

FELICITY MAZUR-PARK

Doctor of Musical Arts Recital IV -
Organ

7pm, Thursday, April 10, 2025

Ed Landreth Auditorium
Texas Christian University



with pianist Svetlana Eminova

TCU



SCHOOL OF MUSIC

Presents

Felicity Constance Mazur-Park, organ

Thursday, April 10, 2025

7:00PM

Ed Landreth Auditorium

Program

Prelude and Fugue in A Minor BWV 543

Johann Sebastian Bach
(1685-1750)

Prélude, Fugue et Variation Op. 18

César Franck
(1822-1890)

Prélude et danse fuguée

Gaston Litaize
(1909-1991)

**Feminist Advocacy Through the Liturgy:
A Liturgical Organ Concerto**

Felicity Mazur-Park
(b.1988)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Svetlana Eminova, collaborative pianist

This recital is given in partial fulfillment of the requirements of a Doctor of Musical Arts degree in Music Composition with cognates in Organ Performance and Music Theory. Felicity Mazur-Park is a student of Dr. H. Joseph Butler. The use of flash photography is prohibited. Please silence all electronic devices including watches, pagers, and phones.

Artist Biography

Felicity Mazur-Park is an English composer, pianist, and organist based in Texas. She has a Bachelor of Music degree from The Boston Conservatory, a Master of Education degree from Tennessee State University, and a Master of Music degree from Texas Christian University where she is studying towards her Doctor of Musical Arts degree in Music Composition with a cognates in organ performance and music theory. She teaches music theory and organ at Dallas Baptist University and is the Director of Music at Christ the Redeemer Anglican Church in Fort Worth.

Her M.Ed. thesis, *World Music in Nashville: A Choral Approach*, won Tennessee State University's graduate oral presentation award at its Spring 2017 Research Forum for the Arts, and her M.M. thesis is an hour-long opera based on Anton Chekhov's play, *The Seagull*. She won the 12th Annual Sherry Clarkson Prize for Best Scholarly Paper at the RAW Conference at the University of Texas at Dallas in 2023 and the 2024 American Guild of Organists' Student Commissioning Project along with organist David Preston.

She presented at Taylor Swift: The Conference Era at Indiana University in November 2023, the 2024 GAMuT Conference at the University of North Texas in February, performed at the Music by Women festival at Mississippi University for Women in March 2024, and performed at the National Association of Composers USA (NACUSA) National Conference in May. Most recently, she presented her DMA Treatise, *Empowerment Through Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis*, at the National College Music Society conference in Washington, DC in November 2024. She successfully defended her DMA Composition Dissertation in February, which is an organ concerto based on the text of the Ordinary of the Mass and the music of pioneering women composers throughout history and will be performed during her recital this evening. She will graduate with her DMA from Texas Christian University in May.

Program Notes

Prelude and Fugue in A Minor BWV 543

This famous prelude and fugue was likely written by Bach during his time working as court organist to the Duke of Saxe-Weimar (1708–1713). The prelude reflects the virtuosic, *stylus fantasticus*, Northern German style of composers, such as Dieterich Buxtehude, who Bach studied with for a short time. The prelude features elaborate toccata-like sixteenth note figurations and pedal solos, reflecting this style. The four-part fugue which follows is more challenging than the prelude. It is a fully developed fugue with an exposition, in which Bach writes three voices in the manuals and one voice in the pedals. There are also several episodes, a stretto, and elaborate pedal work at the end to bring closure to the work. This prelude and fugue is one of Bach's most popular works. Felix and Fanny Mendelssohn, Robert and Clara Schumann, Franz Liszt, and Johannes Brahms all played the original or piano transcriptions of the work.

Prélude, Fugue et Variation, Op. 18

In the second half of the nineteenth century, the organs built by Aristide Cavaillé-Coll made France a center for organ composition and performance. During this time, the technical innovations and orchestral stops added by Cavaillé-Coll inspired composers, such as César Franck. After serving in many churches, Belgium-born Franck was appointed organist at the new basilica of St. Clotilde in Paris, where he inaugurated one of Cavaillé-Coll's best instruments. While playing at the church Franck's improvisations after services were popular with the public and fully exploited all of the new colors possible on Cavaillé-Coll's instrument. His improvisations and the pieces that came from them helped establish the French symphonic organ tradition. His *Prélude, Fugue et Variation* was one of six pieces he composed from his improvisations from 1859 to 1862.

Franck dedicated *Prélude, Fugue et Variation* to Camille Saint-Saëns, who was himself a skilled organist. The *Prélude* is melancholic and repeats three asymmetrical five-measure phrases; the *Fugue* has its own prelude and has clearly pronounced polyphony; and the *Variation* is a repeat of the *Prelude* with sixteenth-note figurations in the accompaniment.

Prélude et danse fuguée

Gaston Litaize was considered one of the French master organists of the twentieth century. He was blind from birth and spent most of his life studying and teaching at the Institut National des Jeunes Aveugles (National Institute for the Blind). Litaize wrote in an experimental, virtuosic fashion. The danse motive is playful and based primarily on a wedge structure, in which the intervals gradually expand from a central point. He has many surprising enharmonic spellings and cluster chords reflecting the experimental nature of contemporary classical music in the 1960s. This piece uses a range of ever-changing tone colors and is truly an extension of the French symphonic organ tradition.

Feminist Advocacy Through the Liturgy: A Liturgical Organ Concerto

My Doctor of Musical Arts dissertation is a liturgical concerto for organ and string orchestra inspired by women composers from different historical periods. Each movement is inspired by key repertoire from these women composers' compositional catalogues. I use this repertoire in various ways. I base some of the movements on the composers' music, while I merely use the composers' works as inspiration and construct original music for other movements.

There is a religious component to the concerto. I make the concerto suitable for performance in both concert and church settings by basing each movement on a different text from the Ordinary of the Mass. Historically, women have been written out of the church music narrative. I hope my work helps work against this historical injustice. By placing music inspired by women in a religious framework, I hope to create a work of social justice, religious functionality, and virtuosity.



Kyrie (Style = Antiquity)

It is inspired by Hildegard von Bingen's *Kyrie eleison* (R472vb). I use Hildegard's original *Kyrie* chant to construct ethereal textures by canonically layering the chant in the string parts. The original B-flat in the chant is changed to a B-natural to create a tritone with the F. This tritone modernizes the chant and makes it more distinctively my musical

aesthetic. The organist virtuosically responds to the chant textures in the strings with syncopated, playful figurations that at times incorporate the original B-flat from Hildegard's chant.

Throughout the work, Hildegard and the music inspired by her function as the spiritual guide. Hildegard's material from the first movement continuously returns in other movements and functions as the glue that helps the music develop, transition, and eventually come to closure.

In my concerto, Hildegard represents every woman and yet at the same time an exceptional one. She is an enigmatic figure. She lived so long ago that we do not know what she looked like, but we know of her extraordinary life. She was cloistered for over three decades; yet once released she became one of the first women to actively tour and give sermons. She also became a polymath who was skilled in music, science, and writing. Hildegard was likely able to pursue such a vast intellectual life due to her celibacy and monastic vows because she did not have the burdens expected of married women, such as childrearing and supporting the aims of her husband.

In today's world, many women aim to have both an active career and a family. Despite it being the 21st century, certain ingrained patriarchal norms and structures make balancing both challenging. Hildegard stands as a historical testament to exceptionalism as a woman, exhibiting remarkable accomplishments despite enduring many obstacles due to the prevailing patriarchy. She is exceptional, but through her exceptionality she has allowed many subsequent women to pursue similar career goals without it necessarily being considered an exceptional pursuit.

Gloria (Style = Renaissance)

It is inspired by Maddalena Casulana's *La dea che nel mar/Goddess who was born of the sea* (a madrigal). In this setting, the organist plays the music of the original Casulana madrigal. An instrumental, figurative *Gloria* is written melodically in the string parts. The *Gloria* is dissonant and pointillistic depicting the sacred aversion to the pagan madrigal; the sweeping clusters of sound in the strings are reminiscent of ocean waves. In reality, the aversion is more to the woman depicted in the madrigal. She is beautiful, intelligent, powerful, and more influential than any man.

Credo (Style = Baroque)

It is inspired by Isabella Leonarda's *Messa Prima A Quattro Voci Concertata con Violini* (1696). I use Leonarda's *Messa Prima A Quattro Voci Concertata con Violini*, a Mass written for four-part choir with organ accompaniment and a virtuosic violin duet, to construct the *Credo* movement for my concerto. I set the original material from her *Credo* movement with added dissonance and virtuosity. Toward the end of the movement, I create an accelerating cluster by canonically introducing fragments of the second theme in the original *Credo*. After the cluster reaches its climax, I reintroduce the Hildegard material from the first movement to signal the transition into the *Sanctus* movement.

Sanctus (Style = Classical)

It is inspired by Elisabetta de Gambarini's *Giga in G Major* from *Sonata No. 1, Op.1* (1747). The *Sanctus* movement is inspired by Gambarini's *Giga in G Major* from *Sonata No. 1, Op.1*, which is one of her works that is still widely performed. My interpretation of her *Giga in G Major* reflects the meaning of the *Sanctus* text. It is reverent and delicate. I use her original material from the sonata as a framework and subtly introduce clouds of dissonance. These clouds sometimes take the form of clustered echoes in the strings and other times as added intervals interwoven into the organ part.

Benedictus (Style = Contemporary)

It is inspired by Jeanne Demessieux's *Poème for Organ and Orchestra*, Op. 9 (1949). The *Benedictus* movement is inspired by the traditional text in the mass: "Blessed is he who comes in the name of the Lord." I depict the sense of praise in the text through textures inspired by Demessieux's *Poème for Organ and Orchestra*. In her piece, she uses repeating motivic cells against a complex harmonic backing texture. Through adopting her method, I create a dramatic minimalistic texture, which I augment with pulsating dynamics and contrasting textures.

Agnus Dei (Style = Romantic)

It is inspired by Clara Schumann's *Concerto for Piano and Orchestra in A minor, op. 7* (1835). The structure of my movement reflects the overall structure of Schumann's concerto. I open with a dramatic statement of the first theme, as she did. My middle section is more contemplative, reflecting the mood of the *Agnus Dei*, and resembles the Romance movement of her concerto. Both her Romance and my middle section are duets for keyboard and violoncello. The closing of the *Agnus Dei* movement, like the last movement of Schumann's concerto, has an energetic theme based on distinctive repetition. After the *Agnus Dei*, I close my concerto with a dramatic restatement of some of the material from the first movement climaxing in a virtuosic organ cadenza, which is brought to a sudden close by a dissonant tutti chord in the orchestra.

Conclusion

My dissertation serves two purposes. First, I hope to advocate for women composers and their music by selecting accomplished women composers throughout history to use as inspiration for the movements of my concerto. I hope my concerto contributes to a historiographical reconstruction of the musicological narrative. Currently, the central composers in the prevailing narrative are males. There were many successful women composers throughout history and, consequently, music history textbooks should reflect that.

Second, there is a lack of organ and orchestra repertoire that can be used in both liturgical and concert settings and by women composers, as shown in the list of organ concerti in Appendix A. I hope that this addition to the canon will be beneficial to both concert and church organists. My aim is to combine these sociological and practical aims to create a work that is beneficial to the religious and academic communities as well as to society as a whole.