

FELICITY MAZUR-PARK, D.M.A.

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Composer, Pianist, Organist, and Educator

RESEARCH AND CREATIVE ACTIVITIES STATEMENT

My research focuses on several interconnected areas, including music theory with a special focus on linear analysis, the history and advocacy of women composers, and the liturgical function of music. I also have a keen interest in post-structuralism, how the same music can mean different things in different cultural contexts, and how music influences and impacts societal change.

Selected Works

Some of major research projects, musical compositions, and documents include:

- ***Empowerment Through Linear Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis*** (2023): a theory treatise which focuses on using linear analysis to analyze and elevate the music of female composers who have been overlooked in music history. The analysis focuses on composers Francesca Caccini, Clara Schumann, and Taylor Swift.
- ***Feminist Advocacy Through the Liturgy: A Liturgical Organ Concerto*** (2025): For my Doctor of Musical Arts degree (D.M.A.) in Composition, I wrote and composed a major organ concerto based on the music of women composers throughout history.
 - **Focus:** The 30-minute piece, for solo organ and string orchestra, is inspired by the music of six historical female composers, including **Hildegard von Bingen** (Antiquity), **Maddalena Casulana** (Renaissance), **Isabella Leonarda** (Baroque), **Elisabetta de Gambarini** (Classical), **Clara Schumann** (Romantic), and **Jeanne Demessieux** (Contemporary).
 - **Significance:** This work directly addresses the historical exclusion of women from the classical music narrative by creating a new, inclusive composition that brings attention to their work.
- ***Ti Appartengo*** (2024): this organ work was written for the American Guild of Organists' Student Commissioning Project. It is based on a madrigal by the Renaissance composer Carlo Gesualdo and is part of a compositional series deconstructing his music.
- ***Chekhov's The Seagull: An Opera*** (Master of Music Thesis, 2022): this four-act opera is based on Anton Chekhov's tragicomedy. In contrast to earlier musical adaptations of *The*

Seagull, my work uses post-tonal harmonies and novel textures to present the narrative from a post-structuralist perspective.

- ***The Liberation of Women Composers: Overcoming a History Sexism in the Classical Music World*** (2023): this is a research paper that examines how sexism has historically impacted women's ability to compose classical music, leading to their underrepresentation. It discusses the factors that prevented women from composing, the struggles of pioneering women composers in the twentieth century, and the contemporary challenges faced by women in the field. The work aims to challenge the historical erasure of women composers and highlight their contributions. This paper won the **Sherry Clarkson Prize for Best Scholarly Paper** at the RAW Conference at the University of Texas at Dallas in 2023.

Primary Areas of Research

1. Linear Analysis:

Innovative Diagraming Techniques and Advocacy of Women Composers

I use linear analysis to promote the music of women composers and explore themes related to the history and struggles of women in music. Linear analysis is a method developed by Heinrich Schenker to analyze tonal music. I use it to promote the vocal works of women composers throughout history. I have developed digital techniques to create highly professional diagrams, which account for every aspect of a complete linear analysis. I go beyond Schenker's diagraming techniques by showing different levels of middleground as different colors and utilize different sized noteheads. My Doctor of Musical Arts theory treatise, *Empowerment Through Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis* (2023), which advocates for the inclusion of music by women in the Western musical canon comprises of detailed analyses of music by three prominent women composers from different historical periods: Francesca Caccini (1587-1640), Clara Schumann (1819-1896), and Taylor Swift (b. 1989). I focus on reforming linear analysis, a traditionally male centered analytical technique, and using it to analyze and promote music by women. I presented my treatise at the

GAMuT Graduate Studies Conference at the University of North Texas in Denton, TX on Saturday, February 3, 2024 and the College Music Society National Conference in Washington, DC on November 8, 2024.

2. Music and Gender Studies

My advocacy work on gender is primarily expressed through my musical compositions and research, which focus on highlighting the contributions of pioneering women composers. My work challenges the historical underrepresentation of women in classical music through musical creation and academic presentation.

My Doctor of Musical Arts dissertation is an organ concerto based on the Mass Ordinary, with each movement inspired by the music of a historically significant woman composer. The performance of my work brings the legacy of these underrepresented women to a broader audience. The concerto was premiered by me in Ed Landreth Auditorium at Texas Christian University on April 10, 2025.

I participate actively in music festivals and conferences focused on women demonstrating my commitment to promoting female musicianship. These includes performances at the Music by Women Festival at the Mississippi University for Women in 2024 and academic presentations promoting women in music at the National College Music Society conference in Washington, DC in 2024 and "Taylor Swift: The Conference Era," in 2023. The Dallas chapter of the American Guild of Organists accepted my proposal to hold a Spotlight on Women Composers event featuring performance of organ music by women. The event will take place on February 7, 2026 at King of Glory Lutheran Church in Dallas, TX.

I integrate advocacy into my artistic identity. Through my website and professional profiles, I emphasize my work in balancing tradition with innovation, framing my role as a

contemporary composer in a way that respects and draws from the legacy of women in music. My advocacy work is distinctly tied to my career as a musician, educator, and composer. Rather than engaging in political activism outside of my field, I use my artistic platform to advance the cause of gender equality and recognition for women in music.

3. Analyzing, Deconstructing, and Recreating Historical Works

I enjoy analyzing, deconstructing, and recreating historical works, exemplified by my 2023–2024 series based on several of sixteenth/seventeenth century composer Carlo Gesualdo's madrigals. My process involves segmenting text and music, identifying and developing motives using techniques like retrograde and inversion, and integrating modern harmonies to build a bridge between traditional and contemporary styles. My 2024 American Guild of Organists Student Commissioning Project work, *Ti Appartengo*, is included in this series.

4. Dramatic Works

My dramatic works include an opera based on Anton Chekhov's play *The Seagull*, an upcoming musical retelling of William Shakespeare's *Antony and Cleopatra*, and other works. While primarily known as a composer and organist, these projects showcase my skill in blending music with theatrical narratives.

Opera based on *The Seagull*

For my Master of Music thesis at Texas Christian University, I created a full-length opera based on Anton Chekhov's 1896 play *The Seagull*. Chekhov's play explores tragic romantic conflicts among a group of artists, and the opera translates these dramatic themes into a musical form. I use a post-tonal harmonic language to create a post-structuralist interpretation of the narrative.

Musical Retelling of Antony and Cleopatra

I am currently pursuing a Ph.D. in Visual and Performing Arts at the University of Texas at Dallas which I will complete in May 2026. For my dissertation, I am working on a musical adaptation of Shakespeare's tragedy Antony and Cleopatra. An essay with feminist themes will accompany the dramatic work. I have constructed an original libretto based on Shakespeare's text. The staging of this work is planned for the near future at the University of Texas at Dallas.

Style

In staged works, I balance traditional forms with contemporary elements. This is seen in my other recent projects, such as my organ piece *Ti Appartengo*, which deconstructs and reconstructs a 17th-century madrigal into a contemporary style. My knowledge of both traditional and modern composers informs my work.

5. Ethnomusicology and Curriculum Development

For my Master of Education thesis, I developed a six-week music unit based on prominent musical cultures in Nashville, Tennessee, including Somali Music, Kurdish Music, Mariachi, Gospel Music, and Sacred Harp. This project culminated in an *a cappella* choral piece, "One Language is Never Enough," designed to teach middle and high school students about different cultures through music. The project was undertaken by Taylor Swift's alma mater, Hendersonville High School, and performed in their spring concert in 2017.

Conclusion

My research is driven by a core commitment to balancing the musical traditions of the past with the innovative potential of the present. Through projects that range from re-examining Renaissance harmonies to creating contemporary liturgical organ concertos, I will continue to explore how historical techniques can be recontextualized to create new artistic expressions. My

organ concerto is inspired by the music of pioneering women composers and through it I integrate their legacies into contemporary performance and composition. I wish to generate research that is both deeply rooted in scholarship and boldly creative in its execution. I hope to create a dialogue between different eras and genres to create a musical and academic legacy that is both timeless and forward-looking.