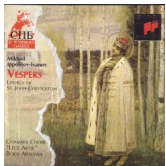


Mihail Ippolitov-Ivanov - Liturgy Of St.John Chrysostom, Op.37 - Vespers, Op.43



Liturgy Of St.John Chrysostom, Op.37 01. Psalm - Bless The Lord, O My Soul 2:03 02. Gloria - The Only-Begotten Son 1:40 03. In Thy Kingdom Remember Us - Blessed Are 3:56 04. Come Let Us Worship 2:46 05. Song Of The Cherubim 4:03 06. Credo 2:51 07. It Is Meet And Right 0:37 08. Sanctus 0:50 09. We Hymn Thee, We Bless Thee 1:55 10. Meet It Is, In Truth, To Bless Thee 2:17 11. Our Father (The Lord's Prayer) 1:20 12. The Communion - My Heart Rejoices In The Lord 3:14 13. Blessed Is He That Cometh - We Have Seen The True Light 0:43 14. Let Our Mouths Be Filled With Thy Praise 1:00

Vespers, Op.43

1. Psalm- Bless The Lord, O My Soul 3:23 2. Psalm- Lord, I Cry Unto Thee 3:05 3. O Gentle Light Of Holy Glory 3:09 4. Hail To Thee, Mother Of God 2:10 5. From My Youth 1:05 6. Having Beheld The Resurrection Of Christ 2:04 7. Holy Is The Lord, Our God 0:28 8. Greater Doxology- Glory To God In The Highest 7:47 9. To Thee, The Champion Leader 1:06

Chamber Choir 'Lege Artis' Boris Abalyan – choir master

The contribution to the great Russian romantic choral tradition has had something of a revival the last 20 years. Rachmaninov's masterpieces are of course well known, but figures like Grechaninov are also getting their due. Few, I suspect, will be familiar with the choral works of Mikhail Ippolitov-Ivanov (1859-1935), known primarily for some colorful orchestral works, however. But like Grechaninov Ippolitov-Ivanov wrote quite a deal of it. The two works presented here are probably his main contributions to the genre, the Vespers op.43 and the Liturgy of St. John Chrysostom - the same as Rachmaninov, though the latter's are somewhat more expansive. Given this apparent reappraisal of his music, could we ask for one of Ippolitov-Ivanov's six extant operas as well, I wonder?

Both works here are pretty solemn and introspective overall (though there are some more joyful parts in the Vespers). The harmonic language is relatively uncomplicated, but the composer achieves some relatively beautiful effects. That said, there is nothing here that can achieve

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Piątek, 22 Marzec 2013 17:33 -

anything of the profundity and impact of the Rachmaninov works (nor of Grechaninov's best). Ippolitov-Ivanov seems to attempt to capture something very ethereal, but ends up being more picturesque (and, well, plain) than subtle. Still, for those interested in this kind of repertoire it is certainly worth hearing. I have few complaints about the performances - the 30 members of the chamber choir Lege Artis do a fine job of both works and Boris Abalyan seems to have a firm understanding of both works. Not for everyone, perhaps, but worth considering. --- G.D., amazon.com

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