A Study of Robert Ward's Three Works for Violin and Piano

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A STUDY OF ROBERT WARD’S
THREE WORKS FOR VIOLIN AND PIANO

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Soli Deo Gloria - To God Alone is the Glory
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ABSTRACT

The purpose of this treatise is to examine Robert Ward's three compositions for violin and piano in the hope that it will bring greater recognition to these important compositions. Through interviews with the author, this document presents insights from the perspective of both the performer and the composer. Ward's compositions have had many influences such as, in 1950, he wrote his Violin Sonata No. 1, which implements the twelve-tone system. Thirty-eight years later he wrote *Appalachian Ditties and Dances*, which was inspired by the James Agee book, *Let Us Now Praise Famous Men*, and reflects the musical culture of the Appalachian mountain people. He wrote his Violin Sonata No. 2 in 1991, a work that uses a neo-romantic vocabulary and cyclic structure. These works are representative of Ward's style, containing lyrical melodies, harmonies based on traditional thinking and energetic rhythms.
CHAPTER 1

INTRODUCTION

Robert Ward is one of the most recognized composers in our twentieth-century American history. He is a Pulitzer prizewinning composer and a recipient of the New York Music Critics Award in 1962 as well as the Fine Arts Award from the state of North Carolina in 1975. Ward has received two honorary doctorates, one in Fine Arts from Duke University in 1972 and the other in Music from the Peabody Conservatory of Music in 1975; three Guggenheim Fellowships in 1950, 1951 and 1966, and also a grant from the National Institute of Arts and Letters in 1946.

Ward's compositional output has been remarkably continuous throughout his career. There was rarely a time when he did not receive a commission or an award, which allowed him to continue his work. This ongoing interest in his music assures the place of Robert Ward in American music.

During his career, Ward has written mainly for large ensembles due in part to the commissions he has received. In the vocal genre, he has written many concert pieces for voice such as *Sacred Songs for Pantheists*, a work for soprano and orchestra, as well as six operas. His operas include *Pantaloon, The Crucible, Lady Kate, Abelard and Heloise, Roman Fever* and *Claudia Legare*. In 1962, Ward won the Pulitzer Prize for his opera, *The Crucible*. He has also written six symphonies, several concerti and concert pieces for orchestra including *Jubilation Overture* and *Festive Ode*.

An area of his oeuvre that has not received the same amount of attention in academic literature is his smaller ensemble instrumental music, which consists of a considerable number of works. He has written works for wind quintet, piano trio, string quartet and, of particular interest to this treatise, three works for violin and piano. In
1950, he wrote his Violin Sonata No. 1, which implements the twelve-tone system. Thirty-eight years later, in 1988, he wrote *Appalachian Ditties and Dances* inspired by the James Agee book, *Let Us Now Praise Famous Men*, and reflects the musical culture of the Appalachian mountain people. He wrote his Violin Sonata No. 2 in 1991, a work that uses a neo-romantic vocabulary and cyclic form. These three works are a viable addition to the violin and piano repertoire. The writing is idiomatic for both instruments and encourages the lyrical qualities of each. They are satisfying to learn and are easily performed with repertoire from other style periods. Their musical content gives both the performers and the audience a satisfying experience.

The purpose of this treatise is to examine Robert Ward's three compositions for violin and piano and to present insights from the perspective of both the performer and the composer in the hope that it will bring greater recognition to these important compositions.
CHAPTER 2

BIOGRAPHY

Robert Ward was born on September 13, 1917 in Cleveland, Ohio. His mother, Carrie Mollenkopf Ward, was artistic while his father, Albert E. Ward, was a businessman who was determined that his children would get as much education as they desired. Ward's early education was in Cleveland's public schools. At John Adams High School, he took two years of harmony and was encouraged by his teacher to develop his musicianship. Ward had opportunities to put the harmony skills to practice when he was called upon to compose and arrange for the school vocal quartet.¹

Ward graduated from high school in 1934, during the Great Depression, and he spent the following year composing and continuing to study piano with Ben Burtt.² During that year, his harmony teacher's professor from New York University visited Cleveland and suggested that Ward should consider the Eastman School of Music. Ward entered Eastman with a scholarship in 1935 and majored in both composition and music education. After one year, he decided to concentrate on composition studying with Bernard Rogers (1893-1968), Howard Hanson (1896-1981) and Edward Royce (1886-1963).³

In 1937, Howard Hanson conducted Ward's Fatal Interview for soprano and orchestra, one of several of his works conducted by Hanson. Other compositions were Slow Music for orchestra (1938) and Ode for orchestra (1939).⁴ One chamber work

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³ Moritz, 457.
⁴ Ibid.
written during this time was the *Andante and Scherzo*, a composition for string quartet that was later orchestrated.\(^5\) Robert Ward graduated from Eastman in 1939 and moved to New York City.

Ward's education continued as a fellowship recipient at the Juilliard School where he studied composition with Frederick Jacobi (1891-1952), orchestration with Bernard Wagenaar (1894-1971) and conducting with Albert Stoessel (1894-1943) and Edgar Schenkman (dates unknown). In the summer of 1941, he had the opportunity to study with Aaron Copland (1900-1990) at the Berkshire Music Center.\(^6\) The principal work from this period was the Symphony No.1 that won the 1942 Juilliard Publications Award. While Robert Ward was a student, he also joined the music faculty at Queens College from 1940 to 1941 and also wrote articles and reviews for *Modern Music*.\(^7\)

Like most young men of this time, World War II interrupted his life and he joined the United States Army serving from 1942 to 1946. Ward was in the Seventh Infantry Division as a bandleader where he and his band earned a citation for outstanding service.\(^8\) During his time with the United States Army, he also established a jazz ensemble to entertain the servicemen.\(^9\) A member of that ensemble, whose name has been lost, was a guitarist who had played in Jack Teagarden's band. Weldon "Jack" Teagarden (1905-1964) was a well-respected jazz trombonist and singer who led his own band from 1939-1946 as well as performed with Louis Armstrong (1898-1971), Eddie Condon (1905-1973), and Paul Whiteman (1890-1967).\(^10\) The guitarist and the

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\(^6\) Moritz, 457.

\(^7\) Ewen, 700.

\(^8\) Ibid.

\(^9\) Ibid.

army jazz ensemble taught Robert Ward about jazz and specifically how to write in that style.\(^{11}\) This experience would continue to be an influence during his career.

In 1943, Robert Ward composed his *Adagio and Allegro* for orchestra. Following his discharge in 1946, he completed his certificate from Juilliard and composed *Jubilation: An Overture* for orchestra. Classical in nature, this work contained both jazz elements and dance rhythms, a combination that Ward would continue to use in other compositions.\(^{12}\)

For the next ten years, Ward taught at Juilliard, but also held other positions. He taught at Columbia University from 1946 to 1948; he conducted the Doctors Orchestral Society of New York from 1949 to 1955; he was the music director of the Third Street Music School Settlement from 1952 to 1955; and finally, from 1954 to 1956, he was the Assistant to the President of Juilliard. He was not only contributing to New York City's musical scene, but was also composing for a number of commissions, two Guggenheim fellowships and a grant from the National Institute of Arts and Letters.\(^{13}\) It was a prolific time for Robert Ward.

Compositions written during these ten years ranged from the relatively short, Sonata for Violin and Piano No. 1, to the large scale, *Pantaloon*, his first opera. Ward also wrote three of his six symphonies during this time and *Sacred Songs for Pantheists*, for soprano solo and orchestra. David Ewen writes, "In all these works Ward demonstrated an ever-increasing interest in a strong lyric line and in a more subtly complex texture of polyphony and orchestration."\(^{14}\)

Robert Ward's career moved from academia to the business world when he became Executive Vice President and Managing Editor for Galaxy Music Corporation and Highgate Press. He held these positions from 1956 to 1965 and then served as Director from 1965 to 1967. In the interview, Ward stated that all the experiences of his career helped shape both him and his music. The time as a publisher was revealing

\(^{11}\) Robert Ward, interview by author, Durham, N.C., 3 August 2000.

\(^{12}\) Ewen, 700.

\(^{13}\) Ewen, 701.

\(^{14}\) Ibid.
because it showed him the capricious nature of the music publishing business. There were numerous fine composers during this period who wrote wonderful music, but only the well-known ones would sell.\textsuperscript{15}

Compositions written during these ten years included his 1962 Pulitzer Prize winning opera, \textit{The Crucible}. Ward also wrote another opera/operetta in 1964 called \textit{The Lady from Colorado}, later retitled \textit{Lady Kate}. After receiving a third Guggenheim Fellowship in 1966, he wrote \textit{Festive Ode} for orchestra. In 1968 he wrote the Piano Concerto that was premiered by Marjorie Mitchell with the National Symphony in June of that year.\textsuperscript{16}

Ward returned to academic life when he served as the Chancellor of the North Carolina School of the Arts from 1967 to 1975. After his tenure as chancellor, he joined the faculty for two more years as a composition professor. Again, in the interview, he mentioned that one of the joys of being a part of this school was the immense opportunity to try anything. The school already had a strong association with dance, but he saw the potential for offering design and production as a degree program. This would allow the school to be artistically self-supported in their productions.\textsuperscript{17} Two works were written during his time at North Carolina School of the Arts, the \textit{Symphony No. 5, Canticles of America} and \textit{Claudia Legare}, an opera.

In 1978, Ward became a visiting professor at Duke University and then joined the faculty as a professor of composition until his semireirement in 1987. He has remained active as a composer and in 1988, he wrote \textit{Appalachian Ditties and Dances} for violin and piano through a commission from Music in the Mountains. Melodies from this work are shared with his Symphony No. 6, written the same year. In 1991, he completed the Sonata for Violin and Piano No. 2. Ward has continued to compose, and his works continue to be performed and recognized as important contributions to the American culture.

\textsuperscript{15} Robert Ward, interview by author, Durham, N.C., 3 August 2000.

\textsuperscript{16} Ewen, 702.

\textsuperscript{17} Robert Ward, interview by author, Durham, N.C., 3 August 2000.
Robert Ward's place in American Music

Where does Robert Ward's music fit in the scheme of American music? During Ward's lifetime our country has been through numerous challenging events such as World War I, the Great Depression and World War II, all of which have influenced the development of American music. In the twentieth century a diversity of styles prevailed, but two basic tendencies may be cited. One path was conservative and based on tradition and the other pursued new possibilities away from traditional approaches. To address Ward's place in American music, one must consider musical developments that set the stage for the growth of his own personal style.

The early 1900's saw the inception of music that perhaps could be described as "American." After World War I, each country seemed to turn again to its own concerns and interests while in America, the Second New England School was still a powerful influence for many. This school observed a German class of study and the conservative mantle of the late German romantic style. The style was broadened into a more American voice by composers of the older guard such as Frederick Converse (1871-1940) and Rubin Goldmark (1872-1936) together with younger composers such as Leo Sowerby (1895-1968), Randall Thompson (1899-1984) and Howard Hanson, who was one of Robert Ward's teachers at the Eastman School of Music.¹

The other side of the musical coin were those who progressed away from traditional forms. In France, Germany and Austria, the aesthetics of impressionism and

expressionism led to important musical developments. Impressionism grew out of a desire to embolden the senses and have them capture a particular impression of a scene. The music that is representative of this style is marked by contrasts in timbres and harmonic colors instead of distinctive forms. One American who adhered to these tenants was Charles Tomlinson Griffes (1884-1920). The expressionist movement was not hampered by conventional thinking. As a whole, it wanted to express all that was possible by any means. Arnold Schoenberg (1874-1951) forged the way by leaving tonality and eventually developing the twelve-tone technique that he believed would give composers the ultimate freedom of expression.\(^2\) As will be seen more closely in the next chapter, Robert Ward studied this technique and learned how to use it within his own personal style.

The two compositional approaches, conservative and avant-garde, would continue to diverge. However, in the 1930's to mid 1940's, the effect of the Great Depression caused many to desire the comfort of the familiar, especially in the realm of the arts. "A characteristic gesture of the concert-music establishment was the Philadelphia Orchestra management's announcing just before the 1932 season opened that 'debatable' new music would be avoided on the orchestra's programs. . . . This conservative musical atmosphere, due in large part to the impact of the Depression, seems not to have been broken until after the end of World War II (1946) . . . ."\(^3\)

Wiley Hitchcock in *Music in the United States: A Historical Introduction*, discusses trends that occurred during this period. Artistically, there was a desire to establish an American validity instead of that based on a European model. Composers looked close to home to find creative ideas and inspirations. Much of this thinking came from a "populist temperament and its tendency toward an American isolationism."\(^4\) Robert Ward's main stimulus came from his philosophy to portray American history and culture whether it be through literature, the mountain folk song


\(^3\) Hitchcock, 233-234.

\(^4\) Hitchcock, 234.
heritage or the sounds of big band jazz.

The 1930's also saw an expansion of communication with the development of radio, phonorecordings, television and sound films. These technologies, much like the MP3's of today, brought great opportunities as well as questions and concerns. There was "a vast new potential audience for music, but a different one from the concert audiences of the past; many composers saw these media as a challenge - and, for some, an opportunity on a broad scale. At the same time, conflicting impulses of individualism and integrity beset them; the role of the composer in an industrial society, wishing both to serve and to be served by it, was an issue."5

American music had an immense opportunity to grow because of this larger audience and the increased interest in an American voice. There were young composers who shared the musically conservative attitude of this period and took inspiration from the people and land around them. Young composers such as Samuel Barber (1910-1981), Gian Carlo Menotti (1911- ), William Schuman (1910-1992) and a group from the Eastman School of Music all composed music that was decidedly representative of this style.

Ward stated in 1947 that "the composer of my generation is working during the aftermath of a great musical revolution, a period in which the apple cart of the past has been magnificently spilled by such men as Varèse, Bartók, Schoenberg, Stravinsky, and Ives. Slowly, however, since the first World War, those principles which are of perhaps eternal value have reasserted themselves, stripped of all the nonsense in which they were already buried by the pedants and unventuresome at the turn of the century. Hence, whether we like it or not, my generation will have the task of reworking materials which the revolution has given us, while at the same time reapplying the basic principles which have again been clarified."6

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5 Ibid.
Eastman School of Music

An alumnus of the Eastman School of Music from 1966, Harrington E. Crissey, Jr., wrote, "If this writer had to pick one decade that represents a golden age in Eastman composition, it would be the 1930s. At a time when few universities had schools of music or even offered music degrees, Eastman attracted a bevy of talented, highly motivated individuals. Many of them from the American heartland--like their role model, Howard Hanson, who hailed from Nebraska." Robert Ward was part of this "golden age," having attended Eastman from 1935-1939. He embraced the opportunities that Eastman offered and the tutelage of his teachers, especially that of Hanson.

The Eastman School of Music was established in 1921. Howard Hanson served as the school's Director from 1924 to 1964. Known for championing American music, Hanson created the American Composers Orchestral Concerts in 1925. These concerts were supported by George Eastman, Rush Rhees (President of the University of Rochester), and the Composition Department of the Eastman School of Music. From their inception, these concerts served three key functions. First, they afforded young composers an opportunity to hear their works in performance. It was an indispensable educational tool because the composers did not have to go through a publication process first. This meant that the journey from composition to performance became more concise and useful. Howard Hanson has said of these concerts that "we are, in fact, more interested in discovering worthwhile new talent than in re-performing works of established artists." Second, the chance to hear works also acknowledged "certain individual compositions which have definite program value and (we) have been able to publish them or to arrange for their publication." Ultimately, successful works

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9 Ibid, 85.
10 Ibid, 85-86.
were published, which opened the door for subsequent performances to be heard by a larger audience. Third, besides providing a professional outlet for unknown composers, the concerts were "a valuable meeting-ground---an open forum, so to speak---where composers from all sections of the country have come and met together for performances of their own works."11 The climate for hearing new works may have been diminished in the commercial world, but at the Eastman School of Music, "The public interest in this project (was) intense. Hundreds (were) turned away from each concert."12

Several of Robert Ward's compositions were performed at these concerts. In 1937, *Fatal Interview* for soprano and orchestra was premiered by Howard Hanson and this was followed by performances of *Slow Music* for orchestra in 1938 and again, in 1939, *Ode* for orchestra.13 After the success of the American Composers Orchestral Concerts, "The Festivals of American Music followed, as did numerous recordings of works by otherwise neglected American composers. Hanson estimated that over 2000 works by over 500 composers were premiered during his tenure at Eastman."14 The Festival of American Music was an annual celebration of the best of the works premiered and performed at the Composers' Concerts during the previous year.

Howard Hanson's commitment to American music and the development of a national musical culture was secured when he gave the nation a consistent venue in which to hear new American works. He wrote a letter to *The New York Times* that he restates in his essay "The Rochester Group of American Composers." In this letter, he gives a vivid statement of the relationship between the composer and American culture at that time:

As the composer is of prime importance in music, so is the national composer

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11 Ibid, 86.


important in the development of a national musical culture. The development of the "Russian school" is of recent enough date to serve as a striking example. There is no reason to believe that the United States is an exception to this general law of development, nor is there any reason to believe that we shall develop our own music except by the same intense concentration upon our own composers.

It is not possible for one man, no matter how great he may be, to produce a significant national development. Such a development must be the work of many composers. Some of these men will have great talent and some will be of lesser talent, but it will be the combined efforts of all these men that will be fruitful.\footnote{Hanson, 91.}

**Influence of Howard Hanson**

As mentioned earlier, Howard Hanson was part of the conservative group of twentieth-century composers. Ruth Watanabe wrote of Hanson's style that "a declared neo-Romanticist, Hanson wrote music at once tuneful, vigorous, and accessible."\footnote{Ruth Watanabe, "About Howard Hanson," website for the Institute for American History; available from http://www.rochester.edu/Eastman/iam/history.html.} He was the first recipient of a Prix de Rome in 1921. While working in Italy, he studied orchestration with Ottorino Respighi (1879-1936). Hanson's other teachers included Peter Lutkin (1858-1931) and Arne Oldberg (1874-1962) at Northwestern University as well as "conservative composer and pedagogue"\footnote{Perone, 1.} Percy Goetschius (1853-1943) at the Institute of Musical Art in New York City.

Hanson has been described as being a "conservative modernist"\footnote{Fullerton Waldo, "High Spots in American Music," *Etude* 51, no. 4, (April, 1933): 231.} Peter Hanson states that Howard Hanson "reveals a consistent and undeviating point of view. He is loyal to the principles of tonality and uses dissonances to build climaxes. His melodies have unashamed and immediate appeal and his orchestrations are rich and colorful."\footnote{Peter S. Hanson, *An Introduction to Twentieth-Century Music*, (Boston: Allyn & Bacon, 1978), 343-344.}
Ward has stated, "For me, Dr. Hanson was a great inspiration, as a composer, musician and man." It is possible to see the influence best through the similarities in their respective life's pursuits. They both received many of the same awards such as the Prix de Rome, the Pulitzer (Hanson, in 1944 for his Symphony No. 4 and Ward, in 1961 for *The Crucible*) and numerous honorary doctorates. They were also recognized by the National Institute of Arts and Letters: Hanson was elected to membership in 1935 and Ward was given a grant in 1946.

Both men pursued similar vocations outside of their composing. They both conducted, though Hanson was perhaps more sought-after and he used these opportunities to promote American music. They both had administrative abilities. Hanson became a leader in many professional music organizations such as the Music Teachers' National Association, Music Educators National Conference and National Association of Schools of Music. Ward became a publishing executive in addition to being a board member of several organizations such as the American Symphony Orchestra League and the National Opera Institute.

Both men viewed education as a vital arena in which to bring about innovative ideas and to help young people realize their own goals. Hanson influenced many during his forty-year tenure at Eastman. Ward helped shape the North Carolina School of the Arts, which was in its infancy at the time of his leadership, and made great contributions during his tenure at Duke University.

Though some might hear similarities in their respective styles and consider them both conservative modernists, each man's music is unique. This says a great deal about Hanson as a teacher. As Richard Johnston, a former student, has stated, "He (Hanson) never gave examples from his work for fear of offering the carbon paper to the less inventive minds. . . ., but showed him how to maintain his own personality or that of the piece." Also, as David Russell Williams states, "As a composition teacher and

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conductor, he was always more impressed by music that moved toward a goal and made
a personal statement, no matter how dissonant or atonal, than he was by a less dissonant
work that seemed to go nowhere nor provide tension and release.”

The individuality of Ward's music says a great deal for his unique and original
approach to composing. "I see my creative work not only as an urgent and rewarding
part of my life but also as a desirable and social function. It involves the freedom to
produce whatever my fantasy dictates. . . . All depends on the sensibility, the
individuality, and the genius of the composer. Those are rare qualities, the presence of
which is most clearly evident in music which speaks as simply as possible, and the
absence of which no amount of edifice and complexity will hide.”

22 David Russell Williams, "Howard Hanson (1896-1981)," Perspectives of New Music,

23 Robert Ward, in David Ewen, American Composers: A Biographical Dictionary,
CHAPTER 4
SONATA NO. 1

Background

In 1950, Robert Ward received the first of his three Guggenheim Fellowship awards, which provided him greater freedom in what he chose to compose. His first composition for violin and piano was written during this year, the Sonata No. 1. He considers it one of his most important compositions because, in spite of the hard work that it took to accomplish, he was happy and satisfied with the results.¹

The work is dedicated to Herbert Sorkin, violin, and Brooks Smith, piano, who presented the first performance at the National Gallery of Art, Washington D.C., in 1950. Herbert Sorkin and Robert Ward had known each other while students at Juilliard and in 1950 Sorkin was the concertmaster of the Erie Philharmonic. Brooks Smith was a well-known collaborative artist at this time and was Jascha Heifetz's accompanist. Elena de Sayn, music critic for The Washington Evening Star wrote of its first performance, "the composition is a rhapsody on a grand scale, imaginative, passionate, songful and brilliant."²

Movement One - *Andante amabile*

In the sonata's first movement, Ward gives us a movement with a variety of styles. Peter Trump wrote, "There is a thread of jazziness woven through it which keeps things lively. But he doesn't get bogged down and let anything dominate too much. Some Latin rhythms crop up, to dissolve into wild scale passages for the piano. Lots of lyricism."³

The movement opens with a beautiful romantic and sentimental section. Robert Ward describes it as a "meditative arioso in three-part form."⁴ This form is shaped by three individual melodies, as seen in Figures 4.1a – 4.1c, and its style is enhanced by suggested tempi changes. The remaining movement is constructed with alternating sections of slow and fast music.

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**Figure 4.1a Sonata No. 1, Movement One, mm. 1-13, Principal *Arioso* Theme**


⁴ Robert Ward, First Sonata for Violin and Piano; Arioso and Tarantelle for Cello and Piano; Second Sonata for Violin and Piano; Serenade for Mallarmé, Albany Records, Troy 204.
Figure 4.1b Sonata No. 1, Movement One, mm. 26-37, Second Theme

Figure 4.1c Sonata No. 1, Movement One, mm. 38-54, Third Theme
In the first fast section, Ward creates a jazz-like quality by using numerous meter changes. He alternates the metric pulse from odd to even, such as 5/8 to 6/8, which gives a sense of improvisation to the music. Another aspect of this section is the use of two themes that are quite jaunty because of the different metric pulses. The first theme is agitated with the violin using detached notes, but in contrast, a more relaxed second theme with thirds that are slurred together is presented.

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Figure 4.2a Sonata No. 1, Movement One, mm. 62-73, First Theme

Figure 4.2b Sonata No. 1, Movement One, mm. 83-94, Second Theme
Next, a section of slow music centers around a lyrical melody in 9/8. The melody is disjointed with large leaps and with slightly off-center starts to each phrase created by duplets against triplets. This section concludes with a statement of the *arioso* theme.

![Figure 4.3 Sonata No.1, Movement One, mm. 108-118, 9/8 Melody](image)

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**Figure 4.3 Sonata No.1, Movement One, mm. 108-118, 9/8 Melody**

The section that follows acts like a development section though it does not, in the traditional sense, bring the music back to the tonic key. Instead, it develops the themes from the earlier sections and draws the listener to the return of the principal *arioso* theme in the parallel minor. This theme is stated in 3/4 meter as it was in the beginning of the movement, but in contrast, it is presented *fortissimo* and Ward instructs that it be played in an expansive style. As Ward states, "Variants of the original fast music are heard, but in this recapitulation the restless tunes are subdued and the lyric melody becomes ardent." The movement ends with a partial statement of the *arioso* theme using the beautiful effect of violin harmonics.

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5 Robert Ward, First Sonata for Violin and Piano; Arioso and Tarantelle for Cello and Piano; Second Sonata for Violin and Piano; Serenade for Mallarmé, Albany Records, Troy 204.
**Movement Two - Allegro barbaro**

In the interview, Ward recalled that before World War II composers such as Aaron Copland and Howard Hanson were distinctly American in their approach. During the war, however, many immigrants from Europe were pouring into the United States, including Igor Stravinsky (1882-1971), Paul Hindemith (1895-1963) and Arnold Schoenberg who each brought their unique musical perspectives.

In the United States, the twelve-tone system became more accepted after the arrival of Schoenberg. Ward studied the system, but did not care for the results. He realized that usually in music the harmony is implied by the melody, in other words, the two are integrated. In the twelve-tone system, there is not a triadic relationship because the harmony is made up of the successive series or notes in the tone-row. The result was an arbitrary harmony created by the intellect. This was what Ward did not like about the system.\(^6\)

With further study, Ward concluded that the twelve-tone system was essentially a variation form. Traditional variations, however, presented the harmony outlined within the strong beats of the work's rhythmic meter. Ward felt that the twelve-tone system did not have a rhythmic structure that was memorable. Still, he was intrigued by the possibilities that could be derived from the use of variation form and the twelve-tone system. He concluded that music could be written using a tone-row if the variations were given a natural rhythmic stress. The variations would be distinguishable by the different accompaniment and original rhythms. What follows in Figures 4.5a- 4.5e, are the applications of this idea in the *Allegro barbaro* of the Sonata No. 1.

\(^6\) Robert Ward, interview by author, Durham, N.C., 3 August 2000. This observation and discussion includes information that was obtained through the interview.
Ward opens the second movement with a bold statement of the tone row. It is written to be played *fortissimo* and with accents.

Figure 4.5a Sonata No. 2, Movement Two, mm. 1-14, Prime statement of the row

Figure 4.5b shows the very lyrical presentation of the row accompanied by triplets in the piano within the *poco meno mosso* variation.
In the *tranquillo*, the row is in the right hand of the piano first with static accompaniment in the violin. Ward then gives the violin another statement of the row that is similar to the beginning.

Figure 4.5b Sonata No. 2, Movement Two, mm. 60-72, *Poco meno mosso* variation

Figure 4.5c Sonata No.2, Movement Two, mm. 85-97, *Tranquillo* variation
In this variation, as seen in Figure 4.5d, the row is treated as a motif that interchanges with other material. The row is written with a sparse accompaniment that features measures with off-beat rhythms.

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**Figure 4.5d Sonata No. 2, Movement Two, mm. 116-139, Motivic presentation**

The last variation of the row is a contrapuntal setting that allows for some repetition of the pitches.
In the Sonata No. 1, Ward’s vocal style of writing is clearly an influence on his instrumental melodies. Ward writes melodies that are idiomatic to the instruments, but that also capture a lyrical and appealing quality. Throughout both movements of the sonata, the instruments converse through the exchange of the melodic material.

Ward uses rhythm to create a unique style that incorporates his American musical upbringing. His experience as a big band leader during the war is clearly evident in the *Andante amabile* with its jazz-like syncopations. He also convincingly combines tonal tradition with the twelve-tone system in the *Allegro barbaro* by employing natural rhythmic stresses in the music. The listener is presented interesting and somewhat complex music in a framework that most can understand and enjoy.
CHAPTER 5

APPALACHIAN DITTIES AND DANCES

Background

In 1988, Ward was approached by his composition student Michael Ching to write a work for violin and piano. Ching, who is also a pianist, and his chamber music partner, violinist Amy Mugavero, were looking for new works to perform. To fulfill this request Ward wrote *Appalachian Ditties and Dances*, which the duo premiered on October 30, 1988, as part of Music in the Mountains. This organization is based in Burnsville, North Carolina and is an arm of the Burnsville Arts Council that encourages and supports performances in the area.

Michael Ching obtained a commission from Music in the Mountains with the support of a New Works Grant from the North Carolina Arts Council, the National Endowment for the Arts and The Mary Duke Biddle Foundation. He shared with me that, "Robert Ward has always been very involved with education and young musicians and very generous towards them. Amy and I were both fairly early in our careers at the time . . . and the fact that this significant American composer was willing to write something for us is an indication of that."1

When composing, Ward begins each new work with a melody that is related to the instruments involved and well-suited to the technique of each. He then gets a general idea of the work by deciding whether it will be long, short,

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1 Michael Ching, interview by author, questionnaire, 30 March 2002.
and/or a group of pieces. These compositional processes were influential in shaping the *Appalachian Ditties and Dances.*

Other influences on this composition are Ward's memories of his home in Sparta, North Carolina, in the northwest corner of the state. The mountains and the peoples' heritage in that area influenced the character of the work. Usually, there was no entertainment available except what the people could provide for themselves. They would tell stories, both folk tales and truthful community stories, and also dance. A particular style of dance common to that area is called "cloggin'," which refers to the heavy, exaggerated steps of the dance. The third movement, "Cloggin'," expresses the festive spirit of these people and the dance.

The first two movements, "*Womenfolk, Just Chattin'*" and "*A Lorn One Grievin',*" were partially inspired by *Let Us Now Praise Famous Men* by James Agee and Walker Evans, a book that chronicles the lives of three tenant farmers and their families in Cookstown, Alabama. It includes photographs of these men and women living a challenging life of joys and many sorrows amid poverty.

**Movement One - *Womenfolk, Just Chattin'***

The title is quite exemplary of the way in which Ward uses the piano and violin. He creates a conversation by having the melody pass back and forth between the instruments although the violin does have some prominence in the conversation. The melody is lyrical and vocal in style.

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2. Robert Ward, interview by author, Durham, N.C., 3 August 2000. This paragraph and the previous one include information from the interview.
Another aspect of this movement, is its use of tempo and rhythm to create character. Ward directs the musicians to use an "easy-going and relaxed" tempo. The movement is written in 3/4 meter which gives it a lilting quality. He takes the rhythm
of a dotted eighth and a sixteenth and uses it as a motif either with a minor second to create a plaintive character or with a minor or major third to create a sense that the music propels forward as in the *Più mosso (con moto)*. This is accomplished because it is a musical rhythm that has motion to it unlike the rather stationary music in the accompaniment. At this juncture, the emphasis on the motif achieves the desired effect of a quicker tempo.

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**Figure 5.2a** Appalachian Ditties and Dances, Womenfolk, *Just Chattin’*, mm. 100-104, Rhythmic motif with minor second

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**Figure 5.2b** Appalachian Ditties and Dances, Womenfolk, *Just Chattin’*, mm. 33-41, Rhythmic motif with thirds
Movement Two - *A Lorn One, Grievin'*

Ward was deeply affected by the photographs in *Let Us Now Praise Famous Men*, depicting the trials and tribulations experienced by these tenant farmers. He also recalled that the mountain people in North Carolina would tell and retell folk tales and true stories, especially those that involved a death or a lover leaving, in order to find some solace or remain acquainted with their past. These two sources influenced Ward while composing "*A Lorn One, Grievin'*."³

Again, Ward distinctly sets the character of this movement from the outset. It opens with the violin playing the plaintive principal theme alone. As the piano enters, the mood remains somber and in the ensuing section the melody is developed slightly before its restatement. This restatement is not reminiscent of the opening, however,

since Ward uses it as a transition to the closing section that is particularly somber with whole notes that diminish to nothing.

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**Figure 5.3 Appalachian Ditties and Dances, A Lorn One, Grievin', mm. 1-13, Principal Theme**

**Movement Three - Cloggin'**

There are two prominent themes in this movement. One is a newly composed theme by Ward and the other is a folk song called "Kitchen Girl." The newly composed theme was inspired by the "cloggin'" dance form of the North Carolina mountain people. It also is characteristic of fiddle music with quick running notes and modal shifts.
The folk song, "Kitchen Girl," came to Robert Ward's attention through a friend and colleague at the North Carolina School of the Arts who had a collection of folk songs. This melody incorporates double stops and is more relaxed than the "cloggin" theme. Ward stated that it seemed to lend itself to the movement as a second theme.\footnote{Robert Ward, interview by author, Durham, N.C., 3 August 2000. This paragraph and the previous one include information from the interview.}

\textbf{Figure 5.4}\textit{Appalachian Ditties and Dance, Cloggin', mm. 1-9, The cloggin' theme (Ward's original)}
In the *Appalachian Ditties and Dances*, Robert Ward captured in each respective movement the emotions and character of the mountain people. Through the influences of people and their circumstances, he has composed a sincerely felt work. He accomplishes this primarily through the melodic material. Stephen Shipps a professor of violin at the University of Michigan who recorded this work states that, "The attractive nature of the melodic invention that is related to his vocal style of composition is what touches the performer and the audience."\(^5\)

Shipps also shared that the work is "completely audience friendly. The first two pieces are full of effective, haunting melodies. The "Cloggin'" movement is flashy and full (of) running passagework and ricochet figures that audiences always enjoy."\(^6\)

Michael Ching, the pianist who premiered the work, added that, "Robert Ward's music has a pleasing, direct use of melody, accessible tonal harmony, and frequent references

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\(^5\) Stephen Shipps, interview by author, questionnaire, 3 April 2002.

\(^6\) Ibid.
to non-classical idioms." This is especially true of this work and once again the listener is given an interesting and agreeable musical experience.

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7 Michael Ching, interview by author, questionnaire, 30 March 2002.
CHAPTER 6

SONATA NO. 2

Background

Robert Ward had retired from Duke University when he was given a commission by the Duke Artist Series and the North Carolina Department of Cultural Resources to write a chamber work. This work, the Sonata No. 2, was written for violinist Nicholas Kitchen in 1991 and was premiered by him and pianist Curt Cacciopo in Durham, North Carolina on January 10, 1991. The occasion was the seventieth anniversary celebration of the first concert on the Duke Artist Series.

Nicholas Kitchen has known Ward since he was a child and he expressed that, "It is a very satisfying feeling to come to know an artist at so many stages of my own development."\(^1\) Kitchen not only presented the first performance, but also, recorded the composition with his father, Joseph Kitchen. By having had these two opportunities to work directly with Ward on the sonata, he was inspired to find better ways to present particular phrases. It also allowed him to "reencounter the expressive energy of Robert Ward himself and the music."\(^2\)

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\(^1\) Nicholas Kitchen, interview by author, questionnaire, 22 April 2002.

\(^2\) Ibid. This quote and the material before it are from the interview with Nicholas Kitchen.
The Cyclic Form

In the score's program notes, Robert Ward explained that the Sonata No. 2 "might be described as a romantic sonata utilizing a cyclic structure. That is to say that three of the four themes heard in the first movement recur in later movements." In the interview, Ward explained his familiarity with the Franck Violin Sonata, as well as other works that utilize this formal structure. He was fascinated by cyclic form and how it could be used in his own sonata. Previously in 1961, Ward had used the idea of recurring themes in his opera, *The Crucible* so this was not a venture into brand new territory.

One aspect of this form is that "this technique helps . . . to achieve unification." Even though each movement has its own thematic material, the recurrence of the first movement's themes "gives a sense of unity to the work as it moves from the first allegro to the dreamy dance-like second movement and on to the vigorous fugue which concludes the work."

Movement One – Lento

The opening theme of the first movement is played by the violin with a simple accompaniment in the piano. Similar to other works by Ward, this melody seems to be imbued with a vocal quality. The legato theme is written in an expressive style that continues until a counter entrance of the theme, transposed up a step, occurs in the piano.

The next theme is a soaring romantic melody that has a general arch shape that, at its height, reaches a stirring dynamic level. Again, the accompaniment is simple and allows the violin to take the melodic lead. An important aspect of this theme is its influence of jazz through the use of alternating triplets and eighth notes written to be swung and syncopation.
Following the second theme, a much shorter third theme is stated in the violin. Though it is a greatly altered version of the first theme, it includes similar elements like that of minor thirds, large leaps and rhythmic elasticity. This statement of the third theme is coupled with transitional material that leads to the Doppio movimento section.
This section is much more aggressive and agitated in character which is accomplished by Ward in a number of ways. The indication *Doppio movimento* means the tempo is twice as fast as the previous section. He also adds sixteenth notes in the violin part to create more rhythmic tension. Finally, as he did in the first sonata, there are alternating meter changes of odd and even (7/8 to 4/4), giving the music rhythmic interest and a sense of instability. The agitated character of this section is contrasted with another new lyrical melody singular to this movement. This expressive melody is
always interrupted by moments of tense active music and the two vie for prominence until the *Tempo primo*.

The fourth and final theme of the movement takes place at the return of the *Tempo primo*. Interestingly, the theme is an obbligato line in the violin that is placed over a recurrence of the first theme in the piano. Ward dictates to the pianist in the score that this melody should be played "pure and devout, hymn-like." After weaving the two themes together, he closes the movement.

![Figure 6.4 Sonata No. 2, Lento, mm. 191-196, Theme Four - The obbligato theme](image)

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**Figure 6.4 Sonata No. 2, Lento, mm. 191-196, Theme Four - The obbligato theme**

**Movement Two – *Larghetto***

Ward begins this movement with chords in the piano that outline a I- V- IV progression. This progression and the fluctuation between major and minor creates a hesitation before the melody begins. The melody, which is unique to this movement, is written in 5/4 meter with a rhythmic emphasis that creates an elongated waltz. The rhythmic pattern is shown in Figure 6.5. He also uses the instruments in a conversational manner by having the melody passed between the violin and piano.
The *Moderato*, is written in 12/8 meter and calls for the violin to be muted. The music has the beguiling character of the "blues." In the interview, Ward mentioned that the violinist had the freedom to "swing" the notes. In measure 69, he brings back the first movement's second theme in the piano. It is written differently here, in that Ward uses triplets throughout instead of including eighth notes and "swung triplets" as he did in the first movement, which allows this setting to be smooth, lyrical and less jazz influenced. This theme melds beautifully with the character of this section. Another matter of interest is the wonderful effect that the violin line has above the piano. Ward has reversed their roles from those of the first movement, giving the accompaniment line to the violin, but here it has more character as an obbligato line.

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The *Moderato* continues with the first movement's third theme being reintroduced at measure 82 in the violin. The theme contains only triplets in order to continue the blues-like character of the section. Again, as in the first movement, this theme includes transitional material that joins to the final section, the *Tempo primo.*
Figure 6.7 Sonata No. 2, Larghetto, Moderato, mm. 82-90, Theme Three - with transitional material

The *Tempo primo* harkens back to the opening of the *Larghetto*, but with the violin outlining the chordal progression. As was done earlier, Ward creates a hesitation in the music when he elongates the change of harmony from major to minor. The minor statement is further enhanced by a change of dynamic to pianissimo. The movement concludes with the opening theme from the movement.

Movement Three - *Allegro Giocoso*

The *Allegro giocoso* opens with vigorous sixteenth notes in the violin that establish a lively mood. A fugue begins in the piano, the theme of which is derived
from the first theme of the opening movement. Now transformed into an energetic and jazzy theme, it is marked by rhythmic patterns that produce a hemiola.

![Sheet music image](image.png)

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**Figure 6.8 Sonata No. 2, Allegro Giocoso, mm. 11-26, Theme One**

The fugue reaches a climax with an acceleration of the tempo and chords marked triple *forte*. The character abruptly changes in the next four measures, returning to the *tempo primo* and decreasing the dynamic to *mezzo piano*. Ward then partially restates the fourth theme in measures 138 through 149, again partnering with the first theme in the piano. He indicates that all parts are to be equal and, as the two themes come together, Ward uses a conversational texture as a transition to the final passage of fiery sixteenth notes that exuberantly end the work.
In the Sonata No. 2, the instruments are used in a conversational manner extensively. Nicholas Kitchen shared that "the overall effect is of a sonata where both instruments are equally active and important participants." Melodies are again prominent in this composition. They give unity to the work by recurring in later movements. Ward even uses the same material to close movements one and three, which further enhances the unity of the sonata. Kitchen also observed that "the use of sustained singing lines is very effective and well-contrasted with very energetic and

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Nicholas Kitchen, interview by author, questionnaire, 22 April 2002.
rhythmic writing. In the last movement, the . . . use of very energetic counterpoint makes a particularly strong effect."\(^9\)

\(^9\) Nicholas Kitchen, interview by author, questionnaire, 22 April 2002.
CHAPTER 7

CONCLUSION

Robert Ward has written three works for violin and piano that represent several important aspects of his compositional style. Notably, his commitment to melodic writing and his belief in its power to reach an audience is a thread that runs throughout all his compositions. Ward also adheres to a traditional harmonic language. As David Ewen writes, "Robert Ward belongs with those traditionalists who have not lost faith in melody, well-sounding harmonies, and the capacity of both to project human emotions."¹ He generates interest in his music through his use of a wide variety of rhythmic devices. The result of these convictions is music that achieves a high level of success with its audience.

Ward believes that melody is at the heart of what music is able to communicate to an audience and that it is the melodic aspect that renders music memorable.² He has transferred the qualities of his vocal writing, such as long melodic lines and lyricism, into his instrumental compositions. In all three of his violin and piano compositions, prominent melodies take the lead in expressions of sentiment. This is especially true in the Appalachian Ditties and Dances where each movement simply presents appealing melodic content that captures a unique musical character.

In his compositions, Ward creates further interest for the listener through his use of rhythmic variety. The variations of the twelve-tone row in his Sonata No. 1, are created by altering the natural rhythmic stress. He also uses meter changes, as in the Sonata No. 2 to enhance the character of the movements.

Ward's music is not only beautiful to listen to, but it is also rewarding for the performer. His music is idiomatic for the particular instrument for which it is written and remains within its technical limitations while it explores the instrument's melodic possibilities. With these compositional goals, Ward has produced music that is playable and yet challenging to perform.

The three works discussed in this treatise are a viable addition to the violin and piano repertoire. The compositions are suitable for performance with repertoire from other musical periods and their musical content gives both the performers and the audience a satisfying listening experience. John Tasker Howard states of Ward that "he has had the courage to use harmonic combinations as simple as the common triad, to write in a diatonic language that recalls the nineteenth century, to shape a symphony in traditional sonata form, and to bring to his works reminders of American folk song and jazz, and sometimes even of Broadway. The result is a music that pleases audiences without sacrificing the respect of the critics."  

In summation, Glenn Dillard Gunn wrote that "Ward is a modernist who is unafraid of melody. He has a gift for the lyric line which may be heroic in dimensions and content . . . grave and deeply poetic . . . or brisk and gay. This strong melodic expression is supported by an active and resourceful imagination for contrapuntal design, by a great talent for rhythmic variety and a gift to clothe his ideas in colorful orchestral sonorities. The sum of these excellences is greatness."

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APPENDIX A

Florida State UNIVERSITY

Office of the Vice President
for Research
Tallahassee, Florida 32306
(850) 644-2563 • FAX (850) 644-4392

APPROVAL MEMORANDUM
from the Human Subjects Committee

Date: July 25, 2000
From: David Quadagno, Chair
To: Leslie Taylor Weick
ENG W. Park Avenue #22
Tallahassee, FL 32301
Dept: Music
Re: Use of Human subjects in Research
Project entitled: SM Lecture Recital

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR § 46.101(b)2 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by July 25, 2001 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is M1339.

CC: G. Kasem
APPLICATION No. 00-236

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APPENDIX B

CONSENT FORM

I freely and voluntarily, without element of force or coercion, consent to be interviewed for this Doctor of Music Lecture Recital.

This interview is being conducted by Leslie Taylor Warlick, who is a student working towards a Doctor of Music degree in violin performance at Florida State University. I understand that I will be asked questions to obtain my thoughts and opinions concerning my own compositions and life. My part in this interview will consist of answering questions to the best of my ability and within the range as stated before.

I have given my permission for the interview to be video and audio taped today for the interviewer’s record and possibly for inclusion in the lecture recital. I understand that my permission will be obtained for any and all use of the taped material. I expect that the taped material will not be used for any other purpose than this lecture recital.

The video and audio taped material will be stored in a file cabinet in the interviewer’s home and can become my property after August 2002.

I understand that this consent may be withdrawn at anytime without prejudice or penalty. I have been given the right to ask and have answered any inquiry concerning this interview. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Ms. Leslie Taylor Warlick, (850) 412-0134, for answers to questions about this interview or my rights.

I have read and understood this consent form.

[signature]

Aug 3, 2000
APPENDIX C

SAMPLING OF QUESTIONS

If you were to choose five to ten of your own works that characterize important compositional landmarks in your development, what would they be?

Are there compositions that influenced you in your overall identity as a composer?

What process do you use when composing?

Many of your works are commissioned. Do you work on your commissioned works from an intuitive knowledge about each group’s personality?

Sonata #1 was written for Herbert Sorkin, violin and Brooks Smith, piano. Sonata #2 was written for Nicholas Kitchen, violin and Curt Cacioppo, piano. Appalachian Ditties and Dances was commissioned by Music in the Mountains and premiered by Amy Taggero, violin and Michael Ching, piano. How well did you know the performers, their strengths and weaknesses, before you began composing?

Specifically, how did you compose the three different violin/piano works?

In the second movement of the First Sonata you used twelve tone procedures within harmonic tonality. How did you go about blending these two “camps of thought”?

In the Appalachian Ditties and Dances “Cloggin’” movement, you said that the folk tune “Kitchen Girl” is used. Am I correct that it is here? (show music example) How did you find this tune and why did you choose it?

Why did you decide to compose the Sonata #2 in a cyclic form? or Was there any particular reason why you composed Sonata #2 in a cyclic form?

I have noted that in your instrumental works all of the phrases “sing”. That is one of the reasons why I enjoy performing your works. Do you consciously work within a vocal model?

Is there one accomplishment in your life, to date, that stands out in your mind? What is it and why is it significant?
APPENDIX D

APPREHEND MEMORANDUM

from the Human Subjects Committee

Date: February 1, 2002
From: David Quadagno, Chair
To: Leslie Taylor-Warlick
204 Maple Avenue
Seneca, SC 29678
Dept: Human Services and Studies
Re: Use of Human subjects in Research
Project entitled: A Closer Look at Robert Ward and His Three Works For Violin and Piano

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR § 46.101(d)(2) and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by January 31, 2003 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB000000446.

Cc: Phillip Spurgeon
APPLICATION NO. 02.020
APPENDIX E

INFORMED CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled "A Closer Look at Robert Ward and his Three Works for Violin and Piano."

This research is being conducted by Leslie Taylor Warlick who is a doctoral student in violin at Florida State University. Her research will explore performer's impressions of each violin and piano work by Robert Ward. I understand that if I participate in this project I will be asked for my impressions, memories and opinions about the particular piece that I have performed.

I understand I will be interviewed by Leslie Taylor Warlick and that she may use and quote some of the information I share for publication in her treatise. The total time commitment will be about 45 minutes to one hour. If I participate in the interview, there will be no compensation. My questions will be answered by Leslie Taylor Warlick or she will refer me to a knowledgeable source.

I understand that my participation is totally voluntary and I may stop participation at anytime. If I decide to stop participation, there will be no repercussions. All my answers to the questions will be kept confidential by Leslie Taylor Warlick until publication. I understand that I can obtain a copy of what she will use of my comments before publication if I so wish. Such a request needs to be submitted to Leslie Taylor Warlick at time of interview.

I understand that there is minimal to no level of risk involved if I agree to participate in this project.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the research. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Leslie Taylor Warlick at l_warlick@hotmail.com or (864) 882-6312, for answers to questions about this research or my rights.

I have read and understand this consent form.

Subject

Date

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APPENDIX F

INFORMED CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled "A Closer Look at Robert Ward and his Three Works for Violin and Piano."

This research is being conducted by Leslie Taylor Warlick who is a doctoral student in violin at Florida State University. Her research will explore performer's impressions of each violin and piano work by Robert Ward. I understand that if I participate in this project I will be asked for my impressions, memories and opinions about the particular piece that I have performed.

I understand I will be interviewed by Leslie Taylor Warlick and that she may use and quote some of the information I share for publication in her treatise. The total time commitment will be about 45 minutes to one hour. If I participate in the interview, there will be no compensation. My questions will be answered by Leslie Taylor Warlick or she will refer me to a knowledgeable source.

I understand that my participation is totally voluntary and I may stop participation at anytime. If I decide to stop participation, there will be no repercussions. All my answers to the questions will be kept confidential by Leslie Taylor Warlick until publication. I understand that I can obtain a copy of what she will use of my comments before publication if I so wish. Such a request needs to be submitted to Leslie Taylor Warlick at time of interview.

I understand that there is minimal to no level of risk involved if I agree to participate in this project.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the research. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Leslie Taylor Warlick at l_warlick@hotmail.com or (864) 882-6312, for answers to questions about this research or my rights.

I have read and understand this consent form.

Subject

Date
APPENDIX G

INFORMED CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled "A Closer Look at Robert Ward and his Three Works for Violin and Piano."

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I understand that I may contact Leslie Taylor Warlick at l_warlick@hotmail.com or (864) 882-6312, for answers to questions about this research or my rights.

I have read and understand this consent form.

[Signature]

Date
APPENDIX H

1. Which piece did you perform of the three?

2. When and where was the premiere and with whom did you perform?

3. Do you believe the piece is "audience friendly" and why? In your opinion, what were one or two characteristics of the piece that made it accessible?

4. When rehearsing, what portions were the most difficult and why?

5. Did you think that the composition allows for equal musical representation of each instrument?

6. Did you have an opportunity to work with the composer before your performance? If so, what did this interaction offer you?

7. If you were to name one characteristic that represents Robert Ward's style, what would it be? Was this characteristic evident in the piece you performed?

8. What information would you add about this work, the composer, and your experience rehearsing and performing it?
APPENDIX I

COMPOSITIONS BY ROBERT WARD

1942  First Symphony
1944  *Jubilation: An Overture*
1947  Second Symphony
1950  Sonata No. 1 for Violin and Piano
1951  Third Symphony
1956  *He Who Gets Slapped (Pantaloon)*, opera in three acts
1958  Fourth Symphony
1960  *Earth Shall Be Fair*
1962  *The Crucible*, opera in 4 acts
1963  Invocation and Toccata
1964  *The Lady from Colorado (re-titled Lady Kate)*, opera in two acts
1965  *Sweet Freedom's Song*, cantata
1966  First String Quartet
1968  Concerto for Piano and Orchestra
1974  *Claudia Legare*, opera
1976  *Fifth Symphony, Canticles for America*
1980  *Sonic Structure*
1981  *Abelard and Heloise*, opera
1982  *Minutes Till Midnight*
1983  *Dialogues* for Solo Violin, Cello and Orchestra
1984  Concerto for Saxophone and Orchestra
1986  *Raleigh Divertimento* for Wind Quintet
1988  Sixth Symphony
    Second Symphonic Set
        Appalachian Ditties and Dances
1989  5x5
        Images of God
1990  Ballet Music on The Scarlet Letter
1991  Serenade for Mallarmé
        Sonata No. 2 for Violin and Piano
1993  Roman Fever, one act opera
1994  Love's Seasons
        Sacred Canticles, song cycle
1997  Echoes of America, Trio for Clarinet, Cello and Piano
APPENDIX J

May 22, 2003

Leslie T. Warlick
204 Maple Avenue
Seneca, SC 29678

Dear Leslie,

We hereby grant you permission to include in your treatise on three violin/piano works by Robert Ward the following examples:

First Sonata
Mvt. 1 mm 1-13; 26-37; 38-55; 62-73; 83-94; 108-118
Mvt. 2 mm 1-14; 60-72; 85-97; 116-139; 140-158

Appalachian Ditties and Dances
Mvt. 1 mm 1-18; 33-41; 61-70; 100-104
Mvt. 2 mm 1-13
Mvt. 3 mm 1-9; 41-46

Second Sonata
Mvt. 1 mm 1-15; 20-30; 35-49; 191-196
Mvt. 2 mm 13-22; 67-75; 82-90
Mvt. 3 mm 11-26; 137-148

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Sincerely,

Christina Lyons
ECS Publishing
REFERENCES


Ching, Michael. interview by author. questionnaire. 30 March 2002.


Kitchen, Nicholas. interview by author. questionnaire. 22 April 2002.


Shipps, Stephen. interview by author. questionnaire. 3 April 2002.


Ward, Robert. First Sonata for Violin and Piano; Arioso and Tarantelle for Cello and Piano; Second Sonata for Violin and Piano; Serenade for Mallarmé, Albany Records, Troy.


Leslie Taylor Warlick- Violin

Leslie Taylor Warlick received the Bachelor of Music degree in 1990 from the North Carolina School of the Arts where she studied with Elaine Richey. In 1992, she received her Master of Music degree from the Cleveland Institute of Music as a student of Donald Weilerstein and David Updegraff. While working on the Doctor of Music degree in violin performance at Florida State University, she studied with Gary Kosloski.

Warlick has held positions with the New World Symphony, Miami Beach, Florida from 1992-1993 and in the Naples Philharmonic Orchestra from 1993-2001. Her other professional pursuits have been in chamber music. Warlick was a member of the Plymouth String Quartet in residence at the Florida International University and she has toured North Carolina with the Trio Chanterelle. Currently, she performs with the Duo Ridendo, a violin-piano duo, which was formed in 1992.

Leslie Taylor Warlick resides in Seneca, South Carolina with her husband, David and daughter, Emma Katherine and continues to teach and perform.