

**M**Manhattan  
School of Music

MASTER CLASS

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

Kliment Krylovskiy, clarinet

Vanessa Mollard, violin

Riko Higuma, piano

WEDNESDAY, FEBRUARY 19, 2025 | 2 PM  
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

**James Gandre**, President

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*Funded in part by a grant from the New York City Tourism Foundation.*

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

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## PROGRAM

JOSHUA C. DELOZIER  
(DMA '29)

*Le violon du Diable* (2025)

SHAHAR REGEV  
(PS '22, DMA '27)

*The Warrior's Journey* (2025)

*This residency is made possible by the support of the Fondation Igor Stravinsky.*

The culmination of a week-long workshop focused on Igor Stravinsky's *A Soldier's Tale*, the trio will perform works by MSM composition students inspired by Stravinsky's masterpiece.

# 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

## *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

## 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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