

**M**Manhattan  
School of Music

MSM ARTISTS IN RESIDENCE

*The Stravinsky*  
*Project:*  
**ZODIAC TRIO**

Kliment Krylovskiy, clarinet

Vanessa Mollard, violin

Riko Higuma, piano

THURSDAY, FEBRUARY 20, 2025 | 7:30 PM  
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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## PROGRAM

PAUL SCHOENFIELD  
(1947–2024)

*Freyلاكb*

BÉLA BARTÓK  
(1881–1945)

*Contrasts*

*Verbunkos*

*Pihenő*

*Sebes*

*Intermission*

IGOR STRAVINSKY  
(1882–1971)

Suite from *L'Histoire du soldat (The Soldier's Tale)*

I. *Marche du Soldat*

SHOUYE HUANG  
(MM '25)

*Melody of Night*



# ABOUT THE ZODIAC TRIO

One of today's premier clarinet-violin-piano ensembles, the **Zodiac Trio** is known for presenting masterpieces for their unconventional instrumentation alongside hidden gems, arrangements, and the occasional duo or solo in a concert experience marked by exceptional gusto, virtuosity, and energy.

The Zodiac Trio's story begins in New York in 2006 when three young musicians from the Manhattan School of Music decided to join forces in an unconventional ensemble and spearhead a career dedicated to the clarinet-violin-piano repertoire. The Zodiac Trio was officially launched with a concert at Merkin Concert Hall in New York City and introduced to classical music listeners by WQXR's *Young Artist Showcase*. Understanding that extraordinary results require extraordinary efforts, one year after its founding, the newly minted Zodiac Trio moved to Paris to attend the Paris Conservatory under the guidance of the Ysaye Quartet and their unique chamber music program—becoming the first American group and first ensemble with a wind instrument to be accepted into the program.

Their formative years in Paris were marked by victories on the international chamber music circuit, winning prizes from the Cziffra Foundation, the FNAPEC Chamber Music Competition, the International Carlo Saliva Competition, the International Chamber Music Competition Duchi D'Acquaviva, the International Chamber Music Competition Val Tidone, as well as the Yellow Springs Chamber Music Competition, among others. In 2008, the London-based *MUSO Magazine* took notice and highlighted the ensemble in a two-page feature.

Today, the Zodiac Trio enjoys an international concert schedule that consistently spans three continents and is recognized by many as one of the foremost clarinet-violin-piano ensembles performing today. Since its formation, the Zodiac Trio has achieved a level of recognition on the international chamber music stage rarely bestowed upon an ensemble of such unconventional instrumentation.

The Zodiac Trio's extensive touring schedule has brought it to many premier international venues such as the Ottawa Chamberfest, Festival Radio France Montpellier, International Colmar Festival, Beijing Performing Arts Center, Izumi Hall in Japan, and Lincoln Center in New York. The trio's live performances have been broadcast by France 3 Television, Radio Classique, Beijing's CCTV News, Canada's CBC Radio and Television, NBC, New York's WQXR and WNYC, Chicago's WFMT, Boston's WGBH, Italy's RAI, and Radio France in Paris.

Over the years, the Zodiac Trio has garnered wide critical acclaim for their unyielding passion for the clarinet-violin-piano instrumentation, their unwavering dedication to perfection, and their joy in sharing their love for chamber music

with audiences. The group has been praised for their “impeccable technique” (*Fanfare Magazine*), “remarkable musicality of rare intensity” (*La Tribune*, France), “seemingly effortless ease” (*San Angelo Standard-Times*), “truly exceptional and sublime talent” (*Nice-Matin*, France), and was declared by the French newspaper *La Marseillaise* as “one of the best chamber ensembles of its generation.”

Since their first touring season nearly two decades ago, the Zodiac Trio has given close to 500 concerts, performing in nearly 40 countries. In addition to performing, the ensemble has been invited to present masterclasses and clinics at numerous institutions. Given its novel instrumentation, the Zodiac Trio has championed new music since its debut concert, which featured the world premiere of a work written for the newly formed group.

The Zodiac Trio released its first album in 2007, with works by Khachaturian, Marcus Paus, and Paul Schoenfield. Their 2015 album, *Dreamtime*, featured three works written for the ensemble and received accolades from the new music community. The Zodiac Trio’s latest album, *The World Is Waiting for the Sunrise*, features music by Peter Schickele, George Gershwin, Arturo Márquez, and a special tribute to Benny Goodman, with arrangements of famous jazz standards by French jazz pianist and arranger Jean-Marc Brisson. The album is scheduled for release in February 2025.

In 2013, seeking to incorporate pedagogy into their mission, the Zodiac Trio founded the Zodiac Music Academy & Festival, an international chamber music academy and festival in the South of France. The Zodiac Trio is represented exclusively by Latitude 45 Arts.

# PROGRAM NOTES

## *Melody of Night*

### **Shouye Huang**

*Melody of Night* is a trio written for B-flat clarinet, violin, and piano. It is inspired by the works of Stravinsky. The music in this adaptation reflects only a part of the original, and the current version doesn't represent the entire scope of the original composition. I have worked with the themes I found most compelling and incorporated some of my harmonic ideas, such as polytonality, pentatonic modes, and jazz-inspired melodies. This short piece is more like a movement, and after this, I plan to write several short pieces, continuing to explore the interesting aspects of Stravinsky's works while adding more of my style.

## ***The Eleventh Pages***

**Alexa Letourneau**

*The Eleventh Pages* is a musical exploration of the hidden labors and unseen efforts that underpin creative life. It is an ode to those “extra” pages: the eleventh page of a ten-page proposal, unread by the busy selection committee, or the composition deemed too challenging for a brief workshop and left unperformed. The piece meditates on the paradox that constantly striving for “more” usually does not yield “better;” Instead, the relentless pursuit of perfection leads to burnout and can even inflict harm on those nearest to us, something that I have struggled to fully internalize in my own life. *The Eleventh Pages* is built around a series of interwoven numerical motifs based on the numbers 5, 3, and 553 that serve as both structural guides and symbolic nods to the multifaceted nature of creative endeavors. 5 and 3 are both prime numbers, embodying a sense of simplicity, and while 553 “feels” like it should also be prime, it is, in fact,  $7 \times 79$ . This “hidden complexity” is, therefore, a symbol of the unrecognized effort that this piece is about.

In the central movement, the number 553 takes on a role that is unusual in “number-based compositions.” Here, I found motivic building blocks in excerpts from various composers’ works catalogued under “553”—including Orlando di Lasso, J.S. Bach, Vivaldi, Scarlatti, Czerny, Mozart, and Schubert—creating a mosaic of historical voices. Some of these pieces, such as the Bach and Czerny, are pieces that are still commonly performed and studied, while others are works that are almost entirely forgotten. Additionally, quotations from the *Tango-Valse-Rag* movement of Stravinsky’s *Soldier’s Tale* are interwoven throughout the piece. This dialogue with Stravinsky’s work not only pays homage to his landmark composition but also highlights elements of the movement that aren’t often noticed or considered of central importance, once again refocusing the attention on the “forgotten” elements of the music. At its core, *The Eleventh Pages* is a meditation on both the value of restraint and the hidden beauty of that which often goes unsung. It invites performers and listeners to consider the unseen effort behind every creative act and to appreciate the quiet power of those labors that, though unacknowledged, shape our artistic landscape.

## ***Le violon du Diable***

### **Joshua c. De Lozier**

I have always been immensely fascinated by mythological, folk, and literary representations of the devil. This archetypal character has accumulated an array of intriguing associations, such as exploitative contractual arrangements, the interval of a tritone, and musical virtuosity. Stravinsky's *L'Histoire du soldat* participates in this tradition, as one of the Devil's many appearances throughout the plot is as a virtuoso violinist. In response to my assigned movement ("Le violon du Soldat") from the trio version of Stravinsky's work, I wanted to explore how the violin might behave in the hands of the Devil rather than in those of the Soldier. At the heart of *Le violon du Diable* is a solo passage for the violin which both highlights the interval of a tritone and functions as a display of exceptional—perhaps diabolical—instrumental ability.

## ***The Warrior's Journey***

### **Shahar Regev**

*The Warrior's Journey* is a reflection on the themes and musical elements of Igor Stravinsky's *L'Histoire du Soldat* (*The Soldier's Tale*), written for a trio of clarinet, violin, and piano. While Stravinsky's piece follows a soldier's journey and his return home, this work tells a different story—the transformation of a young soldier from the sweetness of childhood to the harsh realities of war, a journey from which he never returns. At the heart of the piece is an ostinato that imitates a heartbeat, steadily changing rhythms and growing faster and more urgent as the soldier's experiences intensify. The music builds to a dramatic peak before fading away, symbolizing the end of life.

Inspired by Stravinsky's harmonic, rhythmic, and melodic ideas, this piece explores contrary motion, unique intervallic relationships, and varied instrumental timbres. The structure is meaningful as well—each section is 26 to 32 measures long, reflecting the young age of many soldiers lost to war. Only the final section, a funeral march, is shorter, underscoring the abruptness of their sacrifice. *The Warrior's Journey* is both a tribute to Stravinsky's artistry and a somber reminder of the human cost of war.

# ABOUT THE COMPOSERS

## Shouye Huang

I am Shouye Huang from China. I started learning piano at the age of five and began exploring Classical Composition in high school. I completed my undergraduate studies at Tianjin Conservatory of Music, and I am currently pursuing my master's degree at Manhattan School of Music. I have been dedicated to studying composition and am also very interested in electronic music and film scoring. My creative style is diverse, and I enjoy drawing inspiration from all aspects of life. While building a foundation in composition theory, I also participated in film scoring and orchestration during my undergraduate years, creating music for multimedia videos. The projects I contributed to were showcased in 2021-2022. Outside of my studies, I also participated in an A Cappella choir, where I performed in 2020 and received a campus award. Beyond music, I am passionate about the Chinese Go, and I achieved 4th Dan in Go during my first year of middle school, with a total of five Dan ranks.

## Alexa Letourneau

New York-based creative Alexa Letourneau (b. 1998) is a composer, flutist, singer, researcher, electronic musician, and passionate educator. An Ohio native, Alexa began playing the flute at eight years old. Within weeks, she was taping five pens together to draw a staff on which to begin composing. At present, her works are focused on explorations of shared identity, through compositions that are equal parts intense, contemplative, and whimsical. Alexa is a founding member of Mosaic Composers Collective and Aglet Ensemble; a member of C4: The Choral Composer/Conductor Collective, Transcend Community Chorale, and The New York Chamber Choir; the creator of the podcast Classical Schmassical: the anti-Classical classical music podcast; and an active freelancer, teaching private lessons in flute, music theory, and composition, and frequently gigging as a performer. She is also a current doctoral student at Manhattan School of Music. Alexa is not only a musician, however; she spends her free time developing experimental recipes, writing poetry, constructing increasingly elaborate science fiction cosplays, and cross-stitching.

## **Joshua c. DeLozier**

The music of Joshua C. DeLozier (b. 1998) seeks an integration of form and content to create richly varied interrelationships between ideas at different scales of time. DeLozier's works have been heard at the Lake George Music Festival, June in Buffalo, and on WGTE Public Media's radio program "Morning Classics." His works have been recognized by Bowling Green State University's "Competitions in Music Performance" (Composition Division Finalist, 2022 and 2023) and by the ASCAP Foundation Morton Gould Young Composer Awards (Semi-Finalist, 2024). An active pianist, DeLozier's repertoire spans from J.S. Bach to the music of our own time, such as compositions by Charles Wuorinen and Michael Hersch. He received his BM from Baylor University (summa cum laude), his MM from Bowling Green State University, and is currently pursuing a DMA at the Manhattan School of Music.

## **Shahar Regev**

Shahar Regev is an interdisciplinary Composer, Singer, and Cellist based in New York City. Regev is passionate about the relationship between ensembles and audiences in live performances. Her writing is often based on horizontal and melodic lines while forming a direct, expressive, and accessible contemporary voice. Many of her works focus on social subjects such as violence against women, indifference, and environmental changes.

Her works include various styles of orchestrations and were performed by ensembles and orchestras worldwide. Recent achievements include the honorable Acum 2022 award for her piece *Black Bird* for Symphony Orchestra and Mezzo-Soprano, the 2024 Carl Kanter Prize winner for her Symphony Orchestra *Yellow Butterflies*, and the 2022 Sandra Fivecoat Memorial Composition Contest Award. Regev also receives the AAUW grant for Doctoral Studies (2023) and the Felix Salzer Techniques of Music Award (2021).

Regev is currently a Doctoral of Musical Arts candidate at the Manhattan School of Music. Regev holds an M.M degree from Mannes School of Music and a B.Mus degree from the Jerusalem Academy of Music and Dance.

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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## Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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