

Sacred Music in a Sacred Space kicks off its 2014-15 Choral season with iconic works by Mozart and Haydn

The relationship between the two Viennese masters is explored through two works - Mozart's Great Mass and Haydn's Symphony No. 97 - on October 22 at 7pm at the Church of St. Ignatius Loyola

After a triumphant season debut in 2013 heralded as “broad, wide-ranging and powerful” by *The New York Times*, Sacred Music in a Sacred Space begins its 2014-15 Choral season on **Wednesday, October 22 at 7pm** with Mozart’s Mass in C minor—a majestic setting featuring double chorus. The Choir and Orchestra of St. Ignatius Loyola and a phenomenal line-up of soloists (Martha Guth and Marguerite Krull, sopranos; Steven Caldicott Wilson, tenor; Christopher Dylan Herbert, baritone) under the direction of K. Scott Warren offer this iconic work on a program that opens with Haydn’s Symphony No. 97. Tickets are \$25-\$80; purchase at smssconcerts.org or call **212-288-2520**.

An intensely personal, rule-breaking composition, Mozart’s **Great Mass in C minor** is a riveting statement about the complex mixture of joy and pain in human relationships, one that transcended the proscribed Austrian Mass tradition at the time of its composition. The use of double chorus, according to SMSS Artistic Director K. Scott Warren, would have been remarkable and unexpected for listeners at the time. And soloist Marguerite Krull marvels at Mozart’s ability to write a duet for two sopranos where each vocal line has a completely different color and personality.

Meanwhile, Haydn composed his **Symphony No. 97** while living in London as the guest of German-born impresario Johann Peter Solomon. One of Haydn’s most complex orchestral works, this “London” Symphony is a clear example of why Haydn became known as the “Father of the Symphony.” Of his unusual decision to program this symphony with the Great Mass, Warren says that the symphony can function equally well as an overture to the Mass and as a standalone work.

Mozart and Haydn thought very highly of each other, both as composers and as people. Mozart was sufficiently impressed by Haydn’s string quartets that he composed six of his own that he dedicated to Haydn. The older composer, in turn, was aware of his stature as Europe’s leading composer but acknowledged Mozart as his superior. The two works on this program shed light not only on each composer’s considerable musical influence, but also on their deep personal and artistic relationship.

About Sacred Music in a Sacred Space

Sacred Music in a Sacred Space at the Church of St. Ignatius Loyola in New York City is committed to presenting the finest sacred choral and organ repertoire spanning over 1,000 years of music history. Known for their artistic excellence, the renowned Choir and Orchestra of St. Ignatius Loyola present exhilarating performances of large-scale choral masterpieces as well as more intimate and reflective settings by lesser-known composers.

Organist, pianist, conductor, and composer K. Scott Warren was named Director of Music Ministries and Artistic Director of Sacred Music in a Sacred Space concerts at the Church of St. Ignatius Loyola in 2012. In this capacity he directs a department of six who plan and provide music at over 400 liturgies per year and produce the renowned Sacred Music in a Sacred Concert series and N.P. Mander Organ Recital series. He is conductor of the professional 16-voice Choir of St. Ignatius Loyola in addition to overseeing a program of six volunteer and children's choirs.

Before assuming his post as Director of Music Ministries, Scott was Associate Musician at St. Ignatius from 2001 to 2007 and Associate Director of Music from 2011-2012. As a liturgical musician in Manhattan, he has also served as Music Director or Interim Director at Immanuel Lutheran Church, Park Avenue United Methodist Church and Fifth Avenue Presbyterian Church.

###