Uncovering the unpublished chamber music of George Frederick Boyle Volume I: Dissertation

Ryan Davies

Edith Cowan University

Recommended Citation

This Thesis is posted at Research Online.
https://ro.ecu.edu.au/theses/1769
Edith Cowan University

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.

- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author’s moral rights contained in Part IX of the Copyright Act 1968 (Cth).

- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.
USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.
Uncovering the Unpublished Chamber Music of George Frederick Boyle

Volume I: Dissertation

Ryan Davies

BMus, GradDipMus

This volume is presented in fulfilment of the requirements of the degree of:

Master of Arts (Performing Arts)

Western Australian Academy of Performing Arts

Edith Cowan University

2016
Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

i. incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;

ii. contain any material previously published or written by another person except where due reference is made in the text of this thesis; or

iii. contain any defamatory material.

Ryan Davies

16th February 2016
Abstract

This dissertation examines the chamber works for piano and strings by Australian-born American composer, pianist, and teacher, George Frederick Boyle (1886–1948). Boyle was somewhat of a prodigy in his younger years and contributed much to Australia’s burgeoning concert scene. In 1905 he left Australia to study with Ferruccio Busoni, and from 1910 until his death he lived and worked in the United States, where he was on the faculty of some of the most prestigious music schools. Despite Boyle's eminence as a pianist, composer and educator, today he is almost forgotten. This dissertation offers a reappraisal of George Boyle through focussing on his chamber works for piano and strings. Editions of Boyle’s chamber works and a DVD recorded performance of these same works are included as part of this research project.
Acknowledgements

I would like to thank my supervisors Dr Jonathan Paget and Stewart Smith for having the expertise and patience to guide me through this long and arduous journey. Also thanks go to Anna Sleptsova for her continued support.

My gratitude also goes to Jan Ottervik, Tracey Melhuish and the staff at the Friedheim Music Library of the Peabody Institute (Johns Hopkins University) for being so helpful during my visit to the library in 2014 and for their support and kindness in sending material to me.

Thank you to the musicians who collaborated with me in my recital—Adrian Yeo, Alexandra Isted, Anna Sarcich and Tzvi Friedl—it was a great pleasure making music with you all. Also thanks to Michael Grebla of Grebla Media for producing the high quality recording of the recital.

I would also like to acknowledge the late Dr Maggi Phillips, a very insightful and knowledgeable lecturer who early in my candidature opened my eyes to the concept of research through creative practice.

Lastly, thank you to my friends and family for always supporting me through my years of study at WAAPA.
# Contents

Declaration ii  
Abstract iii  
Contents v  
List of Figures vii  
List of Tables x  

1 Introduction 1  
   1.1 A Biographical Overview of George Boyle: Man and Musician 1  
   1.2 An Outline of the Research 3  
      1.2.1 The Focus of the Study: The Unpublished Chamber Music 3  
      1.2.2 Structure 3  

2 In Search of George Boyle: A Review of the Literature 5  
   2.1 The Friedheim Music Library Collection 5  
   2.2 Secondary Literature 5  
   2.3 Extant Scores 8  
   2.4 Recordings of Boyle’s Music 9  
   2.5 Recent Performances 12  
   2.6 Primary Sources 12  
   2.7 Some Minor Historical Discrepancies 14  

3 New Insights into George Boyle’s Formative Years in Australia 16  

4 The Unpublished Chamber Music 26  
   4.1 An Overview 26  
   4.2 On the Preparation of the Editions 28  

5 The Sonata for Viola and Piano (1918) 31  
   5.1 An Historical Overview 32  
   5.2 A Critical Examination 33  

v
List of Figures

Figure 1. An excerpt from an article (in the Sydney Morning Herald) in which George Boyle is mentioned for the first time. Details as follows................................................................. 16

Figure 2. The first page of the manuscript score for Boyle’s Viola and Piano Sonata. This version is the cello transcription, however, the original was for viola.................................................. 31

Figure 3. The opening of Brahms’ First Sonata for Cello and Piano. (Johannes Brahms: Sämtliche Werke, Band 10: Klavier-Duos (pp.96-123) Leipzig: Breitkopf & Härtel, 1926-27. Plate J.B. 39.)......................................................... 35

Figure 4. The opening of Boyle’s Sonata for Viola and Piano, showing the first presentation of 1A in the viola and the chromatic motion of texture 1 in the piano...................................................... 36

Figure 5 (b. 1-11). Theme 1A (first subject) as introduced by the viola, in Boyle’s Sonata for Viola and Piano................................................................. 36

Figure 6 (b. 12-14). 1B, a quasi-cadenza phrase introduced by the viola (Boyle’s Sonata for Viola and Piano).................................................................. 37

Figure 7 (b. 18-27). 1B, imitated by the piano (first two bars), followed by the development of a syncopated motive (1D) (Boyle’s Sonata for Viola and Piano).................................................................. 38

Figure 8 (b. 14-18). Motive 1C (Boyle’s Sonata for Viola and Piano).................................................................. 39

Figure 9 (b. 67-75). Theme 2A introduced by the viola, and melodic interplay between the viola and piano (marked), from Boyle’s Sonata for Viola and Piano. ......................................................... 40

Figure 10. The piano’s restatement of 2A with Rachmaninov-like grandeur (Boyle’s Sonata for Viola and Piano).................................................................. 41

Figure 11. 9th chords in the secondary zone, bars 76-85, (Boyle’s Sonata for Viola and Piano). ......... 42

Figure 12. Rich harmonies (9ths, and whole-tone segments) in the Recapitulation of 2A (bars 201-207, Boyle’s Sonata for Viola and Piano)................................................................. 42

Figure 13. The soft conclusion to the first movement of Boyle’s Sonata for Viola and Piano. .......... 44

Figure 14 (bar 25-28 of movement 1) from Boyle’s Sonata for Viola and Piano................................. 45

Figure 15 (bar 1-4). Theme A from the second movement of Boyle’s Sonata for Viola and Piano.... 45

Figure 16 (b. 1-4). Accompaniment figure in the piano, 2nd movement of Boyle’s Sonata for Viola and Piano......................................................................................................................... 46

Figure 17. Bars 42-43 of movement 2 (Boyle’s Sonata for Viola and Piano), showing motif 1C from the first movement................................................................. 47

Figure 18. Bars 68-69 of movement 2 (Boyle’s Sonata for Viola and Piano), showing motif 1C from the first movement................................................................. 47

Figure 19. Bars 75-78 of movement 2 from Boyle’s Sonata for Viola and Piano, showing theme 1A from the first movement................................................................. 47
Figure 20. Bars 24-26 of movement 2 of Boyle’s Sonata for Viola and Piano, showing whole-tone harmonies (bar 24), and the exploitation of the augmented triad (bars 24-25).......................... 48

Figure 21. Bars 35-37 of movement 2 of Boyle’s Sonata for Viola and Piano, showing the juxtaposition of F# and G-based triads.............................................................................. 49

Figure 22. Bars 58-59 of movement 2 of Boyle’s Sonata for Viola and Piano, displaying the juxtaposition of triads on B and A ................................................................. 49

Figure 23 (bar 6-9). Theme A in the viola with a chordal accompaniment in the piano ............. 50

Figure 24. Bars 159-161, showing a whole tone passage in the piano, from movement 3 of Boyle’s Sonata for Viola and Piano................................................................. 51

Figure 25. Bars 165-167, showing a whole tone passage in the piano, from movement 3 of Boyle’s Sonata for Viola and Piano................................................................. 51

Figure 26. Theme 2A, in E-flat major at bars 84-87, from the 3rd movement of Boyle’s Sonata for Viola and Piano................................................................. 52

Figure 27. Bars 118-126 of movement 3 from Boyle’s Sonata for Viola and Piano, showing a theme derived from the first movement’s 1A................................................................. 52

Figure 28. The first page of the manuscript score of Ballade élégiaque............................................. 60

Figure 29. Bars 1-9 of the Ballade élégiaque, violin (top stave) and cello (bottom stave), showing the motivic development........................................................................................................... 63

Figure 30. Bars 1-9 of the Ballade élégiaque, violin (top stave) and cello (bottom stave), showing the possible octatonic derivation .......................................................................................... 63

Figure 31. Bars 53-56, showing theme A in the piano, and Oct\(^{o2}\) harmonies (yellow highlighting)---from the Ballade élégiaque ................................................................. 64

Figure 32. The entry of the piano at bar 10, with whole tone sonorities (yellow), quartal (blue), some functional, and some non-functional parsimonious voice-leading (bars 7-17 from the Ballade élégiaque) .......................................................................................................................... 65

Figure 33. The alternation of triads with roots a tritone apart (bars 24-29 of the Ballade élégiaque) ......................................................................................................................................... 69

Figure 34. The opening of the first fugato, where the fugue theme is saturated with motive X (from theme A)---(bars 34-42 of the Ballade élégiaque).............................................................................................................. 70

Figure 35. Bars 208-210 in the piano part, showing a chordal pattern demonstrating tritone root movements (Eb-Am and Db-G)............................................................................................................. 71

Figure 36. Theme B, comprising the “developing variation” of motive Y, with non-functional harmonies over an Eb pedal point (bars 27-37 of the Ballade élégiaque) .............................................................................................................. 73

Figure 37. Theme C of the Ballade (clearly in E major), from the Ballade élégiaque ............... 74

Figure 38. Theme D (in D major), from the Ballade élégiaque .......................................................... 74

Figure 39. The first page of the manuscript score of the Sonata for Violin and Piano.................. 76
Figure 40. Bars 1-11 of the Sonata for Violin and Piano, showing parallel triadic motions, and odd triadic juxtapositions. .................................................................................................................. 79

Figure 41. Bars 16-28 of the Sonata for Violin and Piano, showing an odd bitonal complex........... 80

Figure 42. Bars 61-64 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano in bars 63-64........................................................................................................................................... 81

Figure 43. Bars 106-108 of the Sonata for Violin and Piano, showing parallel triadic motion in the piano...................................................................................................................................................... 81

Figure 44. Bars 158-160 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano. ..................................................................................................................................................... 81

Figure 45. Bars 184-191 of the Sonata for Violin and Piano, showing parallel triadic progressions (with Jazz extensions of the major 7th and the 6th). ............................................................ 82

Figure 46. Bars 261-266 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano. ..................................................................................................................................................... 83

Figure 47. Bars 316-320 of the Sonata for Violin and Piano, showing the alternate of two C-based triads with Jazz extensions (9th and 7th, and then 9th and 6th)...................................................... 83

Figure 48. The ending of the Sonata for Violin and Piano, with unusual harmonies in its cadential gesture...................................................................................................................................................... 84

Figure 49. Bars 72-79 of the Sonata for Violin and Piano, demonstrating pentatonicism (bar 74 onwards)......................................................................................................................................................... 85

Figure 50. Bars 135-139 of the Sonata for Violin and Piano, showing an excerpt of the first octatonic episode. ............................................................................................................................................... 86

Figure 51. Bars 234-237 of the Sonata for Violin and Piano, showing an excerpt of the second octatonic episode. ......................................................................................................................................... 86

Figure 52. Bars 177-183 of the Sonata for Violin and Piano, showing anhemitonic clusters (bars 178ff) ...................................................................................................................................................... 87

Figure 53 (bar 289-292). A passage very similar to the example below (especially bar 291-292) .... 87

Figure 54. A passage in Stravinsky’s Trois mouvements de Petrouchka that is remarkably similar to a passage in Boyle’s Violin Sonata............................................................................................................................................. 88
List of Tables

Table 1. Boyle’s chamber music output (piano and strings). Works for two pianos have not been included. ................................................................................................................................. 3
Table 2. Boyle's works that are easily obtainable online. ................................................................. 9
Table 3. A list of piano roll recordings that Boyle made.................................................................. 10
Table 4. Commercial recordings available of music by George Boyle........................................ 11
Table 5. A formal outline of the first movement of the Sonata for Viola and Piano ................. 34
Table 6. A broad overview of the structure of the second movement. ..................................... 45
Table 7. A rough outline of movement, Boyle’s Sonata for Viola and Piano ............................. 50
Table 8. A formal plan of Boyle’s Ballade élégiaque ..................................................................... 67
Table 9. A Formal Plan and Descriptive Outline of the Sonata for Violin and Piano ............... 88
1 Introduction

1.1 A Biographical Overview of George Boyle: Man and Musician

Despite being almost completely unknown today, George Boyle is an important figure in both Australian and American music. Widely regarded in his own day as a leading concert pianist, composer, piano teacher and on occasion as conductor, Boyle was born in Sydney, Australia in 1886 to musical parents. His father (also called George Boyle) was a choral teacher, and his mother a piano teacher, from whom he spent his formative years learning prior to his studies with Sydney Moss.¹

From 1905 to 1910 Boyle studied in Berlin under Ferruccio Busoni and concertized around Europe. In 1910, at age 24, Boyle, upon Busoni’s recommendation, landed a position at the Peabody Institute as head of the piano department. He remained there until 1922, and later joined the faculty at the Curtis Institute (1924–1926), where, amongst others, he taught piano to the young Samuel Barber. For seventeen years, from 1923-1940, Boyle served on the faculty of the Juilliard School. After relocating to America, Boyle never returned to Europe or Australia and he died in Philadelphia in 1948. Throughout his life he combined an often-punishing teaching schedule with a busy performing career, performing in solo and chamber settings, and also as a conductor.

In the mould of Busoni and other composer-pianists, Boyle’s compositional identity was closely associated with the piano. Whilst most of his output is for solo piano, there are also operettas, chamber works, orchestral works, cantatas and vocal music.² Most of this music


² See appendix 1 for a complete list of Boyle’s chamber works. A more substantial works list can be found in Irene Weiss Peery, "George F. Boyle: Pianist, Teacher, Composer," (DMA diss.: Peabody Institute of the John Hopkins University, 1987).
remains in manuscript, however he did have some success with the leading publishers of the day.\(^3\)

George Boyle also performed Chopin's *Piano Concerto no. 1* at the BBC Proms in 1909\(^4\) with the New Queen's Hall Orchestra conducted by Henry Wood.\(^5\)

Notable pianists such as Ernest Hutcheson\(^6\), Mark Hambourg\(^7\) and Wilhelm Backhaus\(^8\) performed his piano music throughout America and in many European centres. Hutcheson, in particular, had great success in Europe with the *piano concerto*; and, in Australia, the local pianist, Edith Kilminster, kept Boyle’s name alive.

Larry Sitsky in his book *Australian Piano Music of the Twentieth Century* describes Boyle and fellow Australian pianist Ernest Hutcheson as having parallel careers:

Hutcheson and Boyle, although separated here for reasons of chronology are easily viewed as a pair due to the parallel nature of their careers and the fact that they were close friends who assisted each other during the course of their professional lives. Both studied in Germany and went on to build their careers in the United States never returning to Australia permanently. Their stature in America can be seen in the premiere of Boyle’s *Piano Concerto* with the New York Philharmonic. The composer played the solo part with Ernest Hutcheson conducting.\(^9\)

\(^3\) For example, Schirmer published his Piano Concerto (1912) and Chappell published his cantata *The Pied Piper of Hamelin* (1911)

\(^4\) [http://www.bbc.co.uk/proms/archive/search/performers/george-frederick-boyle/1](http://www.bbc.co.uk/proms/archive/search/performers/george-frederick-boyle/1)

\(^5\) [http://195.188.87.10/proms/archive/search/1900s/1909/august-20/1817](http://195.188.87.10/proms/archive/search/1900s/1909/august-20/1817)

\(^6\) Ernest Hutcheson (1871-1951). Australian pianist and Boyle’s predecessor to his position at the Peabody Conservatory. Hutcheson was also on the faculty at the Juilliard School, later becoming Dean then President.

\(^7\) Mark Hambourg (1879-1960). Russian born concert pianist, with a technique compared to Busoni. Boyle concertized with Mark and his brother Boris.

\(^8\) Wilhelm Backhaus (1884-1969). German pianist and pedagogue.

1.2 An Outline of the Research

1.2.1 The Focus of the Study: The Unpublished Chamber Music

The most extensive study of George Boyle and his music remains Irene Peery’s 1987 dissertation ‘George F. Boyle: Pianist, Teacher, Composer’. In addition to archival research on Boyle’s life (largely drawn from American sources) Peery chose to focus on Boyle’s music for solo piano. By contrast, this study focuses on Boyle’s chamber music output, and by focusing on new archival materials it also aims to fill in the missing details of Boyle’s formative years in Australia.

Boyle wrote a reasonably large corpus of chamber music, including a couple of small-scale pieces for violin and piano, and cello and piano, a sonata for violin and piano, a piano trio, a sonata for viola and piano (with a cello transcription), two string trios (lost), a string quartet, and an unfinished piano quintet. In addition, but not discussed in this dissertation, is the large corpus of songs and various works for two pianos. Boyle’s known chamber works (excepting the piano duets) are outlined below in Table 1. Whilst the circumstances surrounding the string trios and quartet will receive a passing mention, this dissertation focuses on Boyle’s works for strings with piano.

1.2.2 Structure

The research comprises three principal components:

1. The dissertation (Volume I);
2. The musical editions (Volume II);
3. A recorded musical performance on DVD (Volume III).
The dissertation will commence with an outline of the project, and then proceed to a detailed review of the literature on Boyle. Following this is a survey of Boyle's chamber music comprising an introductory chapter and three further chapters, each examining a major work: the *Sonata for viola and piano* (1918); the *Ballade élégiaque* (trio for violin, cello and piano) (1931); and the *Sonata for violin and piano* (1933). In each case, the following topics will be covered:

1. An historical overview
2. A critical examination
3. The edition and editorial decisions

---

10 There are some discrepancies regarding the date of this composition – see chapter 4.1 for more details.

11 This is the only of his chamber works that is published.
2 In Search of George Boyle: A Review of the Literature

2.1 The Friedheim Music Library Collection

Though long since vanished from our collective musical consciousness, traces of the life and the legacy of George Boyle remain. One can get a glimpse of his playing through the wax cylinder recordings he made, and these recordings, together with the majority of his music—mostly in manuscript—are preserved in his nachlass at the Peabody Institute\(^\text{12}\). Here, in addition to scores and other performance materials, there is a sizeable corpus of primary sources detailing his life and work. These materials include recorded oral histories, concert programmes, teaching materials, newspaper clippings, copies of articles written by Boyle, and various personal artefacts. In 2012, I began my correspondence with the Friedheim Music Library at Peabody: first, to confirm which of Boyle’s items existed there, and second, to ask to have Boyle’s chamber music scores photocopied and posted to me in Australia. In 2014, I travelled to the United States to visit the library in person. I spent a pivotal week there, perusing the many primary and secondary sources in the Boyle archives.

2.2 Secondary Literature

Boyle often rates a mention in the standard music encyclopaedias, albeit a short mention,\(^\text{13}\) and occasionally Boyle is mentioned in the broader context of Australian and American music. For

---

\(^{12}\) Housed in the Friedheim Music Library Archives (Peabody Institute of the Johns Hopkins University).

instance, Larry Sitsky's monograph *Australian Piano Music of the Twentieth Century*\(^\text{14}\) devotes five pages to Boyle in which he outlines his life and briefly examines some of his solo piano music (the *Habanera* and *Gavotte* and *Musette* [from *Compositions for Piano Solo*], the *Five Piano Pieces*, the *Ballade* and the *Piano Sonata*). Intriguingly, Sitsky's more recent publication *Australian Chamber Music with Piano* lists Boyle, but no discussion of his works is made because this monograph is based solely on works housed in the Australian Music Centre, Sydney.\(^\text{15}\) As previously pointed out at the opening of this dissertation, Stephen Pleskun's *A Chronological History of Australian Composers and Their Compositions*, Volume 1\(^\text{16}\) contains dates of the first performances of Boyle’s compositions, including his chamber music. Similarly, Charles J. Hall’s *A chronicle of American music, 1700-1995* mentions Boyle in passing.\(^\text{17}\)

Aspects of Boyle’s life and works have been the subject of two dissertations, and also a more modest undergraduate project. My study deals with three aspects of Boyle’s work that have hitherto either been unstudied, or covered only in passing: Boyle’s chamber music; elements of style and technique in his music; and the circumstances and the contexts of his early life in Australia. Thus, while my work builds on the foundation of others, it also traces new paths and offers new knowledge.

Richard Stanton’s 1968 honours dissertation, *The Life and Piano Music of George F. Boyle* is the earliest study into George Boyle’s life and music. Stanton divides Boyle’s life into four stages: the early years in Australia, the Busoni years, the years at Curtis and Julliard, and the final years.\(^\text{18}\)


His study deals with three of Boyle’s most important works for piano: the *Concerto* (1912), the *Sonata* (1921) and the *Ballade* (1921). In addition to offering a basic stylistic overview of these works, Stanton also includes a section on Boyle’s early training in Europe. The Boyle Nachlass contains a copy of a short fifteen-page graduate term paper dealing with Boyle’s early life, his teaching and composing careers, and his later years. This post-dates Stanton by twelve years and is particularly useful today for including a transcript of an interview with Pearle Boyle, the composer’s wife.19

By far the most ambitious study of George Boyle however is Irene Peery’s 1987 DMA dissertation ‘George F. Boyle: Pianist, Teacher, and Composer.’20 Peery was not only able to draw freely from the Boyle Nachlass,21 she also traced further primary sources, in particular American newspaper clippings from Boyle’s years of concertizing. This picture was further rounded by two in-depth interviews: one with his wife, and one with one of his former students. The result is a richly contoured study that goes a long way to contextualising Boyle’s life and music. In addition to following Stanton’s division of Boyle’s life into discrete phases, Peery devotes chapters to Boyle the pianist, Boyle the composer and Boyle the teacher.

Peery’s study provides the most substantial bibliography to date, and appendices provide a definitive works list (including recordings), interview transcripts, transcriptions of selected

---


20 Peery, Irene Weiss. “George F. Boyle: Pianist, Teacher, Composer.” (DMA diss). Peabody Institute of the John Hopkins University, 1987. For brevity, this source will be referred to as “Peery.”

21 Peery was a DMA student at the Peabody Institute (where Boyle was the head of piano some 70 years earlier), hence the Boyle archives was accessible to her.
documents, a copy of the *Ballade* for solo piano and facsimile copies of several articles Boyle penned on aspects of playing the piano.²²

She devotes an initial combined chapter to Boyle's life in Australia and Europe, and follows this with chapters sketching his life in Baltimore and Philadelphia respectively. The chapter on piano technique is largely based on his published articles, and the final chapter—arguably the weakest of all—attempts a general analysis of selected compositions.²³

### 2.3 Extant Scores

With the exception of his *Two pieces for violoncello and piano* (1914), Boyle's chamber music remains unpublished. Manuscript scores and parts can be found in the archives department of the Friedheim Music Library at the Peabody Institute, Johns Hopkins University.

All of Boyle's published scores are out of print and not easily available, however with the help of the interlibrary loan online catalogue search, some have been located in the Friedheim Music Library of the Johns Hopkins University (Peabody Institute), the British Library, the Free Library of Philadelphia, and the Library of Congress. At the Peabody library some of his published works are on the shelves and some are in the archives section. The *Piano Concerto* (two piano reduction), *Suite de Ballet: Trois pieces pour Piano* and *Six Songs for Soprano* can be found online on the International Music Score Library Project website²⁴/Petrucci Music Library and the Sibley Music

---

²² These dealt with aspects such as promoting keyboard accuracy and unscrambling difficult passages and appeared in *Etude magazine*, *The Musical Observer* and *The Evening Public Leger*.

²³ The *Piano Concerto*, *Ballade and Obsession* (unpublished) are given the most attention.

²⁴ http://imslp.org/
Library Digital Scores Collection. A list of those works by Boyle currently available online is shown in Table 2 below.

Table 2. Boyle’s works that are easily obtainable online.

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrumentation</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Concerto in d minor for piano and orchestra: arranged for 2 pianos</em></td>
<td>2 pianos (solo and orchestral reduction)</td>
<td>IMSLP Sibley</td>
</tr>
<tr>
<td>2 Piano Pieces</td>
<td>Piano solo</td>
<td>IMSLP</td>
</tr>
<tr>
<td>(1. Slumber Song, 2. Scherzo)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Songs (1. The Blue-Starred Eyes of Springtime,</td>
<td>Soprano and piano</td>
<td>IMSLP Sibley</td>
</tr>
<tr>
<td>2. Soft and Gently Through My Soul, 3. What Brings Thee out in the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet Spring Night, 4. When by Chance you Cross My Path, 5. Golden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stars Across the Heavens, 6. The Elves’ Ride)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite de Ballet</td>
<td>Piano solo</td>
<td>IMSLP</td>
</tr>
</tbody>
</table>

2.4 Recordings of Boyle’s Music

The gap here is extensive, as, to date, there are only two commercially available recordings of Boyle’s music. Boyle himself recorded numerous solo piano works for the Welte Piano Roll Company, but to my knowledge none of these recordings have been digitised nor are readily available on CD (or elsewhere). These recordings could be tracked down and studied for future research, however this is beyond the scope of this study.

The following table (Table 3) contains a list of the piano roll recordings made by Boyle. The list is sourced from the dissertations of Peery and Stanton, however, these can be traced back to a 1927 Welte-Mignon catalogue and an online PDF of a Welte Piano Roll Catalogue. A handful of

---

25 https://urresearch.rochester.edu/viewInstitutionalCollection.action?collectionId=63
26 Peery, p. 231 and Stanton.
27 Contained in the Boyle Archives. This catalogue also includes a brief paragraph describing each piece recorded.
pieces could not be found on the Welte catalogues but were still mentioned in Peery and Stanton. These have been labelled accordingly.

Table 3. A list of piano roll recordings that Boyle made.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albeniz</td>
<td><em>Sequidila</em></td>
<td>Stanton/Peery (no catalogue number)</td>
</tr>
<tr>
<td>Albeniz</td>
<td><em>Triana</em></td>
<td>Stanton/Peery (no catalogue number)</td>
</tr>
<tr>
<td>Arensky</td>
<td><em>Caprice</em></td>
<td>Stanton/Peery (no catalogue number)</td>
</tr>
<tr>
<td>Arensky</td>
<td><em>Pres de la Mer, op. 52, no. 5</em></td>
<td>Welte-Mignon Catalogue (B6891)</td>
</tr>
<tr>
<td>Arensky</td>
<td><em>Pres de la Mer, no. 6</em></td>
<td>Stanton/Peery (no catalogue number)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Gavotte and Musette</em></td>
<td>Welte-Mignon Catalogue (C6728)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Habanera</em></td>
<td>Welte-Mignon Catalogue (C6892)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Marionette March</em></td>
<td>Welte-Mignon Catalogue (B7077)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Pierrot</em></td>
<td>Welte-Mignon Catalogue (B7079)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Scherzo in G, from “Two Piano Pieces”</em></td>
<td>Welte-Mignon Catalogue (X6687)</td>
</tr>
<tr>
<td>Boyle</td>
<td><em>Songs of the Cascade</em></td>
<td>Welte-Mignon Catalogue (C6759)</td>
</tr>
<tr>
<td>Chopin-Sgambati</td>
<td>“Polish Songs” op. 74, no. 16: Lithuanian Song</td>
<td>Welte-Mignon Catalogue (C6912) / Welte PDF</td>
</tr>
<tr>
<td>Granados</td>
<td><em>Spanish Dance</em></td>
<td>Stanton/Peery (no catalogue number)</td>
</tr>
<tr>
<td>Liszt</td>
<td><em>La Campanella</em></td>
<td>YouTube</td>
</tr>
<tr>
<td>Moszkowski</td>
<td><em>Guitarre, op. 45, no. 2</em></td>
<td>Welte-Mignon Catalogue (C7098)</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>“Fantasy Pieces” op. 3, no. 3: <em>Melodie</em></td>
<td>Welte-Mignon Catalogue (C6918) / Welte PDF</td>
</tr>
<tr>
<td>Schubert</td>
<td><em>Impromptu, op. 90, no. 4</em></td>
<td>Welte-Mignon Catalogue (B6688) / Welte PDF</td>
</tr>
</tbody>
</table>

Irene Peery, as part of her dissertation, included a performance of Boyle’s *Ballade* in an accompanying cassette tape, and in 2000, released a CD which includes Boyle’s *Ballade* and music of Chopin, Schubert and Rachmaninoff. Australian pianist Timothy Young released a CD on the Melba label in 2010 containing the music of George Boyle entitled *The Virtuosic Piano Music of* George Boyle.

---


29 https://www.youtube.com/watch?v=7w7kO8DuZt8

30 Tantara Records, 2000
George Frederick Boyle. This recording includes the Ballade, Piano Sonata and Five Piano Pieces (Summer, Valsette, Improvisation, Minuet in A and Songs of the Cascade).

Peery’s recording of the Ballade is passionate and powerful, however the recording quality and/or choice of piano—which sounds like it has quite a harsh, almost electric sounding and non-resonant tone—doesn’t reflect her performance as well as it could have. Young’s recording has much more nuance, warmth and colour. Apart from a few informal recordings that have recently appeared on YouTube, these two recordings comprise what is currently available. However, a new recording of the Piano Concerto by Australian concert pianist Piers Lane with the Adelaide Symphony Orchestra under Johannes Fritzsch has recently been recorded as part of Hyperion’s Romantic Piano Concerto Series and is presently awaiting release.

Table 4. Commercial recordings available of music by George Boyle.

<table>
<thead>
<tr>
<th>Artist</th>
<th>CD</th>
<th>Label</th>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timothy Young</td>
<td>The Virtuoso Piano Music of George Frederick Boyle</td>
<td>Melba</td>
<td>Piano Sonata Ballade Five Piano Pieces</td>
</tr>
<tr>
<td>Irene Peery-Fox</td>
<td>Irene Peery-Fox Piano Series - Volume 1</td>
<td>Tantara Records</td>
<td>Ballade</td>
</tr>
</tbody>
</table>

31 Timothy Young is a prominent Australian pianist with a strong interest in the music of George Boyle. He is currently co-ordinator of piano at the Australian National Academy of Music.


2.5 Recent Performances

On April 3 2012 Timothy Young curated a concert of George Boyle’s music at the Melbourne Recital Centre and this was also broadcast live by ABC Classic FM. The Viola (Cello) Sonata was performed again in the same year by Australian cellist, Robert Manly as part of the ANAM Recital Season.

My own recital, in which unpublished chamber music of George Boyle was performed, took place on August 1st 2015 at the Western Australian Academy of Performing Arts. The repertoire included the Ballade in A-flat for violin and piano, Canzone Scherzoso for violin and piano, Sonata for Viola and Piano, Ballade élégiaque (for piano trio) and Sonata for violin and piano. These pieces were performed together with Adrian Yeo (violin), Alexandra Isted (violin), Tzvi Friedl (viola), Anna Sarcich (cello) and myself at the piano. The DVD recording of this recital is included in volume III of this dissertation, along with a copy of the program.

2.6 Primary Sources

By making use of digitized Australian newspapers at the National Library of Australia, my research is able to draw upon a range of hitherto unavailable data. These newspaper articles consist of concert appearances, promotional material, advertisements, and reviews. Such sources are also useful in tracking the reception of Boyle’s music. It has been possible, for instance, to track contemporary performances of his work by such figures as Edith Kilminster, Ella McKenzie, and

---

34 This was part of a concert series given by the Australian National Academy of Music entitled 'Australian Voices'. The music that was performed included the Ballade, Viola (Cello) Sonata and Suite for two pianos.

Wilhelm Backhaus. In addition, through Google Newspapers I have been able to trace aspects of Boyle’s life in Europe and in the United States.\textsuperscript{36}

Boyle’s association with Juilliard, Curtis and Peabody are best traced through contemporary institutional organs (all of which are now online): \textit{The Peabody Bulletin}, \textit{The Curtis Catalogue}, and \textit{The Baton} and \textit{Recital Programmes} (Juilliard).\textsuperscript{37}

Boyle himself wrote articles for \textit{Etude Magazine} and the \textit{Musical Observer}. Articles which were included in the \textit{Musical Observer} included "The Most Common Faults in Piano Playing" - Part 1\textsuperscript{38} and Part 2\textsuperscript{39}, “Bach’s Two and Three Part Inventions as a Foundation for Polyphonic Playing”\textsuperscript{40} “Folk Song as the Basis of National Composition”,\textsuperscript{41} “What Method Shall I Study? What Method Shall I Teach?”\textsuperscript{42}, “Promoting Keyboard Accuracy”\textsuperscript{43} and “Unscrambling Difficult Passages”\textsuperscript{44}. \textit{Etude Magazine} also included sheet music, and Boyle’s \textit{Celtic Song} was included in the June 1936 edition.

\textsuperscript{36} Google News Archive Search (http://news.google.com/newspapers)

\textsuperscript{37} \textit{The Peabody Bulletin} and the \textit{Baton} are more journal-like, whereas the \textit{Curtis Catalogue} was more of a handbook for students. The \textit{Recital Programmes} publication outlines the recital programs for the academic year.

\textsuperscript{38} Boyle, ”The Most Common Faults in Piano Playing, Part 1” \textit{The Musical Observer} (October 1926): 9, 17; reproduced in Peery.


\textsuperscript{40} Boyle, ”Bach’s Two and Three Part Inventions as a Foundation for Polyphonic Playing,” \textit{The Etude} (Mar 1927): 179-81; reproduced in Peery.

\textsuperscript{41} Boyle, ”Folk Song as the Basis of National Composition,” \textit{Evening Public Ledger} (13 April 1922): cols. 1-2; reproduced in Peery.

\textsuperscript{42} Boyle, ”What Method Shall I Study? What Method Shall I Teach?,” \textit{Etude Magazine} (June 1921).

\textsuperscript{43} Boyle, ”Promoting Keyboard Accuracy,” \textit{Etude Magazine} (May 1922).

\textsuperscript{44} Boyle, ”Unscrambling Difficult Passages,” \textit{Etude Magazine} (January 1921).
2.7 Some Minor Historical Discrepancies

Through my research I have discovered a number of small inaccuracies, and since these are invariably passed on through the secondary literature it is wise to list them here.

Regarding the composition date of the Viola Sonata: Peery gives 1919, however on the box contents list from the archives of the Peabody Institute, and at the very end of the manuscript score, the work is clearly inscribed 1918.

The dates at which Boyle was on the faculty of the Curtis Institute are often contradictory in the literature. Peery states that Boyle was at Curtis from 1922–1924⁴⁵ (and references this to Pearle Boyle). Stanton, on the other hand, says that Boyle went to Curtis in 1924.⁴⁶ Looking through the historical documents of Curtis (the Curtis Catalogue), it becomes clear that the institute wasn't officially opened until 1924, and Boyle was listed as on the faculty in the years 1924-25 and 1925-26. However, Boyle taught at what was called the Settlement School from 1922 (when he first moved to Philadelphia), which was Mary Louise Curtis Bok's music school, and the very beginnings of what was to become the Curtis Institute⁴⁷.

Peery states that it is unclear in which year Boyle started at the Institute of Musical Art (now Juilliard) as there are some discrepancies in different sources, but The Baton volume vi, no. 1 (the Juilliard Magazine at the time) from November 1926 says that Boyle joined the faculty in 1926.⁴⁸

Peery includes concert and recital programmes of Boyle and his students whilst at Peabody (which probably were gathered from the Peabody Bulletin), but she does not include any programmes from when he was at Curtis. We must remember however that this dissertation was

---

⁴⁵ Peery, pg. 59
⁴⁶ Stanton
⁴⁷ Peery, pg. 52-53
⁴⁸ The Baton, volume vi, no. 1, pg. 8.
written more than twenty-five years ago: an age when it was much more difficult to find such material. These days, a large amount of this information can be found online, which is where I found recital programmes of Boyle and his students from his Curtis days.\footnote{\url{http://library.curtis.edu/archives}}

Peery also mentions a Cello Sonata – more detailed information on this can be found in chapter 4.1. For reasons unknown, she does not include the \textit{Two pieces for violincello and piano} in the works list of her dissertation, even though they were published in 1914.
3  New Insights into George Boyle’s Formative Years in Australia

As stated above, digitized Australian newspapers at the National Library of Australia form the basis of the information presented in this section, enabling a more complete and nuanced account of Boyle’s formative years in Australia.

Figure 1. An excerpt from an article (in the Sydney Morning Herald) in which George Boyle is mentioned for the first time. Details as follows.

The first mention of George F. Boyle in the Sydney press was in October 1897. *The Sydney Morning Herald* describes a choral concert conducted by Boyle’s father at the YMCA Hall with “Master George Boyle”, aged eleven:

Master George Boyle, who is full of promise as a pianist, played several solos which would rank in the student’s progress as “very difficult”, and he proved that he already possesses good technique. His playing of Mendelssohn’s “Andante e Rondo Capriccioso,” showed a creditable conception of the music, both in the slow movement and in regard to the caprice. Whilst in a nocturne of Chopin’s which he gave as an encore later in the evening he exhibited a delicacy of touch which suited the composition well. His other performances were Benjamin Godard’s “Deuxième Mazurk,” and a caprice by Ketten.50

---

The Caprice by Henry Ketten would have been either his Caprice-valse, op. 93 or his op. 107, his Caprice Styrien.51 Both these works appear to be aimed at the gifted amateur pianist, and in each case the music is engineered to give the *impression* of blustering pyrotechnics and high virtuosity. In actual fact, the techniques required to achieve these musical smokescreens were of a much lesser order than the very real athleticism required to tackle the more virtuoso works of Chopin and Liszt. One can imagine Sydney Moss, Boyle’s experienced European-trained teacher, picking just the right sort of repertoire that not only would please the public, but would also give the sense of confidence and achievement the young eleven-year old Boyle would have needed. A few days later, commenting on the same concert, *The Australian Town and Country Journal* describes Boyle as “showing precocious talent and careful teaching.”52

From 1898 to 1902, when Boyle was aged 12-15, a significant amount of his time was spent giving concerts round rural New South Wales. John Lemmone (1861-1949)53 sometime composer, flautist, and concert promoter, contrived a particular mixed variety concert that successfully played over two hundred performances. This programme—which played in places such as Maryborough; Bundaberg; Rockhampton; Mount Morgan; Townsville; and Charters Towers—was headlined by Marie (Molly) Narelle, who was to become one of the great European sopranos of her day.54 Billed as a benefit concert to send Narelle to the great stages of Europe, Lemmone himself often provided flute solos, and in addition to operatic arias and sentimental ballads sung by the *prima donna*, the programme was rounded out with comical recitations and piano solos. In these concerts, Boyle

---

51 Both works available through ISMLP
52 *Australian Town and Country Journal* (NSW : 1870 - 1907), Saturday 9 October 1897, page 34
played a variety of concert works. The following two programmes in particular were repeated many times in 1898:

Programme 1  Liszt Hungarian Rhapsody No.14 & Goddard Valse Chromatique

Programme 2  Rubenstein Melody in F & Mendelssohn Spring Song

Through colonial newspapers it is possible, though somewhat tedious, to trace almost every performance given by Boyle and the Narelle Company. Their concert was a gift to the reviewer in that it came with its own inbuilt narrative. The trope of Boyle as the ‘genius boy pianist’ was just as newsworthy as sending Narelle, a home-grown singer, off to the opera stages of Europe.

George Boyle, 'the wonderful boy pianist,' has well justified his enviable title. His mechanical execution on the piano was indeed amazing. His every performance was received with hearty rounds of applause, punctuated, of course, by the imperative encore.55

At a concert given in 1900—by which time the Marie Narelle Concert Company had played over 100 performances—the critic complained of musical modernism:

Last night’s concert was commenced by Master George Boyle with a difficult study by Rachmannoff, in which he acquitted himself well, though this, like his other items would appeal only to the scientific ear, and did not seem well chosen for a popular concert. In justice we must say that his accompaniments to the various songs were remarkably exact and skilful for one so young.56

The makeup of concert life in colonial Australia has been little studied, but from preliminary observation it is clear that many forms of concert giving have indeed vanished with the age. In addition to the various charitable concerts and benefit concerts—all displaying exceptionally long

55 Freeman’s Journal (Saturday 1st September 1900).
and varied programmes—Boyle regularly played for debutantes’ balls, smoking concerts, and in private salon performances.

Wednesday last was the occasion of a dance given by Mr. and Mrs. Hellyar, of 796 George-street, in honour of the coming of age of their eldest daughter, Elsie. Mr. Lidbury, who proposed the health of ‘The Guest,’ his niece, warmed up to his work in a manner truly Ciceronian. Mr. Hellyar responded on behalf of his daughter, and, after a few more toasts and a presentation, the company adjourned to the ballroom, where dancing was indulged in. The feature of the evening was the playing of Mr. George Boyle, jun., who was the pianist of the Marie Narelle-Lemmone Company. After playing Leschetizky’s ‘Tarantelle’ he gave a composition of his own — a most masterly performance. Amongst those who added to the evening’s enjoyment were Mr. G. E. Boyle, sen., who sang several excellent songs, Mr. D. Clements, Mrs. Wallis, and Mr. J. S. Watkins, who contributed some lightning sketches of a humorous and interesting character. 57

The regular city ‘smoke concerts’ not only provided the best Havana cigars, ports and brandies, they were a conduit for amiable conversation, and often offered the best music. The meeting on the 14th July 1902 of the Professional Musician’s Association, is typical of many. Alfred Hill was guest of honour, and the programme opened with his string quartet in B-flat “in which were introduced Maori themes of quaint character”. Various songs followed, thereafter Cyril Monk played Bazzim’s Violin Concerto accompanied by Boyle at the piano. A sonata by Archie Frazer for violin and cello preceded Boyle’s performance of Rubinstein’s Polonaise, and the evening was rounded off by speeches, laughter, and no doubt more smoking and drinking.

Boyle’s passport to London, Europe and America was through the support of a number of key figures including, Busoni, Paderewski, Mark Hambourg and Marshall Hall. In particular it was the sustained support of Mark Hambourg that most helped Boyle.

On Saturday 2nd May 1903 the Sydney Mail reviewed Mark Hambourg’s concert at the Sydney Town Hall. Hambourg was one of the great pianists of the day and part of a great Russian

dynasty of performing musicians (on this occasion his brother Boris, the cellist, joined him). The young Boyle was engaged as accompanist to both Boris and Mark Hambourgs’ solo items, and also for the supporting singer, Mabel Batchelor. On this occasion “Boyle showed care and intelligence as accompanist”. It was also remarked that up until now Boyle’s appearances have “hitherto been confined to minor concerts” 58 The Hambourg brothers stayed in Australia from May till September, and after playing many different programmes in Sydney they toured to major cities. Boyle accompanied them whenever they went and was constantly praised for his sensitive musicianship and excellent playing.

In a letter dated 3rd October, 1903, and sent to the Age, Mark Hambourg sets out the case for Australia rallying to support Boyle’s talents and to send him off for European training:

To the editor of the Age:

Sir, — Nowhere in the course of my travels through Australia have I met so striking a pianistic talent as that of Mr. Boyle, who has been acting as my accompanist during this tour. With the advantages of a European training he has a career before him. Unluckily, the necessary means are lacking. Now I am so well pleased with the ability of Mr. Boyle, who after all as but a lad of sixteen, that I am prepared, without any cost to him, to place him in my father’s school of music in London; personally to look after him, and, moreover, to give him at once such chances and introductions as accompanist as will in a year’s time render him altogether independent. All that is further necessary is a matter of £200, to pay his passage and give him a start in London. If you will, with your usual kindness, make this known through your columns, I am persuaded there are many wealthy citizens who will readily provide this small sum, seeing it is for so definite and tangible an end.— Yours. &c..

Mark Hambourg

This call for help was not immediately forthcoming, as on Saturday 31st October The Adelaide Chronicle reports:

---

There is a movement in Melbourne, headed by Mr. Marshall Hall, to send Mr. George F. Boyle to Europe for study. The young Sydney pianist attracted much notice for the excellence of his work in association with the concerts of the Hambourg Brothers, and he was also highly eulogised, by Mark Hambourg in a letter which the Age published. But the old provincial boundaries still exist for some Melbourne folk. They regard young Boyle as an outsider, and have found a more deserving case of talent of their very own, that is if money is to be spent on music study abroad.59

In the end Boyle did of course find himself in Europe, and though initially wanted to study with Paderewski (as did everyone at this time) those in the know—and were keen to support his talents with the most suitable mentor—managed to engineer an audition with Busoni for a spot in his coveted class. This of course was the very best thing to have happened to Boyle, and by all accounts Boyle was very much a favourite student. On Boyle’s part, Busoni was the single greatest influence on his life and his music.

In the year before Boyle left for Europe, the ‘boy pianist’ is now seen as a serious artist and a serious player of some significance. The Armidale Express talks of Boyles:

"Paderewski-like" manipulation of the semi-grand instrument, which has rarely, if ever, before been subjected to such masterly artistic treatment.60

At this juncture the Sydney press devote a more sustained and thoughtful evaluation of Boyle’s playing. This can be seen in reviews by The Sydney Morning Herald and The [Sydney] Evening News published of a concert Boyle gave on the 9th June, 1904.

Mr. George F. Boyle, a young pianist whose advanced work as a pianist has brought him somewhat to the front lately, gave a concert at St. James' Hall last night marked by performances of unusual interest. The novelty of the evening was the introduction of a "Grand Prelude and Fugue" (op. 44) by Ernest Truman. The new work proved of sterling


Mr. Boyle’s interpretation of the ‘Appassionata’ sonata of Beethoven was marked by earnestness, strength, and feeling, the work in the andante con moto movement showing considerable care and thought. A ‘first performance’ was given of Mr. Ernest Truman’s ‘Grand Prelude and Fugue’ (op. 44), into which the composer has shown his usual musical, taste. The melodies are rich and suave, and the technical construction of the fugue shows Mr. Truman in decidedly harmonious form. The pianist treated the work with excellent results having good scope for his own skill. Amongst other pieces submitted during the evening was a Chopin ‘Berceuse,’ Rubenstein’s Valse ‘Le Bal,’ and the now well-known paraphrase on ‘Eugene Oneguine [sic]’ (Tschaikowsky Pabst), as well as encore numbers. The beautiful Arensky trio, for violin, 'cello, and piano, played by Messrs. Mowat Carter, Bryce Garter, and George F. Boyle, was a treat, the sparkling scherzo and the Elegia especially being admired. The audience received the trio with much enthusiasm.62

No doubt Boyle would have been secretly pleased by the description of his playing as being “quite in the style of Paderewski”—even if it did emanate from the Cootamundra Herald.63

Boyle’s later years in Sydney are increasingly taken up with chamber music, and it is also at this time we discover his earliest compositions receiving their first performances. The following accounts are especially important given the fact that these early works no longer survive.

As a general rule it is difficult for a resident artist to give any semblance of novel interest to a concert at which other resident artists appear, but Mr. George F. Boyle succeeded in doing this at his recital on Saturday by bringing forward several of his own compositions, one of which is likely to prove in years to become a widely known addition to the literature of trio music. The result was that the Y.M.C.A. Hall was well filled, and the Fantasia in D major (op. 23), for violin, violoncello, and piano, was awaited with the keenest curiosity. The


executants were Mr. F. Mowat Carter, Mr. Bryce Carter, and the pianist-composer, and their interpretation, especially on the part of the strings, was marked by fullness of tone and much warmth of sentiment. The charm of the new work is largely due to the felicitous inspiration of the opening theme, a flowing melody interrupted only one leaping phrase, first enunciated by the 'cello, and ultimately delivered with accentuated expression by violin mid 'cello in unison. A splendid piano part of an elaborate character, in which extended arpeggios figured, assisted the ensemble to a passionate climax. An entire change of idea then ushered in a subject of vivacious character, daintily harmonised, a piano solo brought in a new theme in the development of which the influence of Grieg was predominant, and another strenuous ensemble preceded the repetition, this time by the violin, of the beautiful melody, which entitled the whole to be considered a composition of serious charm. As already noted, the Interpretation was first-rate, all three artists were recalled, and part of the trio was repeated, when the enthusiasm was renewed. This trio authoritatively introduced in one of the great art centres, and taken up by one of the great publishing houses of Europe, would at once give George Boyle the position of a rising man in the world of music. Mr. Boyle also played other pieces of his own, which have already been favourably reviewed in these columns. There was the "Prelude in G Minor," which opens vistas of grandeur as if by a lightning flash—vistas as quickly lost as all such fugitive suggestions must be. A "Polonaise" of much animation, and of the conventional concert form, was encored, when the young pianist closed the evening with his own sparkling "Butterfly" Caprice. As a pianist Mr. Boyle continues to advance. His rendering of the Bach-Tausig "Toccata and Fugue in D Minor" showed executive power and artistic discernment. The encore was a beautiful intermezzo by Brahms, the Liebestod from "Tristan and Isolde" was heard with pleasure, the Chopin "Study in G Flat" (the Black Note Study) was enthusiastically encored, and an extra number was demanded after Rubinstein's "Etude C Major." This took the form of an original "Character Picture," the only composition in which the young pianist, who is not yet twenty, showed an almost "colourable Imitation" of one of the masters of the day—Puccini in "La Boheme." The encore after the Chopin Ballade (op. 24) [sic] was a light and fairy piece by Grieg, entitled "Puck."64

In the middle of 1905 Boyle undertook a series of three ‘Pianoforte Matinees’, each held on the Saturday afternoon at the YMCA hall. Reviews survive of the second65 and third66 concerts, and here we see Boyle been portrayed as the professional concert soloist, complete with the necessary mixture of light and serious music expected of the jobbing concert pianist. He is regarded as

---


something of a fixture in the Sydney concert calendar and it is reported that “his style is intimately known to all here who take an interest in the art”.

The Sydney Morning Herald devoted considerable column inches to reviewing Boyle’s farewell concert at the YMCA hall. The reviewer captured the prevailing sentiment when he wrote that Boyle would “hereafter represent Australia brilliantly as a pianist, whilst many connoisseurs regard his prospects of attaining fame as a composer as equally bright”. The concert was also significant in that he introduced several new works to the public. By this gesture, and even at this early age, we can see Boyle positioning himself amongst the great composer-pianists of the late 19th and early 20th centuries.

The "Second Fantasy Trio" (op. 27)…was characterised by beautiful melody, and an occasional strain suggesting the Italian school. The new composition is in quite a different style, the three instruments being combined with resolute independence of treatment, whilst the whole is presented in a sustained allegro vivace. There is the least possible solo work, the trio opening at once with a vigorous allegro, marked throughout by stimulating animation, and characterised generally by smoothly, flowing passages for the strings, supported by a pianoforte part couched in heavier and more virile terms. The work is brought to a very brilliant termination with a strenuous climax, at which point the violinist coped successfully with passages of immense difficulty. Indeed the playing of all three artists was excellent, and the closing portion was eventually repeated, after several recalls.

A second novelty consisted of [Boyle’s] "Variations on an original theme for, two pianos" (Op, 22), played by, Miss Doris Harnett and the composer. The theme, massive and grandioso in effect, was represented in, eight variations, classic in style, and showing considerable fertility of invention. Miss Barnett, who played the principal part, carried off the honours in a particularly sparkling variation, in which she showed technical neatness; and another rather fascinating variation was that in which the chief pianist was allotted a slowly but continuously moving pedal-bass against the theme for the second pianist. Here, again, there were cordial recalls.

The concert was typically lengthy, and in addition to including a performance of Saint Saens’ fourth concerto (with second pianist Mr. J. Edward Sykes) Boyle played works by Bach, Liszt, Brahms, and Tchaikovsky before encoring with his own F Minor Intermezzo. The reviewer informs that Boyle would leave for Europe by the Karlsruhe on October the 14th.
The above account of Boyle’s early years in Australia not only fills the gap apparent in all other studies of Boyle music, it also gives a glimpse of the extremely diverse, rich and buoyant musical life in Australia at this time.
4 The Unpublished Chamber Music

4.1 An Overview

Boyle wrote a handful of chamber music works, but mainly composed for strings and piano. My discussion will focus on three substantial works: the Sonata for Violin and Piano, the piano trio Ballade élégiaque, and the Sonata for Viola and Piano, with other smaller works being discussed in lesser detail. I have made critical editions of these works and this comprises volume II of this dissertation.

Boyle’s first foray into chamber music composition was at the age of fifteen, but sadly these works were later destroyed by the composer. Peery, citing The Musical Observer, notes the following:

Some pieces for cello and piano written at the age of fifteen were performed by Boris Hambourg in Australia and New Zealand... His earliest essay in the larger forms was a “Sonata for Violin and Piano” written at the age of sixteen in Sydney, and performed there, followed by two trios for piano, violin, and cello composed a year later, which received many performances in Australia and were also heard in Berlin. These youthful efforts were later destroyed by the composer as being insufficiently characteristic of his work.

Through recourse to the contemporary newspaper press, some clues regarding the lost early works emerge.

Boyle’s earliest surviving chamber work dates from 1904, when he was still living in Australia, and his last from 1933, fifteen years before his death (in 1943). With the exception of the Two pieces for violoncello and piano, all of his chamber works remain unpublished.

---

67 See appendix 1 for a complete listing of chamber music.
68 Peery, ‘George F. Boyle: Pianist, Teacher, Composer,’ 15
69 Peery, pg. 15
Less ambitious in scale are Boyle’s *Ballade in A flat for violin and piano*, op. 2 (1904), his *Canzone Scherzoso for violin and piano* (1914), and his *Two Pieces for violoncello and piano* (1914).

Outside the scope of this study is a quintet for two violins, viola, 'cello and piano (no date), which remains unfinished\(^{70}\) and a string quartet (1916).

The *Ballade in A-flat* is a shorter work, simpler, in form and harmonically. The cover page of the manuscript says it is dedicated to Miss Marie du Chastain ("Tio") and gives a date and place of ‘Sydney 15/6/04’ presumably the location and date of Boyle finishing the work. On the subject of Boyle and opus numbers, his earlier works carried opus numbers but not his works from his long period in America. Most of these early works have either been lost or deliberately destroyed by Boyle. Happily the Op. 2 Ballade survives. ‘Op.2’ of course implies a very early work. However, the presence of ‘Op.14’ crossed out on the title page might suggest otherwise. It would not surprise me if the *Ballade in A-flat* was meant to be destroyed also but was somehow lost and then found again (probably much to Boyle’s disdain). The string quartet also comes with a composition date (October 30\(^{th}\) 1916) and was dedicated to the Baltimore String Quartette [sic] with names which I cannot quite read.

The *Canzone Scherzoso* is listed in the works list of Peery as being composed in 1914 but Pleskun’s catalogues it, under 1904. In the works-list in Stanton and Dougherty’s dissertations it is listed as being composed in 1916. It is not clear where these discrepant years have come from especially as the manuscript score is silent on this matter. Stylistically, 1904 seems the most plausible date.

\(^{70}\) It is unclear whether or not the quintet is unfinished or not. The manuscript version looks like it has been copied from something (also includes no dynamics - maybe these were to be put in later?) but it just stops abruptly at the end of a page - so perhaps there are some more pages to this quintet that exist but have been lost. There also exists some sketches of this work.
A ‘missing’ cello sonata is also mentioned in Pleskun’s book under the 1907 entries.\textsuperscript{71} This lines up with Peery’s observation of a cello sonata performed in London in 1908 with Jacques Renard (cellist with Sir Henry Wood’s Queen’s Hall Orchestra, and later principal cello with the New York Symphony Orchestra), shortly after completing his studies with Busoni.\textsuperscript{72} Peery also records a later performance, 1938, at the Philadelphia Musical Academy on 17 January 1938, with George Boyle, pianist, and Thomas Elmer, Cellist.\textsuperscript{73} In light of the fact that Boyle destroyed (most?) of his early work, it is possible the 1938 sonata is an entirely different work. To further add to the confusion, Peery, in the chamber music section of her dissertation’s works list, mentions a Cello Sonata of 1928. So, it is unclear whether the cello sonata/s listed for 1908, 1928 and 1938 reflect sloppy referencing, or are actually different works.

This 1928 Sonata was not on the list of manuscripts in the George Boyle Collection at the Peabody Library, nor was it there on my visit to the library in 2014. The manuscript list does however contain a cello transcription of the Viola Sonata. It is likely that the 1918 cello sonata in Stanton and Dougherty’s dissertations refers to the cello transcription of the Viola Sonata. In several recital programmes in the Peabody archive the appearance of the Cello Sonata can be aligned to the Viola Sonata, simply by matching the movement titles.

\subsection*{4.2 \textit{On the Preparation of the Editions}}

Editing these scores has been a long process and a useful learning experience. The unpublished scores were all entered into the notation program Sibelius, and although I had a working knowledge

\textsuperscript{71} Pleskun, p. 128
\textsuperscript{72} Peery, p. 10
\textsuperscript{73} Peery, p. 10
of this program, there was quite a lot that I still had to learn. Whilst editing I had to make some editorial decisions – for example, there were many markings in which fingerings were written in pencil, most of these I left in, and sometimes notes were crossed out, for reasons assumed to allow for easier execution. Whether these fingerings were made by Boyle himself or his wife, Pearle, remains unknown as they both played these pieces. Other smaller decisions were merely cosmetic so that the score remained neat and clear. All general editorial decisions are outlined below:

1. All tempo modification markings (rit, rall, a tempo etc) that are placed throughout the pieces have been placed above the staff (above the piano part and above the other instrument part) for consistency, regardless of where they were placed in the manuscript.

2. Fingerings in the manuscript scores were added in pencil. These are all transferred into the new edition and have been put in italics. Whilst some of these fingerings do not suit my personal taste, I have added them to the new edition for historical purposes.

3. Cautionary accidentals that were added automatically by Sibelius but which were not in the manuscript score have not been added, where appropriate.

4. No attempt has been made to alter Boyle’s enharmonic spellings, even though at times his spellings appear to be unorthodox in light of the harmonic context.

5. There were many instances of slurs-above (the staff) and ties-above being changed to slurs-below and ties-below and vice versa, mainly for cosmetic purposes.

6. I’ve tried to replicate the exact position of beams/stems, up/down, but sometimes it was inevitable to reverse it due to collisions and these have not been noted.
Other markings such as crescendos and diminuendos sometimes had to repositioned to improve the layout.
5 The Sonata for Viola and Piano (1918)

Figure 2. The first page of the manuscript score for Boyle's Viola and Piano Sonata. This version is the cello transcription, however, the original was for viola.
5.1 An Historical Overview

The Sonata for Viola and Piano (or just Viola Sonata for brevity), written in 1918, was dedicated to Frank Gittelson74 (a violin colleague of Boyle’s at the Curtis Institute who was also later on the faculty of Peabody) and was played by Gittelson, and also Samuel Lifschey, with the composer at the piano. His wife Pearle Boyle also played this sonata with Lifschey after his death. It was performed in New York, Philadelphia and Baltimore.75 This sonata also exists as a sonata for cello and piano, with the viola part having been transcribed for cello.

A performance of The Viola Sonata is mentioned in the Peabody Bulletin where Boyle and Gittelson performed it at the MacDowell Club of New York on February 27th 1921,76 and in the Curtis Recital programmes where Boyle and Gittelson performed it on May 6th 1925.77 This particular performance of the Viola Sonata was book ended by Debussy’s Sonata for Violin and Piano and Franck's Sonata for Violin and Piano. It is very interesting programming—the Debussy only being composed a year before the viola sonata was composed and the Franck some forty years earlier. To American audiences this was still relatively new music. Also interesting to note is the French programming—Debussy and Franck both being French, and Boyle’s Viola Sonata having French influences, which will be discussed later. We also can only assume that Gittelson was also an accomplished violist otherwise there may be a transcription for violin lost somewhere.

Other works he composed around this time included the set containing Gavotte and Musette, Habanera and The Lake (Nocturne) (1919) for solo piano, the string quartet (1916), and the cello concerto (1918).

74 On the top of the manuscript viola part is written “To Frank Gittelson”
75 Peery, pg. 5
76 Peabody Bulletin, Spring 1921, pg. 3
77 Curtis Recital Programs 1924-1925
Other cello and viola sonatas composed around this time (around the world) included Gabriel Faure's *Cello Sonata op. 109 in d minor* (1917), Leo Ornstein's *Cello Sonata no. 1, op 52* (1918) (also interesting to note is that Ornstein was also on the teaching staff at the Boyle Piano Studios in Philadelphia78 and has connections with Josef Hofmann and the Institute of Musical Art), Gabriel Pierne's *Cello Sonata op. 46 in f-sharp minor* (1919), Paul Hindemith's *Cello Sonata* (1919) and *Viola Sonata, op 11 no. 4* (1919), Rebecca Clarke’s *Viola Sonata* (1919), and Edgar Bainton’s *Viola Sonata* (1922).

### 5.2 A Critical Examination

The sonata follows a traditional fast-slow-fast movement structure (with the first movement containing a slow introduction) and typically lasts approximately 25 to 30 minutes, which is the longest and most substantial of his chamber works. Boyle seems to be at home in both German and French repertoire and this sonata is an example of his fusion of the German and French schools. The German side containing structure and thematic development and the French with harmony, colour and aesthetics. He is also a master of thematic transformations.

#### 5.2.1 First Movement (Lento assai - Moderato, ma energico)

Broadly speaking, the first movement displays the outline of sonata form, reflecting the Germanic tradition. The opening 43 bars have the rhetorical air of an introduction (especially the opening 28), although they present a number of thematic and motivic ideas. The form is outlined clearly in Table 5 below, and will be explained subsequently in further detail.

78 Peery pg. 62
Table 5. A formal outline of the first movement of the Sonata for Viola and Piano

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme/ Motive</th>
<th>Bars</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1A</td>
<td>1-11</td>
<td>Em</td>
<td>Theme 1A presented in the viola, along with texture 1, and prominent presentation of the German 6+ chord (bars 7-11), along with syncopation (x).</td>
</tr>
<tr>
<td></td>
<td>1B</td>
<td>12-13</td>
<td>Em</td>
<td>Motive 1B (contrasting idea) in solo viola</td>
</tr>
<tr>
<td></td>
<td>1C</td>
<td>14-18</td>
<td>Em</td>
<td>1C (comprised from texture 1 combined with rhythms from 1A)</td>
</tr>
<tr>
<td></td>
<td>1B</td>
<td>19-24</td>
<td>Em</td>
<td>Motive 1B presented in piano, leading to German 6+ chord (bars 21-24), motivic interplay on syncopated idea (x) from 1A</td>
</tr>
<tr>
<td></td>
<td>1D</td>
<td>25-28</td>
<td>Em</td>
<td>Syncopated idea (1D, from end of 1A) is developed, a new melodic idea is played in viola and imitated by piano</td>
</tr>
<tr>
<td></td>
<td>1A dev.</td>
<td>29-43</td>
<td>Em</td>
<td>1A in viola accompanied by new arpeggio ostinato in piano, leading to climactic pedal point and strong affirmation of Em (arrival at bar 44)</td>
</tr>
<tr>
<td>Primary</td>
<td>1A full</td>
<td>44-55</td>
<td>Em</td>
<td>1A (44), along with new piano accompaniment (including a cross-rhythm), and 1A again at 52. The presentation of 1A at 44 is the strongest iteration in E minor, and the one that returns in the Recapitulation.</td>
</tr>
<tr>
<td>Trans.</td>
<td>1C</td>
<td>56</td>
<td>Em</td>
<td>1C developed in piano, leading to dominant pedal point on A (bar 610), preparing for modulation to D major</td>
</tr>
<tr>
<td>Secondary</td>
<td>2A</td>
<td>67-75</td>
<td>D to G</td>
<td>Secondary are of sonata form, theme 2A presented in viola, with lush Jazz-influenced harmonies</td>
</tr>
<tr>
<td></td>
<td>1A’</td>
<td>76-85</td>
<td>G to D</td>
<td>Segment and variant of 1A presented in viola; Jazz-like harmonies, then parallel 9th chords, leading to dominant pedal point (84-85).</td>
</tr>
<tr>
<td></td>
<td>2A</td>
<td>86-94</td>
<td>D</td>
<td>2A presented in piano, in climactic Rachmaninov-like pianistic textures, leading to climactic caesura on a supertonic half-diminished 7th chord.</td>
</tr>
<tr>
<td>Codetta</td>
<td>1A</td>
<td>95-105</td>
<td>D</td>
<td>1A presented in viola, alongside chromatic motions in the piano (ascending then descending) derived from 1C. This leads to a modulation to F#minor.</td>
</tr>
<tr>
<td>Development</td>
<td>1C</td>
<td>106-107</td>
<td>F#m</td>
<td>1C</td>
</tr>
<tr>
<td></td>
<td>1A</td>
<td>109-119</td>
<td>Bb to B</td>
<td>Music jumps to Bb at bar 109; 1A presented at bar 111, modulation to B follows quickly.</td>
</tr>
<tr>
<td></td>
<td>1A</td>
<td>120-126</td>
<td>B to Eb</td>
<td>1A fragment presented in piano at bar 120, and again at bar 124.</td>
</tr>
<tr>
<td></td>
<td>1A</td>
<td>127-138</td>
<td>Eb to Gm</td>
<td>1A in viola at bar 127; modulation to Gm, with strong arrival at bar 139.</td>
</tr>
<tr>
<td></td>
<td>1C</td>
<td>139-143</td>
<td>Gm, then unstable</td>
<td>Strong arrival on Gm, accompanied by exotic synthetic scale with two augmented 2nd intervals, then presentation of texture 1.</td>
</tr>
<tr>
<td></td>
<td>1A +</td>
<td>144-171</td>
<td>Unstable, then Bb, then F# then Em preparati</td>
<td>1A presented in viola at bar 144, then again at 146 with more stable Bb harmonies. At 152 the piano presents motives derived from 1A, combined with the textures from the Rachmaninov-like presentation of 2A. This leads to motives from the end of 2A, and a climactic caesura, this time on a French 6+ chord.</td>
</tr>
<tr>
<td>Recapitulation; Primary</td>
<td>1A</td>
<td>172-179</td>
<td>Em</td>
<td>1A returns in closest guise to bar 44.</td>
</tr>
<tr>
<td></td>
<td>1A</td>
<td>180-191</td>
<td>Em to G</td>
<td>1A repeated at 180, leading to strong statement of German 6+ (bars 182-184). Enharmonic reinterpretation of this (at bar 185, end) leads to G major, and half cadence in G.</td>
</tr>
<tr>
<td>Secondary</td>
<td>2A</td>
<td>192-210</td>
<td>G</td>
<td>2A presented in piano, again with Jazzy harmonies, and some</td>
</tr>
</tbody>
</table>

34
parallel 9ths with associated whole-tone motion (205-207).

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2A</td>
<td>211-216 E</td>
</tr>
<tr>
<td></td>
<td>2A presented again in piano, this time in the tonic major (the correct key), leading to a climactic caesura on a supertonic half-diminished 7th chord.</td>
<td></td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td>1C, 1A</td>
<td>216-234 Em</td>
</tr>
<tr>
<td></td>
<td>Texture 1’ appears at the caesura on the ii half-dim 7th chord. Prominent placement of the French 6+ chord with whole tone motion in the viola (bar 223). 1A presented at 224 with parallel triads, then seventh chords in Aeolian mode. Bars 228-232 present a variety of chromatic predominant, before settling again on the ii half-dim 7th. This leads to a strong affirmation of E minor with a V7-I cadence.</td>
<td></td>
</tr>
</tbody>
</table>

The very opening (Figure 4) could be compared somewhat to the first cello sonata of Brahms (Figure 3). Even though slightly different in character (but both having a melancholic character), they both start with the first theme in the strings (the first note solo) supported by a chordal accompaniment in the piano, that comes in on the second beat. Both share the same tonality (e minor) however, while the tonality is very clear from the first bar in Brahms’ sonata, the tonality takes a little while longer to settle in Boyle’s sonata.

Figure 3. The opening of Brahms’ First Sonata for Cello and Piano. (Johannes Brahms: Sämtliche Werke, Band 10: Klavier-Duos (pp.96-123) Leipzig: Breitkopf & Härtel, 1926-27. Plate J.B. 39.)
Figure 4. The opening of Boyle’s *Sonata for Viola and Piano*, showing the first presentation of 1A in the viola and the chromatic motion of texture 1 in the piano.

Theme 1A (Figure 5) is introduced by the viola. It is a sharp double dotted figure, rhythmical and intense.

Figure 5 (b. 1-11). Theme 1A (first subject) as introduced by the viola, in Boyle’s *Sonata for Viola and Piano*.

Theme 1A comes back often throughout the movement in different guises, but almost always in the viola, and typically only the opening two bars are preserved. Theme A is initially accompanied by the piano in what we will call texture 1 (see the piano part in Figure 4) and this contains some chromatic movement which varies. Texture 1 is basically any chromatic movement. It is not really a theme, but more a motif—sometimes an accompaniment figure and sometime to the fore. The texture 1 example at bar 1–4 is a descending chromatic pattern, not only in the top voice, but also in the harmonies—the chords being F major, E major, E-flat major, D major, D-flat major, C major and B major. Another question to pose could be why did Boyle use a mixture of 2
and 3 note chords? He could have easily made each chord a second inversion (3 note) chord, or made each chord a 2 note chord. The B major is the goal chord of this descending thirds progression, and clearly evokes a dominant function, tonicising the arrival on the E minor chord at the beginning of bar 5.

A contrasting idea, 1B (see Figure 6) is introduced by the cello again and it is a cadenza-like passage which gets imitated by the piano at bar 19 (see Figure 7), and followed by the development of a syncopated rhythmic idea (1D), itself taken from the end of 1A.

![Figure 6. (b. 12-14). 1B, a quasi-cadenza phrase introduced by the viola (Boyle’s Sonata for Viola and Piano).](image)

The motif 1C at bar 14 – 18 (Figure 8) is a variant of both theme 1A and texture 1 as it contains a double dotted rhythm with a chromatic descent, and unlike the smooth chromatic texture 1 at the opening, this one has more of a brilliant bell-like sonority. This motif is quasi-improvisatory and it fits well under the fingers (pianistic execution – the descending thirds using 2-4, 1-3 in the right hand and 1-3, 2-4 in the left hand, parallel fingering). This motive plays an important structural role, acting like a form of structural punctuation defining the sectional boundaries in the broad sonata form of the movement. It also makes a brief appearance in the second movement.
Figure 7 (b. 18-27). 1B, imitated by the piano (first two bars), followed by the development of a syncopated motive (1D) (Boyle’s Sonata for Viola and Piano).
The introduction (bar 1 – 43) contains a veiled tonality, as in the tonality is not quite clear to us. We can tell that it is in e minor somewhat, however, we never really reach the tonic properly until bar 44 (Morderato, ma energico) where we have the first instance of a definite e minor chord.

A contributing factor to the tonal quality of the introductory section is a predilection with the prolongation of the augmented sixth chord. The relatively weak tonicisation of Em at bar 5 (suggested above) is soon followed by the prolongation of a C7 chord for 5 bars (bars 7-11), a chord whose meaning is initially unclear. The return to this chord in bars 21-24 (see Figure 7) is followed by a clear resolution to E minor (second inversion), confirming the status of the C7 as a German augmented 6\textsuperscript{th}. Indeed, augmented sixths chords are frequent in this movement, almost assuming a quasi-motivic quality, giving the movement a harmonic colouring not dissimilar to Wagner’s \textit{Tristan un Isolde} (in which augmented sixths also become motivic).

The somewhat veiled tonality of the opening is an impressionistic device. When we get to bar 40 – 43 we can tell that something is going to happen as there is a dominant pedal (tremolo) in the left hand which helps to build the tension so that it resolves effectively in bar 44. Bar 44 also presents the \textit{definitive} statement of 1A in E minor, despite several earlier appearances in the introduction. This version of 1A is repeated at bar 52, and is the version that returns in the Recapitulation at bar 172 and bar 180. The definitive statement of 1A at bar 44 (Moderato, ma energico), also presents an intriguing rhythmic cross relation between the viola and piano – the

Figure 8 (b. 14-18). Motive 1C (Boyle’s \textit{Sonata for Viola and Piano}).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure8.png}
\caption{Figure 8 (b. 14-18). Motive 1C (Boyle’s \textit{Sonata for Viola and Piano}).}
\end{figure}
viola sounding in ‘2’ and the piano in ‘3’ whilst both maintaining the time signature of 6/8. The piano has a simple broken chord accompaniment.

The new melodic idea of the secondary zone (or second subject), theme 2A, is introduced by the viola at bar 67. It is preceded by an iteration of 1C, which as hinted above, serves as a kind of structural punctuation, helping define the transition passage. The secondary zone is accompanied by a modulation to D major.

Figure 9. (b. 67-75). Theme 2A introduced by the viola, and melodic interplay between the viola and piano (marked), from Boyle’s Sonata for Viola and Piano.

The main melody (2A) or the secondary zone is truthful and direct, almost innocent sounding, comparable perhaps to Faure. The texture also thins out and the mood is completely different from music presented thus far. We can clearly hear some jazz influences as this theme starts not with a straight D major chord, but a D6 chord. The preceding dominant chord also
contains a $9^{\text{th}}$ and a $6^{\text{th}}$. The piano accompanies the theme with a simple chordal accompaniment and then there is some melodic interplay between the viola and piano. Later, the piano restates theme 2A in what sounds like a Rachmaninovian sweeping gesture at bar 86.

![Figure 10. The piano’s restatement of 2A with Rachmaninov-like grandeur (Boyle’s Sonata for Viola and Piano).](image)

The predilection for triads with added extensions of the $9^{\text{th}}$ and/or $6^{\text{th}}$ is a particular feature of the secondary zone, both in the exposition and its reiteration in the Recapitulation. For instance, in Figure 11 (where we have shifted to G major) we have chords with the $9^{\text{th}}$ (bar 77), with the 9th and 6th (bar 78), then parallel $9^{\text{th}}$ chords (bars 80-82). A variant of theme A also appears in the viola in this passage (bars 76 – 82) containing short descending motifs, almost like sighs. Similarly, Figure 12 illustrates chords with the $9^{\text{th}}$ and $7^{\text{th}}$ (bar 202), the $9^{\text{th}}$ and $6^{\text{th}}$ (bar 203), and parallel $9^{\text{th}}$ chords with associated whole tone motion (bars 205-207). These parallel $9^{\text{th}}$ chords are impressionistic in quality, and could be compared to examples by Debussy, such as the prelude *La cathédrale engloutie*.  

41
Figure 11. 9\textsuperscript{th} chords in the secondary zone, bars 76-85, (Boyle’s Sonata for Viola and Piano).

Figure 12. Rich harmonies (9ths, and whole-tone segments) in the Recapitulation of 2A (bars 201-207, Boyle’s Sonata for Viola and Piano.)
The development contains some surprising and rapid modulations, through a variety of tonal far-out-points, as illustrated in Table 5 above. Throughout, the development of 1A saturates the texture.

The recapitulation at bar 172 is a clear presentation of 1A in the definitive guise first seen at bar 44. It is preceded by a caesura on a French 6+ chord (bars 165-167), echoing the use of augmented sixths in the introduction, and also the structural caesura that is part of 2A (on a supertonic half-diminished chord—see bars 91-94). The presentation of 2A is this time in G major, before being reiterated on the tonic major (E major) at bar 211.

The conclusion of the movement has some intriguing tonal properties. The coda is again delineated by an appearance of 1C (bars 216-217). As shown in Figure 13, theme 1A is presented in the viola at bar 224 accompanied by parallel triads in the piano (224-225), then parallel seventh chords (226-227). This passage is also modal in quality, namely the Aeolian mode. Several measures of chromatically wandering predominant chords (229-232) are followed by a soft anticlimactic conclusion, presenting tonal clarity with its presentation of V7- i in E minor.

Despite some of the unusual qualities of the ending, the movement as a whole displays an advanced chromatic tonal language. It is firmly anchored within the realms of functional tonality, but with much adventurous chromaticisms, and a texture saturated with linearly-resolving dissonances (appoggiaturas, passing tones, and the like). The piano part, in particular, displays a continuing textural density and busyness, an aspect that is a defining quality of Boyle’s pianistic style.
5.2.2 Second Movement (Andante tranquillo)

For reasons of space, analytical commentary with this movement shall be restricted to a few brief observations. This movement is even more French in its use of impressionistic colours, textures, and harmonies. However, the apparent simplicity of the melodic lines hides an underlying tonal complexity and ambiguity, with some surprising harmonic shifts. Formally, this movement is also quite straight-forward in that it appears to follow the broad outline of a Rondo form (see Table 6). The principle theme returns each time in the key of G major, and at least the first three measures of the melody each time is unaltered. The other themes and interludes are more harmonically unstable, and at times ambiguous.
Table 6. A broad overview of the structure of the second movement.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Bar numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 14</td>
</tr>
<tr>
<td>B (piano, bar 15, viola, bar 18)</td>
<td>15 – 20</td>
</tr>
<tr>
<td>Interlude (quasi-cadenza)</td>
<td>21 – 26</td>
</tr>
<tr>
<td>A</td>
<td>27 – 35</td>
</tr>
<tr>
<td>Interlude (quasi-cadenza)</td>
<td>35 – 37</td>
</tr>
<tr>
<td>C (a long and complex section)</td>
<td>37 – 74</td>
</tr>
<tr>
<td>Interlude (theme A from movt. 1)</td>
<td>75 – 78</td>
</tr>
<tr>
<td>Interlude (similar to interlude at bar 21 – 26)</td>
<td>79 – 81</td>
</tr>
<tr>
<td>A</td>
<td>82 – 103</td>
</tr>
</tbody>
</table>

The second movement starts and ends in the relative major (G major) of the first movement (E minor) with the first theme introduced by the viola, and like the first movement, the piano has a chordal accompaniment which supports the first theme. As discussed previously, the opening theme of this movement (theme A) makes a brief appearance in the previous movement (at bars 25-26, Figure 7 and extracted in Figure 14 below). However, in the second movement (Figure 15) the rhythm has been augmented.

Figure 14 (bar 25-28 of movement 1) from Boyle’s Sonata for Viola and Piano.

Figure 15 (bar 1-4). Theme A from the second movement of Boyle’s Sonata for Viola and Piano.

The piano has a very Messiaen-like accompaniment figure that utilises layers of contrapuntal complexity (see Figure 16). For instance, in bar 1 each right-hand chord is embellished
with its own “neighbouring” chord (of which there are various chromatic kinds in evidence). The underlying harmony is a G chord with an added sixth and seventh. In bar 3, a middle-ground progression emerges whereby each crotchet beat (itself decorated by neighbouring harmonies) creates a moving progression over the static pedal point in the bass. The effect of these layers of complexity is a wash of blurred harmonies, a very French impressionist sound.

![Figure 16 (b. 1-4). Accompaniment figure in the piano, 2nd movement of Boyle’s Sonata for Viola and Piano](image)

Themes B and C introduce considerable further harmonic complexity, and are accompanied by dense motivic development. The music surrounding theme C, bars 37-74, is particularly full of motivic fragmentation and development.

One interesting quality of the movement is the way that Boyle chooses to cyclically reiterate themes from the first movement, to give the whole work a larger unity. For instance, the idea
labelled 1C in the first movement (noted for its rule as a kind of structural punctuation in that movement) returns two times in the second movement, first at bars 42-43 (Figure 17) then again in bars 68-69 (Figure 18).

Just before theme A returns again in bar 82 (with a different accompaniment pattern in the piano), theme 1A from the first movement also makes a brief appearance in bar 75, as if reminiscing the past (Figure 19).
Although time does not permit a fuller exploration of the harmonic complexities of this movement, brief mention of some of the intriguing harmonic manifestations can be made. For instance, Figure 20 shows a portion of the quasi-cadenza interlude in which Boyle exploits whole-tone harmonies (bar 24) as well as parallel shifting of the augmented triad (through the latter half of bar 24, and chromatically in the first half of bar 25). Similarly, in Figure 21 we see a cadenza-like figure displaying the juxtaposition of two triads whose roots are a semitone apart (F# with added sixth, and G). Again, in Figure 22 we see the juxtaposition of two triads a tone apart (A and B), creating an impressionistic wash of sound that is unusually refreshing, and delightfully ambiguous in its tonal implications.

Figure 20. Bars 24-26 of movement 2 of Boyle’s Sonata for Viola and Piano, showing whole-tone harmonies (bar 24), and the exploitation of the augmented triad (bars 24-25).
5.2.3 Third Movement (Allegretto con spirito)

In many ways, this movement is similar in style to the others, so in the interests of economy, only brief analytical remarks will be made. There is the same dense saturation of motivic development, the same busy surface activity in the piano, saturated with contrapuntal dissonance, and some of
the same harmonic ambiguities. It begins with a five bar piano introduction in what looks to be the dominant (of e minor), kind of a veiled tonality like the very beginning of the first movement, before resolving into the tonic when the cello enters at bar 6, stating the first theme. It is a dance-like theme, with the piano having chords and jumps over a tonic pedal, and the cello in a moto-perpetuo-like motion.

![Figure 23 (bar 6-9). Theme A in the viola with a chordal accompaniment in the piano](image)

In terms of form, the movement is (quite typically) a kind of sonata-rondo (see Table 7 below).

Table 7. A rough outline of movement, Boyle's Sonata for Viola and Piano

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme/ Motive</th>
<th>Bars</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td></td>
<td>1-5</td>
<td>Unclear</td>
<td></td>
</tr>
<tr>
<td>Exposition/</td>
<td>1A</td>
<td>6-13</td>
<td>Em-D-</td>
<td>1A (6-13), further dev. (13-26)</td>
</tr>
<tr>
<td>Primary</td>
<td></td>
<td></td>
<td>unstable</td>
<td></td>
</tr>
<tr>
<td>Secondary</td>
<td>2A</td>
<td>58-83</td>
<td>Cm-Eb-Ab</td>
<td>2A in piano (58), then viola (70), then in piano in Eb major (84), then Ab major in viola (93)</td>
</tr>
<tr>
<td>Primary</td>
<td>1A</td>
<td>97-114</td>
<td>D-Am</td>
<td>Return of 1A, then development, then E as dominant pedal from bars 111-114.</td>
</tr>
<tr>
<td>Development</td>
<td>**</td>
<td>115-181</td>
<td>Am- various</td>
<td>Develops themes and motives that grow out of theme 1A from first movement, modulates to various keys.</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>1A</td>
<td>182-206</td>
<td>Em-D-</td>
<td>unstable</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th>1B</th>
<th>207-221</th>
<th>Em</th>
</tr>
</thead>
<tbody>
<tr>
<td>2A</td>
<td>222-245</td>
<td>E-G-B-E</td>
<td>Various iterations of 2A: viola in E (222), piano in G (232), viola in B (235), viola in E (241)</td>
</tr>
<tr>
<td>Coda</td>
<td>1A</td>
<td>246-258</td>
<td>E</td>
</tr>
</tbody>
</table>

There are several passages in this movement that exploit whole-tone harmonies, another key impressionistic scale. Two examples are given below (Figure 24 and Figure 25).

![Figure 24](image1.png)

Figure 24. Bars 159-161, showing a whole tone passage in the piano, from movement 3 of Boyle's Sonata for Viola and Piano.

![Figure 25](image2.png)

Figure 25. Bars 165-167, showing a whole tone passage in the piano, from movement 3 of Boyle's Sonata for Viola and Piano.

One interesting point that could be made about this movement is the intriguing familial resemblance between many of its themes. While theme 1B is a small contrasting motive, theme 1A is very similar in several respects, particular in its E-flat major manifestation (Figure 26). Even more similar are motives derived from theme 1A of the first movement, which appear throughout the development section (see Figure 27). Thus, there is a strong familial resemblance between theme
1A of the third movement and theme 1A of the first movement, reinforcing the motivic unity across all three movements, which was a valued aesthetic quality in much music of the early twentieth century.

Figure 26. Theme 2A, in E-flat major at bars 84-87, from the 3rd movement of Boyle’s Sonata for Viola and Piano.

Figure 27. Bars 118-126 of movement 3 from Boyle’s Sonata for Viola and Piano, showing a theme derived from the first movement’s 1A.
5.3 **Editorial Decisions**

Since the actual viola and piano score could not be located,\(^{79}\) I have constructed a new edition of the score using a number of primary sources:

1. The manuscript cello and piano score which contains the cello transcription of the viola part,\(^ {80}\) and the piano part;\(^ {81}\)
2. The manuscript viola part;\(^ {82}\)
3. Two versions of the manuscript cello parts. This was only used minimally to double-check any inaccuracies.

### 5.3.1 First Movement

<table>
<thead>
<tr>
<th>Bar(s)</th>
<th>Description of editorial decision(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 (viola)</td>
<td>In the manuscript score and the cello part, every quaver beat is separated, but in the viola manuscript part the quavers (beams) are joined. In the new edition the beams are joined together (as per the viola manuscript part).</td>
</tr>
<tr>
<td>16 (piano)</td>
<td>In the manuscript score, it is unclear whether the slur at the end of the bar extends into the next bar (bar 17) or stops at the end of the bar. I’ve extended to slur into the next bar so then the articulation matches the motifs which come beforehand.</td>
</tr>
<tr>
<td>18 (piano)</td>
<td>The manuscript score had the first beat of the LH written in bass clef but I’ve moved it to the treble clef</td>
</tr>
<tr>
<td>29-30 (viola)</td>
<td>The manuscript score and cello part contains quavers tied to dotted semiquavers, whereas the viola manuscript part contains double dotted quavers. I’ve used the double dotted quavers in the new edition. There is also a mistake in beat 2 of the viola manuscript part as there was a double dotted quaver followed by 2 demisemiquavers when it should have just been a single dot.</td>
</tr>
<tr>
<td>31 (piano)</td>
<td>It was unclear whether the C in the RH was a C or D in the manuscript score, so I made it a C as it fit better with the harmony.</td>
</tr>
<tr>
<td>35 (viola)</td>
<td>The 2(^{nd}) beat in the manuscript part was showing a double dot when it should have been a single dot.</td>
</tr>
</tbody>
</table>

---

\(^{79}\) The viola and piano score was not in the Boyle archives at Peabody, so it assumed that it could be lost, destroyed, or a copy could exist in the world somewhere unknown. The viola part was found on microfilm.

\(^{80}\) The main difference between the cello and viola part was mostly octave displacement.

\(^{81}\) Any markings in pencil (fingerings etc.) have been added into the edition.

\(^{82}\) The manuscript viola part has minimal bowings and fingerings but the cello part has many pencilled in. I have added any fingerings and bowings that were in the viola part (perhaps they could have belonged to Gittelsohn or another violist who played the sonata) but have disregarded the markings in the cello parts as I am not knowledgeable enough in string technique to know what markings can be transferred from cello to viola.
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>36 (viola)</strong></td>
<td>There was a mistake in the manuscript part where the A (flat) on beat 2 was a dotted semiquaver when it should not have had a dot. The correct rhythm was found in the manuscript score.</td>
</tr>
<tr>
<td><strong>43 (piano)</strong></td>
<td>The two quavers on beat 2 were in the bass clef in the manuscript score but I’ve moved them to the treble clef.</td>
</tr>
<tr>
<td><strong>40-43 (piano)</strong></td>
<td>Tremolos not beamed exactly like the manuscript score.</td>
</tr>
<tr>
<td><strong>44 (piano)</strong></td>
<td>Where the ‘m.s.’ is shown in the new edition, these notes were actually originally in the bass clef (to show that the LH was to take these notes) but Sibelius could not replicate this exactly, hence the ‘m.s.’</td>
</tr>
<tr>
<td><strong>62 (piano)</strong></td>
<td>The chords on beat 3 and 6 in the bass clef were originally written into the treble clef in the manuscript score but I’ve moved it to the bass clef.</td>
</tr>
<tr>
<td><strong>74-75 (piano)</strong></td>
<td>The top voice in the bass clef in bar 74, the chord in the bass clef and the bottom voice of the treble clef of bar 75 were all written into the manuscript score in pencil. I’ve added these notes to the new edition. I’ve also added slurs to these pencilled in notes.</td>
</tr>
<tr>
<td><strong>76-80 (viola/piano)</strong></td>
<td>In both the manuscript viola part and manuscript score the pp has been pencilled out and replaced with an mf. I’ve decided to leave this in, as there is an added diminuendo in bar 79 followed by an added pp in bar 80 – it is a similar pattern with different dynamic levels. There is a diminuendo pencilled into the piano part in bar 79 which is a little useless as the piano only has a dotted crotchet followed by a rest so I’ve transferred the diminuendo to the viola part to ease into the pp. I also added rests into the LH of bar 79 as they were forgotten in the manuscript score.</td>
</tr>
<tr>
<td><strong>106 (viola)</strong></td>
<td>The manuscript viola part didn’t have an accent on the 2nd beat but the manuscript piano score did, so I added the accent.</td>
</tr>
<tr>
<td><strong>114 (piano)</strong></td>
<td>The bracketed notes were crossed out in the manuscript score for what I can assume to be easier execution. I’ve left the notes there for the pianist to decide whether to omit these notes or not.</td>
</tr>
<tr>
<td><strong>115 (viola)</strong></td>
<td>The manuscript part has an 8va sign over the top of this bar, whereas the bars surrounding it are both written in treble clef. I’ve decided to write this bar in treble clef for easier reading.</td>
</tr>
<tr>
<td><strong>122 (piano)</strong></td>
<td>The manuscript score has a crotchet on the 6th beat (E and B) when it should be a quaver, so I’ve changed it to a quaver.</td>
</tr>
<tr>
<td><strong>123 (piano)</strong></td>
<td>The D-sharp that is in the RH of the 6th beat was pencilled into the manuscript score most probably so the LH doesn’t have to take that note (and fits with the suggested fingering)</td>
</tr>
<tr>
<td><strong>141 (viola)</strong></td>
<td>A discrepancy between the manuscript viola part and manuscript score – the last triplet of the bar has C, D, E-flat in the cello part but C, E-flat, G in the viola part – I’ve decided to keep the viola version.</td>
</tr>
<tr>
<td><strong>147 (piano)</strong></td>
<td>There are pencil markings in the manuscript score to signify to take the first semiquaver and the last 3 semiquavers in the bass clef with the RH, I’ve reproduced this by putting “m.d.” (and m.s.) in brackets on the score.</td>
</tr>
<tr>
<td><strong>150 (piano)</strong></td>
<td>The only dynamic marking written into the manuscript score in this bar is a forte at the beginning of the bar. In pencil it has been changed to a mf and then a p straight afterwards (written below the RH part and below the LH part, I just put it in the middle), this is, I assume, for the crescendo to be more effective in the next bar and also so that the viola part can cut through.</td>
</tr>
<tr>
<td><strong>153 (piano)</strong></td>
<td>The 3rd beat of the LH in the manuscript score is written into the treble clef (for what I assume is easier reading) but I’ve left it in the bass clef as it can read just as easily.</td>
</tr>
<tr>
<td><strong>154-155 (piano)</strong></td>
<td>There have been tenutos pencilled in on beat 1, 2 and 6 of the RH in bar 154 and beat 1, 5 and 6 in bar 155. I’ve decided to keep these. I’ve also decided to put tenutos in the LH to match the RH (except beat 5 and 6 in bar 155).</td>
</tr>
<tr>
<td>Bar</td>
<td>Text</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
</tr>
<tr>
<td>158 (piano)</td>
<td>The word “ten” (for tenuto) has been pencilled into the manuscript score above the first beat, so I just added a tenuto line to my score.</td>
</tr>
<tr>
<td>163 (piano)</td>
<td>There is a ‘RH’ pencilled into the last 5 semiquavers of RH in this bar so I’ve put an ‘m.d’ into the score as it makes for easier execution (although the downwards stems indicate that it may be played in the LH)</td>
</tr>
<tr>
<td>168-171 (viola/piano)</td>
<td>These few bars show a few different things. In both the manuscript score and viola part, the rit. has been crossed out in bar 170 and moved to bar 171 so I’ve decided to keep it this way. A cresc. has been lightly pencilled in over bar 168 and 169, and a dim. penciled in at bar 170 and 171 so I’ve also put this in (both parts). A breath mark has been pencilled into the viola part but is not in the score but I’ve decided to add this. A slur has been pencilled in over the top of the notes of 170 and finishing on the first beat of bar 171, and again in bar 171 on the D to C natural, I’ve replaced the original slurring with the current slurring as it allows for a more smoother phrase. I’ve started the crescendo in the piano at the beginning of the bar to keep it inline with the viola. Also the diminuendo in bar 170-171 goes for 2 bars in the viola part but only one and a bit bars in the score so I’ve decided to use the viola dim. in the score. There is also an mf pencilled in bar 170 in the score (both parts) but not in the viola part so I’ve added this to the score (both parts).</td>
</tr>
<tr>
<td>181 (piano)</td>
<td>I added the slurs in this bar so they would be the same as the previous bar, whether the slurs were not added was a misprint or on purpose, I added them to keep the consistency.</td>
</tr>
<tr>
<td>184 (viola)</td>
<td>The forte in the manuscript viola part is at the end of bar 183 but I’ve moved it to the start of bar 184 as it makes more sense and the manuscript score also shows it that way also.</td>
</tr>
<tr>
<td>185 (piano)</td>
<td>In the manuscript score there are lines around the A sharp to C natural in the LH signifying to play these notes in the RH for easier execution. I’ve decided to leave this in as the RH is already playing in that area so it would be easy to do so. In my score I’ve marked it with an m.d. and then m.s. when the notes revert back to LH. In the RH there is a slur that connects the RH notes but I feel as though the slur should end at the first beat of bar 186, so I’ve extended the slur to this note.</td>
</tr>
<tr>
<td>187 (piano)</td>
<td>In the manuscript score, the E double-flat in the LH has been pencilled out (for what I assume to be easier execution without it) but I’ve left it in.</td>
</tr>
<tr>
<td>189-190 (viola/piano)</td>
<td>The manuscript viola part has the forte at the barline between bar 189 and 190 but the manuscript score has the forte on the last beat of bar 190 which makes more sense so I’ve kept that. In the manuscript score in beat 6 of the RH, the C-sharp has been pencilled out and replaced with an A-sharp. I’ve tried out both versions and they both work so I’ve left the A-sharp in with brackets around it.</td>
</tr>
<tr>
<td>198 (piano)</td>
<td>On beat 4 of the manuscript score the D in the RH has been crossed out, but I’ve left it in.</td>
</tr>
<tr>
<td>200-201 (viola/piano)</td>
<td>The diminuendo has been pencilled out in the manuscript score and viola part in bar 200 (in the viola part, the dim has been replaced with a crescendo but I’ve decided to leave this out) and the pp in bar 201 has also been pencilled out and replaced with a mf (but this is not in the viola part). I like that this section is mf because when the similar section happens at bar 205 then it has been marked pp (see next note) and provides a bigger contrast.</td>
</tr>
<tr>
<td>205 (viola)</td>
<td>There looks like a pencilled in pp in the manuscript viola part which I will use (and also is pencilled into the score in the cello part) and the sempre pp in the piano part will just be a pp because there is a mf a few bars before which makes the sempre unnecessary.</td>
</tr>
<tr>
<td>208-210 (viola)</td>
<td>In the manuscript viola part, from beat 2 there seems to be a paste-over over the top of these bars with replacement notes. What I can assume is that all the notes there were in alto clef with an 8va sign over the top as there is a treble clef that starts the replaced section. In bar 211 it goes back to alto clef (with an 8va) without any cautionary clef. I’ve kept bar 211 in treble clef and used the alto clef in the viola’s next entry at bar 218. There is a crescendo in bar 208 in the manuscript score which I’ve decided to add as it is not in the viola part.</td>
</tr>
<tr>
<td>Bar(s)</td>
<td>Description of editorial decision(s)</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>210-211 (piano)</td>
<td>In the manuscript score there is a crescendo that has been pencilled out and in bar 211 there was a f that has been changed to a mf. I've decided to use the edited version as it makes the crescendo at bar 213 more effective going to the f in bar 214.</td>
</tr>
<tr>
<td>224 (viola/piano)</td>
<td>There is a non troppo lento in the viola manuscript part but not in the score so I decided to add it to the score.</td>
</tr>
<tr>
<td>233 (viola/piano)</td>
<td>The manuscript viola part has a semplice written and the score has a senza rall. in brackets so I've decided to combine them both (semplice e senza rall).</td>
</tr>
<tr>
<td>233-234 (piano)</td>
<td>In the manuscript score there is a pp in bar 233 and 234 so I removed the one in bar 234.</td>
</tr>
</tbody>
</table>

### 5.3.2 Second Movement

<table>
<thead>
<tr>
<th>Bar(s)</th>
<th>Description of editorial decision(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (piano)</td>
<td>The 7th semiquaver beat in, I can't decide if it is a D-natural or D-sharp, however D-natural sounds better.</td>
</tr>
<tr>
<td>15 (piano)</td>
<td>In the manuscript score the mf in the RH and the mp in the LH have both been crossed out and replaced with a sempre pp. I have decided to add this to the new edition as it suits the character at that moment</td>
</tr>
<tr>
<td>18-21 (viola)</td>
<td>In the viola manuscript part these seems to have be a paste-over on top of these bars replacing whatever was there. What I can gather is that the original was in alto clef (as there is an unnecessary treble clef at the beginning of the bar, and at the end there is an alto clef just before the last 2 notes. In the cello part (of the manuscript score) the note on the 4th beat is the same as the note on beat 4.5, however in the viola part the note on beat 4.5 is an octave lower than the note on beat 4. What I can assume is that these bars were originally in alto clef, and an octave lower, but got changed an octave higher (and into treble clef) so that the sound could cut through more as the piano part is very busy in that section and the viola would have originally been playing in the same register as the piano. There are no dynamics at the start of this section (they may have been covered up by the paste-over), in the manuscript score, in the cello part there is a mf pencilled out and replaced by a pp (the piano is pp) and a dim. in bar 20, in the viola part there is a pp in bar 21, so I've decided to put an mp in bar 18, put the dim. in bar 20 so then the pp will be effective in bar 21. Slurring is unclear at bar 20 (in the manuscript viola part) so I've copied the slurring of the cello part in the score (slur over beat 3 and 4).</td>
</tr>
<tr>
<td>25 (viola)</td>
<td>In the viola manuscript part there is a bar of 3/2 however in the manuscript score there is a normal bar of ‘C’ and then a bar of 2/4. I've decided to keep it as C and 2/4 since then tempo is quite slow and we are already counting in 4, going to a bar of 3/2 and counting in 2 wouldn't make sense.</td>
</tr>
<tr>
<td>42 (viola/piano)</td>
<td>The manuscript viola part has a bar of 15/8 where as the manuscript score has a bar of 9/8 followed by a bar of 6/8. I've decided to keep the latter.</td>
</tr>
<tr>
<td>47 (viola)</td>
<td>The manuscript viola part has the f at the end of bar 47, and the manuscript score has it at the start of bar 48. I've decided on the latter as it makes sense with the crescendo.</td>
</tr>
<tr>
<td>48 (viola)</td>
<td>In the manuscript viola part there seems to be some extra notes written in that are not in the score, I’ve put these notes in brackets, and up to the discretion of the violist whether to use them or not.</td>
</tr>
<tr>
<td>52-58 (viola/piano)</td>
<td>It looks like these bars have been taped over. I can see that there remains an alto clef in these couple of lines, so what could have possibly have happened is that these lines were originally in alto clef and would have been written an octave lower than what is there now, same sort of situation as bar 18-20. In the manuscript score, at bar 52, there are semiquaver stems pencilled onto the last three semiquavers in the bass clef signifying to take these with the RH, since it is a good idea and allows for easier execution of the passage work, I have left...</td>
</tr>
<tr>
<td>Bar(s)</td>
<td>Description of editorial decision(s)</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>1 (piano)</td>
<td>The piano part manuscript score doesn’t have the time signature written in (although it is written into the cello part), this could have been just a small oversight.</td>
</tr>
<tr>
<td>3 (piano)</td>
<td>There is a ‘syncopé’ rhythm pencilled above the first beat signifying to play the F-sharp and A-sharp on the middle quaver, for what I assume to be easier execution (and most probably to be continued for the next 2 bars), however, I have left it intact without this addition.</td>
</tr>
<tr>
<td>6 (viola)</td>
<td>In the manuscript part there is a slur over the last 3 notes and also a slur over the last 2 notes (one of these slurs was probably pencilled in). I’ve put the 2-note slur as a dashed slur to give the violist the option of which slur to take.</td>
</tr>
<tr>
<td>15 (viola)</td>
<td>Same issue as bar 6. The solid slur and dashed slur are there to provide slurring options for the violist.</td>
</tr>
<tr>
<td>15 (piano)</td>
<td>In the manuscript score there is a <em>forte</em> marked on beat 3 and next to it, what looks like an <em>mp</em> or <em>mf</em>, I can’t quite tell, and at the end of bar 16 going into bar 17 there is what looks like a <em>crescendo</em>. I’ve decided to mark an <em>mf</em> in bar 15 so that the viola part can cut through more and then add the <em>crescendo</em> over bar 16/17 so that the dynamic level is up by the time we get to the last beat of bar 17 because the viola is marked <em>ff</em>.</td>
</tr>
<tr>
<td>39 (viola)</td>
<td>Same as bar 6 and 15 (slurring options).</td>
</tr>
<tr>
<td>45 (piano)</td>
<td>The bottom C on the 4&lt;sup&gt;th&lt;/sup&gt; semiquaver of the first beat and the bottom E on the 4&lt;sup&gt;th&lt;/sup&gt; semiquaver of the 2&lt;sup&gt;nd&lt;/sup&gt; beat (RH) have been crossed out in the manuscript score for what I presume to be easier execution but I have left them in. Similarly there is a bracket around the top G of the 2&lt;sup&gt;nd&lt;/sup&gt; beat (LH) but I haven’t put this in.</td>
</tr>
<tr>
<td>46 (viola)</td>
<td>Same as bar 6, 15 and 39 (slurring options).</td>
</tr>
<tr>
<td>60 (piano)</td>
<td>In the second quaver beat of the RH in the manuscript score, the bottom B-natural has been crossed out but I have left it in. There is a ‘3’ on top of the top B, but it only works if the bottom B isn’t there, so I have left this fingerling out.</td>
</tr>
<tr>
<td>69 (piano)</td>
<td>In the manuscript score there is a <em>rit.</em> with an <em>a tempo</em> that follows in the next bar, but it has been crossed out. I’ve decided to not omit it, as the <em>rit.</em> seems fitting at that moment.</td>
</tr>
<tr>
<td>75-76 (piano)</td>
<td>The 2&lt;sup&gt;nd&lt;/sup&gt; beat of the LH in the manuscript score has been written in the treble clef but I’ve put it in the bass clef.</td>
</tr>
<tr>
<td>79 (piano)</td>
<td>In the manuscript score the bottom 2 notes of the RH chord of beat 1 have been written in...</td>
</tr>
</tbody>
</table>

**5.3.3 Third Movement**

In the manuscript score, bar 58 is has been scribbled out. The viola doesn’t have any notes in this bar, however I checked the viola part and both cello parts and all of these parts don’t have one bar less (so I assume it is not a mistake), so I have decided to keep this bar. The first half of the bar is basically the same as the first half of bar 59 so perhaps it just may have been too repetitive.

70-71 (viola/piano) | Same as bar 18-20 and 52-58 (taped over). |

71 (viola) | There looks like there is some different options for slurring. I’ve kept intact that slurring that is in the score, and I’ve put in dashed slurring what looks to be added in. |

88 (piano) | In the manuscript score the last 2 semiquavers were in the bass but had been pencilled out and re-written into the treble stave, presumably for easier execution – I like this idea so I’ve put it into the new score. |
the bass clef but I’ve moved it to the treble clef.

| 80 (piano) | Similar to bar 79, the octaves in the RH were originally written in the manuscript score as the top note in treble and bottom note in bass. |
| 84 (piano) | In the manuscript score, the 2\textsuperscript{nd} quaver of beat 3 in the RH, the bottom F has been crossed out, but I’ve decided to leave it in which then makes the fingering written in obsolete (1-2 on the A-flat and D and 3 on the top F) so I’ve not put in this fingering. |
| 100 (piano) | In the manuscript score in the RH the 3\textsuperscript{rd} and 4\textsuperscript{th} semiquavers of the first beat were written into the bass clef but I’ve moved them into treble clef as it is easy enough to read there. |
| 106 (piano) | In the manuscript score the 2\textsuperscript{nd}, 3\textsuperscript{rd} and 4\textsuperscript{th} semiquavers of beat 1 of the RH have been written into the bass but I’ve moved them into the treble. |
| 112 (piano) | In the manuscript score there is a sign to signify the a-sharp on the 3\textsuperscript{rd} semiquaver of beat 1 in the RH in the LH but I have not put this in. |
| 116 (viola/piano) | In the manuscript viola part, in the 2 bars rest from bar 116-117 there is a non troppo lento however in the manuscript score the non troppo lento starts at bar 115 and is prefaced with an a tempo — I like it as the latter. |
| 135 (piano) | In the manuscript score there is a pencil mark signifying to take the 4 semiquavers in beat 2 plus the 1\textsuperscript{st} semiquaver in beat 3 with the RH with the remaining 3 semiquavers with the LH. I’ve found that just doing what is originally written is easier to execute (RH taking the 4 semiquavers in beat 2, LH taking the first semiquaver in beat 3 and RH taking the remaining 3 semiquavers in beat 3) so I’ve left out the pencilled-in hand divisions. |
| 153 (piano) | Pencilled into the manuscript score is a sign to play the last 2 quavers of the bar in the RH. I’ve put an ‘m.s.’ above these 2 notes as it allows for easier execution. |
| 181 (piano) | The LH chord on beat 3 of the manuscript score had an E as the top note of the chord but has been crossed out as the E is already being played by the RH, so I’ve preserved this crossing out. |
| 190 (viola) | In the manuscript viola part, bar 190 has been scribbled out and there is a line pointing to an ‘addendum’ at the end of the page. Basically this addendum puts the viola up one octave for 6 bars. I’ve decided to put this into the new edition as I think the viola will be able to cut through easier in this octave rather than the lower octave. A slight difference in bar 193 – the viola manuscript part has the last 3 notes in the bar as B, E-sharp, C-sharp, the addendum as the last 3 notes as E-sharp, D-sharp, C-sharp and this is the same in the score. I’ve left it with just the E-sharp, D-sharp, C-sharp for now. |
| 190 (piano) | It looks like the accent has been left off the 1\textsuperscript{st} beat of the RH, but there are accents in the LH and the viola part, so I added one. |
| 196 (viola) | In the manuscript viola part, the original version has a rest on the last beat of the bar, the addendum has a B on the last beat and the cello/piano score also has a B on the last beat, so I’ve put a B on the last beat. |
| 196 (viola/piano) | The rit. that is in bar 196 and a tempo in bar 198 were pencilled into the manuscript score so I’ve decided to keep it as it seems fitting. |
| 197 (viola) | The LH chord on beat 3 of the manuscript score had an E as the top note of the chord but has been crossed out as the E is already being played by the RH, so I’ve preserved this crossing out. |
| 220 (piano) | In the manuscript score the last quaver (E) in the LH has been crossed out and replaced with a quaver rest, but I’ve decided to keep this E. |
| 220 (viola/piano) | In the manuscript viola part the poco rit. starts in bar 220, but in the manuscript score it starts in bar 221. I’ve decided to put it in bar 221. |
| 222 (piano) | The B on the second beat of the LH was originally written in treble clef but I moved it to bass |
clef, even though there are a lot of leger lines, its easier to read.

<table>
<thead>
<tr>
<th>Page</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>235 (piano)</td>
<td>The <em>mf</em> has been changed to an <em>mp</em> and the <em>f</em> has been changed to an <em>mf</em> in the bar after as per the pencil markings in the manuscript score.</td>
</tr>
<tr>
<td>240 (piano)</td>
<td>There is a <em>crescendo</em> sign pencilled in but I’ve left it out, as there is already a <em>crescendo</em> in the previous bar.</td>
</tr>
<tr>
<td>244 (viola)</td>
<td>The viola manuscript part has a <em>rit.</em> and the manuscript score has a <em>rall.</em> I’ve decided to add the <em>rall.</em> to keep it consistent.</td>
</tr>
<tr>
<td>253 (piano)</td>
<td>The 2nd quaver of the 2nd beat (B, LH) was originally written into the treble but I moved it to the bass.</td>
</tr>
<tr>
<td>254 (piano)</td>
<td>Same as above.</td>
</tr>
<tr>
<td>256 (piano)</td>
<td>The E and G-sharp in the RH chord were written into the bass in the manuscript score but I moved it to the treble.</td>
</tr>
<tr>
<td>258 (piano)</td>
<td>The tied B in the RH was written into the bass in the manuscript score but I moved it to the treble.</td>
</tr>
</tbody>
</table>
Figure 28. The first page of the manuscript score of Ballade élégiaque.
6.1 An Historical Overview

Boyle’s only surviving piano trio, the *Ballade éléqiaque* was written in 1931 and first performed in Philadelphia on the 2nd of May, 1935 by Sascha Jacobinoff (violin), Thomas Elmer (cello) and the composer at the piano. The work was programmed in between the Schubert *Trio in B-flat major*, and the Brahms *Trio in C minor*—both very substantial works in the piano trio repertoire.

Subsequent performances in Philadelphia were given by Frank Costanzo (violin), Francis de Pasquale (cello), Elmer and Pearle Boyle. A performance was given at the Colorado College Summer Music Festival by Costanzo, Georges Miquelle (cello) and Max Lanner (piano). The work is also mentioned in Pleskun’s book under the 1931 section.

A typical performance of this one movement work lasts for approximately 12 minutes. The year '1931' is written at the end of the score. It is interesting also to note that Sergei Rachmaninoff named both of his piano trios *Trio Elegiaque*, and like Boyle’s trio, Rachmaninoff’s first trio was also a single movement work. The term 'elegiaque' comes from the term 'elegy', a lament for the dead in poetry, or a piece of music that is mournful and melancholic. Even though Rachmaninoff’s trio was composed long before Boyle’s, it was not published until 1947 – long after Boyle’s was composed (and one year before his death), but it could be possible that Boyle heard it performed.

Another probably clear precedent is Ferruccio Busoni’s *Elegies BV249*, a set of six piano pieces of some 40 minutes duration published in 1908 during the very time that Boyle was a Busoni student (from 1905-1010). Busoni also composed *Elegie* for piano and clarinet in 1920. The *Elegies BV249* are often cited as a significant turning point in Busoni’s style, away from Romanticism and

---

83 Recital Programme – May 2nd 1935, Ethical Society Auditorium.
84 Peery, pg. 8
85 Pleskun, pg 471.
86 Rachmaninoff Trio Elegiaque no. 1 (1892) and no. 2 (1893, revised 1906/1913).
towards a more extended and experimental harmonic language that pushes the boundaries of tonality. Likewise, the *Ballade élégiaque* exhibits a noticeable advance in complex chromaticism—as shall be seen. It is a significant work, especially in the context of the United States where it was composed. Other noteworthy piano trios by US composers at this time include those by Aaron Copland, Leonard Bernstein, and Amy Beach—company among which Boyle’s work holds its own admirably. The trio and the violin sonata were both written within a couple of years of each other, when Boyle was on the staff at the Juilliard School, and both works are representative of Boyle’s mature style.

### 6.2 A Critical Examination

An examination of the opening of the work will serve to demonstrate powerfully that Boyle is beginning to write music that is concerned primarily with intervals, and the development of small motivic ideas developed in non-tonal ways. As shown in Figure 29, the theme (theme A) comprises the development of a small motive, X (C-Db-G), or the set-class [016], which is developed through addition, transposition, and repetition. This theme defies clear scalar derivation, although it could be considered to be loosely formed from the intersection of two octatonic collections on the note C, which forms the point of tonal centre (see Figure 30). When the piano restates this theme at bar 52, the harmonisation displays some awareness of octatonicism, albeit weakly.
Figure 29. Bars 1-9 of the *Ballade élégiaque*, violin (top stave) and cello (bottom stave), showing the motivic development.

Figure 30. Bars 1-9 of the *Ballade élégiaque*, violin (top stave) and cello (bottom stave), showing the possible octatonic derivation.

---

Labelling is derived from Joseph Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Englewood Cliffs, N.J: Pearson, 2013). There are three unique octatonic pitch-sets, and each can be designated by the labels Oct$^0_1$, Oct$^0_2$, and Oct$^{12}_0$ due to their inclusion of these pitch-classes, where 0=C, and 1=C#, 2=D, and so on.
Figure 31. Bars 53-56, showing theme A in the piano, and Oct\textsuperscript{02} harmonies (yellow highlighting)--from the 
\textit{Ballade élégiaque}.

The first entry of the piano (see Figure 32) clearly demonstrates his awareness of new
sonorities, from whole tone (yellow highlighting), quartal/quintal sonorities (blue highlighting), and
extended tertian chords that shown an affinity with the burgeoning genre of American Jazz. The
chord with Eb in the bass functions as a V7 of Ab, but has a 9\textsuperscript{th} and 13\textsuperscript{th} added for colour, and the
same is true of the chord with D in the bass, functioning as V7 of G, to which it then resolves (a G
chord, with an added ninth). The V7 of Ab reappears, but reinterpreted as a Fr6+ to go to V7 then I
in G. Bars 14-16 are decidedly non-functional, and chordal mutation is achieved via incremental
chromatic voice-leading, or what is sometimes referred to in the literature as “parsimonious voice-
leading."\textsuperscript{88}

Figure 32. The entry of the piano at bar 10, with whole tone sonorities (yellow), quartal (blue), some functional, and some non-functional parsimonious voice-leading (bars 7-17 from the *Ballade élégiaque*)
Such non-functional chromaticisms could be traced back to Wagner’s *Tristan und Isolde*, although Boyle’s technique is presumably acquired courtesy of Busoni. As with Busoni, this is often combined with a dense contrapuntalism, reflecting a respect for Baroque masters, in the same way that Busoni (and others of his generation, such as Reger) often demonstrated a fascination with contrapuntal mechanisms combined with advanced chromaticism. For instance, in this work Boyle employs several clear episodes of fugato (typically a duet between the violin and cello) that develop clearly the motive X from theme A. The first fugato is at figure E (bar 26), and the second at figure I (bar 90). The theme at figure G (bar 62, or theme C) also displays contrapuntal imitation between the violin and cello, which is further developed into a kind of fugato at figure U (bar 237).

The dense contrapuntal chromaticism is combined with a demonstrable economy of motivic material, an economy that has been noted by Chris Dench in a negative light. Dench writes concerning Boyle’s *Piano Sonata* of 1925 (reviewing Timothy Young’s CD recording), noting its “Rachmaninovian scale and sweep,” but also “the minimal nature of his thematic material, presumably designed for maximum elaboration.” Ultimately, Dench finds the sonata “uninspired”, stating that it “never quite achieves the grandeur it promises.” He also notes the variety of harmonies, but is unimpressed, noting that Boyle’s harmonies are “often more Hollywood than Berlin, and can be a tad hackneyed,” and comments on a certain propensity for “aimless virtuoso meandering.” In a way, this review reveals as much about Dench’s personal preferences as it does about Boyle’s music. Certainly, there are grains of truth in Dench’s comments, but the same observations could be construed in a more positive light. The grandeur of

---

Boyle’s pianistic figurations is combined with a dense chromatic development of motivic ideas, and an eclectic harmonic vocabulary.

The motivic density displayed in the *Ballade élégiaque* is such that the majority of the work develops motive X from theme A. This can be seen by a quick examination of the formal chart of the work illustrated below in Table 8 below. The more complete statements of theme A at the opening and close provide a kind of framing symmetry. There is also a loose sense in which the music from bars 158 onwards is like a Recapitulation, with close correspondences to the unfolding of the music at the opening. The work could thus loosely be viewed as a kind of sonata-rondo with the theme D, which is the most contrasting musical section (the piu tranquillo) functioning as a development substitute. But the simplest explanation of this music would be to simply state that it cyclically rotates themes as if they are leitmotivs whose expressive content remains undefined.

Table 8. A formal plan of Boyle’s *Ballade élégiaque*

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rehearsal mark</th>
<th>Bars</th>
<th>Key/Tonality</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>1-9</td>
<td>C-centric, possible octatonic derivation</td>
<td>Develops motive X</td>
</tr>
<tr>
<td>--</td>
<td>B</td>
<td>10-22</td>
<td>Tonicizes G, then non-functional</td>
<td>Inversions of X</td>
</tr>
<tr>
<td>A’</td>
<td>C</td>
<td>23-25</td>
<td>A-centric</td>
<td>Triton choral juxtaposition, derived from X</td>
</tr>
<tr>
<td>--</td>
<td>D</td>
<td>26-27</td>
<td>Unstable</td>
<td>Develops motive Y</td>
</tr>
<tr>
<td>B</td>
<td>--</td>
<td>28-25</td>
<td>Eb pedal point, somewhat non-functional</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>E-F</td>
<td>36-61-</td>
<td>Unstable</td>
<td>Fugato passage, develops X motive (theme A)</td>
</tr>
<tr>
<td>C</td>
<td>G-H</td>
<td>62-89</td>
<td>E major, then C major (at H)</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>I-J</td>
<td>90-112</td>
<td>C major</td>
<td>Fugato passage, develops X motive (theme A)</td>
</tr>
<tr>
<td>A</td>
<td>K</td>
<td>113-129</td>
<td>Pedal point on C#-G triton oscillation</td>
<td>Theme in viola derived from theme A, pedal point derived from motive X (also from A), leads into a transitional “lamentado section”</td>
</tr>
<tr>
<td>D</td>
<td>L-N</td>
<td>130-157</td>
<td>D major at L, then B major at M, then C# major (?) at N</td>
<td>Piu tranquillo, new theme (D)</td>
</tr>
<tr>
<td>A</td>
<td>O</td>
<td>158-168</td>
<td>C-centric</td>
<td>Develops material from theme A</td>
</tr>
<tr>
<td>A’</td>
<td>P</td>
<td>169-183</td>
<td>A-centric</td>
<td>Inversions of X</td>
</tr>
<tr>
<td>B</td>
<td>Q-R</td>
<td>184-207</td>
<td>E pedal at Q, B pedal at R, then unstable</td>
<td>Theme B developed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
</tbody>
</table>
| A | S-T | 208-236 | A minor then Ab, then D minor
|   |   |   | Theme A returns, accompanied by parallel triadic motions in the piano exhibiting the triton harmonic shifts (seen previously at bars 26-27) |
| C | U-X | 237-280 | C-centric, somewhat unstable,
|   |   |   | At bar 237, the rhythm of theme C appears. At bar 245 a grand fugato passage begins that develops theme C (rehearsal V), continuing again at rehearsal W, and in the piano at rehearsal X. |
| A | Z | 281-293 | Unstable
|   |   |   | Transitional, but merges into instances of motive X |
| A | AA | 294-304 | Unstable
|   |   |   | Similar to bars 102-104, but the string develop motive X |
| B' | BB | 305-321 | C pedal, partial octatonic derivation, then unstable
|   |   |   | Fugato built on motive that is an inversion of a segment of motive Y from theme B. Use pedal point on C (and partial octatonic harmonies) |
| A | CC | 322-340 | C-centric
|   |   |   | Theme A makes its most complete appearance since the opening; parallel triadic motions exhibiting triton harmonic shifts appear (as developed at bars 208-236) |

It will be useful to elucidate a few more points arising from the formal plan of the movement, particularly to underscore the motivic economy and the prevalence of the development of motive X from theme A. For instance, at bar 17 (rehearsal C), shown at the end of Figure 32, motive X is presented in the strings in a modified inverted form. It still clearly presents the pivotal tritone interval, here between G and C#, but the opening semitone has been modified to a tone.

The tritone basic idea shape is further manifested in the harmonies from bars 26-27 (see Figure 33), where the triads of Bb and E (with roots a tritone apart) are alternated. This idea of the juxtaposition of triads with roots a tritone apart is further developed later in the work, particular in the parallel chords at bar 208 (rehearsal S—see Figure 35). Similarly, Figure 34 illustrates the opening of the first long fugato section, where the fugue motive is clearly saturate with instances of motive X (the motive of semitone, followed by tritone).
Figure 33. The alternation of triads with roots a tritone apart (bars 24-29 of the *Ballade élégiaque*)
Figure 34. The opening of the first fugato, where the fugue theme is saturated with motive X (from theme A)–(bars 34-42 of the Ballade élégiaque)
Figure 35. Bars 208-210 in the piano part, showing a chordal pattern demonstrating tritone root movements (Eb-Am and Db-G).

Likewise, theme B displays systematic development of a small motive Y, and variation Y', which are repeated at various levels of transposition (see Figure 36). This is “developing variation” in the classic Brahmsian sense, and like the music of Schoenberg (who coined the phrase “developing variation”)\(^9\) this section pushes tonality to the brink. Any tonal implications of the chord progressions wax in significance before the mere fact that the melody liquidates this small motive through repetition and transposition. It is the continuous Eb pedal point that provides the strongest sense of tonal grounding, becoming a referential point of tonal centricity. The passage ends with delicious tonal ambiguity, with a lush chord presenting the entire diatonic collection (bars 34-35).

In terms of tonality, this work merges freely between points of clear functional tonality and points of tonal ambiguity, centricity, or even atonality. Some of the points of tonal clarity can be seen in Table 8. For instance, theme C, which emerges at bar 62 (see Figure 37), is the first point of clear functional tonality in the work (presenting E major), and consequently creates a distinct contrast with the preceding music, although even here there is substantial chromaticism in the

piano’s accompanying energetic figurations (marked *con fervore*). Against this, new thematic material is presented with contrapuntal imitation in the strings. Motive D, marked *piu tranquillo* (at bar 130 and rehearsal mark L—see Figure 38) is another point of tonal clarity, in which emerges a beautiful melody in D major above soft impressionistic chordal figures in the piano.

The work ends clearly in C major, but despite the clear cadential gesture, the penultimate harmony is not V but vi7 in third version, functioning as a kind of plagal cadence substitute. By listening and studying this piece, we can immediately tell that the harmonic language is already different to the Viola Sonata. The harmonies in the Viola Sonata were already pushing boundaries but in this piece the boundaries are further extended through a variety of means—as discussed above.
Figure 36. Theme B, comprising the “developing variation” of motive Y, with non-functional harmonies over an Eb pedal point (bars 27-37 of the Ballade élégiaque).
Figure 37. Theme C of the Ballade (clearly in E major), from the Ballade élégiaque.

Figure 38. Theme D (in D major), from the Ballade élégiaque.
### 6.3 Editorial Decisions

<table>
<thead>
<tr>
<th>Bar(s)</th>
<th>Description of editorial decision(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 (piano)</td>
<td>Beat 4 is unclear. It looks like the manuscript had a D-flat which was crossed out and replaced with a C. I’ve preserved the D-flat as it is the same as the chord on the first beat of bar 12 and it sounds better.</td>
</tr>
<tr>
<td>61 (all parts)</td>
<td>This bar used to be a 5/4 bar in the manuscript score but a crotchet rest was pencilled in as the 6(^{th}) beat and the time signature changed to 6/4 in pencil.</td>
</tr>
<tr>
<td>88 (piano)</td>
<td>The D-sharp on the bottom note of the octave on the 4(^{th}) semiquaver of the 2(^{nd}) beat was pencilled out but I left it in. I also moved the ff from that same beat to the start of the 3(^{rd}) beat as it felt more fitting with the phrasing.</td>
</tr>
<tr>
<td>91 (piano)</td>
<td>I added the <em>simile</em> to signify to continue the LH articulation that was introduced in bar 90.</td>
</tr>
<tr>
<td>105 (cello)</td>
<td>The last quaver beat in the cello part in the score says an A but in the parts it says G, which makes more sense harmonically so I’ve changed it to a G.</td>
</tr>
<tr>
<td>141 (piano)</td>
<td>In the manuscript score, over beat 1 and the first 2 quavers of beat 2 there is a square bracket pencilled in over the top of these beats and a stem drawn downwards on the bottom note of the 3(^{rd}) quaver of beat 2 (similarly in beat 3-4 and beat 1-2 of the next bar). What I gather from this is that that originally the first triplet is to be taken by the RH, the first 2 notes of the 2(^{nd}) triplet to be taken with the LH and the last quaver with the RH. The pencil markings indicate the RH to take both the first triplet and second triplet except for the bottom note of the last note of the triplet which the LH should take. I tried both ways (and they both work) and I’ve decided just to leave it without the additions of the pencil markings. The performer can decide how to split the figuration up between the hands.</td>
</tr>
<tr>
<td>144-146 (piano)</td>
<td>Similarly there are some pencil markings to indicate re-dividing the hands as opposed to what is written on the score, but I’ve left it as the original and the performer can decide how to split the figuration.</td>
</tr>
<tr>
<td>156 (piano)</td>
<td>The A on the bottom of the RH chord on beat 2 was scribbled out but I left it in.</td>
</tr>
<tr>
<td>158 (piano)</td>
<td>The <em>piu vivo</em> looks like it starts on beat 1.5 on the manuscript score but I moved it to the start of the bar as it is probably easier starting in that tempo straight away.</td>
</tr>
<tr>
<td>159 (piano)</td>
<td>The last 2 quavers of the LH and first beat of the next bar were originally written in the treble clef but it is easy enough to read it in the bass clef so I moved it down there. Similarly in bar 161-162.</td>
</tr>
<tr>
<td>251 (piano)</td>
<td>Originally the first 3 notes of the 3(^{rd}) beat were written in the bass clef with an 8va sign over it which proved to be too confusing to read so I put it in the treble as it is to be, and altered the beam/stem to show the hand division.</td>
</tr>
<tr>
<td>256 (piano)</td>
<td>Again there are pencil markings to signify different hand divisions than written, but I’ve left the original there and again, up to the performer to how they would like to divide it – whether it will be the original way, or a different way.</td>
</tr>
<tr>
<td>259 (piano)</td>
<td>Same thing as above which makes the fingering suggested obsolete so I omitted the fingering too.</td>
</tr>
</tbody>
</table>
7 The Sonata for Violin and Piano (1933)

Figure 39. The first page of the manuscript score of the Sonata for Violin and Piano.
7.1 An Historical Overview

This sonata in one movement was composed in 1933 and played by the composer himself with violinists Thaddeus Rich, Sascha Jacobinoff, Frank Constanzo and Alvin Rudnitsky. Pearle Boyle also played it with Thaddeus Rich and pianist Austin Conradi played it with Frank Gittelson. These performances were in held in Philadelphia, New York and Baltimore.\(^1\) This work is mentioned in Pleskun’s book under the 1933 section.\(^2\) A typical performance of this one-movement work lasts approximately 12 minutes.

This sonata was dedicated to violinist Thaddeus Rich. On the top of the manuscript it states “To my friend Thaddeus Rich”. Rich was the concertmaster and assistant conductor of the Philadelphia Orchestra, as well as Boyle’s colleague at Curtis where he was the assistant conductor of the Curtis Orchestra. Leopold Stokowski was the chief conductor of both orchestras.

One can only assume that this work was composed in 1933, as there is no indication on the score or any parts of the year of composition. The contents of the archive box states '1933' with a question mark next to it. There is a note written on Rich's violin part dated August 29\(^{th}\) 1933 in which he states:

Dear George, Please do not permit anyone to change any marks or fingering in this copy. It would seem very foolish to mark first position fingerings and open strings etc but after very careful study every one has a musical or technical significance. This is my copy. Thaddeus Rich.\(^3\)

However, we can come to the conclusion that this work would have been composed after the Viola Sonata due to the advanced harmonic language in which it is written.

---

\(^1\) Peery, pg. 7
\(^2\) Pleskun, pg. 510
\(^3\) Message found on the bottom of the violin part.
There is a review of the Sonata which Peery quotes on page 7 taken from the May-June 1938 issue of Modern Music: A Quarterly Review, which Arthur Cohn states:

... The only redeeming feature has been the Composer’ Forum evening of George Boyle with (among other things) his splendid Violin and Piano Sonata\(^94\).

She also mentions from a review in the Philadelphia Evening Bulletin (18 Jan 1938):

Another review of the work describes it as being written with an excellent grasp of violin technique and true musical feeling\(^95\).

### 7.2 A Critical Examination

As stated above, the *Sonata for Violin and Piano* demonstrates Boyle’s continuing expansion of his harmonic palette, in a similar vein to the *Ballade élégiaque*. We see a further decline in clear functional tonal arrivals, the continuing dense motivic variation that provides a sense of cohesion and unity in the absence of tonality (as in early Schoenberg). One the other hand, this piece also demonstrates a shift towards French sensibilities, and the influence of Debussy in particular. This is seen most notably in the expanded tonal palette that relishes non-functional, colouristic chord successions—particularly parallel triadic motion. There is also the fleeting exploration of exotic scales or unusual harmonic formations, and frequent saturation of triads with major sevenths—perhaps demonstrating the subtle influence of American Jazz. A few examples will suffice here.

The introductory section relishes in parallel triadic motions, as well as unusual non-functional triadic juxtapositions (Figure 40). Bars 16-25 present an odd bitonal complex (the quartal Db, Ab and Bb in the left hand juxtaposed against the triadic C, E, G in the right hand) that is prolonged for some measures, and over which the violin’s opening melody commences (Figure 41).

---

\(^94\) Peery, pg. 7

\(^95\) Peery, pg. 7-8
Figure 40. Bars 1-11 of the Sonata for Violin and Piano, showing parallel triadic motions, and odd triadic juxtapositions.
Figure 41. Bars 16-28 of the Sonata for Violin and Piano, showing an odd bitonal complex

There are multiple instances of parallel triads or parallel 7\textsuperscript{th} harmonies in the piano part (see Figure 42 to Figure 47), several relishing in triads with extensions of 7ths, some with 9ths and 6ths—a quality both of Debussy and the newly burgeoning genre of American Jazz. Similarly, the piece ends on a cadential gesture with modified harmonies (C with a 9\textsuperscript{th} and 6\textsuperscript{th}, alternating with a B7 chord)—Figure 48.
Figure 42. Bars 61-64 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano in bars 63-64.

Figure 43. Bars 106-108 of the Sonata for Violin and Piano, showing parallel triadic motion in the piano.

Figure 44. Bars 158-160 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano.
Figure 45. Bars 184-191 of the Sonata for Violin and Piano, showing parallel triadic progressions (with Jazz extensions of the major 7th and the 6th).
Figure 46. Bars 261-266 of the Sonata for Violin and Piano, showing parallel 7th chords in the piano.

Figure 47. Bars 316-320 of the Sonata for Violin and Piano, showing the alternate of two C-based triads with Jazz extensions (9th and 7th, and then 9th and 6th).
Figure 48. The ending of the Sonata for Violin and Piano, with unusual harmonies in its cadential gesture.

Other unusual harmonic exoticisms include a section of pentatonicism (Figure 49) sounding a little like rag-time. An octatonic episode occurs across bars 134-140 (an excerpt is given in Figure 50), consisting of G#, A#, D in left hand and E, F, B in right hand. A second octatonic episode is even more clear (see Figure 51). Perhaps the C naturals in bar 234 and 235 were actually intended to be C# like in bar 236, to conform to the octatonic collection. Anhemitonic formations (that is, sonorities with no semitone) are shown in Figure 52. The left-hand presents C, G, F or [027], or a quartal/quintal trichord. The right hand presents clusters, one of which could be considered a wholetone subset, the other a pentatonic subset.
Figure 49. Bars 72-79 of the Sonata for Violin and Piano, demonstrating pentatonicism (bar 74 onwards)
Figure 50. Bars 135-139 of the Sonata for Violin and Piano, showing an excerpt of the first octatonic episode.

Figure 51. Bars 234-237 of the Sonata for Violin and Piano, showing an excerpt of the second octatonic episode.
Figure 52. Bars 177-183 of the Sonata for Violin and Piano, showing anhemitonic clusters (bars 178ff)

Figure 53 outlines a passage that is remarkably similar to a passage in Stravinsky’s Trois mouvements de Petrouchka (figure 54), primarily in its reliance on open spaced chords, and layered parallel motions happening slightly differently in the left and right hand.

Figure 53 (bar 289-292). A passage very similar to the example below (especially bar 291-292)
Figure 54. A passage in Stravinsky's *Trois mouvements de Petrouchka*\textsuperscript{96} that is remarkably similar to a passage in Boyle’s Violin Sonata.

Table 9 below provides a detailed formal plan and descriptive outline for the entire work. It demonstrates that the piece conforms to a loose sonata structure, with continuing dense motivic development. While moments of functional tonal clarity are rare, the work does evidence and overall centricity on C and points of structural arrival.

Table 9. A Formal Plan and Descriptive Outline of the Sonata for Violin and Piano

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Centricity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-25</td>
<td>C</td>
<td>Motive x (bars 1-4) presents parallel triadic motion with contrary motion in the piano's two hands (Figure 40). Much parallel triadic harmony. Bars 16-25 prolong an unusual bitonal complex (Figure 41).</td>
</tr>
<tr>
<td>Exposition?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme A</td>
<td>26-47</td>
<td>Ambiguous</td>
<td>Theme A presented, fragments developed (saturating texture); theme A repeated at bar 41 (down a semitone).</td>
</tr>
<tr>
<td>Theme B1</td>
<td>48-58</td>
<td>Begins on C</td>
<td>Theme B1 introduced in violin over chromatic descending thirds in piano. Theme presented multiple times at various pitch levels.</td>
</tr>
<tr>
<td>Theme B2</td>
<td>59-73</td>
<td>Unstable</td>
<td>Theme B2 (with same opening motive as B1) is introduced at bar 59. Much sequential play of small motives. Piano part relishes in parallel motions (Figure 42).</td>
</tr>
<tr>
<td>Theme C</td>
<td>74-110</td>
<td>Begins on C</td>
<td>Piano begins with arpeggios on pentatonic collection, sounding somewhat like ragtime (Figure 49). Theme C introduced in violin in bar 78, in piano at bar 86, then violin at 94, then again at bar 104 (at different pitch levels each time). Motivic fragmentation and development continues throughout, evaporating into parallel triadic motion (Figure 43).</td>
</tr>
<tr>
<td>Theme A</td>
<td>111-</td>
<td>Begins on E</td>
<td>A version of theme presented in piano at bar 111, and associated motivic development, then at bar 121 in violin, and 130 in violin.</td>
</tr>
<tr>
<td>Development?</td>
<td>134-</td>
<td>Arrival on C</td>
<td>An octatonic episode occurs across bars 134-140 (Figure 50). The violin entry at bar 139 shows continued developed of small motivic ideas. Bar 148 presents a longer idea (theme D), which is reiterated in the piano at</td>
</tr>
<tr>
<td>(Theme D,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>small motives)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| theme A) | in bars 178-184 | bar 150, and again at bar 152, and in the violin at bar 185. A variety of small motivic ideas are presented and developed throughout this section.

Of particular interest are the parallel 7th chords at bars 159-160 (Figure 44). Bars 165-166 present a rare instance of thinly decorated tonal motion tonicizing C major. Bars 178-184 are particularly interesting in that they present various anhemitonic formations (Figure 52). The tonal progression presented at bars 185-187 (and reiterated at 189-191) is also particularly interesting, with parallel triadic motions (Figure 45).

Motive A appears in the violin several times, beginning with bar 217. At bars 234-238 a second octatonic episode occurs (Figure 51). Bars 239-242 continue a pedal point, sounding like Debussy, over which parallel triadic progressions occur. This section could be considered a kind of retransition in a rough sonata-form outline. |
| Recapitulation? Theme A | 244-260 | Unstable | Theme A actually in the violin at bar 257 only, but the preceding music is derived from similar thematic material, and the piano part mirrors various chromatic figurations seen earlier at bars 41-44. |
| Themes B1 & B2 | 261-300 | Unstable | Fragments of theme B1 occur in the violin in bar 262, and B2 at bar 265. The piano part in bar 263 presents parallel major seventh chords Figure 46. Theme B1 is properly introduced in the violin at bar 269, and again at bar 275 and then at 293. The piano plays theme B2 at bar 279 and the violin at bar 284. |
| Theme C | 301-324 | C | Theme C appears in the violin at bar 301, the piano at bar 209, and the violin at bar 317. At bar 309, theme B is superimposed with theme B1 and B2 (bar 313) in the violin. Theme B2 appears in the piano at bar 323. The piano part at bar 317 (the poco meno mosso) displays a climactic feel, with quartal/quintal formations in both hands that resulting in the alternation of C-based triads with Jazz extensions (Figure 47). |
| Coda | 325-347 | C | Motive x (from the opening) reappears in modified form, again with contrary motion in the hands, but parallel triadic motion. The piece ends on a modified cadential gesture with odd, parallel, Jazz-like harmonies Figure 48). |

**7.3 Editorial Decisions**

<table>
<thead>
<tr>
<th>Bar(s)</th>
<th>Description of editorial decision(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2 (piano)</td>
<td>The LH chords in bar 1 and the first chord of bar 2 were originally written in the treble clef but I moved it to the bass clef.</td>
</tr>
<tr>
<td>41-44 (piano)</td>
<td>In the manuscript score on the first beat of each LH note, there is a semibreve pencilled in as the same note of each first beat to suggest to hold that note throughout the bar. I’ve decided to keep this as I like the sound it produces.</td>
</tr>
<tr>
<td>139-140 (piano)</td>
<td>In the manuscript score there is a sign on the 3rd and 4th beats of these bars signifying to repeat what was written in the first 2 beats but I’ve written out the notes in full.</td>
</tr>
<tr>
<td>238-240 (piano)</td>
<td>Similar to bar 139-140 – quavers written out in full instead of using repeat signs on the 2nd and 3rd beats.</td>
</tr>
</tbody>
</table>
| 244-245 (piano) | Beat 4.5 of bar 244, 1.5, 3.5 and 5.5 of bar 245, had the upper note in the treble clef and the lower note in the bass clef written onto the same stem (in the manuscript score). Sibelius cannot replicate this so I’ve moved both notes to the treble clef with a
‘m.s.’ sign to let the performer know that they can take the bottom notes with the LH.

<table>
<thead>
<tr>
<th>302-309 (violin)</th>
<th>In the violin part in the manuscript score it says ‘simile’ on the 3rd beat to let the performer know to continue to play these notes in octaves (as there are octaves written out in full on the 1st beat of that bar and the second beat of the previous bar) but I’ve written the octaves out in full for the whole passage. The manuscript violin part has exactly what I’ve changed in the score.</th>
</tr>
</thead>
<tbody>
<tr>
<td>301-311 (violin)</td>
<td>In the manuscript score the violin part is written with an 8va sign, but in the violin part it is written at pitch. I’ve decided to put the violin part at pitch in the score.</td>
</tr>
</tbody>
</table>

In addition to the above editorial decisions, I should note also that in the manuscript score there were section figures (1, 2 etc. as opposed to letters) but I have left these out as Sibelius automatically puts in bar numbers and this is sufficient. The violin bowings/fingering are taken from Thaddeus Rich’s part.
8 Conclusion

George Frederick Boyle remains one of the most significant pianists of the early twentieth century, and a composer whose music has been largely neglected posthumously. In the last decade, Boyle has begun to attract some attention, but his music is still comparatively unknown. This dissertation strives to demonstrate the extent and significance of Boyle’s unpublished chamber music, and to argue that his music deserves greater attention.

There are many options for further research regarding George Boyle that go above and beyond the scope of this research, and could include the following:

- Obtaining all manuscript scores (or perhaps a subset – all solo music or all the songs etc), typesetting them and commercially publishing them;
- Republishing existing published scores that are out of print;
- Recording all (or a subset) of George Boyle’s music for commercial release;
- Obtaining piano roll recordings and studying these to get a better idea into Boyle’s performance practice;
- Putting on a concert series of Boyle’s music, or programme his music into a variety of concerts (solo and chamber recitals, orchestral concerts, etc).

This dissertation contributes to the body of knowledge concerning Boyle in several ways. First, using digitised newspapers available through the National Library of Australia and elsewhere, it contributes new insights regarding Boyle’s early career in Australia, as well as abroad. Second, this project creates an elegant urtext edition of Boyle’s complete existing chamber works with piano (volume 2). Third, the analytical discussion of three of Boyle’s most substantial chamber works, the Sonata for Viola and Piano (1918), the Ballade Elégiaque (1931) and the Sonata for Violin
and Piano (1933), demonstrates persuasively that Boyle was abreast of some of the most modern compositional developments of his era. As such, this research contributes to the revision of Australia’s own musical history in the early twentieth century, demonstrating that the erstwhile view of Australia as a colonial backwater of outdated conservative musical tastes does not ring completely true.97 Lastly, the DVD recorded recital stands testimony to the beauty and complexity of Boyle’s music, and its interpretive possibilities.

---

97 Grainger has long been considered somewhat of a musical maverick, but the advent of modernism in Australian music is generally viewed as happening post World War II. A growing body of evidence disputes this view. See, for instance, a recent dissertation: Kate Bown, Musical Mavericks: The Work of Roy Agnew and Hooper Brewster-Jones as an Australian Counterpart to European Modern Music 1906-1949 (PhD diss.: ANU, 2007).
9 Bibliography

9.1 Books


Clifford, John H. *The musiclover’s handbook, containing (1) a pronouncing dictionary of musical terms and (2) biographical dictionary of musicians*. New York: University Society, 1911


9.2 Theses


9.3 Journal Articles


Peery, Irene Weiss. "Boyle, George Frederick." Grove Music Online.

9.4  **Newspaper Articles**


"Backhaus.". *The Register* (Adelaide, SA : 1901 - 1929), 18 October 1926.

"Cable News in Brief.". *The Brisbane Courier* (Qld. : 1864 - 1933), 12 June 1908.


"King’s Hall.". *The Sydney Morning Herald (NSW : 1842 - 1954)*, 17 September 1928.


"Mr. George Boyle’s Farewell.". *The Sydney Morning Herald (NSW : 1842 - 1954)*, 19 August 1905.

"Mr. George F. Boyle’s Recital.". *The Sydney Morning Herald (NSW : 1842 - 1954)*, 10 April 1905.


"The Stage.". *The Queenslander* (Brisbane, Qld. : 1866 - 1939), 31 August 1907.


9.5  **Scores**

9.5.1  **Chamber Music**

Boyle, George. Ballade in A flat for violin and piano (1904) [unpublished]
Canzone Scherzoso for violin and piano (1914) [unpublished]


Two String Trios (1916) [unpublished]

Quartette – for string quartet (1916) [unpublished]

Sonata for viola and piano (1918) [unpublished]

Sonata for cello and piano (1928) [unpublished] (??)

Ballade Elegiaque – trio for piano, violin, and cello (1931) [unpublished]

Sonata for violin and piano (1933) [unpublished]

9.5.2 Solo Piano


------. Two Compositions for Piano (I. La Debutante. II. Minuet in F). New York: Schirmer, 1912.


9.6 Recordings


9.7 General Research Literature

10 Appendix 1: A Complete List of Chamber Music by George Boyle

This list was created from a number of different sources\textsuperscript{98} and includes the chamber works for strings and piano, for strings alone and for two pianos.

- Pieces for cello and piano (1901) [destroyed]
- Sonata for violin and piano (1902) [destroyed]
- Trio for piano, violin and cello (1903) [destroyed]
- Trio for piano, violin and cello (1903) [destroyed]
- Fantasie in D major, op. 23, for violin, violoncello and piano (1905) [destroyed]
- Fantasia Trio no. 2, op. 27 for violin, violoncello and piano (1905) [destroyed]
- Ballade in A flat for violin and piano (1904) [unpublished]
- Cello Sonata op. 32 (1907) [destroyed]
- Canzone Scherzosofor violin and piano (1914) [unpublished]
- Two pieces for violoncello and piano (1914) [published by G. Schirmer]
  - Prelude
  - Humoresque
- Trio for strings (1916) [unpublished]
- Trio for strings (1916) [unpublished]
- Quartette for string quartet (1916) [unpublished]
- Sonata in for viola and piano (1918) [unpublished]
- Sonata for cello and piano (1928) [unpublished] [lost]
- Ballade Elegiaque – trio for piano, violin, and cello (1931) [unpublished]
- Suite for two pianos [unpublished]
  - Carnival (1931)
  - Pastorale (1931)
  - March (1932)
  - Waltz (1932)
  - Toccata (1932)
- Sonata for violin and piano (1933) [unpublished]
- Danse Negre for two pianos (1939) [published by Elkan-Vogel]
- March for two pianos (Mozart-Boyle) (1939) [published by Elkan-Vogel]
- Minuet Antique for two pianos (1939) [published by Elkan-Vogel]
- The Black Rose (operetta arranged for two pianos)
  - Introduction to Second Act and Sailor’s Chorus (1940) [unpublished]
  - Opening Chorus and Triumphal Dance (1940) [unpublished]
- A Pastoral Picture (1942) [unpublished]
- Slumber Song for two pianos (no date) [unpublished]

\textsuperscript{98} Sources include the complete works list from Peery’s dissertation, as well as information from the body of the text, and also the archive boxes index of the George Boyle collection in the Friedheim Music Library.