon Bychkov. The Budapest Festival Orchestra was a guest in March, conducted by Ivan Fischer featuring the *Symphony no. 3* by Mahler. Moreover, the Chorus and the White Voices Chorus of the Accademia participated also to this concert, which was repeated in Bologna.

The Symphonic Season 2016-2017 was launched with three performances in concert form of the *Fidelio* by Beethoven, ideal prosecution of the full version of the Symphonies, which Pappano conducted at the beginning of the previous season. Together with the Musical Director of the Accademia, the Orchestra performed once again at the Teatro alla Scala in Milan (the soloist was Lars Vogt) for then resuming its activity in Rome, again with Pappano and with Yefim Bronfman at the piano. In November the young Colombian Rafael Payare made its debut (soloist was the first cello of the Orchestra Luigi Piovano) and the likewise young Czech conductor Jakub Hrusa, who staged a splendid interpretation of the symphonic poems named *My Fatherland* by Smetana. With the return of David Afkham, the *Symphony no.15* by Dimitri Sostakovic was performed once again, which the Orchestra of Santa Cecilia had made known for the first time in Italy. At his debut during this concert was the pianist Martin Helmchen, who played a concert by Mozart. In its Italian premiere was staged the opera *Senza sangue* by Peter Eötvös, with the composer at the podium and inspired by a story of the Italian writer Alessandro Baricco.

Before the Christmas period other two special appointments of the programme of Santa Cecilia: Daniel Harding conducted the monumental Mahler's *Symphony no. 2* "The Resurrection" and Antonio Pappano with Janine Jansen in a programme including music by Ravel, Bernstein and Sibelius.

The Chamber Season

The programming of the Chamber Music Season had with great pianists as Mikhail Pletnev, Daniil Trifonov, Denis Matsuev, Grigory Sokolov and Yefim Bronfman its most important moments and offered also some evenings with the soloists and ensembles of the Orchestra and the Chorus of Santa Cecilia. Among these should be mentioned the Accademia Barocca di Santa Cecilia with Federico Maria Sardelli on stage, the Archi di Santa Cecilia conducted by Luigi Piovano, the Sestetto Stradivari and, of course, the Chorus conducted by Ciro Visco. In addition to these performances, there was the recital of the leader of the Orchestra Roberto Gonzalz-Monjas, accompanied by the pianist Kit Armstrong with music by Beethoven. Other guests of the season included also the Solisti di Pavia, with Enrico Dindo at the cello, the duo Silvia Chiesa and Maurizio Baglini and the Iranian pianist Ramin Bahrami.

Special Concerts

The summer season engaged the ensembles of the Accademia in a concert in the courtyard of the Reggia of Caserta and in Spoleto at the closing of the Umbrian Festival in the incomparable setting of Piazza Duomo. Both concerts were conducted by Pappano: the concert in Spoleto included the extraordinary participation of Stefano Bollani as soloist, performing the always appreciated *Rhapsody in Blue* by Gershwin. In the Cavea of the Parco della Musica

took place other four concerts, three with the Orchestra and one with the Chorus of the Accademia with programmes suited to the summer open-air venue. Kristjan Järvi and Stefano Bollani performed together the *Piano concert* by Poulenc and David Garrett, an authentic star violinist, acclaimed like a rock star is by young generations, drew significant audience with the debut of the Mexican conductor Alondra de la Parra. The last appointment in Rome was dedicated to the music by John Williams (the conductor was Stroebel), with the projection of videos of well-known films, for which Williams composed the music.

Special appointments, before the starting of the subscription season, were also the three concerts conducted by Ennio Morricone with his outstanding film music.

On May 11 the Chorus conducted by the Maestro Visco and the participation of the Iranian pianist Ramin Bahrami staged a special concert in the Sala Santa Cecilia for the Holy Year, dedicated to the most representative pieces of Sacred Music from the seventeenth century to the twentieth century and full of references to beauty, the Paradise and peace. The concert was recorded by Decca.

After the success of the showing of films by Walt Disney and *West Side story*, accompanied with live music by the Orchestra of Santa Cecilia, on July 28 a great homage to the films of Steven Spielberg and the soundtracks of John Williams took place, with projections of musical pieces of the films *Jurassic Park*, *The Shark*, *War Horse*, *Schindler's List*, *Indiana Jones*, *Hook*, *War of the Worlds* etc.

Other important appointments of the autumn and winter season were the film *Polaris* by Tarkovsky, in collaboration with the Festival Romaeuropa, which was projected accompanied by live music of the soundtrack performed by the musicians of the Orchestra of Santa Cecilia and the concerts with two guest ensembles, the *Orchestre de Chambre de Lausanne* (conductor Joshua Weilerstein, soloist Renaud Capuçon) and the Slovak Philharmonic conducted by Ratislav Stur.

Special events

Fantasia. The year 2016, as already mentioned, started with Walt Disney. For the first time in Italy, in the Sala Santa Cecilia of the Parco della Musica, Walt Disney's famed feature film was shown to live music performed by the Orchestra of the Accademia conducted by Keith Lockhart, famous American conductor who is currently Principal Conductor of the BBC Concert Orchestra and of the Boston Pops Orchestra. The original film version from 1940's was integrated by pieces from the later *Fantasia 2000*.

West Side Story. In occasion of the 55th anniversary of the film version of *West side story*, the most famous musical of Broadway of all the times, Leonard Bernstein's unrivalled masterpiece, was re-mastered in order to be shown in high definition on the big screen. Accademia di Santa Cecilia presented on May 21st in a national premiere performance the new version of the film, winner of 10 Oscars, with a live performance of the musical score, playing in synchrony with the projection of the feature film.

The Inauguration of the Season. The Orchestra and the Chorus of the Accademia conducted by the Maestro Antonio Pappano, together with an international cast, performed an extraordinary opera, the *Fidelio* by Beethoven in concert form, his only composition written for the theatre and inspired by universal values, which exalt the dignity of men and liberty. The event was celebrated with a short celebration before the concert, during which was officially carried out the cancellation of the stamp issued by the Ministry of Economic Development dedicated to Accademia in the framework of the thematic series "Le eccellenze del Sapere" (Excellences of Knowledge). Partners of the event were ENI together with Bulgari, which offered for the occasion a gala dinner in honour of the Maestro Pappano and of the soloists at the Galleria d'Arte Moderna, masterfully illuminated for this evening.

Beethoven's Ninth Symphony at the Foro Italico. Beethoven's *Ninth Symphony* conducted by the Maestro Antonio Pappano with a cast of soloist of great appeal in the Foro Italico Tennis Stadium on July 5, 2016, an absolutely unconventional venue, was the event of the year through which Accademia wanted to reach a new public, offering a classic and very popular repertoire at an affordable price.

Santa Cecilia in the world with companies. In occasion of the tours of the Orchestra in South America in May 2016, Accademia has entered a collaboration with the Istituto Italiano di Cultura in São Paulo and the Italian Embassy in Brasilia, which have supported the promotion of concerts and the finding of local sponsorships. For the concerts in Argentina, Accademia could rely on the collaboration with the ITALIAN EMBASSY IN ARGENTINA and the economic support of the ISTITUTO ITALIANO DI CULTURA in BUENOS AIRES.

Inauguration of the restored Spanish Steps. The restoration of the magnificent Spanish Steps of Trinità dei Monti financed by Bulgari, was inaugurated with a concert of the Orchestra of Santa Cecilia conducted by the Maestro

Pappano on the historical square with particular light effects and fireworks for a limited number of guests. The evening had a great media coverage.

Freccia Rossa Award. During the fifth edition of the *Premio Frecciarossa 1000*, the prize set up by Ferrovie dello Stato Italiane for talented musicians of the artistic season of Accademia di Santa Cecilia was awarded to the Chinese pianist Yuja Wang.

Publishing

In recent years the editorial production, which was begun in collaboration with important publishing houses, has gradually taken on an independent nature. In addition to specialized productions, volumes for children and young people inspired by music and musical instruments found favour with young readers and the positive judgement of critics, who appreciated the commitment to disseminate quality.

These are the books that were printed during 2016:

Carte da musica. The inventory of the Archivio preunitario (1651-1870) of the Accademia Nazionale di Santa Cecilia, edited by Annalisa Bini and Mauro Tosti Croce, concerns the most antique part of the archive of Santa Cecilia, an impressive documentary complex constituted by 82 registers and 4,705 files. In 1998 it was declared private archive of significant historic interest and it has therefore been supervised by the Archival Superintendancy for Lazio and regulated by legislation concerning the supervision of private archives according to the "Codice dei beni culturali e del paesaggio" ("Law on the cultural heritage and landscape").

Studi musicali - new series, Year VI (2016), no. 1

Studi musicali - new series, Year VI (2016), no. 2

Mission and values report, financial statement and year book 2015, by Federico Ribechi

Faccia da Jazz ("I Gusci teen, 04"), Gualtiero Titta

Due voci ("I Gusci teen, 05"), Patrizia Rinaldi

Programmes. A pride of the Accademia di Santa Cecilia are the programmes, which have been edited from an editorial and musicological point of view and produced for all concerts of the Symphonic and Chamber Season, as well as for other concerts. The texts presenting the musical pieces of the programme are entrusted to well-known musicologists and provided with biographies and photographs of the interpreters, interviews and any sung lyrics with respective translations - if they are in a foreign language - recommended readings and recordings, which are worth listening, as well as further readings on specific subjects.

Marketing and outreach initiatives

During 2016 the departments Marketing, Communication and Artistic Direction rolled out various activities aimed at the promotion of the concerts in the search for a new public and securing the loyalty of the existing audience, especially by means of co-marketing and partnership agreements with subjects engaged in similar work to the Institution: cultural institutes, public and private universities, academic institutes (especially high schools), amateur associations, associations in the recreation and lifestyle field. The mainly used measure were events and presentation of concerts - at the Auditorium and elsewhere, personalized musical itineraries, lessons-conversations on specific concerts of the season. The primary objective is to ensure an easy accessibility and to involve the audience in the concert programming of the season.

A summary is given of the initiatives developed in the course of the year for the various catchment areas:

Santa Cecilia Card: loyalty programme for season-ticket holders with benefits (discounts, inducements, privileges) provided by the Accademia's various partners. The network of partners has been extended every year and covers all fields of culture, services and lifestyles.

Cross-selling: for those who have subscribed, or who cannot support a continual commitment, and select only the most interesting concerts of the season, the Accademia has arranged a system of promotions on undersold concerts available at the box office.

Invitation to music in UPTER: partner of the Accademia for some time now, the People's University of the Third Age has established a music course combined with the Foundation's concerts: from the baroque to the contemporary, the various musical periods are studied in the classroom and then heard in concert.

Musical Offer: The initiative envisages the selection of young university students of musicology, suggested by their professors as willing to take part in the dissemination of music culture and properly trained by a tutor; the selection of thematic concerts offered to middle and secondary schools adhering to the project; the coordination of musicology students by a figure acting as support for young people of universities and secondary schools; the individuation in secondary schools of teachers sensitive to musical education and organisation of preparatory meetings for the selected concerts dedicated to young people, the accompaniment of the pupils to listening groups for the concerts of Santa Cecilia.

Hotels: This programme, undertaken with a number of hotels mostly in the neighbouring areas of the Auditorium, is directed at tourists who love classical music, and offers the possibility to attend concerts in combination with their visit in Rome.

International platforms: An ad hoc offer has been created on the web aimed at the main promotion and ticket sales hubs featuring the classical programmes: Classical (focused on the German public), Music&Opera (focused on the French public) and Vienna Classic (focused on the Austrian public).

No profit: the project envisages the sale of backstage seats (332 places that usually remain unsold) to a non-profit organisation at a “no profit” charge of 10.00 € per ticket; the tickets are used by the non-profit organisation as a lever for requests for donations in favour of one of their good causes, providing publicity in support of the concert and thereby attracting a new public.

Classica & Opera: an agreement between the Teatro dell’Opera and the Accademia Nazionale di Santa Cecilia that planned a series of events in both institutions with linked contents and proximity of dates.

Classica & Cinema: in occasion of the concerts at the end of May (on May 28th, 30th and 31st 2016) with the Orchestra and the Chorus of the Foundation conducted by the Maestro Stéphane Denève, *Star Wars: Suite* was included in the programme. The audience of these evenings was welcomed in the Auditorium and in the Hall with a group of people dressed as the interpreters of the saga, who have created a cinematographic atmosphere, which had a great deal of comment among the fans, thanks to the news and the photographs spread on the Internet.

The Magazine of the Auditorium: This monthly magazine produced in collaboration with the foundation Musica per Roma, contains the activities planned by the two foundations in the various spaces of the Parco della Musica. It is one of the most effective communication tools in virtue of its widespread distribution inside and outside the Auditorium. The magazine’s aim is to broaden the target audience, as it comprehends all types of initiatives (musical and not only). It has an original style, rendered more attractive by a rich illustrative context, and is addressed to a more generic public, not only interested to classical music.

Promotional and image campaigns: In addition to the traditional advertising campaign in the spaces dedicated to billposting for supporting the subscription season, in 2016 a campaign for supporting special events of particular resonance and worth to be promoted in the city was started. In particular should be mentioned:

- Beethoven’s *Ninth Symphony* performed for the first time by the Orchestra at the Foro Italico, a space with a wider seating capacity in comparison to the usual venue (more than 6,000 seats). The event was supported by an effective communication campaign.
- The inaugural concert of *Fidelio* by Beethoven was promoted by the agency Venti Caratteruzzi with a specific poster, which displayed a photo of the short “Convict 13” of 1920 by and with Buster Keaton. The poster obtained the “Silver Award” at the Graphis Poster Annual, which will be published in 2018.
- For the opera in concert form *Così fan tutte* was used an ironic metaphoric photomontage inspired to the opera, which enjoyed great success. The poster of *Così fan tutte* was published, as meritorious work, on the Graphis Poster Annual 2017, the prestigious annual, where the works of the graphic studio Venti Caratteruzzi are published regularly since the edition 2012.

WEBSITE: Accademia has always been on the new communication channels, and since the last months of the year 2015 also on the renowned photographic social network Instagram, where it has roused the interest of thousands of users (at the moment they are around 6,000). In addition, it carries out activities of consolidation of the brand and promotion of concerts on social networks, such as Facebook (more than 40,000 followers), Twitter (about 16,500 followers) and the YouTube channel, which hosts on a weekly basis introduction videos for the programmed concerts (more than 415,000 views).

Spirito Classico: This initiative with educative aim continued successfully and consisted of a series of musical aperitifs before concerts, in-depth analysis, presentation of musical pieces of the programme and was not only addressed to subscribers. During the year 2016 these events were organized in connection with the Friday concerts starting at 8.30 p.m., and saw the participation of quality wineries like Planeta and Abbazia di Busco.

Music appreciation lessons and conferences: In observance of its educational and popularisation objectives, every year the Foundation involves musicians and musicologists of recognised repute for offering its public a series of meetings aimed at exploring musical themes of the most important events of the current season in order that the pieces performed can be better appreciated. In addition to these meetings, are organized music lessons, with the intention of encouraging a better understanding of the musical expressions of the great artists and framing them in their respective historical contexts.

European projects

The Foundation shares its expertise and experience in the international context through projects financed by the European Commission, in collaboration with universities, specialist schools, research centres and leading companies in the technological sector. Specifically, during the year 2016, was concluded the EUROCLASSICAL project, financed by the European Commission programme "Culture 2007-2013", in which the Accademia collaborates with other prestigious European schools; in particular, the Sibelius Academy in Helsinki, the Guildhall School of Music and Drama in London, the Fundación Albéniz in Madrid, the Herasmushogeschool in Brussels, the Escola Superior de Música, Artes e Espectáculo di Porto and the Instituto Internacional de Música de Cámara in Madrid.

The project, which lasted five years from 2011 to 2016, aimed at the creation of a network of European music schools of acknowledged prestige, with the main objective of supporting the most gifted pupils in the delicate phase of passing from musical training to a professional career, encouraging them to engage with the international scene and increase their visibility through the web. The videos of the best performances by pupils of each institution are made available free of charge on the dedicated Internet page (www.classicalplanet.com/euroclassical) where a festival is offered every year via live streaming. This project was created with the aim of supporting the artistic activities carried out in each school, promoting the dialogue and the exchange between the various institutions involved; encouraging the participation of the best pupils at the Santander Encuentro de Música y Academia, a summer musical experience for selected pupils of different schools, participating at intensive courses, including the opportunity of performing in a series of concerts of symphonic and chamber music.

In June 2016 was started the new project MUSIC UP CLOSE NETWORK - *connecting orchestral music to young audiences*, co-founded by the "Creative Europe Programme" of the European Union, aimed at creating a network of virtual and real exchanges between European Orchestras, reaching new audiences involving music students, operators in the musical field etc. Accademia was recognized the role as project-leader of an international partnership, as promoter and coordinator of a series of international activities aimed at the professional and musical training of young people and the circulation of musical works in the European field. The project, which has a duration of three years with a total budget of €3,465,000, of which the sum of €1,732,500 is a European contribution, will end in November 2019 and is made up of a network of important European musical institutions as the Orchestre National de Lille, the Netherland Philharmonic Orchestra, the Barcelona Symphony Orchestra, the Sarajevo Philharmonic Orchestra, the Montenegrin Symphony Orchestra, the Ljubljana International Orchestra- Branimir Slokar Academy and The International Yehudi Menuhin Foundation. To these institutions is added the technological partner Regesta.exe, a company specialised in the promotion of cultural heritage and the creation of digital content.

MUSIC UP CLOSE NETWORK aims to carry out activities that primarily respond to the following priorities:

- commissioning new orchestral works to European composers and supporting works and artists at European and international level in collaboration with European symphonic orchestras participating in the Network;
- the realisation of musical co-productions with innovative formats involving youth orchestral ensembles using digital technologies and other forms of art with the aim of sharing new strategies and approaches to connect the orchestral music with youth audiences;
- promoting activities of professional training and education for young professional musicians for acquiring competences and operating at an international level.

In particular should be mentioned three activities, which take place annually:

- 1) The Orchestral Training Residency in collaboration with the Branimir Slokar Academy in Ljubljana (Slovenia), which offer to young musical talents the possibility to acquire artistic experiences in a stimulating environment;
 - 2) Music Ambassador Residency in collaboration with the International Yehudi Menuhin Foundation for training young musicians to communicate their passion for classical music to their peers;
 - 3) Work Experience Exchange Program for offering young professionals of the sector “professional visits” in other European orchestral institutions and compare their work methods.
- Finally, the use of a common platform for digital communication (www.musicupclose.net) will allow access to new productions for promoting orchestral works to young audiences through social networks and other multimedia tools made available by the European Partnership.

Enhancement of permanent artistic ensembles

Tours

During the last years, thanks to the masterly musical direction of the Maestro Pappano, the Accademia has always remained a constant presence in the most important concert centres and the major European and international musical festivals, obtaining even greater public and critical acclaim and placing itself in an incomparable position in Italy. To this regard, we cite what Valerio Cappelli wrote on the newspaper Corriere della Sera on April 16, 2016: “In Rome there is something which works and is called Santa Cecilia and Pappano has given it an European profile”.

As already highlighted, during the year 2016 the Foundation has significantly increased its activity at other venues, performing with the Orchestra and the Chorus 39 concerts in Italy and abroad, to which are added 65 concerts with the youth ensembles and the pupils of the Advanced Training.

In Italy Accademia held concerts at the Scala in Milan, in Spoleto, at the Teatro Filarmonico in Verona, at the Reggia di Caserta, at the theatre Grande di Brescia, in addition to the various concerts performed in Rome and in the province. In particular, the Chorus was guest at the Sala Nervi in the Vatican with the Maestro Ennio Morricone.

Intense was also the activity abroad: the first European tour undertaken in the mid of April saw the participation of the pianist Hélène Grimaud, and started with a concert at the Philharmonie de Paris, the new musical centre of the French capital. The following stops of the tour were in Germany in Berlin, Hannover, Hamburg, Frankfurt and Munich. In May, always under the baton of Antonio Pappano and the pianist Beatrice Rana, took place the tour in South America in São Paulo and in Buenos Aires, in the legendary Teatro Colón. The Orchestra participated in August at two concerts of the Edinburgh International Festival in the Usher Hall. In September took place a new European tour with the stops of Prague (Rudolfinum), Budapest (Palace of Arts) and then Vienna, where the Orchestra, after the success attained in the past, performed again in the Musikverein.

Recordings

Also during the year 2016, the production of recordings was intense. The Orchestra of Accademia Nazionale di Santa Cecilia together with the Chorus, had requests from the major international recording labels, creating recordings with the Warner, la Deutsche Grammophon, Decca and Sony. In addition to these, should be mentioned other recordings with the participation of ensembles and musicians of the Orchestra and those dedicated to the recovery of archive material, containing live recordings carried out during the past seasons.

Important are the recordings for Ica Classics dedicated to the music by Schumann, *Symphony no. 2* and *no. 4*, and Elgar, *Symphony no. 1* and *In the South*. Another remarkable recording are the pieces by Saint-Saëns, the *Symphony no. 3* with the Orchestra of the Accademia Nazionale di Santa Cecilia conducted by Pappano and *The Carnival of the Animals* with the Solisti dell'Accademia, Martha Argerich and Antonio Pappano at the piano, for WARNER CLASSICS.

Two best-sellers were the CD recorded with the Orchestra and Chorus of the Accademia with Jonas Kaufmann conducted by Antonio Pappano, dedicated to Puccini for SONY CLASSICAL, and recording with Anna Netrebko, committed to the veristic repertoire and completed in January 2016 for DGG.

On the symphonic side, was added the release of *the Piano Concerts no. 1* and *no. 2* respectively by Cajkovskij and *Piano Concert no. 2* by Prokofiev with Pappano, the musicians of Santa Cecilia and the young rising piano star Beatrice Rana for WARNER, and the recording for the *The Musical Offering* by Bach, performed by some soloists of the Orchestra with the pianist Ramin Bahrami for Decca.

Finally, for a public of appreciators, was intended the restyling of the Live recordings 2009-2010 of the Orchestra of the Accademia conducted by Georges Prêtre, of the *Quartett op. 25 (orch. Schönberg)* and of the *Symphony no. 4* by Brahms (WEITBLICK).

Professional artistic preparation

Advanced training

The educational provision of the Accademia includes an extensive programme of specialist courses covering the various disciplines and musical specialisations aimed at those young musicians and singers with pronounced performance potential who want to undertake a professional career.

The Specialist Courses of music studies are a unique example in the field of music education in Italy. Established in 1939 by state law and recognised by the Ministry of Education, Universities and Research, which validates the diplomas released on the completion of studies, the objective of these courses is to offer young graduates with astounding instrumental qualities the possibility of acquiring experience of specialist professional training in the concert sector through personalised study programmes and opportunities to participate in public performances.

In 2016, each course was made up of 11 to 31 students (the Chamber Music course was the most numerous in order to assure the necessary instrumental variety for creating the different ensembles), for a total of 80 enrolments of which 8 of foreign nationality.

The teaching of the courses, given by figures from the world of music of recognised repute, was carried out in the academic year 2015-2016 by the following teachers: Composition: Ivan Fedele, Chamber Music: Carlo Fabiano, Piano: Benedetto Lupo, Violin: Sonig Tchakerian, Cello: Giovanni Sollima. Together with the institutional courses, the specialist programmes Santa Cecilia "I Fiati" and "Timpani e Percussioni" also continued, whose training was held by the leading soloists of the Orchestra. The contents of the courses are principally aimed at deepening topics, technical and musical issues peculiar to each instrument and the study of the repertoire, from the soloistic to the orchestral one, including practical aspects inherent to the profession of the performer, as body awareness and management of emotions during public performances. Each course was made up of 7 to 22 participants, for a total of 95 enrolments, of which 9 of foreign nationality, and lasts 2 years. The best pupils are offered the chance to perform, upon audition, as an extra in the Orchestra of the Accademia and take part in the artistic activities of the Ensemble Novecento, the instrumental ensemble of the Specialist Courses. In 2016 the programme included the following courses and teachers: Flute: Andrea Oliva, Oboe: Francesco Di Rosa, Clarinet: Alessandro Carbonare, Bassoon: Francesco Bossone, Horn: Guglielmo Pellarin, Trombone: Andrea Conti, Timpani: Antonio Catone; Percussions: Edoardo Giachino.

Artistic projects

The primary aim of the specialist programmes of the Accademia Nazionale di Santa Cecilia is to offer pupils the possibility of combining educational training with numerous, concrete professional experiences. The work of the Ensemble Novecento comes within this context and, under the musical direction of Carlo Rizzari, it is mainly oriented towards the modern and contemporary repertoire. Among the activities of the ensemble, the performance of the final concert of the Composition Course has particular importance, with the presentation of premieres of pieces composed by the pupils of Maestro Ivan Fedele for their diploma examinations. In 2016 the Ensemble Novecento was also involved in collaborations with other institutions and festivals, in particular, it participated to the coproduction with the Teatro dell'Opera of *La Passion selon Sade* by Sylvano Bussotti, which was performed at the Teatro Studio Gianni Borgna of the Auditorium Parco della Musica on May 28th under the baton of Marcello Panni and, in the framework of a collaboration with the Reate Festival, it participated to the production of the opera *Il Barbiere di Siviglia* by Giovanni Paisiello, which was performed at the Teatro Flavio Vespasiano in Rieti on September 25th under the baton of Fabio Biondi.

Enhancement of its historical heritage and musical education of society

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

All the historical-musical heritage of the Accademia – the library, the historical archive, the sound archives, the photographic archive, the ethnomusicology archives, collections of works of art – digitised and catalogued according to the criteria currently in use by libraries, archives and audio-visual collections, is offered to the public at the Media Library and can be used online through the three portals: Multimedia Library, the Museum and Musical Studies (dedicated to the online consultation of the magazine of the same name).

In particular, its heritage consists of the Library with about 135,000 volumes and files (of whom 7,000 manuscripts and about 10,000 editions before 1830) and about 40,000 sound recordings; the historical archive with about 1,500 linear metres of correspondence and documents, which comprehends press reviews, the photographic archive (about 30,000 photographs), the programme archive, playbills of the concert and programmes; ethnomusicology archives with about 1,500 audio spools, equal to about 850 hours of music of oral tradition from 1948 up to the present days. Moreover, it consists of a collection of about 300 ancient musical instruments and accessories and memorabilia for a total of 700 pieces and a collection of paintings and portraits mostly of musical character: 150 pieces of drawings, paintings, printings and sculptures. To all this is added a substantial digital heritage.

During the year continued the cataloguing of the books of the collection Fournier-Bentivoglio and was completed the cataloguing of the collections Quattrocchi, D'Amico, Rocco for a total of 2,300 catalogue operations. In addition were carried out 2,400 cataloguings of CDs and DVDs of the collection Fontecedro, Fassini and Fournier-Bentivoglio (104,811 catalogued documents so far). Besides this, in 2016 the Multimedia Library was enriched with the important library and archive belonged to the conductor Franco Ferrara (1911-1985), who was Musical Director of the Orchestra of Santa Cecilia for some years.

The Museum of Musical Instruments of the Accademia Nazionale di Santa Cecilia possesses one of the leading collections in Italy. The collection, together with the archives, the volumes and the documents preserved in the Multimedia Library, has been part of the history of the Accademia, as well as representing instrumental material for its musical institution and training activity. The most important core of the collection is made up of the instruments of the Italian lute music tradition from the seventeenth to the twentieth century. Among these, the following stand out for the quality of the workmanship and the historical importance: the violin of Antonio Stradivari of 1690, known as the "Tuscan", made by Granprincipe Ferdinando de' Medici; the mandolin (1726) and the viola (1742) of the German lute maker operating in Rome, David Tecchler; a core of twenty six plucked instruments, including a collection of mandolins of great value from the Neapolitan and Milanese schools, which were left to the Accademia in the will of the Queen of Italy, Margherita di Savoia.

In the course of the year, series of encounters, activities to disseminate musical culture were carried out, including conferences, cycles of conferences on ethnomusicological and organological subjects, seminars, presentations of books and invitations to readings, sound courses and exhibitions.

The Education Sector

Accademia's Education Sector has developed over time events and activities of different kinds, for the very young but not only, which can be divided into three types: the concerts of the season "Tutti a Santa Cecilia" (the *Everyone at Santa Cecilia* season) with performances and workshops dedicated to families and schools, the educational activity of youth companies and the musical activity dedicated to social purposes.

The *Everyone at Santa Cecilia* concert season features lessons-concerts and shows, designed and created for being accessible and attended by a varied and broader public than the traditional audience. It was conceived mainly with the following aims: musical education, entertainment and interactivity with the audience, and, depending on the type of event, it is aimed at children (beginning with new-borns), young people, schools, families, people with psychophysical and social discomfort and, in general, for those who wish to explore music in general.

To better adapt the educational objectives to the needs of the public, the educational activity of youth companies has been divided into subgroups on the basis of specific age bands (4 to 21-year-old), in order to train children and young people musically and prepare them for the Chorus or the Orchestra.

Musical Introduction Course and Music Laboratory

Course teachers Vincenzo Di Carlo and Sara Navarro Lalanda (4-6 years)

This training course comprehends the learning of instrumental groups through specific lessons open also to parents. These courses include also a Music Laboratory for children, who have already a good musical background.

Accademia Nazionale di Santa Cecilia started an educational course, which allows children and teenagers to learn the art of choral singing. After passing some aptitude tests, it is possible to access to one of the five choruses of the White Voices Chorus or the Cantoria, depending on the age and artistic level.

Choral Initiation courses 1 and 2

Chorus Master Vincenzo Di Carlo (6-9 years)

This choral laboratory was started with the purpose of creating an educational laboratory for preparing the children for the next courses.

Schola Cantorum 1 and 2

Chorus Master Vincenzo Di Carlo (up to 15 years)

The Schola Cantorum constitutes the educational course of choral singing and is formed by teenagers selected through an audition. Some lessons of the Schola Cantorum are dedicated to music reading, an essential skill for being admitted to the White Voices Chorus.

White Voices Chorus

Chorus Master Ciro Visco (7 - 14 years)

This Chorus is made up of about 100 children and teenagers, who have passed the most difficult selection of the whole programme. It participates at the symphonic performances of the Accademia Nazionale di Santa Cecilia.

Cantoria

Chorus Master Massimiliano Tonsini (15 - 21 years)

The Cantoria is the choral singing course of the Accademia Nazionale di Santa Cecilia for the oldest young singers. Particular importance has the vocal preparation linked to the personal growth of the young singer.

Chorus

Chorus Master Massimiliano Tonsini (starting from 26 years)

Founded in 2015, Chorus is the laboratory of choral singing which Accademia Nazionale dedicated to adults, mostly parents of the pupils, for approaching music. The laboratory is directed to amateurs and music lovers over 26 years of age.

The **JuniOrchestra**, winner of the *Praemium Imperiale 2013*, is the first orchestra of children and teenagers created in the framework of the Italian symphonic and operatic foundations. Founded 10 years ago, in 2016 it involved 400 musicians, divided into four subgroups according to the artistic level and specific age band.

JuniOrchestra Baby

Conductor Laura de Mariassevich (5-7 years)

The children of the JuniOrchestra Baby are approached to the practice of “playing together” with didactic parts specifically written, which draw inspiration from popular and “repertoire” music. They are also taught how to read music, through a didactic method which range from the playing of games to the teaching of musical notions, developing their concentration and, at the same, time their creativity.

JuniOrchestra Kids 1 and 2, (6-11 years) Teen (11-14 years) e Young (up to 21 years)

Conductor Simone Genuini

The young musicians of the JuniOrchestra Kids start to play always more elaborated and complex symphonic parts until joining the JuniOrchestra Teen and Young, where they approach the great symphonic repertoire and perform music from Rossini to Mozart, Vivaldi, Cajkovski, Bartók, Puccini, Beethoven and many other.

Social Commitment

As part of its wide-ranging activities, the Accademia engages every year in a number of social initiatives with the aim of contributing to charitable initiatives and enabling the most disadvantaged to engage with music, in the belief that art contributes to the psycho-physical wellbeing and is therefore also good for the body and not only for the soul. As Hippocrates once said: “Healing is a matter of time, but it is sometimes also a matter of opportunity.” In the hospitals of ancient Greece, in fact, great importance was given to artistic activities, which were considered therapeutic. There is now scientific evidence of the usefulness of arts, in particular of music, for pathologies; they shorten the labour of

women, allow a faster recovery after surgical operations, reduce the psychological component of pain, distract the patient and allows a lower use of anxiolytics and painkillers.

A recent scientific research showed that studying music increases cerebral connections in children and can be useful for the treatment of autism and attention-deficit hyperactivity, pathologies that previous studies linked to volume and connectivity reductions in the fibres of the frontal cerebral cortex. Examples of concerts by youth ensembles, which the foundation has carried for many years, are charity concerts, music workshops with diversely abled young people, concerts in hospitals, those for new-borns and pregnant women, performed with the support of the orchestral members and artists of the Chorus.

Of the activities carried out during 2016, the following in particular are recalled:

Study bursaries

Thanks to the funds of the partner Astaldi, Accademia Nazionale di Santa Cecilia awarded 10 study bursaries for pupils of the JuniOrchestra from low income families. These financed half of the participation fee of the JuniOrchestra.

Charity Concerts

- *Concert for the Policlinico Hospital*

The Accademia Nazionale di Santa Cecilia and the Emergency Paediatrics and Intensive Therapy Unit of the Umberto I Polyclinic have engaged for several years in a collaborative project in order to provide help and assistance to children admitted to hospital, with the purchase of equipment and advanced tools. On February 7th, 2016, a regular fund-raising concert was held in support of these activities, during which all the various companies of the JuniOrchestra, from the youngest to the oldest, performed.

- *World Environment Day 2016*

On June 6th the White Voice Chorus, the Schola Cantorum 1 and the Schola Cantorum 2 of the Accademia di Santa Cecilia performed at the Auditorium of the Ministry for Environment, at the presence of the President of the Republic Sergio Mattarella and the highest representatives of the State, during the celebrations of the World Environment Day, which was established in 1972 by the UN General Assembly.

Music Campus for young musicians in the territory of Latium

The Accademia Nazionale di Santa Cecilia, together with the ATCL, offered in Fiuggi an educational musical campus of 10 days, from July 21 to August 1, 2016. The campus was intended for the JuniOrchestra and the White Voices Chorus of the Accademia Nazionale di Santa Cecilia, for a total of approximately 200 young orchestra players and singer, who participated for free to the initiative and prepared, during their stay, a specific repertoire performed then during some concerts.

Lessons-concerts for the families of the pupils

In 2016 the Education Sector organized lessons-concerts with free admission, aimed at raising awareness and bringing music to a new public, from the youngest to the oldest.

Tutoring programme

The purpose of this project, launched several years ago and based on the Venezuelan model, is to involve the oldest musicians of the JuniOrchestra, once they have finished their musical training, in the education of the youngest (JuniOrchestra Baby, Kids and Teen). Through a mentoring system, the most expert musicians work alongside course teachers, helping their younger colleagues to acquire instrumental technique. The aim is giving the project JuniOrchestra a wide-ranging social value, also through a work experience for the older musicians.

Promotions for the diversely able

The Education Sector has engaged for many years in activities that succeed in bringing together music and the diversely abled in a context of integration and exchange. Music is an art of a thousand resources: it acts on the emotions and individual expressiveness, developing the innate abilities of each one of us, the awareness of which aids the acquisition of self-confidence and increases the desire and ability to communicate with others.