



MUSICA MIRABILIS
INTERNATIONAL MUSIC FESTIVAL
«GIOVANNI LEGRENZI»

ARTISTIC DIRECTORS

IVANA VALOTTI



Ivana Valotti is unanimously recognised as one of the major specialists of the Italian Renaissance and Baroque organ repertoires. Since 1990, she is organ professor at the Conservatory “Giuseppe Verdi” in Milan, where she also teaches “Basso continuo”, “History and Analysis of Early Organ Music repertoire” and “Renaissance and Baroque Performance Practice” in the advanced Organ courses and in the Master of Italian Early Music for historical keyboards.

Valotti graduated in Piano, Organ and Harpsichord from the Milan Conservatory, specialising in Italian and German Baroque repertoire with Luigi Ferdinando Tagliavini, Michael Radulescu and Harald Vogel.

She won the organ competition of Noale (Venice, 1980), the International Organ competition of Rome (1981), and received the “Girolamo Frescobaldi Award” at the Noale competition in 1983.



In the course of her intense concert activity, she participated in many festivals in Italy, Europe and Latin America, both as soloist and as an instrumentalist of the Collegium vocale et instrumentale "Nova Ars Cantandi", directed by Giovanni Acciai.

As a soloist, Valotti has realized numerous CD for the labels Dynamic, Universal, Tactus, Archiv-Deutsches Grammophon, Naxos, Da Vinci Classic, ("De divina inventione" with Organ works of Dietrich Buxtehude and Johann Sebastian Bach; the world premiere recording of the complete Organ works by Girolamo Cavazzoni; the world premiere recording of "Musiche inedite dai Codici Chigi" by Girolamo Frescobaldi; "Organ works" by Giovanni Salvatore; "Organ works" by Nicolaus Bruhns; "11 Toccatas and Madrigale *Ancidetemi pur* from Libro secondo" by Girolamo Frescobaldi).

These productions were particularly admired and acclaimed from critical reviews (Musica, Classic Voice, Amadeus, Early Music Review, Grammophone, MWI Review, Choir and Organ, The Organ club Journal, Classical Explorer, MusicVoice, American Record Guide, Fanfare Magazine) for its exemplary performances. In particular the CD "11 Toccatas" Libro secondo by Girolamo Frescobaldi received the prestigious nomination for the International Classic Music Award-ICMA 2024, in the "Baroque Instrumental" category. As an instrumentalist of "Nova Ars Cantandi" she has realized numerous world premiere recordings of Italian Baroque sacred vocal music: "Armonici entusiasmi di Davide", op. IX by Giovanni Battista Bassani (this CD received a nomination for the International Classical Music Award - ICMA 2017, in the category «Early Music»); "Arpa davidica, ovvero Salmi et Messa concertata a tre, quattro voci e continuo", op. XVI by Tarquinio Merula; "Contrafacta" by Claudio Monteverdi; "Confitebor, a spiritual concert in 17th-century Lübeck"; "Responsoria" by Leonardo Leo (this recording received the prestigious Franco Abbiati Award 2019); "Compiete" op. VII, by Giovanni Legrenzi; "Harmonia d'affetti devoti", op. III, by Giovanni Legrenzi; "Salmi e Magnificat" by Francesco Durante; "Novelli Fiori Ecclesiastici", by Michelangelo Grancini (this CD was nominated for the International Classic Music-Awards 2025 in the "Baroque vocal" category); "Motetti pastorali" by Antonio Nola; "Il Vespro della Beata Vergine" op. V, by Giovanni Legrenzi.

She has held master classes in various European institutions (Paris, Stuttgart, Munich, Cologne, Prague, Seville, Stockholm) and she has been a jury member in numerous national and international organ competitions.

She has published some articles and musicological essays such as "The emotional language in the Orgelbüchlein of Johann Sebastian Bach" for the journal "L'Offerta musicale", and "Luther and Reformation: at the sources of the Chorale" for the books of the Conservatory "Giuseppe Verdi" of Milan.

In 2015 Valotti joined the Réseau Européen de Musique Ancienne (REMA), the European reference network for Early Music and in 2022 with "Nova Ars Cantandi" she became member of Fédération des ensembles instrumentaux spécialisés (FEVIS).

In 2022, together with Giovanni Acciai, she founded the International festival "Musica Mirabilis", in Clusone (Bergamo), dedicated to Giovanni Legrenzi.



GIOVANNI ACCIAI



Unanimously recognised as one of the foremost interpreters of the Renaissance and Baroque vocal repertoire, GIOVANNI ACCIAI graduated in Organ, Composition and Choral Conducting and specialised in Palaeography and Musical Philology at the University of Pavia. He is Professor Emeritus of Musical Palaeography on the Musicology course at the 'Giuseppe Verdi' Conservatoire in Milan.

In 1982, he won the competition organised by the "Rossini Foundation" in Pesaro to produce a critical edition of Gioacchino Rossini's *Messa di Gloria*, for soloists, choir and orchestra (Naples, 1820), which was published by Casa Ricordi.

Former editor of the vocal music journal "La Cartellina", founded by Roberto Goitre, and of "L'Offerta musicale", he has to his credit numerous musical revisions, musicological essays and translations, a list of which can be consulted on the website www.giovanniacciai.it.

He was conductor of the *Corale universitaria di Torino* (from 1974 to 1983), the *Coro del Teatro comunale* in Bologna (1981–1982) and the *Coro da camera della RAI* in Rome (from 1989 until the ensemble's dissolution in 1994), he is currently the artistic and musical director of the 'Solisti del Madrigale' and the Collegium vocale et instrumentale 'Nova Ars Cantandi', both comprising professional singers and instrumentalists, with whom he maintains a busy concert and recording schedule.



In recognition of his artistic and musical achievements on the international stage, he was elected an 'honorary member' of the *American Choral Directors' Association* in 1991, and in 2020 he was appointed an 'honorary member' of the *International Association for the Study of Gregorian Chant* in Rome. Also in 2020, the National Association of Italian Artistic Violin Making in Cremona awarded him the 2020 A.N.L.A.I. Prize 'for a life dedicated to music and art'.

He is the artistic director of the International Choral Singing Competitions in Grado, Lucca (Interkultur Foundation, Germany) and Quartiano (Lodi).

His name appears in the Garzanti Encyclopaedia of Music, the Universal Encyclopaedic Dictionary of Music and Musicians (DEUMM) and the Treccani Foundation's Encyclopaedia of Contemporary Music.

He is regularly invited to serve as chairman and a member of the jury at the most important national and international choral singing and composition competitions; to give lectures at musicological conferences, and to lead masterclasses and advanced training courses in choral conducting at conservatoires and Italian and foreign musical associations.

On behalf of the record label *Nuova Era*, he oversaw the recording of Claudio Monteverdi's 'Fourth' and 'Sixth Books of Madrigals for Five Voices', performed by the 'Solisti del Madrigale'.

Conducting the 'Nova Ars Cantandi' Vocal and Instrumental Ensemble, he produced, for *Concerto* in Milan, a recording of Giovanni Giacomo Arrigoni's 'Vespers for the Feast of All Saints'; for *Sarx Records* in Milan, Pasquale Cafaro's 'Stabat Mater', Francesco Durante's 'Responsories for Holy Week' and Giovanni Pierluigi da Palestrina's 'First Book of Motets for Four Voices'; for *Stradivarius* in Milan, the complete edition of Lodovico Grossi da Viadana's 'Lamentations and Responsories for Holy Week', a CD entitled 'Europa concordia musicae', containing polyphonic music from the 15th and 16th centuries, Giovanni Contino's 'First Book of Four-Part Masses' (1561) by Giovanni Contino and the 'Ecclesiastical Concertos for 1, 2, 3 and 8 voices' (1604) by Giacomo Moro; for *Unda Maris* in Palermo, he recorded Pietro Vinci's 'Missarum cum quinque, sex et octo vocibus, liber primus' (1575); for *Tactus* in Bologna, Isabella Leonarda's 'Vespro a cappella della Beata Vergine', opus VIII (1678) and Giovanni Battista Bassani's 'Armonici entusiasmi di Davide', opus IX (1690). (nominated for the International Classical Music Awards – ICMA, in the 'Early Music' category, in 2017); for the magazine **Antiqua-Classical Voice**, he produced two CDs dedicated, respectively, to 'La musica dei mercanti. I concerti serali della Germania del Seicento' and 'La musica del Giubileo'; for *Archiv-Deutsche Grammophon*, 'Arpa davidica', opus XVI (1640) by Tarquinio Merula; Claudio Monteverdi's 'Contrafacta' ('Album of the Month' in the magazines *Classic Voice* and *Amadeus*), Leonardo Leo's 'Confitebor' and 'Responsoria' ('Album of the Month' for the music criticism magazine *Musica* and winner of the 2019 'Franco Abbiati' Prize from the National Association of Music Critics); for *Naxos*, the 'Compline', for five voices, Opus VII (1662) and 'Harmonia di affetti devoti', Opus III (1655) by Giovanni Legrenzi, and Francesco Durante's 'Psalms and Magnificat'; for *Da Vinci Classics*, Michel Angelo Grancini's **Novelli fiori ecclesiastici**, opus IX (1643) (nominated for the International Classical Music Awards – ICMA, in the 'Early Music' category, in 2025); Antonio Domenico Nola's 'Motetti pastorali'; for



the magazine *Classic Voice*, Giovanni Legrenzi's 'Vespro della Beata Vergine', opus V (1657).

For *Pizzicato Verlag Helvetia*, he is editing a critical edition of the unpublished Neapolitan sacred vocal repertoire from the 17th and 18th centuries, as part of the 'Unpublished Naples' series. To date, he has published the following volumes: Francesco Durante, *Psalms and Magnificat*, for four voices and basso continuo; Antonio Domenico Nola, *Mass in D*, for four voices and basso continuo; Donato Ricchezza, *Stabat mater dolorosa*, for four voices and basso continuo. Furthermore, again with Pizzicato Verlag Helvetia, with the aim of recovering and promoting the sacred works of Giovanni Legrenzi, he launched a new series, 'Musica Mirabilis', in 2026, with the publication of Giovanni Legrenzi's 'Compline, for five voices and basso continuo', opus VII, Venice 1657.

In 2022, together with Ivana Valotti, he co-founded the international 'Musica Mirabilis' festival in Clusone (Bergamo), dedicated to Giovanni Legrenzi. Since May of that same year, as director of 'Nova Ars Cantandi', he has been a member of the Fédération des ensembles vocaux et instrumentaux spécialisés (FEVIS), based in Paris. Since November 2015, he has been a member of the Réseau Européen de Musique Ancienne (R.E.M.A.), the leading European network for early music, which brings together members from eighty-eight cultural institutions across twenty-one European countries.

www.giovanniaccai.it