

The Roman Maria Rosa Coccia (1759–1833) was a musical phenomenon of almost Mozartian precocity, becoming the first female composer to be awarded the professional distinction of *maestra di cappella* – at the age of fifteen. But the church could not contemplate the idea of a woman in charge of the music-making in a religious establishment, and so she hit a stained-glass ceiling; she seems to have given up composition in the mid-1780s, not yet 30. The freshness and buoyancy of her writing up to that point give an indication of what might have been.



TOCC 0359

MARIA ROSA COCCIA Sacred Music

1 <i>Magnificat a4 concertato</i>	13:52	COCCIA	
SANTE PESCI c. 1720–86		14 <i>Veni sponsa Christi</i>	2:07
9 <i>Ave Maria a4</i>	2:31	CASALI	
COCCIA		15 <i>Ave Maria a4</i>	3:55
10 <i>Hic vir despiciens mundum</i> (1774)	2:15	COCCIA	
GIOVANNI BATTISTA CASALI 1715–92		<i>Sonate per Cembalo, Op. 1</i> <i>Sonata No. 2</i>	
11 <i>Ad te levavi</i>	2:47	16 II <i>Andante</i>	2:50
COCCIA		<i>Veni creator spiritus a4 concertato</i>	
<i>Sonate per Cembalo, Op. 1</i> (c. 1771–72) <i>Sonata No. 1</i>		17 I <i>Veni creator spiritus</i>	3:47
12 II <i>Andantino</i>	3:24	18 II <i>Tu septiformis munere</i>	1:45
SEBASTIANO BOLIS c. 1750–1804		19 III <i>Hostem repellas longius</i>	3:13
13 <i>Assoluzione Quarta</i>	3:12	20 V <i>Deo Patri sit gloria</i>	3:26
		21 <i>Dixit Dominus a8 pieno</i>	9:50
			TT 58:58

Cardiff University Chamber Choir

Peter Leech, director; chamber organ **12** **16**

Robert Court, chamber organ **1** **13** **17**–**21**

FIRST RECORDINGS

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