

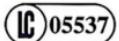
Playing
Time:
60:09

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NAXOS

Samuel
BARBER
(1910–1981)

1	A Stopwatch and an Ordnance Map, Op. 15	5:25
2	Under the Willow Tree (from <i>Vanessa</i>)	3:23
3	Twelfth Night, Op. 42, No. 1	4:32
4	To be sung on the water, Op. 42, No. 2	2:48
5	The Monk and his Cat (from <i>Hermit Songs</i> , Op. 29, No. 8)	2:13
6	<i>Agnus Dei</i> (<i>Adagio for Strings</i> , Op. 11)	5:55
7-9	Reincarnations, Op. 16	9:47
10	The Virgin Martyrs, Op. 8, No. 1	3:39
11	Let Down the Bars, O Death, Op. 8, No. 2	1:53
12	Heaven-haven, Op. 13, No. 1	1:43
13	Sure on this shining night, Op. 13, No. 3	2:03
14	Chorale for Ascension Day (Easter Chorale)	3:02
15-16	Two choruses from <i>Antony</i> and <i>Cleopatra</i> , Op. 40	6:02
17	God's Grandeur	7:44

Choir or Ormond College,
University of Melbourne
Douglas Lawrence

Recorded in Ormond College Chapel in August 2000.
Producer: Michael Atkinson • Engineer: Jim Atkins
Executive Producer: Michael Easton
Editor: Thomas Grubb • Publisher: G. Schirmer Inc.
Booklet Notes: Michael Easton • Please see the booklet for a
detailed track and artist list • Cover Photograph: *Moonlight*
over Water by Bruce Heinemann (Photodisc Green / Getty
Images) • American flag, folk artist, 1880s.



AMERICAN CLASSICS

Setting texts for chorus or solo songs occupied Samuel Barber throughout his creative life. In particular he sought out English and Irish writers, many of whose melancholic and nostalgic texts aptly matched his own musically romantic persuasion. *A Stopwatch and an Ordnance Map* is a disturbing setting of a poem by Stephen Spender describing the death of a soldier in the Spanish Civil War, during which the poet had spent time in Spain. The elegiac and now extraordinarily popular *Adagio for Strings* is heard in the composer's own choral version, *Agnus Dei*, to words from the Latin Mass. *God's Grandeur* is one of Barber's most ambitious and advanced unaccompanied settings.

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