

Integrated balance sheet 2017

Among the most significant elements of 2017 for Accademia Nazionale di Santa Cecilia, mention must certainly be made of the renewed commitment of Music Director Antonio Pappano, with a contract that will last until 2021. In this context the continuation of the course of artistic growth and great international visibility will be guaranteed, such as has brought Accademia's ensembles to receive enthusiastic praise from the public and the critics worldwide, as well as the winning of significant recording awards. Over the years, the Orchestra of Santa Cecilia has established itself as the ensemble that is most present in the musical capitals of the planet, and its commitment was renewed in 2017 with appointments of undisputed prestige such as the concerts in Zürich, Bern, Geneva, Lucerne, Lugano, Amsterdam, Paris, London, Essen, Gstaad and Bucharest, or the participation at the Salzburg Pentecost Festival (June) or the tour in the USA with no less than two sold out concerts at the Carnegie Hall of New York in the month of October. With respect to artistic collaborations, following the appointment of the great Maestro Yuri Temirkanov to Honorary Conductor, Accademia has appointed to the role of Principal Guest Conductor, the young Mikko Frank, a thirty-eight-year-old Finnish conductor of great talent, who is constantly invited by the major orchestras of the world. In this context, the Orchestra and the Chorus of Accademia have been confirmed as a high quality point of reference in the international music scene with a stable three-fold presence on the podium of high level musicians. Speaking of artistic programming, it is worth mentioning the events aimed at broadening the public and, in particular, the young audience, including educational activities for the creation of vocal and instrumental ensembles for young musicians from the age of 5 to 20 and recently opened to adults of every age. This novel programme, inaugurated last year and boosted in 2017, was created to introduce courses for instruments reserved for young participants and held by the soloists of the Orchestra. After the bassoon and double bass courses, the field will be broadened also to horn classes.

The policy of rapprochement with a young audience is also reflected in a targeted pricing policy that envisages, for example, under specific conditions, free access for young people up to the age of 18. In addition to more traditional concerts, there has been the programming of events for a wide-ranging public (for example the programming, in the month of June, of "Lord of the Rings" with live music, which continued the successful series that started in June with "Fantasy" and "West Side Story") and other initiatives such as those described in the "Creative Europe" programme, within which Santa Cecilia is leader of a long-term project, winner of the European selection significantly named MUSIC UP CLOSE Network - connecting orchestral music to young audience.

Making Accademia di Santa Cecilia not only a production site for prestigious events but also a real reference network for those who want to approach music, has led us to broaden our view to the ethical dimension of our activity, with important collaborations aimed at supporting fundraising initiatives for important social issues: from the concert at the Policlinico Umberto I to activity dedicated to Music Therapy and to the prevention of breast cancer in collaboration with the Susan Komen Foundation and the Oncology department of the Policlinico Gemelli, to end with the Fidelio Project, inspired by Beethoven's masterpiece, in collaboration with the Italian Ministry of Justice, which arranges musical activities and choral singing within detention centres.

Among collaborative projects, with the vision of an Accademia that is ever more part of a social society as well as of the international community and musical institutions, the renewed collaboration

with the Teatro dell'Opera of Rome should be mentioned, with ticket booklets for operas, ballet and symphonic concerts and, among these, a new initiative in the world of music: the co-commission of Peter Eötvös for symphonic works for simultaneous presentation by four important Italian musical institutions (Santa Cecilia, Filarmonica della Scala, Maggio Musicale Fiorentino, Orchestra Sinfonica Nazionale della Rai) in the 2017-2018 Season. The year 2017 was marked by the introduction of the new single-level collective agreement, created to bring about greater efficiency and productivity, the effects of which were well within estimations.

A few problems were noted in the course of the year in terms of box office admissions and public attendance, for the most part still connected to changes to the subscription cycle implemented in the 2016-2017 Season. Precisely in order to study better the public and direct marketing and communication strategies more effectively, in the course of 2017, a survey, commissioned to Doxa, was carried out to analyse the socio-cultural profile and the level of public satisfaction. The survey, carried out through 1,166 direct interviews, has produced an outline of the current context of reference. The interviewed audience of the Accademia were found to be a very loyal public: almost 8 out of 10 have been attending Accademia for more than 5 years and 57% of the interviewees hold a subscription, often for the whole Symphonic Season (28 concerts). According to the results, the profile of the “average subscriber” is: older than 60 years (mostly retired), belongs to a medium-high social group, lives in Rome and, in particular, in the neighbouring areas of the Auditorium, and prefers buying subscription formulas rather than single tickets. Furthermore, the “average subscriber” keeps updated on the programming through leaflets and advertisement displayed in the Auditorium or through journals or specialized magazines and buys tickets personally at the box office.

A percentage of young people equal to 11%, male and female, also emerged from the survey, in the 15-40 age group. From the same, it can be gathered, that “young people” have a preference for the single concert rather than the subscription formula; they inform themselves through search engines and the website of Accademia; they come into contact with Accademia by “word-of-mouth” and social networks, they are interested in reduced tickets and are inclined to buy tickets online. On the whole, it is a cultured public, 72% of which is made up of people with a degree or post-graduate studies. 95% of the audience is on the whole satisfied, about one in two in very satisfied.

On the basis of the acquired information, Accademia has sought from the outset to direct marketing and communication actions, in order to affect positively participation, and consequently, box office takings.

Finally, the year 2017 saw the closure of the litigation with Miur, the Ministry of Education, Universities and Research, regarding the cost of the teachers of the Advanced Training programme which, according to the Ministry, had to be borne, from the end of the 1990s by the Foundation. Accademia has always considered that those charges, as has always been the case since the setting up of the courses in 1939, should be borne by public finances.

The legislator intervened during the course of 2017, putting an end to this issue with the provision of a contribution for Accademia for the purposes of covering those charges. The contribution defined by law amounts to € 4 million for the past years and, with effect from 2018, to € 250,000 a year.

Michele dall'Ongaro, President-Superintendent

I would like to start from the tour we made in the USA where the Orchestra of Santa Cecilia had not been for more than thirty years. It was a great success. We went to New York, to the fabulous Carnegie Hall, to Boston, to Washington and Rochester. Everywhere a great enthusiasm and a sincerely festive welcome. If there are moments that mark the history of an institution and of its artistic evolution, that in the USA has certainly been one of the most significant ones of my work as Music Director. A new frontier, source of new experience and new perspectives, as it is in the continuous renewal of challenges and objectives that we can, together with the Chorus and Orchestra, achieve new important results. 2017 was also the year of pleasant encounters with friends and artists characterized by great mastery: Cecilia Bartoli, with whom we celebrated Mozart's birthday, Juan Diego Florez for Christmas and also Mitsuko Uchida, Lisa Batiashvili, Yuja Wang, Radu Lupu and many more. An incessant activity that is realized with the vitality we try to put in every performance, in order to bring back great music which is always alive, spontaneous and essential. Another important moment I would like to recall, was the performance at Easter of St. John's Passion which concluded a cycle, performed through different Seasons, that I wanted to devote to the great religious works of Bach.

Antonio Pappano, Music Director

Living the "Extraordinary" in an "ordinary" way! I believe this means "staying in Accademia"!

In no other place has one the possibility to make and listen to so much music and so well made! It is certainly a matter of professionalism, which reveals itself in every sector, but also and most of all of "humanity"! A great family that lives its everyday life with absolute commitment! A family that always fulfils its tasks with its whole being!

From the President to Maestro Pappano, until arriving to the smallest role, but not for this reason not useful for the creation of the "Extraordinary". With the Chorus, the journey becomes richer, year after year, with particular productions, such as King Roger by Szymanowski, where the angelic White Voices contributed to recreate arcane atmospheres, describing one of the most glorious personalities of our history. The marvellous Third Symphony by Bernstein, the Kaddish, a prayer carried out with ancient forms, but of surprising modernity. What can be said about the Flying Dutchman? An exciting experience! Making "Theatre" just with the magic of the sounds! Not to mention the "Repertoire", chiselled gradually until a total awareness of the score is reached! How can I describe the enchantment of the Second Symphony by Mahler at the Festival Enescu in Bucharest? Where newspapers across Europe declared that after having heard the pianissimo entry of the Chorus, the concept of pianissimo should be reviewed!

I wish Accademia to continue its never ending journey with the same love that has always made it so distinguished! For its own good, but, most of all, for that of the public who have the chance to dream with it!

Ciro Visco, Chorus Master and White Voices Chorus Master

Choosing value

We are the leading Italian company and among the top ten global players in the aerospace, defence and security sectors. We work every day on the frontier of innovation to realise effective, reliable and sustainable solutions for all our clients.

In every project we believe in the continuous pursuit of excellence. And for this reason, we have chosen to be partner of the ones who cultivate it, in all its multiple expressions, also of the art.

And it is with this spirit, that we are proud to give our contribution and support, as Founding Partner, to the activities of Accademia Nazionale di Santa Cecilia, among the most ancient and prestigious music institutions worldwide.

One of the most significant expressions of our collaboration with Accademia is the foundation of the award “Premio Leonardo per la Musica”, promoting the potential of the musicians of the JuniOrchestra of the same Accademia. An award that has renewed our commitment towards future generations and represents a stimulus for growth as well as recognition of excellence in musical arts.

Alessandro Profumo, *Chief Executive Officer*

LEONARDO – Founding Partner

Culture and music: a combination to be strengthened

Living the experience of the concert season of Santa Cecilia, participating in the life of Accademia, supporting it during its much appreciated tours around the world, grasping the effort but also the great expressive power of the interpreters and orchestra players, witnessing the daily miracle of the human and musical harmony created by such a great Maestro as Antonio Pappano: all this is the cultural enrichment that I have drawn from my most intense contact with Accademia in the last few years.

My greatest wish would now be to place my role as Dean at Luiss to the service of students and faculty colleagues, bringing music amongst the teaching subjects in Universities. I strongly believe in the “contamination of knowledge” and I think that in order to train professionals of the future, they should not only be trained in the principles of economy, law, science and political science, but also in the care of beauty, of the arts and music.

Paola Severino, PATRON

The mystery of music has always fascinated me. It is communication through sounds, tied in melody, harmony and rhythm. Its artistic essence is at the same time aesthetics and realism: it sets aside empirical reality, and yet it is intensely connected to it. Music is a language without words, a speech of the soul that, beyond sensations, generates feelings. Tonalties are windows on the world: each one represents a wavelength, capable of infusing its spirit. Increasing the dissemination of good music, without distinction, as far as we are able, is contributing to the preservation of culture, which is the foundation of every society.

Enrico Del Prato, 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 2017

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314	<i>events at our venue</i>
256	<i>concerts at our venue</i>
40	<i>concerts in Italy</i>
19	<i>concerts abroad</i>
232.247	<i>paid attendances</i>
138.464	<i>sold tickets</i>
1.347	<i>students</i>
3.912	<i>number of lessons</i>
2	<i>recordings</i>
6	<i>editorial publications</i>
1.856.319	<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

As always, at the opening of these notes we would like to point out the complex operating environment in which the governance of the Foundation handles its decision-making and productive processes. We aim to combine the substantial structural costs with cost-effective criteria and economic and financial viability, in order to overcome the critical points that make management particularly complicated: combining the social nature of the artistic-cultural activity conducted by the Foundation, the main objective of which is the dissemination of musical culture, with the financial balance of the activities; the complexity of the legal framework that combines, from a managerial point of view, entrepreneurial aspects with unquestionable public law implications; in addition to the economic and structural constraints represented by the equity structure and the limited profitability of the concert activities.

On January 1, 2017 the new Single-level Employment Agreement for employees came into force under Italian Law 7/10/2013 no. 112 and the interministerial decree of the Italian Ministry of Heritage, Culture and Tourism of November 6, 2014. This agreement pursues a rationalization of work performances according to the productive needs and the objective of not increasing the overall expense ratio on the financial statement.

From an internal organizational point of view, in the framework of decision-making processes, the position of General Manager was reintroduced, having been present in the organizational chart until 2009. On the artistic side the thirty-eight-year-old Finnish musician Mikko Franck was appointed to the role of Principal Guest Conductor of the Orchestra, as mentioned before.

With regard to the artistic programming in 2017, in quantitative terms the production level of concerts programmed at our venue was constant compared to the previous financial year (+2%), whereas the activities at other venues were reduced, in particular those of youth ensembles which were less profitable (-43%). Notwithstanding the stable number of concerts with paid admissions at our venue, the management had to take account of a slight decrease in average paid attendances (-7.2%) and in average overall attendances (-5.8%) as well as a slight reduction in the average turnover (-3.2%).

This result might have been affected by the non-immediate adjustment of the public to the alteration of the production cycle of the concert season from *Saturday-Monday-Tuesday* to *Thursday-Friday-Saturday*.

From the artistic point of view, the quality choices made by the Artistic Direction brought, as ever, world-famous conductors and performers to the Symphonic and Chamber Season. At the same time, proposals of young emerging talents, both Italian and foreign were not neglected, and concert and training activities for young musicians were promoted. There was no lack of “social offerings”, directed at different segments of the public, such as the Sunday morning appointments called *Domenica in Musica*, which allowed entire families, workers and students access to programmed concerts at an affordable price.

In 2017, the support of private partners dwindled further as a consequence of the difficult financial crisis. Despite this decrease, management was able to compensate for the income losses with an increase of public contributions, in addition to careful cost monitoring, enabling maintenance of high standards of artistic quality and achievement of a balanced budget for the twelfth consecutive year.

Marketing and communication were directed, as always, at sustaining the programming of the season, in particular the subscription campaign or special events. In particular, the activities of promotion were focused on the dissemination of printed information, playbills, billposting, and selective multimedia sites of great visibility, as better described below.

The principal means of communication used were the national and local press, press agencies, national and local TV, radio, which cover the programming of the Accademia constantly, monitoring its concerts, tours, exhibitions and special events.

The communication project of the subscription season developed and improved progressively in campaigns carried out by the studio Venti Caratteruzzi, starting from the Season 2013-2014. The project of the Season 2017-2018 was structured through an appealing use of musical vocabulary as a link between protagonists of the artistic programming and the public.

The proposal of the subscription season 2017-2018 season adopts a new series of different musical subjects for billposting with clear visual impact. The basis of the campaign is a purposeful use of references to easily recognizable elements of the artistic programming: Antonio Pappano, the Orchestra, the Chorus and the principal artists. The visual quality of the project, combined with the multiple ways they can be read, is further increased by the statuesque characteristic of the composition between lettering and iconography, visible also at a distance.

The advertising strategies also invested in the monthly release of a commercial video lasting 30 seconds in a circuit of 180 cinemas of the capital. Specifically realized for the promotion of concerts, this video shows images of the orchestra, the conductor and the soloists, who are performers of the advertised concert. Each one includes essential information on the concert (date, place, principal interpreters, title of

reference) and an audio comment on one of the most renowned or appealing musical themes of the programmed ones.

During the year, the marketing area developed diversified activities aimed at the direct promotion of concerts, securing the involvement and loyalty of a new public, according to a more precise segmentation, identified also thanks to a new survey on the public (the previous was from the year 2008) carried out by Doxa, for analyzing the socio-cultural profile and the level of audience satisfaction.

The activities of the marketing sector were therefore structured around the creation of new instruments aimed at specific targets with a large variety of offers. Co-marketing and partnership agreements with operating subjects were, for example, expanded in subsidiary contexts such as cultural institutes, embassies, public and private universities, schools (mostly secondary schools) and leisure and lifestyle associations, making the activities of promotion effective in terms of results and economy. Many undertakings were started in the marketing sector. They include targeted programmes for fostering loyalty, events and presentation of concerts both in and outside of our venue, the creation of ad hoc musical series, and theme events for various target audiences. All of the initiative had the objective of conveying an image of dissemination and broad accessibility to quality music.

Since 2010, the Foundation has adopted an Organisation, Management and Control Model implementing the Legislative Decree 231/2001 and a Code of Ethics with the aim of improving the internal control system of the Foundation, that is the system of rules and procedures that strive, through adequate monitoring, towards 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.

In 2017, in order to update the Model, the Supervisory Board took note of the coming into effect the Italian Legislative Decree 38/2017 (which implements the Framework Decision 2003/568/GAI of the European Council) on combating corruption in the private sector.

The Organizational Model will have to conform to the provisions set forth in the mentioned articles, even if, at a preliminary examination, not all seem to be relevant for the purpose of the mapping of potential illicit activities. Therefore, the need to update the Model with the necessary specifications will be reported to the Board of Directors.

The Model will have to conform also to the legislation concerning “Whistleblowing” former law 30 November 2017, no. 179, which came into effect on 29 December 2017, according to the applicable provisions by the Foundation.

This provision envisages the introduction of specific manners of presenting communications regarding any breaches noticed, ensuring the protection of the reporting party.

In final analysis, the entry into force of the EU Regulation 679/2016 on privacy from 25 May 2018 (transposed into national law by virtue of law 25/10/2017 no.163) should be mentioned. This new law envisages, in addition to a simplification for companies, a different definition of the protection of personal data in the view of a careful risk analysis, for better safeguarding the treatment of the processed data. The need for testing the adjustments of the company’s compliance to new provisions on privacy, requires,

moreover, the introduction of a “privacy organisational model”, similar to the model 231 with the necessity of appointing a Data Protection Officer for the cases expressly indicated by law.

Moreover, the Supervisory Board monitored the continuation of the personnel training activities carried out by the responsible offices, in addition to those regarding amendments to Legislative Decree no. 231/2001, started during the financial year 2016, also regarding the legislation on health and safety.

In March 2017, the session of personnel training 231 took place for administrative personnel. The training was organized by a professional firm and concluded with a final test which all participants passed.

Having the support of the Internal Audit, the Supervisory Board managed to keep up with the activity of auditing and adjustment of the internal control system of the Foundation, in particular with regard to the compliance with the internal operational processes, in line with the organizational and functional structure and the existing delegation system.

Following the organisational changes made, including the setting up of a Purchasing Office with the aim of centralising, to the greatest extent possible, the respective processes, as well as the entry into force of the Legislative Decree no. 50 of 19/04/2016 (New Public Procurement Code), a revision of the internal procedures was carried out, in full compliance with the traceability of operations, segregation of duties and responsibilities.

There were no cases of corruption or relevant infringements in area 231.

The financial statement 2017 was also subject to auditing by the 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 Academia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings conducted by Antonio Pappano, attention is drawn to Verdi's Requiem (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's William Tell, Mahler's Sixth Symphony, Britten's War Requiem, Four Sacred Pieces and the Aida by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's Piano Concerto no. 1 and Prokofiev's Piano Concerto no. 2 performed by Beatrice Rana, Brahms's Violin Concerto with Janine Jansen (Decca) and Schumann's Piano Concerto performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded Nessun Dorma, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts,

Schumann's Symphonies no. 2 and no. 4, Elgar's Symphony no. 1 (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016), Saint-Saëns's Symphony no. 3 and The Carnival of the Animals with Martha Argerich at the piano (Warner Classics). The Chorus, in particular, recorded the Requiem by Duruflé e Fauré with Cecilia Bartoli and Bryan Terfel, who was awarded with the prestigious Diapason d'or; the Misa Tango by Bacalov, which received a nomination for the Grammy Award.

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 64%, Orchestra 64%, Chorus 81%. 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 2017 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. The administrative personnel at 31 December 2017 were made up of 74 employees, of whom 63 are permanent staff, divided as follows: 4 executives; 7 middle managers, 53 office workers, 5 service personnel, 5 collaborators; the permanent artistic personnel include 101 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 10* additional orchestral musicians and 1 additional chorus master. The collaboration of an additional 5 conductor assistants 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, 51% of the employees have a degree while 45% possess a high school diploma.

* of whom 0,72 for replacement of absent employees with right of job retention Data relating administrative staff as of 31/12/2017.

Economic value

Partners, founders and donors

Founding members

The year 2017 reconfirmed as Founding members those Institutional partners and Sponsors of the Seasons a great number of companies who had already been partners of the institution, and whose contracts were about to expire (Astaldi, CDP, Ferrovie dello Stato Italiane, Leonardo, Mapei, Eni, ADR, Groupama Assicurazioni, Poste Italiane).

Unfortunately, the Chamber of Commerce could not confirm its contribution and the famous concert cycle Pappano in web in live streaming, in collaboration with TIM, ended. To this regard, the possibility of developing new streaming projects with new partners is being examined.

Together with the Founding member CASSA DEPOSITI E PRESTITI the project 'Fidelio' was started, a multi-year initiative in collaboration with the Italian Ministry of Justice, aimed at musical activities and choral training in detention centres. The project, belonging to initiatives with social character, was introduced in the programmes of rehabilitation and support of prisoners envisaged by the Ministry. The project started in April with a concert to introduce the programme to prisoners at the theatre of the male district penitentiary of Rebibbia. Following, also in April, the real laboratory activities were launched at the female district penitentiary and the male district penitentiary of Rebibbia organized by a team of professionals of Accademia.

The project 'Santa Cecilia al volo', in collaboration with AEROPORTI DI ROMA continued. This cycle of performances for passengers in transit at the Airport Leonardo da Vinci, featured the pupils of the Advanced Training programme, the JuniOrchestra and the Cantoria, in addition to some teachers of the Orchestra and the Chorus. Furthermore, some short interactive laboratories were organized.

Two special performances should be mentioned: that of the Maestro Pappano at the piano together with the Maestro Luigi Piovano, principal cello of the Orchestra and the performance of the Quintet of the Accademia, which performed the Irish National Anthem, in occasion of the arrival of the Ireland national rugby team in Fiumicino.

ENI, who has been an institutional partner of the inaugural concert of the Season for many years, wanted to dedicate its support to activities for schools, young people and families, with an increased contribution, becoming therefore in 2017 Main Sponsor of the Season *Tutti a Santa Cecilia*.

In 2017, the partnership with ENEL produced the sponsorship of the tour in the USA in October and of the traditional Christmas Concert in the Santa Cecilia Hall of the Auditorium. After the great success of the two previous editions, the Accademia put on the Christmas concert 'Onde' (Waves) exclusively for ENEL, an invitation-only musical celebration dedicated to schools, young people and families. The protagonists were the young musicians of the JuniOrchestra, under the guidance

of one of today's most important cellists, Mario Brunello. The concert was an integral part of a training project carried out with the Accademia in order to convey the message that 'music is for everyone'.

Complementary to the project was the 'unusual masterclass', inspired by "24 giorni di studio" (24 days of study), the book by Mario Brunello dedicated to the cello, which was held on the same day of the concert in the venue of the Auditorium.

During the sixth edition of the Premio Frecciarossa 1000, the prize set up by FERROVIE DELLO STATO ITALIANE was awarded to the Orchestra in occasion of the concert conducted by Temirkanov with the violinist Julia Fischer. With this prize Ferrovie wanted to celebrate the strength of group work and award the achievement of excellent results by the Accademia on both national and international levels. This concert was linked to an annual event that Santa Cecilia dedicates to its founding members, including a traditional gala dinner at the end of the concert on the terrace of the Santa Cecilia Hall with the presence of the leading musicians of the Orchestra.

In the month of November a new partnership started with GROUPAMA ASSICURAZIONI, sponsor of the 2017-2018 season. The company linked its brand to those activities that could better satisfy their business objectives. In particular, they sponsored the *Spirito Classico* cycle, a calendar of appointments before concerts (introductory talks held by musicologists and preceded by an aperitif). These events were created in order to let audiences approach great masterpieces with a new enjoyment, discovering its history and context (for more details about *Spirito Classico* see the relative paragraph).

GROUPAMA had visibility on all communication media of the project: advertising pages on programmes, advertising campaigns on the national and local press, leaflets, playbills and on the Accademia's website. In addition to this, it had the opportunity to personalize the spaces inside of the Auditorium and the area of the aperitifs with its own stands and gadgets, as well as the occasion to conduct short questionnaires of the interested public with the objective of informing participants of its initiatives and insurance offers.

It is worth mentioning the second edition of the Premio Leonardo per la Musica award, an accolade awarded by LEONARDO (FINMECCANICA). Through this award, the company recognizes and supports the talent of young musicians, demonstrating a great attention towards new generations and culture. The selection is opened to all young musicians regularly enrolled for the year at the JuniOrchestra residing outside of the region Latium. This year, flutist Elisa Tosca De Angelis and clarinetist Teresa Spinelli tied for the prize, which was awarded during the ceremony at the end of the Symphonic concert conducted by Antonio Pappano, in the presence of the Management of Leonardo, the Accademia and the artists.

Supporters

The year 2017 registered a slight decrease in donations, in economic terms, even though there was an increase of the number of supporters, both private and corporate.

The number of private donations was supported by the so-called “art bonus”, from the regulatory point of view, and by the organisation of social and convivial initiatives, also of fundraising, organized in favour of private supporters of the Foundation at an institutional level.

Among the special events, dedicated to private donors, the presentation of the inaugural concert should be mentioned in particular, with the possibility of participation in the rehearsals, and the initiatives on occasion of the inauguration of the 2017-2018 season.

The Foundation promotes these activities, also fostering encounters between the supporters and renowned national and international artists, protagonists of the musical season, who supporters follow with great interest, at times also during the Italian and foreign tours of the Orchestra.

To this regard, the Foundation organized travel itineraries, reserved to the patrons and benefactors, on occasion of the tours of the Orchestra to London in May, and to the USA in October.

In particular, three fundraising events were organized on occasion of the concerts of Cecilia Bartoli and Juan Diego Flórez at the Auditorium, as well as in New York on the tour in the USA. These are more fully described in the chapter Special events.

Heartfelt thanks go, as ever, to all those “donors” who have supported the many initiatives - including those dedicated to young people and emerging artists - with great artistic sensitivity and generosity, thus favouring the accomplishment of the institutional aims.

Sponsors

Within the framework of the renewed partnership, the inaugural concert of the 2017-2018 symphonic season saw the participation of BNL as sole partner. BNL participated in this event with a sponsorship aimed at the organisation of a dinner in honour of the Maestro Pappano and the cast of the production.

Moreover, the inaugural concert of the season benefitted from the contribution of the Adam Mickiewicz Institute - Polska Music, having the aim of promoting the Polish origins of the composer Szymanowski.

As usual, during the year numerous events were held in connection with the concerts of the season. Among these there was the Astaldi evening, on occasion of the concert conducted by Antonio Pappano with Radu Lupu at the piano, the Mapei evening for the concert conducted by Daniele Gatti, *Il Paradiso e la Peri*, the evening sponsored by BNL in occasion of the chamber concert with the pianist Beatrice Rana.

SIAE sponsored the Mozart Gala, the concerts for the celebration of the 261th Birth Anniversary of the great composer with Cecilia Bartoli accompanied by the Orchestra and the Chorus of Accademia di Santa Cecilia conducted by Antonio Pappano. At the end of the concert, a Gala dinner was held in a hall in the Palazzo Doria-Pamphilj.

2017 was the second year of the three-year collaboration with the association SUSAN G. KOMEN ITALIA in favour of projects for improving women's health through important initiatives dedicated to the fundraising for activities of Komen Italia for the fight against breast cancer. Among these it is worth remembering the music therapy workshop with the participation of leading experts in the field. The second edition of the initiative called *La musica fa bene* (Music is good for you), sponsored again by ESSO ITALIANA, included three events: a three-day conference organized in collaboration with the Sector Cultural Activities of Accademia and the Polo per la Salute della Donna e del Bambino (Centre for Women's and Children's Health) of the Foundation Policlinico Universitario Agostino Gemelli; the setting up of a *Villaggio della Salute* (Health village) in the outdoor spaces of the Auditorium Parco della Musica for two entire days, which offering free screening with the aim of preventing breast cancer; the participation in the symphonic concert of the Orchestra and the Chorus of the Accademia Nazionale di Santa Cecilia, conducted by Juraj Valčuha, with the pianist Evgeni Bozhanov, The earnings of the tickets sold in Balcony 8 during these three days were donated to the association.

ALMAVIVA chose a concert of the summer season in the Cavea - conducted by Christian Jarvi and with Stefano Bollani at the piano - to organise a public relations event which concluded with a dinner in the hanging gardens of the Auditorium. ALMAVIVA was also the sponsor of the chamber music concert of Maurizio Pollini on December, 4, with a piano programme entirely dedicated to Chopin; at the end of the sold-out concert a Christmas toast was offered to the guests in the Spazio Risonanze of the Auditorium.

Public Institutions and Partners

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

Among the many collaborations during the year 2017 the following should be mentioned:

the Christmas Concert of BBC, the closed-door concert of the Band of the Carabinieri, the Italian State Police and the Italian Navy; the collaborations with the Embassy of Colombia for the promotion of concerts of the season on occasion of the concert conducted by Andrés Orozco-Estrada on November 9,10 and 11, and the Embassy of Peru for the concert outside the subscription season with the Peruvian tenor Juan Diego Flórez.

The Education Sector of the Accademia Nazionale di Santa Cecilia participated in the initiative 'Nel weekend l'arte si anima' ('Art livens up during the weekend'), promoted by Roma Capitale, Department for Cultural Growth - Superintendency for Cultural Heritage, and organized in collaboration with Zètema Progetto Cultura. The project envisaged music initiatives in occasion of special night openings of the Museums of Rome, with entrance tickets at a symbolic price of 1 Euro.

In particular, on February 25, the following activities took place in the Capitoline Museums:

'Silenzio, si suona!' (Silence, music is playing!) In the Pietro da Cortona Hall, a music laboratory for children and families, a musical journey 'Classico/moderno e ritorno'(Classic/modern and return) in

the Esedra Hall of Marcus Aurelius, three performances by the ensembles preceded by a short listening guide, spanning peoples, ages, styles and genres from Vivaldi to jazz and from pop to Mozart; 'Barocco e Melodramma' with music by Vivaldi, Mozart, Bizet and Puccini played by the Brass ensemble of the JuniOrchestra; 'Pop brass fanfare' with music by Cross, Cole, Gibb, Joel and Williams played by the String ensemble of the JuniOrchestra; 'Barocco e Classico' with music by Purcell, Vivaldi, Mozart. In the hall of the Palazzo Nuovo there was 'Danze antiche e ritmi moderni' (Old dances and modern rhythms), the performance of the Harp ensemble of the JuniOrchestra, with music by Tchaikovsky, Salzedo, Press and Sammartino.

On Saturday, March 11, again at the Capitoline Museums, the following concerts were performed:

In the Esedra Hall of Marcus Aurelius the music journey 'Classico/moderno e ritorno', that envisaged three performances preceded by a short guide to listening; 'Jazz e swing' with music by Kramer, Hawkins, Chilcott and Desmond performed by the Cantoria of the Accademia; 'Marce, suites, danze e follie' performed by the Woodwind ensemble of the JuniOrchestra; 'Moderno e contemporaneo', performed by the String ensemble of the JuniOrchestra with music by Debussy, Mascagni, Warlock and Lennon-McCartney. In the Hall Pietro da Cortona 'Silenzio, si canta!', a music laboratory dedicated to families with children starting from the age of 5. In the Hall of the Palazzo Nuovo 'Classiche armonie', a performance of the Harp ensemble of the Accademia Nazionale di Santa Cecilia with music dedicated to a classical repertoire.

On June 7, at Villa Torlonia, the ensemble UnicaVox of Accademia, performed in the Casina delle Civette, in the Casino Nobile and the Theatre of Villa Torlonia; following, the Maestro Michele Dall'Ongaro held a lecture.

On September 23 the Woodwind ensemble of the JuniOrchestra and the Cantoria performed at the Markets of Trajan.

On December 16, the following activities took place in the Capitoline Museums:

in the Hall of Palazzo Nuovo, the Woodwind Quintet of the JuniOrchestra played music by Danzi and Ibert; at the Esedra the Strings ensemble of the JuniOrchestra played music by Vivaldi, Corelli, Sibelius and Warlock; following, the Cantoria of the Accademia with traditional music by Berlin, Pierpont, Coats, Jobim, Mancini, Cohen and Lennon; in Pietro da Cortona Hall a musical laboratory for children and families was held ('Silenzio si Suona!').

On July 22 in the courtyard of the Museo di Roma the ensemble Unica Vox performed 'In the mood' and in the Hall of Honour the Quartetto Botticelli with 'Mozart in Italia e scene infantili'.

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

The Accademia achieved a balanced budget on 31/12/2017 for the twelfth consecutive year, with a percentage of own incomes of approximately 50% of the value of Production (slightly increased compared to the previous financial year) and a net profit after tax equal to € 54,898.

This result was possible thanks to an increase of government contribution and a high production capacity as well as an ongoing policy of cost containment regarding the purchase of goods and services, as well as an always great support - albeit with a slight decrease compared to the previous financial year - of private partners, patrons, donors, benefactors and supporters. In this respect, we must point out that the benefits of the so-called 'Art Bonus' favourably influenced the collection of private donations. This refers, in particular, to a tax credit of 65% in favour of taxpayers who make private donations, even for the benefit of operatic and symphonic foundations, introduced in 2014 and becoming a permanent instrument for encouraging cultural sponsorships. As highlighted by the annual report of Federculture, this incentive has brought 5,400 patrons to donate more than €170 million in three years for the realisation of 1,183 interventions in favour of museums, monuments, archaeological sites and operatic and symphonic foundations in Italy. In general, a greater involvement of private individuals and companies was registered, for subsidizing interventions aimed at the conservation and promotion of cultural heritage, even if in case of operatic and symphonic foundations, the interventions were still moderate and mostly concentrated in the centre and north of Italy.

Another positive factor, among those highlighted for this sector, was represented by the growing trend of public fruition of concerts, that between 2013 and 2016 registered a positive variation of 19.2%.

In particular, the Accademia has started a process of internationalisation with the research of supporters - both companies and private individuals - for its activities, which may result in further resources in the following years.

The year 2017 was characterized by an increase of public contributions. In 2016, for the first time after eight years, the balance of the MIBACT exceeded €2.1 billion, bringing the allocation of public contribution to pre-crisis levels and giving hopes for a trend reversal.

In 2017, 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. This contribution will assure a greater stability of available resources, allowing for a more efficient programming of the activities. The percentage of 6.5% was defined until 2017 on a three-year basis and will be updated for the three-year period 2018-2020.

In particular, following the allocation of a special contribution of € 20 million for operatic and symphonic foundations, according to Art. 1 co. 583 of Italian L. 232/2016, as amended by D. L. 244/2016 (converted into law after amendment by L. 19/2017) by the Ministry of Heritage, Culture and Tourism, the Accademia benefitted from the allocation of an extraordinary contribution of €1.66 million, with an 13.89% overall increase of the FUS. Moreover, also in 2017, the Ministry of Heritage, Culture and Tourism allocated the exceptional contribution of € 4 million according to art. 12, co. 8 bis, of D.L. 20 June 2017 no. 91, converted into law by L. 3 August 2017 no. 123, to cover the costs arising from the emoluments of the teachers of the Specialist Courses founded by art. 1 of R.D. 22 June 1939, no. 1076 and relating to the teaching assignments identified by art. 2 of the same royal decree. Finally, the MIBACT allocated a contribution to support the tour of the Orchestra in the USA of € 340 thousand. With regard to the other contributions, Roma Capitale approved a lower ordinary contribution compared to the previous year, with a reduction of -12.23%, in addition to failing to allocate the special contribution connected to the project realised in occasion of the Jubilee of Mercy.

The Regione Lazio confirmed the ordinary contribution of the last years, whereas Città Metropolitana of Roma Capitale and the Chamber of Commerce of Rome definitively left the Foundation. The increase in public contributions compensated for the reduction in private contributions which, compared to the previous year, registered a decrease, as a consequence of the non-renewal of the members (Telecom Italia of € 155,000, and the reduction of the contribution of Astaldi of € 50,000, and Enel of € 150,000) who during the previous year had allocated a special contribution at the end of the year. Compared to the previous year, there was an increase in the box office takings, in addition to the other revenues and incomes, in particular from the enrolment fees of the sector *Education and Advanced Training*.

Compared to the preceding year, the financial situation seems improved, with a reduction in net indebtedness. There is, in fact, a significant reduction of the bank exposure during the year and a lack of bank debts at the end of the financial year with a concomitant reduction of debts payable to suppliers. A cautious management of financial flows, together with the trend of the interest rates, allowed the cost of sustained financial expenses not to rise excessively.

The financial year 2017 registered a percentage of income that was 38.4% from the private sector and 61.6% from public sources.

The significant increase of the latter, compared to the previous year, was affected by the increase of public contributions, among these primarily by the already mentioned special contribution, with exceptional nature, of the Ministry of Heritage, Culture and Tourism of € 4 million, according to art. 12, co. 8 bis, of D.L. 20 June 2017 no. 91, converted into law by L. 3 August 2017 no. 123, to cover the costs arising from the emoluments of the teachers of the Specialist Courses founded by art. 1 of R.D. 22 June 1939, no. 1076 and relating to the teaching identified by art. 2 of the same royal decree. The amount stated above shall be paid by the Accademia to the Ministry of Education, Universities and Research (MIUR) to cover the costs of these teaching assignments borne in the previous years.

Following this mechanism, decided by the legislator, it was necessary to recognise a special expense, concomitant to the revenue represented by the contribution, classified among the other operating

expenses. Therefore, not considering this extraordinary income in the value of production, the percentage of incomes from public sources is of 57%. This value is increased compared to 2016, also as a result of a decrease of contributions received from founding members (approximately - 20%)

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

- The “Costs for the purchase of raw materials, ancillary goods, commodities and goods” showed a decrease of € 15,860 in absolute terms, corresponding to a -22.84% decrease, mostly following a decrease in the item “purchase of books”, which in the previous year had showed an increase following the acquisition of a modal donation of a private individual.
- The “Costs for services” presented an increase compared to the previous year of € 532,030 (corresponding to an increase of +5.95%), related mostly to the significant cost increase of the item “Transport and tour trips” by € 239,050 thousand following the growth in tour activities in Italy and abroad and the recognition, for the first time, of the costs of luncheon vouchers of € 265,930, introduced by the new employment agreement in 2017. The cost of luncheon vouchers, disbursed with the two-monthly attendance bonus, is covered by a corresponding decrease of personnel cost for this remuneration item.
- The “Costs for the use of third-party assets” showed a decrease of € 100,440 (-27.39%), due to an exceptionality in the item “music rental” from the previous year, connected to two great productions, *Fantasia* by Walt Disney and *West Side Story* by Bernstein, not performed again in 2017.
- The “Personnel costs” increased in total by 0.73%, compared to the previous year. The increase reaches 2% if the cost of luncheon vouchers, among costs for services, is considered, but is of +0.75 % if the effect of the increase connected to activities during tours are eliminated, which are covered by the increased revenues of activities carried out at other venues. The increased cost was affected by the increase of expense of the employee severance pay, deriving from the application of the new employment agreement, which envisaged in the basic remuneration some items of remuneration previously included in the ancillary remuneration, determining the eligibility for the severance pay, previously excluded.

Business outlook

Also for the year 2018, 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 31/12/2017 therefore registered a profit for the financial year of Euro 54,898, 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

In 2017 Accademia Nazionale di Santa Cecilia continued its activities with the aim of guaranteeing the highest artistic quality in the programming of the concert seasons, presenting the greatest musicians worldwide in terms of conductors, soloists and singers. Because the renowned prestige of both the Orchestra and the Chorus of Santa Cecilia is becoming increasingly more recognized on all levels, over time, several musicians desired to renew their bond with the artistic companies performing again regularly during the Accademia's concert seasons. New compositions were presented as well as pages of the twentieth century and rediscovered 'forgotten' masterpieces or those that had not had the same fortune in Italy as they had abroad.

The year began with an event of a festive and light character. Three performances of the Second Act of the operetta *Die Fledermaus* (The Bat) by Johann Strauss in concert form were conducted by the well-known Spanish conductor Gustavo Gimeno, making his debut at the Accademia. The second event in January 2017 of the Symphonic Season saw the twelve-year veteran Music Director Antonio Pappano, interpreting a programme featuring Bruckner's *Seventh Symphony* and Beethoven's *Fourth Piano Concerto* with the participation of the famous 'dean of the piano' Radu Lupu.

The month of February ushered in the return of Valery Gergiev, the great orchestra conductor who has established a special relationship with Accademia, renewing it season after season. The programme included Sergei Rachmaninov's daunting *Piano Concerto No. 3*, performed by Korea's Seong-Jin Cho,

winner of last year's Warsaw Chopin Competition, in her Roman debut. Gergiev also directed the rarely performed *Naughty Limericks* by Rodion Schedrin, in addition to one of the masterpieces of the twentieth century and of the entire history of music: Stravinsky's *The Rite of Spring*.

Another important appointment was the return of one of the most important Italian conductors on the scene, Daniele Gatti, former Music Director of the Accademia. Gatti continued the musical path dedicated to Schumann which he started in March with the Symphonies, this time presenting the fascinating oratory *Das Paradies und die Peri*.

After a few seasons of absence, Alan Gilbert, Music Director of the New York Philharmonic, returned to the Accademia along with Argentine soloist Sol Gabetta, for a performance of the *Concert for Cello and Orchestra no. 1* by the Bohemian composer Bohuslav Martinu.

Mendelssohn's stately *Symphony no.2*, called *Lobgesang* (Hymn of Praise), was interpreted by the young Spanish conductor Pablo Heras-Casado, regular guest of the concerts of the Accademia. The programme opened with Mozart's well-known "*Jupiter*" Symphony.

During the concerts of March, there was the debut of Latvia's Andris Poga and of the French pianist Bertrand Chamayou – at his debut at Santa Cecilia – playing the music of Wagner, Saint-Saens and Strauss.

An evening entirely dedicated to Beethoven took place for the return of another conductor, who has linked his name for a long time to that of Accademia: Myung Whun Chung. On the playbill were the rare Overture *Leonore no. 2*, the *Choral Fantasy* (the Italian Andrea Lucchesini, soloist) and the *Symphony no. 3 "Eroica"*.

A winning combination was formed by the Estonian conductor Paavo Jarvi and the Greek violinist Leonidas Kavakos. Händel's *Messiah* conducted by Ton Koopman was an occasion to reveal the mastery and versatility of the Chorus of the Accademia di Santa Cecilia under the tutelage of Ciro Visco. The last appointments of the month of March featured the presence of Vladimir Jurowski, with a programme entirely dedicated to turn-of-the-century Vienna.

This month also saw the long-awaited return of the Austrian conductor Manfred Honeck. The programme entitled *Ritmo (Rhythm)*, highlighted three works whose particularities lie in their rhythm. The concert featured the talented Italian percussionist Simone Rubino, who has been arousing some of the strongest enthusiasm in today's music scene.

With Easter drawing near, Antonio Pappano conducted Bach's *St. John Passion*, continuing his proposals of the great choral works of the Kantor.

Another look at the music of Béla Bartók was had in the concerts conducted by Juraj Valcuha with the *Concerto for Orchestra*. The pianist was the Russian Evgeny Bozhanov.

The month of April closed with the return of Antonio Pappano and the Chinese-American pianist Yuja Wang, soloist of Tchaikovsky's famous *Concert. no. 1*. In addition to this, Pappano conducted the world première of a piece written by Swiss composer Richard Dubugnon entitled *Caprice romaine* and two classic pieces of the literature of the Orchestra of Santa Cecilia: Respighi's *Fountains of Rome* and *Pines of Rome*.

Following, the Orchestra, along with Pappano, Yuja Wang and the Italian pianist Beatrice Rana, undertook an extensive, prestigious European tour, with stops in Zurich, Bern, Geneva, Lucerne, Lugano, Amsterdam, Paris, London and Essen.

In May, Pappano, with Mitsuko Uchida, soloist for the Concert of Schumann, performed a piece commissioned for the Accademia di Santa Cecilia by the Italian composer Pasquale Corrado entitled *Solo il tempo* (Only time), dedicated to the figures of anti-mafia heroes Giovanni Falcone and Paolo Borsellino.

An important presence on the podium of the Orchestra of Santa Cecilia was that of today's most renowned American conductor, Michael Tilson Thomas.

Before the closure of the subscription season, the Orchestra and Pappano were guests of the prestigious Pentecost Festival of Salzburg, performing a concert with music by Wagner, Mendelssohn and Verdi.

The last two appointments of the season involved the Honorary Conductor of the Accademia di Santa Cecilia, the Russian Yuri Temirkanov. The first concert presented the Brahms Violin Concerto with soloist Julia Fischer and the *Symphony no. 9 'From the New World'* by Dvořák. The second concert featured music by Rachmaninov and Tchaikovsky, including a selection of the ballet *Swan Lake*.

The 2017-2018 season opened on October 5, 2017 with the concert performance of the Karol Szymanowski's opera *King Roger*. The fortune of this important Polish composer seems to have found a renewed vigour in our times.

The subscription season continued with regular weekly concerts. In this part of the year, the invited conductors were Vasily Petrenko, Andres Orozco-Estrada, Stephane Deneve, Stanislav Kochanovsky and Antonio Pappano. This season also saw the presence of Mikko Frank, who was appointed Principal Guest Conductor.

The Chamber Season

During the Chamber Season, as always, great soloists and renowned instrumental ensembles alternated with musicians of the Orchestra and the Chorus of Santa Cecilia, who contributed to the performances of these series of concerts with different ensembles.

Among these special mention should be given to the First Clarinet of the Orchestra, Alessandro Carbonare, who received public acclaim in joining the Spanish Quartetto Casals for a programme entirely dedicated to Mozart; additional mention goes to the musicians of the Accademia Barocca of Santa Cecilia and the Chorus under the guidance of Ciro Visco for a homage to the Händel of the Roman period under the baton of Federico Maria Sardelli.

The Russian pianist Alexander Melnikov presented the entire Preludes and Fugues, op. 24 by Shostakovich, an authentic milestone in the piano repertoire writing.

The season was also strongly characterized by the presence of outstanding pianists such as the young Canadian Jan Lisiecki. It is worth remembering the CD he recorded for Deutsche Grammophon with the Orchestra of Santa Cecilia conducted by Pappano.

In February Gabriele Geminiani, first cellist of the Accademia di Santa Cecilia, performed music by Brahms, Fauré and Mahler together with soloists of the Mahler Chamber Orchestra.

The Kammerorchestre Basel conducted by Giovanni Antonini continued the cycle of Haydn Symphonies.

An awaited return, after years of absence from the playbills of Santa Cecilia, was that of Murray Perahia, pianist of extreme sensibility and authentic heir of a piano school that has its roots in the great nineteenth-century tradition.

Important space was dedicated, as already seen, to Italian talents starting from the young Apulian pianist Beatrice Rana, who performed Bach's famous *Goldberg Variations*.

Lastly, the piano recital of a number of other outstanding pianists: the Russian Grygory Sokolov considered one of today's most famous pianist for his stunning technique and depth of musical thought, the French Hélène Grimaud and a veteran and authentic witness of the German piano tradition, Rudolf Buchbinder.

The Season concluded with the recital of Japan's Mitsuko Uchida, with music by Mozart and Schumann. In autumn the cycle of the Haydn's Symphonies continued once again with the Kammerorchester Basel conducted by Giovanni Antonini. Following that were the recitals of Rafal Blechcz and Maurizio Pollini, who registered staggering numbers of spectators for his performance of Chopin. Christmas ended with the sparkling King's Singers and their polyphonic virtuosity.

Special Concerts

In September the Accademia's JuniOrchestra was invited by Andrea Bocelli to participate in a concert held in the Colosseum.

The Summer Season took place from the second half of June to mid-July with three principal events, involving both the Orchestra and the Chorus.

During the first appointment the feature film *The Lord of the Rings* was presented with a live performance of Howard Shore's musical score performed by the Orchestra and the Chorus of the Accademia. The concerts following were held in the Cavea of the Auditorium Parco della Musica.

Kristjan Jarvi conducted the Italian première of the opus *Morphic Waves* by the Dutch composer Joey Rouken, presented in the framework of the European project Music Up Close Network, of which the Accademia is the leader, and the *Concerto Azzurro*, a new musical work for piano and orchestra by Stefano Bollani, performed by the composer himself. Bollani's second part was an all-Gershwin affair with *Rhapsody in Blue* and *An American in Paris*. The second and last summer appointment saw the debut of a much-loved, extraordinary musician, Ezio Bosso, with some pages of the great classical repertoire in addition to some of his own compositions.

Special events

Mozart Gala: On January 27, 2018, on the occasion of the 261th anniversary of Wolfgang Amadeus Mozart's birth, Antonio Pappano and Cecilia Bartoli along with the Chorus and the Orchestra of the

Foundation performed in a special evening outside of the subscription series, entitled *Buon Compleanno, Amadeus* (Happy Birthday, Amadeus). At the end of the concert, the Foundation organized a gala dinner for its patrons at the Palazzo Doria Pamphilj, one of Rome's most prestigious palaces.

Belcanto Gala: A great artistic event and occasion of fund raising was the concert on December 20, with the great solo singer Juan Diego Florez accompanied by the Orchestra, engaged in the most significant pages of his repertoire. The event involved all the patrons of the Foundation, who contributed to boost the donations in favour of Accademia Nazionale di Santa Cecilia. At the end of the concert a gala dinner with the artists took place, organized for the supporters on the outside terrace of the Auditorium, onto which an elegant tensile structure was mounted for the occasion. The evening concluded with a toast to the forthcoming Christmas.

The Lord of the Rings: After so much success, the showing of a feature film with the music score performed live by the Orchestra and the Chorus of Santa Cecilia was repropounded. Two evenings dedicated to the masterpiece of the fantasy genre *The Lord of the Rings* took place, attracting a great audience of fans.

The Inauguration of the Season: The Orchestra and the Chorus of the Accademia, conducted by Maestro Antonio Pappano, put on a concert of *King Roger* by Karol Szymanowski with the projection of images from the feature film. The visual project was entrusted to the direction of Masbedo, one of the most interesting video-artists of the international scene. At the end of the concert a dinner was organized in honour of Maestro Pappano and the cast of the production, with a parterre of guests representing institutions, companies and private partnerships of the Foundation. The evening's main sponsor was BNL.

Concert for the city: When illness forced the famous German tenor Jonas Kaufmann's recital to be cancelled, the Orchestra, conducted by Pappano, offered a free concert to the city with a programme of well-known and brilliant pieces. This sold-out concert was much appreciated by both audience and critics, symbol of the dissemination mission entrusted to the Foundation.

Santa Cecilia in the world with companies: In occasion of the orchestra's tours in the USA between October 20 and 25, 2017, the Accademia was able to rely on the support of ENEL, a historic founding member, which organized some evenings dedicated to public relations with the business world, in particular at the Symphony Hall in Boston, where the offices of the ENEL Group are located. On October 19 a gala dinner took place in New York in favour of the Accademia at the location of the Weill Terrace Room of the Carnegie Hall. Guests of the evening were both private and business Italian and American sponsors, having national and international offices, including in New York.

This event was preceded by a musical performance, where the guests had the chance to listen to the sound of three important musical instruments: the famous 'Toscano', a Stradivarius violin from the late sixteenth century, belonging to Accademia's instrumental collection, played on this occasion by the first violin of the Orchestra, Roberto Gonzáles-Monjas, the cello Guarneri del Gesù, lent to the first cello, Luigi Piovano, and the violin Nicola Amati of 1651, property of the Foundation Pro Canale, played by Carlo Maria Parazzoli, the other first violin of the Orchestra.

This tour contributed to the establishment of a first community of appreciative and enthusiast supporters of the Orchestra, the 'American friends of the Orchestra of the Accademia di Santa Cecilia'- with whom the Foundation wishes to maintain a long-lasting relationship.

Freccia Rossa Award. During the sixth edition of the *Premio Frecciarossa 1000*, the prize set up by FERROVIE DELLO STATO ITALIANE was awarded to the Orchestra on occasion of the concert conducted by Yuri Temirkanov with the violinist Julia Fischer. With this prize Ferrovie aimed to celebrate the strength of group work and awarding the achievement of the excellent results of Accademia on both national and international level. At the end of the concert the usual gala dinner took place on the terrace of the Santa Cecilia Hall along with the guests of the evening and the leading musicians of the Orchestra.

Publishing

The Accademia Nazionale di Santa Cecilia has also been active in the past decades on the publishing front, with music publishing as well as texts for young readers.

Those products will be further promoted thanks to a publishing agreement concluded during the year with Curci Edizioni of Milan. This publishing house, founded in 1860, has become a point of reference for generations of musicians, students and professors of conservatories and music schools, thanks to the contribution of composers and interpreters of highest repute. Its catalogue boasts more than 4,000 titles of music scores, method books, essays, biographies and books of musical interest.

This collaboration comprehends the distribution of all titles of the editorial catalogue and the publishing of volumes of more popular nature, for children and young people (*I Gusci*), to which is added a new educational series: manuals and scores, popular CDs and DVDs, for the music courses organized by the Foundation and addressed to operators of the sector (musicians, music teachers of music-oriented secondary schools), methods or teaching manuals, music scores of works of the Education season.

These are the books that were printed during 2017:

- ‘*Studi musicali*’- new series, 2017 no. 1

For the subscribers of ‘*Studi musicali*’ a web portal dedicated to the online consultation of the magazine is available, digitalized and full-text indexed starting with the first issue of 1972.

- *Accademia Nazionale di Santa Cecilia – Integrated balance sheet 2016*, by Federico Ribechi
- *Musica e tradizione orale nel Salento*, by Maurizio Agamennone
- *Il canto a tenore di Orgosolo*, by Sebastiano Pilosu
- *Audiolibro La mano farfalla* by Roberto Piumini, series “*I Gusci*”, accessibile on line
- Ebook dedicated to the production of *Anna e Zef*, created in the framework of the European project Music Up Close Network

Marketing and outreach initiatives

Also during the year 2017 the departments of Marketing, Communication and Artistic Direction, supported by the results of the survey commissioned for a better public profiling, rolled out various activities aimed at the promotion of the concerts and securing the involvement and loyalty of the audience. The most frequently used measures were events and presentation of concerts - at the Auditorium and elsewhere - personalized musical itineraries, informative discussions on specific concerts 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: Target: season-ticket holders

Loyalty programme for season-ticket holders with benefits (discounts, inducements, privileges) provided by the Accademia's various partners. The network of partners has extended every year and covers all fields of culture, services and lifestyles. In 2017 the objective was to write a guide on benefits for two different targets: season-ticket holders and young people under 30. This subdivision allowed a more efficient communication.

Invitation to music in UPTER: Target: audience over 60

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: Target: schools

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: Target: hotels in the neighbouring areas of the Auditorium

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.

The new programming, concentrated on the weekend, has helped the initiative, which envisaged the creation of a specific page on the website of Accademia, providing information on accommodation and promoting therefore the neighbouring structures for the public from outside of the city.

International platforms: Target: International Tour Operators and groups abroad

A special ad hoc programme for foreign public was created through the principal promoting hubs and ticket offices of classical programming on the web: Classicitic (specialized in the German public), Music&Opera (specialised in the French public) and Vienna Classic (specialized in the Austrian public). The sale of tickets offered by the different operators, envisages promotional offers for niche concerts or 'additional' ticket service, with an extra fee, for some services: special seating +music DVD+ personalized aperitif at the crush bar + guide to the most popular concerts. The offer is promoted across various platforms through captivating texts, photographs and videos.

Among the various initiatives proposed in 2017 to interested tour operators the following deserve special mention:

The Mozart Gala on the 27th of January: the Accademia proposed a package including parterre seating, a printed concert programme and a gala dinner at the Palazzo Doria Pamphilj, with a guided tour at the gallery and shuttle service bringing the guests from the Auditorium to the palace.

The concert Pappano-Wang: In occasion of the concert of the 27th of April, the Foundation welcomed a group of patrons from Baden-Baden, organising a short guided tour of the Auditorium and the Museum of Musical Instruments and a special tasting of traditional Italian products, presented for this occasion by the catering service Roscioli.

No profit: Target: non-profit organisations. This project includes the sale of backstage seats (332 seats) at a 'no profit' charge of € 10.00 per ticket to associations, non-profit organisations, and foundations for fundraising evenings in occasion of concerts which are unlikely to sell out. The tickets are used by the non-profit organisation as leverage for requests for donations in favour of one of their projects, providing publicity in support of the concert and thereby attracting a new public. In 2017 MUS-E, UNICEF e Susan Komen joined the initiative.

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. In June 2016 the Magazine of the Auditorium Parco della Musica was renewed with a new editorial project. The new typographic project was aimed at better content optimisation, with a slimmer A4 format than the A3, having just one cover and a pull-out calendar inside. This magazine completes, in its integrated version, the *General calendar of the Season*, which contains almost all programmed activities by the Accademia Nazionale di Santa Cecilia. A separate calendar is dedicated to the activities of the Education Sector, addressed particularly to young audiences and schools.

Commercial video: these are commercial videos lasting 30 seconds, specifically realized for the promotion of the concerts in the cinemas of Rome. The video shows images of the orchestra and the conductor or the soloist interpreters of the advertised concert, and includes, in addition to essential information on the concert (date, place, principal interpreters, title of reference), an audio comment on one of the most renowned or appealing musical themes from among those on the programme.

Spirito Classico: Target: subscribers and not only

This educational initiative 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 aimed at subscribers. During the year 2017, 14 events were organized in connection with the Friday concerts starting at 8.30 p.m., with the participation of sponsor like Groupama Assicurazioni, who also provided quality wines of the winery Antinori. These events were held in the Spazio Risonanze, in order to broaden the number of participants involved, and a roster of speakers was proposed, including the President-Superintendent Michele dall'Ongaro, Sandro Cappelletto, Giovanni d'Alò, Andrea Penna, Cesare Mazzonis and Giovanni Bietti, with the aim of broadening the musical points of view and in-depth analysis.

WEBSITE: The Accademia has always been active on the new communication media and has now launched an official profile on the widely popular photographic social network Instagram, piquing the interest of thousands of users (at the moment around 8,500). This new communication channel is added to the numerous activities carried out for the consolidation of the brand and promotion of concerts on social networks, such as a Facebook (more than 51,000 followers), which regularly has promoted several initiatives since 2016, Twitter (about 17,000 followers) and the YouTube channel, which hosts introduction videos for the programmed concerts (more than 530,000 views) on a weekly basis.

European projects

The Foundation has established its prestige in the international context, not only through concerts of its ensembles, but also by sharing its expertise and cultural experience 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 2017, the activities of the project *MUSIC UP CLOSE NETWORK - connecting orchestral music to young audiences* continued.

This multiannual European project, started in 2016 and selected by the European Commission within the programme ‘Europa Creativa’, is promoted and organized by the Accademia Nazionale di Santa Cecilia, providing 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.

It is made up of a network of important European musical institutions as the Orchestre National de Lille, the Netherlands 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. The technological partner Regesta.exe was added to these institutions; it is a company that specialises in the promotion of cultural heritage and the creation of digital content. Regione Lazio, the official partner for Italy, has also recognized the opportunity of sharing innovative strategies for the promotion and communication of classical music and of co-productions with youth ensembles on the territory of the region.

The following the principal initiatives promoted by Accademia Nazionale di Santa Cecilia in 2017, divided in three sections:

FRESH MUSIC IN THE AIR

The Accademia commissioned two orchestral compositions: the first from the composer Pasquale Corrado, entitled *Solo il tempo*, premièred by the Orchestra of the Accademia and conducted by Maestro Antonio Pappano; the second, *Alle vittime senza nome*, was jointly commissioned with the Filarmonica della Scala, the Orchestra Sinfonica Nazionale della Rai and the Maggio Musicale Fiorentino from the composer Peter Eötvös and performed by the Orchestra, again conducted by Antonio Pappano.

NURTURE THE FUTURE

This section of the programme of the Network is dedicated to the production of concerts with youth ensembles in an international context in different European cities involved in the *Music Up Close Network*. The programmed co-productions intend to reach a new public, broaden and complete musical themes also in an unconventional way. The programme of the year 2017 scheduled two new musical productions.

The first one, *ANNA E ZEF*, was a multimedia show inspired by the story of Anne Frank. Created by the Advance Training sector, it was result of an international co-production with the Netherlands Philharmonic Orchestra of Amsterdam. The second production, *BIANCANEVE e I SETTE SUONI*, is a performance, created by the Education Sector with the participation of artists of the Chorus of Accademia, pupils of the Schola Cantorum and orchestra players of the JuniOrchestra. The story is based on the plot of the famous Snow White and the Seven Dwarfs and was readapted to musical topics.

MUSIC AMBASSADORS PROGRAMME

With the aim of an intercultural exchange and collaboration, the programme *Music Ambassadors Residency*, promoted by the International Yehudi Menuhin Foundation, envisages the selection and training of young ‘ambassadors of music’ in all Europe, with the purpose of developing the attitude of communicating the passion for music to their peers through training and dissemination activities and the contact with young audiences in an annually selected residency.

For the first year, Accademia chose two young musicians, Altea Narici, cellist, and Sofia Avramidou, composer and singer, who participated to the first Music Ambassadors week-long residency at the Château du Ry in Belgium.

JUMP START

For the second year, the European cooperation ‘Orchestral Training Residency’ took place in Ljubljana (Slovenia) and was promoted by the Slokar Academy. Its goal is to give young musicians practical orchestral training and concert experiences in the international field. The Accademia selected four orchestra players between the age of 18 and 28 years to participate in the Residency.

PLATFORM FOR DIGITAL COMMUNICATION (www.musicupclose.net)

In order to support the activities of the network *Music up Close* and to enable the achievement of the objectives set by the projects, Regesta.exe, official partner, created a platform for digital communication, offering a range of services - social media and audiovisual tools - for promoting the dissemination of artistic works commissioned during the activities of cooperation and attracting the interest of a broad public.

In addition to providing online information about the calendar of activities of the Network, the web platform www.musicupclose.net provides innovative tools for the listening to and dissemination of music (e-books, multimedia concert kits, documentaries, video trailers, photo galleries), thus contributing to bringing a new public to live performances.

Enhancement of permanent artistic ensembles

Tours

In the last five years, Accademia Nazionale di Santa Cecilia has reached 90 capitals of music, thanks to a long, virtuous path that started years ago, but which has assumed character of continuity under the leadership of Maestro Pappano, in his twelfth year as director.

Also during the year 2017, the Accademia was present in the most prestigious concert halls in Europe and the world, continuously obtaining public and critical acclaim.

An extensive European tour took place under the guidance of Antonio Pappano and with the participation of the pianists Yuja Wang and Beatrice Rana. Stops included the cities of Bern, Geneva, Lucerne, Lugano, Amsterdam, Paris (in the new Philharmonie), London (first appearance at the South Bank) and Essen.

The Turin performance of Mahler's *Fifth Symphony* conducted by Tilson Thomas is also worth mentioning.

At the end of August, upon invitation of an important European summer festival, three concerts were performed, two of which in Gstaad (Switzerland), conducted by Pappano with pianist Evgeny Kissin, soprano Diana Damrau and the British violinist of Italian origin Nicola Benedetti, with music by Mozart, Strauss e Bartok.

To respond to the demands of most important artistic European and worldwide festivals, all activities of the Orchestra and the Chorus of Santa Cecilia in the month of September were dedicated to touring. A short Italian tour took place at the beginning of September in Rimini and at the Festival Mito (Milan and Turin), with concerts conducted by Mikko Franck, soloist cellist Truls Mork and music by Sibelius, Rautavaara (first Italian première of the *Concert no. 2* for cello and orchestra) and Tchaikovsky.

Mid-September brought the Accademia to Bucharest, where, every two years for the whole month of September, performances of the best orchestras worldwide can be seen and music by the most prestigious conductors and soloists listened to. Since the era of Ceausescu, the Enescu Festival has attracted thousands of music lovers, coming from as far as Canada and the United Kingdom, as well as many of Germans, Austrian, Russians and Hungarians. The Accademia performed two concerts at the Enescu Festival in which the Chorus also participated - conducted by Pappano with soloist Beatrice Rana in the *Concert no. 1* by Tchaikovsky. The programme also included Enescu's Third Symphony and Mahler's Second Symphony.

A very important tour followed in the USA, where the Orchestra had not performed since 1969. This return, attended also by Minister of Tourism Franceschini, marked an important moment of renewed interest and consideration for the orchestral ensemble by the American public. Two concerts were performed in New York at the Carnegie Hall, with others in Boston, Washington and Rochester.

Recordings

In 2017 a CD of music by Saint-Saens was released by Warner Classics. The programme included the *Symphony no. 3 'Organ'* - conducted by Antonio Pappano and recorded live in occasion of the concerts performed during the season - and *The Carnival of the Animals* with the collaboration of Martha Argerich and Antonio Pappano at the two pianos accompanied by the musicians of the Orchestra of Accademia. For the label Arcana, the Archi di Santa Cecilia, conducted by Luigi Piovano, recorded a CD with music by Morricone, Piovani and Rota, an homage to Italian musicians who have won Oscars for their film scores.

Professional artistic preparation

Advanced training

The primary aim of the specialist programmes of the Accademia Nazionale di Santa Cecilia is to offer pupils the possibility to combine educational training with numerous, practical professional experiences. Great importance is also given to public performances - an integral part of the training of each pupil - not only on the occasion of traditional concerts and recitals, but also to a series of artistic projects offered to audiences not only at the Auditorium Parco della Musica. To the best students the opportunity to undertake collaborations with the Orchestra of Accademia is offered as an extra, as well as the chance to take part in the artistic activities of the Ensemble Novecento, the instrumental ensemble of the Specialist Courses.

The work of the Ensemble Novecento comes within this context and, under the musical direction of Carlo Rizzari, it is mainly oriented towards 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 premières of compositions by the pupils of Maestro Ivan Fedele for their diploma examinations.

In 2017, the Advanced Training Sector was also involved in the realisation of the usual matinée performances on Sundays '*Incontri con la Musica*' (Encounters with music), whose protagonists were among the best pupils of the specialist courses. The concerts were well-received by the public and were preceded by explanatory introductions to the pieces given by the musicians themselves

Prizes of the President of the Italian Republic

Since 2004, the prestige of the specialist courses of the Accademia Nazionale di Santa Cecilia has also been recognised by the annual awarding of two scholarships by the President of the Republic to pupils who stand out for their excellent results during the course, for winning music competitions, for their obtained acknowledgements and artistic activities. In 2017, in particular, the **Giuseppe Sinopoli** scholarship - awarded to the best qualified pupil of the instrumental courses of 2015/2016 - was obtained by the cellist **Leila Shirvani**; the **Goffredo Petrassi** scholarship - designated to the best qualified pupil of the 2015/2016 composition course - was awarded to **Sofia Avramidou**. The prizes are awarded every year by the President of the Republic during an official ceremony at the Quirinal Palace.

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 two portals (Multimedia Library and the Museum).

During the year 2017, it was possible to continue only the cataloguing of the books for a total of 2,737 catalogue operations. In addition were carried out 2,510 cataloguings regarding 1,040 vinyls (107,851 catalogued documents as of today). Besides this, the Multimedia Library was enriched with three important collections belonged to the Maestri Renato Parodi, Ennio Porrino and Giorgio Nataletti.

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

Over twenty years, the Accademia’s Education Sector has developed events and activities of different kinds and for various ages 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 initiative was conceived with the firm conviction that music is healthy both for adults and for children, helps people to relax and get in touch with their own feelings and to combat anxiety. Learning how to play an instrument also has the same potentialities, a real language to be understood and preserved, which helps to develop learning and comprehension. This belief has been confirmed by the results of recent scientific studies.

Studying the piano or the violin, for example, would help children overcoming states of agitation , concentrating better and controlling their emotions.

According to a study published in the Journal of American Academy of Child & Adolescent Psychiatry, studying a musical instrument could actually alter the motor areas of the brain and lead to a thickening of the cortex in areas that play a crucial role in processing emotions and inhibitory control. Another American research says that children who learn how to play a musical instrument and continue to study it for many years of their life will have a healthier brain in old age. They could even benefit from special protections against some of the effects of Alzheimer's disease.

Other research leads to the conclusion that pianists are able to use both parts of the brain when they put their hands on the keyboard, controlling the right and the left hand with the same naturalness. Basically, the capacity of practising and having command of both hands, means that the brain is active in a symmetric way, leading the pianist to fortify the weakest hand depending on whether the person is right-handed or left-handed, strengthening the bridge between the two hemispheres. All this, as shown by the so-called 'brain imaging', involves a greater practicality in problem solving, a good dose of creativity and the capacity to multitask.

Therefore, scientific evidence shows that learning to play an instrument, and in particular the piano, can actually make people more intelligent, happy and healthy by developing the following capacities: multitasking, problem solving, creativity and self-esteem, self-discipline, and memory (playing improves the cognition). It can lead to better health and less stress.

'At home I play Bach at the piano as much as possible, when I can. It's a music that gives comfort when one is alone, it stimulates the brain, the imagination, the creativity of the performer...' **Antonio Pappano**

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

Among the roughly events offered on the premises, special mention goes to the Gordon Festival, a real musical marathon of events, inspired by Edwin E. Gordon's innovative theories, according to which newborns can perceive and absorb musical stimulus from their first month of life and consequently develop musical aptitude. The Festival offers concerts for children, adults and expecting mothers. During the performances the public is free to move and express itself on a big carpet, surrounded by musicians in a unique and relaxing atmosphere, amid spontaneity to the enjoyment of all. The repertoire of these active listening experiences is selected on the basis of the specific age group of the public and proposes extremely varied musical stimuli, drawing from classical, jazz and folk repertoire.

Another important production was Cinderella, that involved more than 300 members of youth companies on stage and a public of almost 6,000 people.

Lastly, there was the *'La JuniOrchestra per le scuole'* (The JuniOrchestra for schools) concert-lesson in which the JuniOrchestra Young of the Accademia Nazionale di Santa Cecilia played for an audience of

school groups. It was an innovative exchange between young people through which the pupils were able learn how a youth orchestra can ‘build’ and interpret various pieces.

To better adapt the educational objectives to the needs of the public, the educational activity of the youth companies has been divided into subgroups on the basis of specific age groups (ranging from four to 21 years 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 path, which allows children and teenagers to learn the art of choral singing. After passing some aptitude tests, it is possible to enter one of the five choruses of the Unchanged Voices Chorus or the Cantoria, depending on age and artistic level. The activities of these choruses are very varied and challenging. The young musicians participate in numerous performances and have a wide repertoire, going from the cultivated tradition to the popular one, from the opera to the musical. In 2017, the nearly 530 singers of the Unchanged Voices Chorus, the Cantoria and the Chorus were arranged in the following courses:

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.

Despite the young age, the children participated in several concerts and were protagonists of various performances in the different seasons of the Accademia Nazionale di Santa Cecilia, such as ‘Mille in Viaggio’, ‘Alice in Wonderland’, ‘Romeo and Juliet’, ‘Cinderella’. In 2017 there were 220 children enrolled.

Schola Cantorum 1 e 2

Chorus Master Vincenzo Di Carlo (up to 15 years)

The Schola Cantorum constitutes the educational course of choral singing and is made up of teenagers selected through an audition. Some lessons of the Schola Cantorum are dedicated to music reading, an essential skill for being admitted to the Unchanged Chorus. In 2017, 160 students were enrolled.

Unchanged 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. In 2017, there were approximately 95 choristers enrolled. Among the various youth companies, the JuniOrchestra Young and the Unchanged Voices Chorus represent an expression of excellence, affirming the Accademia also in the field of educational.

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 youth singers. Vocal preparation linked to the personal growth of the young singer is given particular importance. The repertoire of this course is extensive and ranges from ancient polyphonic music and contemporary music to the popular tradition, from Lieder to Jazz, from musicals to gospel. In 2017, there were 50 enrolled chorus singers.

Chorus

Chorus Master Massimiliano Tonsini (starting from 26 years)

Founded in 2015, Chorus is the laboratory of choral singing which the Accademia Nazionale dedicates to adults, mostly parents of pupils, for approaching music. The laboratory is directed at amateurs and music lovers over 26 years of age. The course, having the aim of approaching and studying choral music, consists of two lessons per week and is attended by approximately 90 enrolled adults.

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 in 2006, it involves approximately 450 players, divided into four groups depending on their age and artistic level. In addition to musical training, the entire project of the JuniOrchestra favours the aggregation and socialisation of young people, paying great attention to participants living in a condition of social unease.

JuniOrchestra Baby

Conductor Laura de Mariassevich (5-7 years)

The children of the JuniOrchestra Baby are introduced 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) and Young (up to 21 years)

Conductor Simone Genuini

The young musicians of the JuniOrchestra Kids start to play increasingly more elaborate and complex symphonic parts until joining the JuniOrchestra Teen and Youth, where they approach the great symphonic repertoire and perform music by Rossini, Mozart, Vivaldi, Tchaikovsky, Bartók, Puccini, Beethoven and many others. The young musicians play chamber repertoire (notably, for example, The ensemble of Harps and Woodwinds) and are trained by teachers with great experience, including some musicians of the Orchestra of Santa Cecilia.

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 allow a lower use of anxiolytics and painkillers.

The pianist Ezio Bosso, who is affected by a neurovegetative disease, claims that ‘music lets us feel good, it makes us even more beautiful. When you play, you transcend yourself, you forget your body’.

Examples of concerts by youth ensembles, which the foundation has carried out for many years, are charity concerts, music workshops with diversely abled young people, concerts in hospitals, those for newborns and pregnant women, performed with the support of the orchestral members and artists of the Chorus. In this regard special mention should be given to a thesis on the therapeutic effects on pregnant women of the *Intermezzi* by Brahms and the *Pastoral Symphony* by Beethoven .

The young companies are also provided with scholarships for young musicians from disadvantaged families and free concert tickets.

Of the activities carried out during 2017, the following in particular are noteworthy:

Scholarships

Thanks to the funds of the partner Astaldi, the Accademia Nazionale di Santa Cecilia awarded ten scholarships to pupils of the JuniOrchestra from lowincome families. These financed half of the fee for participation in 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 in collaboration with the Foundation Roma Sapienza have engaged for several years in a collaborative project in order to provide help and assistance to children admitted to hospital. On March 19, 2017, a fundraising concert was held in the Santa Cecilia Hall of the Auditorium in support of this ward, during which all the various companies of the JuniOrchestra, from the youngest to the oldest, performed.

The Fidelio Project

The term of imprisonment ‘must strive for the reformation of the offender’ as enshrined in Article 27 of the Italian Constitution. Music, as a means of stimulating affectivity and socialisation, is therefore at the foundation of the project ‘Fidelio’, the title of the only opera written by Beethoven, whose ideals of justice, love and liberty inspired the work the Accademia, as in part described, realized with Cassa Depositi e Prestiti and in close collaboration with the Italian Ministry of Justice, for the creation of musical activities for prisoners. As remarked by the President of Accademia: ‘music and singing, with the rules and balance between musical instruments and voices, offer themselves as an ethical model of behaviour’.

The theoretical and practical laboratories, whose approach to musical language and its code (reading of music notes, its duration and phrasing) is applied with reformatational aims, is based on the premises that music and its rule system of rules can support the rehabilitation, also at emotional level, of individuals, who live in a daily situation of isolation. In this context, the experience of choral singing with the practice of the reciprocal listening is metaphorical for social relations and ideal model of a civil society.

The instructional activities, whose values and benefits were thoroughly recognized by the prison's supportive educational and security staff, begun on April 24, and concentrated on two choral laboratories, held respectively in the female district penitentiary and male district penitentiary with the participation of 25 prisoners.

The programme, carried out by the M^o Massimiliano Tonsini, addressed subject matters such as breathing techniques, the functioning of the phonatory system and the awareness of vocal emission, passing then to practical exercises of intonation, vocalisation, first elements of reading of musical sheets and rhythmic elements, to the study and the performance of some musical pieces. The feedback of the participants, who discovered during the lessons the singing as a means of expression, was extremely positive, and the commitment of the groups allowed the organisation of two performances of the choruses, held in the theatre of the male district penitentiary and the tensile structure of the female district penitentiary of Rebibbia respectively on the 11th and 19th of July. The two experimental choruses joined some singers and musicians of the Accademia during the choral performance of some musical pieces.

Concert conducted by Ezio Bosso

On the 12th of July 2017 the Orchestra of Santa Cecilia performed a concert conducted by Ezio Bosso in the Cavea of the Auditorium Parco della Musica. The Maestro from Turin, former child prodigy, now composer, pianist and orchestra conductor, is devoted to continuing the social commitment of Claudio Abbado, to whom he was bonded by a mutual respect and friendship. The concert was dedicated to the association Mozart 14, of which Bosso is an endorser and international ambassador, with the common belief that 'music changes your life, making music together prepares you to listen to others, to overcome suffering and the barriers of prejudice'.

Concert-lessons for the families of the pupils

In 2017, the Education Sector organized and participated in concert-lessons with free admission, aimed at raising awareness and bringing music to the public, from the youngest to the oldest. In these different occasions, the youth companies were also involved. The Staff of the Education Sector planned some concert-lessons with free admission to introduce the musical instruments of the orchestra and voices to the families of the enrolled pupils of the youth companies. During these concerts young musicians of the various ensembles of the following sectors performed: voice; woodwinds, harp and percussion; brass; strings.

Open day

The Education Sector of Accademia Nazionale di Santa Cecilia opened the doors of the Auditorium to the public on Saturday, April 8, 2017, with free events in which it was possible to play musical instruments,

attend open lessons, concerts and participate in musical games. It was a great musical party dedicated to everybody.

Arpissima

Arpissima is a free festival dedicated entirely to the harp. It was held on Saturday 25th and Sunday 26th of February, and participants were allowed to see and try out harps, attend concerts and participate in masterclasses.

Tutoring programme

Also in 2017, the project continued which was launched to involve the veteran musicians of the JuniOrchestra who in the education of the youngest members (JuniOrchestra Baby, Kids and Teen). Through a mentoring system, the more experienced 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.

Among the different activities involving the tutors, there is also the course 'Prova lo strumento' (Try out the instrument) dedicated to the pupils of the Musical Introduction Course. During this activity, all the instruments of the Orchestra can be tried out by the young pupils, giving them the possibility to choose one to continue in the orchestra.

Promotions for the diversely able

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

On these premises, musical paths have been created which have been carried out for several years, including the possibility for diversely abled adults to participate at the open rehearsals of the Accademia Nazionale di Santa Cecilia at a preferential price.