



TOCC 0429

The history of music-making in Rome tends to focus on Renaissance polyphony, with an occasional nod to the Baroque thereafter. But thanks to composers like Giovanni Battista Casali (1715–92), choral music continued to flourish in Roman churches and other religious establishments in the eighteenth century, too, until Napoleon's occupation broke many of its traditions. Casali's music, though, is as good as unknown, and this pioneering recording reveals a composer at home in the *galant* style – with a surprising fondness for the occasional dissonance.

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GIOVANNI BATTISTA CASALI Sacred Music

[1] <i>Confitebor tibi, Domine</i>	2:02	[11] <i>Quem vidistis pastores</i>	2:36
[2] <i>Comedetis carnes</i>	2:54	[12] <i>Constitues eos</i>	2:13
[3] <i>Adiuva nos, Deus</i>	2:18	[13] <i>Ave Maria a8</i>	4:05
[4] <i>Improperium expectavit*</i>	2:34	[14] <i>Justus ut palma</i>	2:45
[5] <i>Tantum ergo</i>	3:38	[15] <i>Scapulis suis</i>	3:32
[6] <i>Christum regem adoremus</i>	2:37	[16] <i>Caro mea, vere est cibus</i>	3:18
[7] <i>Ad te levavi</i>	2:38	[17] <i>Haec dies</i>	2:39
[8] <i>Ave Maria a4</i>	3:38	[18] <i>Memoriam fecit (Confitebor in D)</i>	2:22
[9] <i>Exaltabo te</i>	2:50	[19] <i>Gloria Patri (Confitebor in D)</i>	3:26
[10] <i>Hodie nobis de caelo</i>	2:23		TT 54:30

ALL EXCEPT * FIRST RECORDINGS

Costanzi Consort

Naomi Davies, soprano [5] [19]

Rebecca Thurgur, soprano [10] [11]

Clare Rangeley, soprano [17]

Piri Uitz, soprano [17]

Rebecca Thurgur, soprano [19]

Martin Warren, bass [10]

Jennifer Bullock, cello [3] [5] [6] [10] [11] [14] [16]–[19]

Elizabeth Bradley, double bass [3] [6] [11] [14] [16]–[19]

Martin Perkins, chamber organ [3] [5] [6] [11] [14] [16]–[19]

Peter Leech, director

TOCCATA CLASSICS

16 Dalkeith Court,

Vincent Street,

London SW1P 4HH, UK

Tel: +44/0 207 821 5020
E-mail: info@toccataclassics.com© Toccata Classics, London, 2023
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