Special Music School, Young Artist Program and
Lucy Moses School at Kaufman Center
present

**Spring Showcase**

featuring Young Artist Program Graduating Seniors
Vox Nova of the Special Music School, Emily John, *director*

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**PROKOFIEV**

*Concerto for Violin in G minor, Op. 63*

- I. Allegro moderato
- RAINA SUN, violin, grade 12
- *Student of Viktor Basis*
- Vilija Naujokaitis, piano

**GEORGE ENESCU**

*Konzertstück for Viola and Piano*

- ROSEMARY NELIS, viola, grade 12
- *Student of Viktor Basis*
- Vilija Naujokaitis, piano

**GILBERT VINTER**

*Hunter's Moon*

- CRISTIAN URAGA, French horn, grade 12
- *Student of Heidi Garson*
- Vilija Naujokaitis, piano

**TOMASO VITALI**

*Chaconne*

- CLEO NEVAKIVI-CALLANAN, violin, grade 12
- *Student of Grigory Kalinovsky*
- Vilija Naujokaitis, piano

**DAVIDOFF**

*At the Fountain*

- SEBASTIAN STOGER-DEMAYO, cello, grade 7
- *Student of Yari Bond*
- Vilija Naujokaitis, piano

**LISZT**

*Venizia e Napoli: Supplément aux Années de pèlerinage, Volume 2*

- Gondoliera
- Tarantella
- STELLA WONG, piano, grade 12
- *Recipient of the Con Edison Scholarship for Advanced Studies*
- *Student of Golda Tatz*

**MOZART**

*Regina Coeli, K. 276*
VOX NOVA OF THE SPECIAL MUSIC SCHOOL
Soloists: Eleanor Bent, Kenatea Chavez-Modricin, Jalen Wilson, Arthur Azanurov, Branch Freeman and Andrew Lin

Owen Carter, Kenatea Benjamin

ALISSA MORI, SEAN JUHL, CECILIA VOGLER, violin I
EMMA IKE, NINA TOMPKINS, violin II
SEBASTIAN DEMAYO-STOGER, cello
JOSEPH JORDAN and KAREN KUPFERBERG*, oboe
ABIGAIL STRATTON* and FRANK HUBER*, trumpet
AIDAN RONEY, timpani
* Guest Artists
EMILY JOHN, director

Text and Translation

Regina Coeli, laetare, Alleluia. Queen of heaven, rejoice, Alleluia
Quia quem meruisti portare, Alleluia. For He whom you were worthy to bear, Alleluia.
Resurrexit, sicut dixit, Alleluia. Has risen, as He said, Alleluia.
Ora pro nobis Deum, Alleluia. Pray for us to God, Alleluia.

Translation from Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts, Ron Jeffers. Reprinted with permission.

About the Program

Mozart
Regina Coeli, K. 276
Mozart composed three settings of the Regina Coeli — all are still widely performed. The settings (K. 108, 127 and 276) were composed while he was in Salzburg between 1771 and 1779. There were no violas in the Salzburg Cathedral orchestra, so the lack of a viola part is an indication that the work we are performing (K. 276) was composed for use at the Cathedral.

The Regina Coeli text has been set by many composers — it is one of the four Marian Antiphons sung during the time of year from Easter through Pentecost. Like many of Mozart’s other sacred compositions, KV 276 is marked by contrasting solo and tutti sections as well as repetition of text. Unlike the first two settings of the Regina Coeli text, it is in one concertante movement marked Allegro (in 4/4). Although the work is one continuous movement, there are three identifiable sections or parts, which Ekkehart Kroher further delineates:

“There is... a fine compositional structure linking the verses, creating a self contained formal entity. More precisely, through this formal division into three sections, the final section of the Regina Coeli, with its repetition of the entire text, gains
somewhat the character of a recapitulation.”  (Translated by Diana Loos, compact disc program notes, Tölzer Knabenchor and European Baroque Soloists, Gerhard Schmidt-Gaden, conductor, Sony Classical.)

Mozart admired and praised Handel’s choral works and his compositional style in general, so much so that between November 1788 and July 1790 he re-orchestrated and conducted four works of Handel’s — Acis and Galates (KV 566), Messiah (KV 572), Alexander’s Feast (KV 591) and Ode for Saint Cecelia’s Day (KV 592). The first performance of Handel’s Messiah in Germany took place on May 21, 1772 in Hamburg and several years later, in 1775, C.P.E. Bach conducted it in a German version. In 1777, Mozart attended a Messiah performance in Mannheim. Two years later, in 1779, Mozart would compose his third setting of the Regina Coeli text.

The influence of the “Hallelujah” chorus from Messiah can be seen and heard in KV 276: in three passages the music to the repeated word “alleluia” is almost a direct quotation of Handel. As Robert Gutman describes in Mozart: A Cultural Biography, “Mozart had begun to reap the Handelian harvest, whose full measure would come to him later in Vienna. KV 276 of 1779, Mozart’s final setting of the Regina Coeli … dates from these Salzburg years. While he cast two previous versions as a series of movements, [Mozart] housed KV 276 within a single energetic and highly concentrated Allegro in Baroque style. A jubilant creation for four-voice chorus (with soloists) and orchestra, it time and again unashamedly recalls Handel’s ‘Hallelujah’ chorus.”

Excerpted from Mozart’s Three Settings of Regina Coeli by Duane R. Karna published in The American Coral Review, Summer/Fall 2006

About Vox Nova of Special Music School

Under the direction of Emily John, the Vox Nova is comprised of middle school students of Kaufman Center’s Special Music School. The chorus focuses on performing music from across eras and genres with a special focus on modern works. Recent noteworthy performances include Panda Chant II with the Meredith Monk Ensemble at the Whitney Museum, Vox Americana with guitarist/composer Joel Harrison at Merkin Concert Hall and a program of music about trains and transit at the NYC Transit Museum in Brooklyn.

This season, Vox Nova Girls performed as the Chorus of the Messengers of Peace in the Opera Orchestra New York’s production of Wagner’s Rienzi at Avery Fisher Hall. The chorus will conclude their season on June 20 with a return visit to Trinity Wall Street Church featuring a program pairing modern compositions by Nico Muhly (b.1981) and Tarik O’Regan (b. 1978) with sacred works of Mozart.

About Kaufman Center’s Young Artist Program

Founded in 2005-2006, the Young Artist Program at Kaufman Center gives talented high school students from Special Music School and Lucy Moses School the opportunity to participate in an intensive music training program during their pre-college years. This year’s graduating class consists of six accomplished young musicians that we are pleased to feature on today’s concert. In the fall, they will be attending prestigious colleges including Princeton, Bard Conservatory, SUNY Purchase, and Williams College.
Special Music School (P.S. 859) is a groundbreaking K-8 public school for musically gifted children offering musical training, including private instrumental lessons, during the regular school day. Founded in 1996, SMS represents a unique public/private partnership between Kaufman Center, a nonprofit multi-arts organization, and the New York City Department of Education.

Beginning in the fall of 2013, SMS will expand into the high school grades at the Martin Luther King, Jr. Educational Complex on New York City’s Upper West Side, with a music curriculum that emphasizes the development of the student as a musician for the 21st century. With the establishment of the high school extension, SMS will be the city’s only K-12 school that teaches music as a core subject. The school will be unique even among New York’s highly regarded arts high schools in providing talented young musicians the opportunity to pursue serious, pre-professional music studies along with a rigorous academic curriculum. The new high school will update the traditional model of classical music education in order to prepare students for the multifaceted and diverse opportunities available to today’s musicians. Open to SMS eighth grade graduates as well as students from all five boroughs of New York City, the high school will admit 50 students per grade beginning with ninth grade in 2013-14 school year. Applications will be taken beginning in October of 2012.