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AN ANNOTATED CATALOG OF SELECTED PUBLICATIONS AND PROFESSIONAL ACHIEVEMENTS

CURRENT RESEARCH

Editor and transcriber, Archduke Rudolphe's *Musikalien Register NR 9* [Signature: wgm 1268/33], Book 1, Book 2 and Finder's Catalog, digitally transcribed by Stephen Husarik, Ph.D., and published online by the University of Arkansas – Fort Smith in cooperation with the Gesellschaft der Musikfreunde Archiv – Bibliothek, Wien, Österreich, 2006.

First digital transcription of a handwritten catalog containing nearly 18,000 compositions collected by Beethoven's primary composition student, Archduke Rudolph of Austria. This transcription makes nearly the entire commercial repertory of Viennese musical compositions available to a online audience of 21st century scholars. The catalog is not merely a finding aid, but a primary intellectual artifact that captures how musical knowledge was learned, disseminated, and canonized at the moment of its formation in the classical era. Dr. Husarik's students presented their research on the catalog to the Southwest Chapter of the American Musicological Society in April 9, 2022, and he presented a paper on the transcription process to the "Ninth New Beethoven Research Conference" during the American Musicological Society Annual Conference in New Orleans, November 9-10, 2022.

PAST RESEARCH

Contributor, "Hearing Beethoven's Opus 111 through his Broadwood Fortepiano," in *Rethinking the Musical Instrument*. Edited by Mine Doğantan-Dack. Cambridge, UK: Cambridge Scholars Publishing, 2022, Chapter 7. pp. 144-165.

Expanded and republished version of "Switching Colors..." With a discussion about Beethoven's use of the Baroque "circulatio" figure and its impact on the fourth variation of Opus 111.

Contributor, "Switching Colors on Beethoven's Broadwood Fortepiano: Variation 4 of the Piano Sonata, Opus 111," *GMTH Proceedings 2016*, edited by Florian Edler and Markus Neuwirth. »Klang«: 16th annual conference of the Gesellschaft für Musiktheorie. Hannover, Germany, 2016. pp. 281-298.

First article to compare the sound of Beethoven's original Broadwood instrument in Budapest with several comparable historical instruments to uncover the Broadwood registrations uniquely applicable to his Opus 111 piano sonata, and to uncover the "Developing Variation technique" shown in Beethoven's sketches and available manuscripts.

Contributor, "Gluck's Theme and the Surrender of Ornamentation to the Countersubjects in Beethoven's Grosse Fuge, Opus 133," in *The String Quartet. From the Private to the Public Sphere*, edited by Christian Speck. Turnhout, Belgium: Brepols Publishers, 2016. Pp. 251-264. [ISBN: 978-2-503-56800-3].

First analysis showing how Baroque figures appear in the *Grosse Fuge*, how this composition is a parody of those figures and how some of the compositional manipulations mimic the solving of a Rubik's cube.

Author, *Humanities Across the Arts*. Dubuque, IA: Kendall Hunt Publishers. Two editions (1914, 1918, enhanced online edition planned for 2023), 432 pp.

Divided into two halves—a structural approach and a historical approach—the book sold over three thousand copies at a reduced cost to the students of Arkansas and across the United States. Case studies of art works from the ancient world to the post-modern era summarize the travels undertaken by Dr. Husarik to photograph physical sites, museums, and archives in over thirty different countries.

Host and organizer, American Musicological Society, Southwest Chapter meeting in Fort Smith, Arkansas, April 2, 2012.

First ever official chapter meeting of AMS in Arkansas, attended by Professor Nicholas Temperley (University Illinois, Urbana-Champaign) who read a paper on his transcription of Handel's *Messiah* in Breedlove Auditorium to an audience of over one hundred UAFS students and offered critical commentary on formal papers presented at the AMS conference the following day.

Contributor, "Musical direction and the wedge in Beethoven's high comedy, Grosse Fuge op. 133," *The Musical Times*, Vol. 153, No. 1920, Autumn 2012, pp. 53-66.

First analysis using Beethoven's original sketches and manuscripts to outline the comedic character of *Grosse Fuge* and show how its main subject takes the shape of a wedge expressed in the large-scale form of the composition.

Contributor, "Transformation of 'The Psycho Theme' in Bernard Herrmann's Music for Psycho," originally published in *Interdisciplinary Humanities*, "Music in Context", 2009, 140-154. Re-published by the Bernard Herrmann Society Online [<http://www.bernardherrmann.org/2010/10/news-299/>] October 2010.

Discovery of the "The Psycho Theme" in Herrmann's manuscripts and first to offer a detailed explanation of its development throughout the underscore of the film. This work provided a context for William Wroble's discovery that Hermann re-used of the music from his *Sinfonietta for String Orchestra* (1935) to complete the film score. Film composer Fred Steiner recognized this paper as a major advancement in the state of research associated with Bernard Hermann.

Contributor, "How Beethoven's Works Influenced the Growth of Musical Terminology," *Common Ground*, International Journal of Humanities Conference, Beijing China. June, 2009.

This paper was voted among the top ten for the "Award of Excellence." It was subsequently published under the same title by Common Ground in Vol. 7 No. 7 of *The International Journal of the Humanities* [ISSN: 1447-9508].

Co-editor, *Interdisciplinary Humanities*, Humanities Education Research Association, Fall, 2009-Spring, 2020.

Over thirty issues of a national journal with many Husarik forwards, individual articles, and selected issues as editorial supervisor, including special issue "Music in Context," Vol. 26.2. El Paso, TX: Humanities Education Research Association, Fall, 2009- Spring, 2020.

Contributor, "Vladimir Horowitz: Russian classical pianist," *Musicians and Composers of the Twentieth Century*. Edited by Alfred W. Cramer, Vol. 2 edited by Paul Desmond—Joan Jett. Pasadena, CA: Salem Press, 2009. pp. 654-657.

Analysis of Horowitz's *Variations on a Theme from Bizet's "Carmen,"* along with a biography, list of principal recordings and discussion of his musical legacy—including a discussion of how the pianist superimposed classical piano touch/articulation to the Baroque compositions of Domenico Scarlatti.

Cataloger and photographer, *UAFS Husarik World Photographic Database*. University of Arkansas – Fort Smith, 2005-2020. Online. [<http://drhusarik.uafslibrary.com/>]

Catalog of over five thousand images related to world travel, architectural sites, museums, art objects and monuments for the use of UAFS students, copyright free.

Editor-transcriber-performer, *Carmen Variations*, Bizet/ Horowitz. From the *Duo Art* piano roll master No. 7250, transcribed, edited and fingered by Stephen Husarik, Ph.D.

Unpublished manuscript. Copyright 1984, 2002, 2004. 18 pps.

First piano roll transcription of Horowitz's signature virtuoso encore for piano presented to Mr. Horowitz. The score was subsequently performed several times by the editor including once for the Southwest Chapter of AMS at the University of North Texas at Denton ("Transcribing Vladimir Horowitz's *Carmen Variations*," 2006). It was also performed on the BBC (2004) by child prodigy Ashley Fripp and an excerpt was published in *Clavier Magazine*, Vol. 44, No. 2, February 2005, pp 26-29.

Senior editor, *Who's Who in the Humanities*. Chicago: Chicago Biographical Center. 1992. 453 pp.

Survey of two thousand humanities specialists in the United States—including detailed biographical and professional information, and comments about humanities and contemporary culture. The book includes a geographical index and an index by areas of interest.

Senior editor, *American keyboard Artists*. Chicago: Chicago Biographical Center. Two editions, 1989, 1992. 488 pp.

First survey of two thousand keyboard artists in the United States—including detailed biographical, professional information and artistic repertoires. The book includes a geographical index of artists and an index by instrument.

Contributor, "The Secret of *Mona Lisa's* Smile: Integrating Renaissance Art and Mathematics," *Interdisciplinary Humanities*, Vol. 13 No. 4, Fall, 1996. Journal of the National Association for Humanities Education. pp. 179-194.

First explanation of parabolic curves hinted at by Swiss art historian Heinrich Wölfflin in the designs of Leonardo Da Vinci's paintings—with an emphasis on the culminating artwork in this vein, *Virgin, St. Anne and the Child* (Louvre). This paper was presented to the Midwest Chapter of the American Mathematical Society, UAFS campus meeting (2004).

Author- online editor, *Humanities through the Arts Online* (HUMN 2563) and *Music Appreciation Online* (MUSI 2763), WebCT/ Blackboard, fully automated with text and audio-visual components, 2001.

First fully online version of general humanities and music appreciation courses in the six-state Southern Regional Conference of the United States. Received an "Excellence in Distance Learning" cash award from the Arkansas Distance Learning Association, October 6, 2002.

Solo performing keyboardist, Donald W. Reynold's Bell Tower and Carillon, 1995-2022.

Over three hundred solo concert performances given on the Reynold's Tower Carillon over twenty-five years; supervised weekly Sunday performances for twenty-five years; Husarik was the dedicatee of an arrangement of the original "UAFS fight song" by celebrated carillonneur, Aimee Lombaert (Brugges, 2007) played at over a two dozen commencement ceremonies over the years.

Contributor, "John Cage and Lejaren Hiller: HPSCHD, 1969." *American Music*, Vol. 1, No. 2 Summer, 1983. pp. 1-21.

First full account of John Cage's largest work—considered the standard publication in this area for more than thirty years. Cage recommended the article for publication and wrote, "You did it beautifully." Original interpretation of this work as an example of Post-Modern ballet appears in a case study in *Humanities Across the Arts*, Chapter 17, (2018).

Recording artist, "Modeste Musorgsky: *Pictures at an Exhibition*," solo LP recording with program notes. Recorded at the University of Iowa Studios. Ventura, CA.: EDUCO Records (No. 3046), 1984.

A performance of the complete, unedited piano suite with a detailed description of the surviving Victor Hartmann images that inspired the music.

Recording artist, *Scott Joplin and the Ragtime Classic: Arranged and Performed by Stephen Husarik*, solo LP recording with program notes. Recorded at the University of Iowa Studios. Ventura, CA.: EDUCO Records (No. 3047), 1983.

A dozen piano ragtime numbers covering the early, middle and late styles of Scott Joplin and his composer colleagues. Later research in Texarkana (AR) and Sedalia (MO) led to the brief article "Scott Joplin (1868?-1917) in the *Encyclopedia of Arkansas*. Online, [[https://encyclopediaofarkansas.net/entries/scott-joplin-527/#:~:text=Scott%20Joplin%20\(1868%3F,the%201973%20film%20The%20S%20ting\).](https://encyclopediaofarkansas.net/entries/scott-joplin-527/#:~:text=Scott%20Joplin%20(1868%3F,the%201973%20film%20The%20S%20ting).)]

Author, *Josef Hofmann (1876-1957), The Composer and Pianist, with and Analysis of the Available Reproductions of his performances*. Ph.D. Dissertation. Iowa City, IA: University of Iowa, 1983. 480 pps.

First formal catalog of Josef Hofmann's (over 100) published works and manuscripts using publisher's plate numbers, with detailed analyses of his performance practices using a sound spectrum analyzer, piano roll masters and the analytical approaches and techniques of Carl Seashore.