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(1847-1935) : a critical study.*

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**The Music of Sir Alexander Campbell Mackenzie
(1847–1935):
A Critical Study**

Duncan James Barker

A thesis submitted for the degree of Doctor of Philosophy (Ph.D.)

**Music Department
University of Durham**

1999

Volume 2 of 2



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Appendix 1: Biographical Timeline

NOTE:

The following timeline, detailing the main biographical events of Mackenzie's life, has been constructed from the composer's autobiography, *A Musician's Narrative*, and various interviews published during his lifetime. It has been verified with reference to information found in *The Musical Times* and other similar sources. Although not fully comprehensive, the timeline should provide the reader with a useful chronological survey of Mackenzie's career as a musician and composer.

ABBREVIATIONS:

ACM Alexander Campbell Mackenzie

MT *The Musical Times*

RAM Royal Academy of Music

* * * * *

1847 Born 22 August, 22 Nelson Street, Edinburgh.

1856 ACM travels to London with his father and the orchestra of the Theatre Royal, Edinburgh, and visits the Crystal Palace and the Thames Tunnel.

1857 Alexander Mackenzie admits to ill health and plans for ACM's education (July). ACM and his father travel to Germany in August: Edinburgh to Hamburg (by boat), then to Hildesheim (by rail) and Schwarzburg-Sondershausen (by *Schnellpost*).

His father visits Alexis Bad for a few weeks to receive medical treatment.

ACM lodges with the Bartel family in Sondershausen.

Alexander Mackenzie dies within a fortnight of his return to Edinburgh (7/10? October 1857) and his death is reported in *The Scotsman* on 12 October.

August Bartel becomes ACM's mentor in Germany; Oberlehrer Haesler is the schoolmaster to the ducal orchestra; Konzertmeister Wilhelm Uhrich is ACM's master at the court orchestra; the Kappellmeister is Eduard Stein.

1859 ACM takes a trip to Hamburg *en route* to a month at home in Edinburgh during the summer. He returns through Holland (Rotterdam).

- 1860 ACM meets a friend and his aunt in Brussels. He suffers from gastric 'flu on his return to Sondershausen.
- 1861 ACM attends performances of *Tannhäuser* and *Faust*. Liszt visits Sondershausen from Weimar to hear *Mazeppa*.
- 1862 Performances are given in Sondershausen of Offenbach's *Orphée*, *Lohengrin*, Liszt's *Faust Symphony* (the last piece which ACM performs there) and the Prelude to *Tristan*. ACM's *Festmarsch* is scored by Stein and performed by the orchestra before he leaves Germany.
- ACM returns to London. He visits Manns at the Crystal Palace, then approaches Sain-ton for violin lessons and enrolls at the RAM on his advice. He is taught by Charles Lucas and Sain-ton, lodging initially at Walworth with family friends. He wins the King's Scholarship on 23 December (Agnes Zimmermann is elected to the scholarship at the same time).
- 1864 ACM is engaged to play in the orchestra at the Birmingham Festival under Costa. His early choral work, *A fragment from Moore's Lalla Rookh*, is performed at RAM concert (17 December, according to interview in *MT*, 1898).
- 1865 ACM leaves the RAM in London and moves back to family home at 41 Heriot Row, Edinburgh.
- He is engaged as a violinist for the Triennial Handel Festival at the Crystal Palace under Costa.
- During his time in Edinburgh, ACM establishes and performs in the Classical Chamber Concerts with William Adlington (Paterson & Sons); he conducts The Scottish Vocal Association and a large Tonic Sol-fa Society; he teaches at The Ladies' College (one of the Merchants' schools) and the Church of Scotland Normal School Training College.
- 1867 ACM is engaged as a violinist for the Birmingham Festival under Costa.
- 1870 On 1 October, ACM is appointed Precentor of St George's Church, Charlotte Square.
- ACM is again engaged for the Birmingham Festival.
- 1873 November, ACM is elected conductor of the Scottish Vocal Association.
- ACM is again engaged for the Birmingham Festival.

- 1874 On 28 July ACM marries Mary Malina Burnside. They settle at 2 Darnaway Street, almost opposite the Mackenzie family home in Heriot Row.
- 1875 ACM travels to Sondershausen with a group of Düsseldorfers and Friedrich Niecks. On the return journey he hears *Die Meistersinger* at Munich. Bülow visits Edinburgh. He seeks out ACM, having seen the proofs of his Piano Quartet at the offices of the publisher C. F. Kahnt in Leipzig. The Piano Quartet is performed at St George's Hall, London, by William Coenen (4 March).
- 1876 ACM's orchestral Overture to a Comedy is performed in Dusseldorf by Tausch.
- 1877 Bülow is engaged as the conductor of the Glasgow Choral Union Concerts, of which the orchestra visits Edinburgh each week. The orchestra performs ACM's orchestral work, *Cervantes*. Bülow persuades ACM to conduct for the first time and in order to do so he borrows a dress suit from the Glasgow critic, Stillie.
- 1878 On 25 January Bülow performs ACM's Piano Quartet in Hanover. ACM's *Scherzo* for orchestra is produced at the Crystal Palace on 18 October, under Tausch in Glasgow on 20 November¹ and under Mackenzie in Edinburgh on 2 December.
- 1879 ACM [probably] meets Clara Schumann in Edinburgh. ACM is advised by doctors to take a rest-cure abroad. He has to choose between Italy and Australia. ACM and his family leave for Italy (on Bülow's advice) for eight months to recuperate from illness and rest from public engagements. He is recommended to the care of Bülow's pupils, Buonamici and George F. Hatton, in Florence. At first they rent an apartment near to the Teatro dell Pergola and soon move to the mezzanino beneath the Hillebrands (Bülow's friends) on the Via de Tornabuoni at the end of the Lung'Arno Nuovo.
- 1880 The *Rhapsodie Écossaise* is performed under Manns in Edinburgh on 5 January. ACM works on '*Burns*': Second Scottish Rhapsodie in Florence and finishes the score on 26 September. The initial finale of the work is returned by Manns as 'much too wild' and ACM supplies another movement.

¹ Walter Stock recorded that this performance was conducted by Jansen (see MS catalogue in the RAM library).

- ACM spends a month at Innsbruck, Austria, where he completes *The Bride* and offers it for publication to Novello & Co.
- 1881 *'Burns'*: Second Scottish Rhapsodie is premiered by Manns in Glasgow (January) and at the Crystal Palace (March).
- ACM decides to move to Florence on a permanent basis. He returns to Scotland in order to make suitable arrangements in his business affairs.
- The Bride* is performed at the Worcester Festival under ACM. Edward Elgar is in the orchestra.
- 1882 *Jason* is performed at Bristol under Hallé (19 October). The orchestra and chorus are seriously under-rehearsed. ACM stays with the Littleton family in Sydenham.
- 1883 *Colomba* is premiered at Drury Lane Theatre (9 April) and taken on a tour of Great Britain and Ireland by the Carl Rosa Opera Company.
- The orchestral ballad *La belle dame sans merci* is written at the request of the Philharmonic Society during ACM's stay with the Littletons. The work is performed by the Philharmonic under ACM on 9 May before he leaves London.
- ACM is approached by C. L. Dodgson (Lewis Carroll) to collaborate on an opera based on the popular Alice stories. The project is abandoned because Dodgson failed to write the libretto.
- ACM visits Paris with Alfred Littleton and Carl Rosa and attends a performance of *Lakmé*.
- ACM is elected a Fellow of the Royal Academy of Music.
- 1884 ACM meets Emma Nevada in Paris on the way to London and asks her to sing extracts from the part of the Sulamite in *The Rose of Sharon*.
- The Rose of Sharon* is premiered at the Norwich Festival (16 October) to huge success. A subsequent performance takes place in London (22 November).
- ACM visits Davison (music critic) at Margate after the Norwich Festival.
- Following a performance of *Colomba* at the Court Theatre (29 April), ACM is awarded the Gold Medal for Art and Science, Hesse-Darmstadt.
- 1885 ACM meets Liszt at a dinner party given by the Hillebrands in Florence on 24 January.
- There is an outbreak of cholera in Italy during the summer months. ACM and his family spend the summer at the castle in Borgo alla Collina, near Florence.

- Sarasate premieres the Violin Concerto at the Birmingham Festival (26 August).
ACM is made the conductor of the reinstated Novello Oratorio Concerts (1869–75) and moves to Sydenham.
- He is made an Honorary Member of the Glasgow Society of Musicians.
- 1886 Liszt visits London (3 April) for a fortnight and stays with the Littletons at Westwood House in Sydenham. *St Elizabeth* is produced at St James's Hall (5 April) and at the Crystal Palace (17 April).
The Troubadour is premiered at Drury Lane Theatre (8 June) and is given two performances. The Austrian music critic, Eduard Hanslick, visits London and attends performance of *The Troubadour* as well as other concerts.
ACM is awarded an honorary MusD by the University of St Andrew's and dedicates *The Story of Sayid* to the University Senate.
The Story of Sayid is produced at the Leeds Festival (13 October).
- 1887 *A Jubilee Ode* is commissioned by the Crystal Palace and performed there under Manns and around the Empire on 22 June.
Randegger takes over from ACM as conductor of the Novello Choir. ACM and his family return to Florence.
The summer months are passed in Ver sur Mer in Calvados, France.
Sir George Macfarren dies on 31 October. Before a new Principal of the RAM is elected the duties are shared between Walter Macfarren, Prosper Sainton and Charles Steggall.
- 1888 ACM is elected Principal of the Royal Academy of Music on 22 February. The other candidates were Joseph Barnby and Walter Macfarren. On the day of the election ACM conducts the Novello Choir in a performance of Sullivan's *Golden Legend*.
The Mackenzies move to Dunedin House, Sydenham, near Grove, the Littletons and Charles Ainsley Barry ('C. A. B.'). More permanent accommodation is soon found at 15 Regent's Park Road, NW.
Ode: The New Covenant to words by Buchanan is performed at the Glasgow International Exhibition (8 May).
Overture to Shakespeare's Comedy, Twelfth Night is performed by Richter (4 June).

- Three of the Six Violin Pieces, Op. 37, are played by Lady Hallé at the Pops (12 November). ACM arranges the *Benedictus* for small orchestra over the summer. ACM is awarded an honorary MusD degree by Cambridge University. Stanford is granted the same degree at the ceremony.
- ACM conducts Parry's *Judith* with the Novello Choir at St James's Hall and the Crystal Palace (6 and 15 December).
- 1889 *The Dream of Jubal* is performed at the Liverpool Philharmonic Society's Jubilee Concert (5 February), with Charles Fry as the reciter.
- ACM, Grove and Parry found the Associated Board of the Royal Schools of Music despite opposition from professors at both the RAM and the RCM.
- A month before his death in Paris, Carl Rosa suggests that ACM should rewrite the finale of Act III of *Colomba* with a view to an immediate revival of the opera which never took place.
- The Pibroch*, suite for violin and orchestra, is performed by Sarasate at the Leeds Festival (10 October).
- The Cotter's Saturday Night* is produced by the Edinburgh Choral Union (?16 December).
- ACM publishes and edits his father's *The National Dance Music of Scotland*.
- ACM becomes the first President and founder member of the RAM Club.
- 1890 ACM appoints Frederick Corder as Curator of the RAM. This move is attacked in the press. (ACM's other reforms of the RAM are carried through with the support of the younger professors, including Corder, Oscar Beringer, Tobias Matthay, Emile Sauret and Hans Wessley.)
- ACM's music to *Ravenswood* accompanies Irving's production of the Merivale play at the Lyceum (September 1890). The music is performed as a suite at the Norwich Festival (15 September).
- ACM is awarded an honorary Mus. Doc. degree by Edinburgh University.
- 1891 ACM's music to *Marmion* accompanies a production at the Theatre Royal, Glasgow (April).
- The cantata *Veni, Creator Spiritus* is performed at the Birmingham Festival (6 October).

- 1892 ACM is offered and accepts the conductorship of the Philharmonic Society. He holds the post for seven consecutive seasons till 1899.
- 1893 The first Philharmonic Concert under ACM takes place on 9 March.
ACM meets Tchaikovsky and performs his Symphony No. 4 at the Philharmonic.
ACM attends the Cambridge Jubilee celebrating the 50th anniversary of the CUMS. Honorary degrees are given to Boïto, Saint-Saëns, Bruch, and Tchaikovsky. At a celebratory dinner in King's College, ACM gives a speech on behalf of the absent Sullivan.
ACM is created a Member of the Order of Art and Sciences, Saxe-Coburg and Gotha and 'Pencerdd Alban' in Wales.
- 1894 Bülow dies in Cairo (January).
ACM gives the British premiere of Tchaikovsky's *Pathétique* at the Philharmonic on 28 February; this is repeated on 14 March.
The oratorio *Bethlehem* is performed at the Albert Hall by the Royal Choral Society (12 April).
The 70th anniversary of the RAM celebrated (2 years late); the overture, *Britannia*, is performed at the Commemoration Concert (?17 May).
- 1895 ACM is created a Knight Bachelor of Great Britain.
From the North: Three Scottish Pieces for Orchestra are performed by the Philharmonic Society (3 April).
Hallé dies; ACM takes over his last concerts in Manchester, Leeds and Liverpool.
- 1896 ACM is attacked in the press, principally by *The London Figaro* (16 January). An apology appears in *The Times* on 6 February, but ACM sues the papers before the Lord Chief Justice and a special jury on 30 July, winning damages. The incident affects ACM's health adversely.
Barnby dies within four months of Hallé. ACM is asked to take over his duties at the Royal Albert Hall for the rest of the season and initially refuses until a concert is respectfully moved from the day of Barnby's funeral. Frederick Bridge is subsequently appointed permanent conductor.
At Richter's suggestion, ACM persuades the Philharmonic Directors to adopt the lower pitch for tuning already in general use on the Continent.

- 1897 Paderewski premieres the *Scottish Concerto* at a Philharmonic Concert.
ACM's music accompanies a production of Barrie's *The Little Minister* at the Haymarket Theatre (6 November); ACM's daughter, Mary, plays Jean in this production.
ACM's comic opera, *His Majesty, or the Court of Vingolia*, is produced at the Savoy Theatre (20 February). The music from the opera was performed at a RAM concert (24 March).
- 1898 ACM writes music for Irving's projected production of *Manfred*.
ACM is made a Member of the Royal Swedish Academy.
- 1899 Richard Strauss appears at a Philharmonic Concert to conduct *Death and Transfiguration*.
ACM retires as the conductor of the Philharmonic Society and is succeeded by Frederic Cowen.
The *Manfred* music is first performed (nos. 2 & 3) as part of the London Musical Festival (12 May).
- 1900 Sir Arthur Sullivan dies.
- 1901 ACM presents a series of lectures at the Royal Institution on the music of Sullivan.
ACM's music accompanies Irving's production of *Coriolanus* at the Lyceum (15 April); the music is conducted at a concert by Henry Wood in London(?).
ACM is awarded an honorary DCL by Glasgow University.
- 1902 The opera *The Cricket on the Hearth* is completed though it is not produced for twelve years. The librettist, Julian Sturgis, does not live to see the work performed. The Overture to the opera is given by the Philharmonic Society (2 July).
The *Coronation March* is performed at the Alhambra Theatre, London (13 May).
The *Suite: London, Day by Day* is premiered at the Norwich Festival (22 October).
- 1903 ACM undertakes a conducting tour of Canada at the request of Dr Charles Harriss of Ottawa. This raises the profile of (British) music in the colony and musical groups are set up to cope with the gruelling round of concerts conducted by Mackenzie.

- ACM is awarded an honorary DCL by McGill University, Canada, a Mus. Doc. by Toronto University and other Canadian honours.
- 1904 ACM composes his *Canadian Rhapsody* as a result of his tour the previous year. ACM is awarded an honorary LL. D. by Leeds University. *The Witch's Daughter* is performed at the Leeds Festival (5 October).
- 1905 The operetta *The Knights of the Road* is produced at the Palace Theatre (27 February) as an attempt to stimulate interest in the genre on the music-hall stage. It was supported by Herman Finck's orchestra and ran for one month. *The Canadian Rhapsody* is performed by the Philharmonic (15 March). The Funeral March from *Coriolanus* played at Irving's funeral in Westminster Abbey (20 October); Mackenzie was one of the pall-bearers.
- 1907 The Suite for Violin, Op. 68, is commissioned by the Worshipful Company of Musicians, London, and, after a private hearing, is publicly premiered by Mischa Elman at the Queen's Hall (18 February).
- 1909 The Third Congress of the Internationale Musik-Gesellschaft (International Music Society, IMS) is held in Vienna (May) as a celebration of Haydn's death and Mendelssohn's birth. Having recently been elected President of the IMS, ACM acted as president of the congress. *Colomba* is given a concert performance by students of the RAM (December).
- 1910 A ceremony is held for the laying of the foundation stone by Lord Strathcona of the new RAM buildings at Marylebone; ACM's partsong, *My soul would drink those echoes*, is first performed. ACM attends the Bournemouth Centenary Fêtes (6–16 July). *The Sun-god's Return* is produced at the Cardiff Festival (21 September). The revised version of *The Rose of Sharon* is performed at the Alexandra Palace (5 November).
- 1911 *The Sun-god's Return* receives its Continental premiere in a German translation at the Vienna Singakademie (16 January), organised with the help of Eisner von Eisenhof. The *Invocation* for orchestra commissioned and performed by the Philharmonic Society for their centenary celebrations (21 March). *La savannah, air de ballet* for orchestra is performed at Bournemouth (6 April).

The Fourth Congress of the Internationale Musik-Gesellschaft is held at the University of London. British music and performers are promoted during the congress; ACM's *Tam o' Shanter: Third Scottish Rhapsody* is performed complete with bagpipe chanter.

The Coronation of King George V takes place on 22 June. ACM's *An English Joy-Peal* is performed before the ceremony in Westminster Abbey.

- 1912 Having been delayed by the completion of the Duke's Hall, the postponed official opening of the RAM's new buildings takes place. HRH Prince Arthur presides in the absence of the RAM's President of 25 years, HRH Duke of Connaught and Strathearn.

A revised, three-act version of *Colomba* by ACM and Claude Aveling is produced by the RCM Opera Class at His Majesty's Theatre under Stanford.

- 1913 ACM gives a spoken tribute to Saint-Saëns at the Queen's Hall (2 June).

ACM is made an Honorary Member of the Academia di S. Cecilia, Rome.

- 1914 Outbreak of War. The RAM loses most of its male students and younger professors to the armed forces.

The Cricket on the Hearth is premiered in a student production at the RAM for six performances (6 June).

- 1917 Maimie (Mary) Mackenzie marries Marcel Mitzakis.

- 1918 Hubert Parry dies; this loss deeply affects ACM.

ACM is offered a Fellowship of the RCM, never before given to any non-student.

- 1919 ACM lectures on Parry's music at the Royal Institution.

ACM reads the list of men killed for their country from the pulpit of Southwark Cathedral on behalf of the Incorporated Society of Musicians.

A service is held at the Temple Church in memory of lost students from the music schools. Music is provided by the joint choirs of the RCM and Temple (under Hugh Allen and Walford Davies). Parry's 'There is an old belief' from the *Songs of Farewell* is sung, violinists from the RAM play Corder's *Elegy* and ACM's *Postlude: In Memoriam*.

- 1922 The RAM celebrates its Centenary, the last public event in which ACM took a conspicuous part. A Thanksgiving Service is held in St Paul's and the celebrations end with a Pageant and Masque written by Louis N. Parker. ACM's

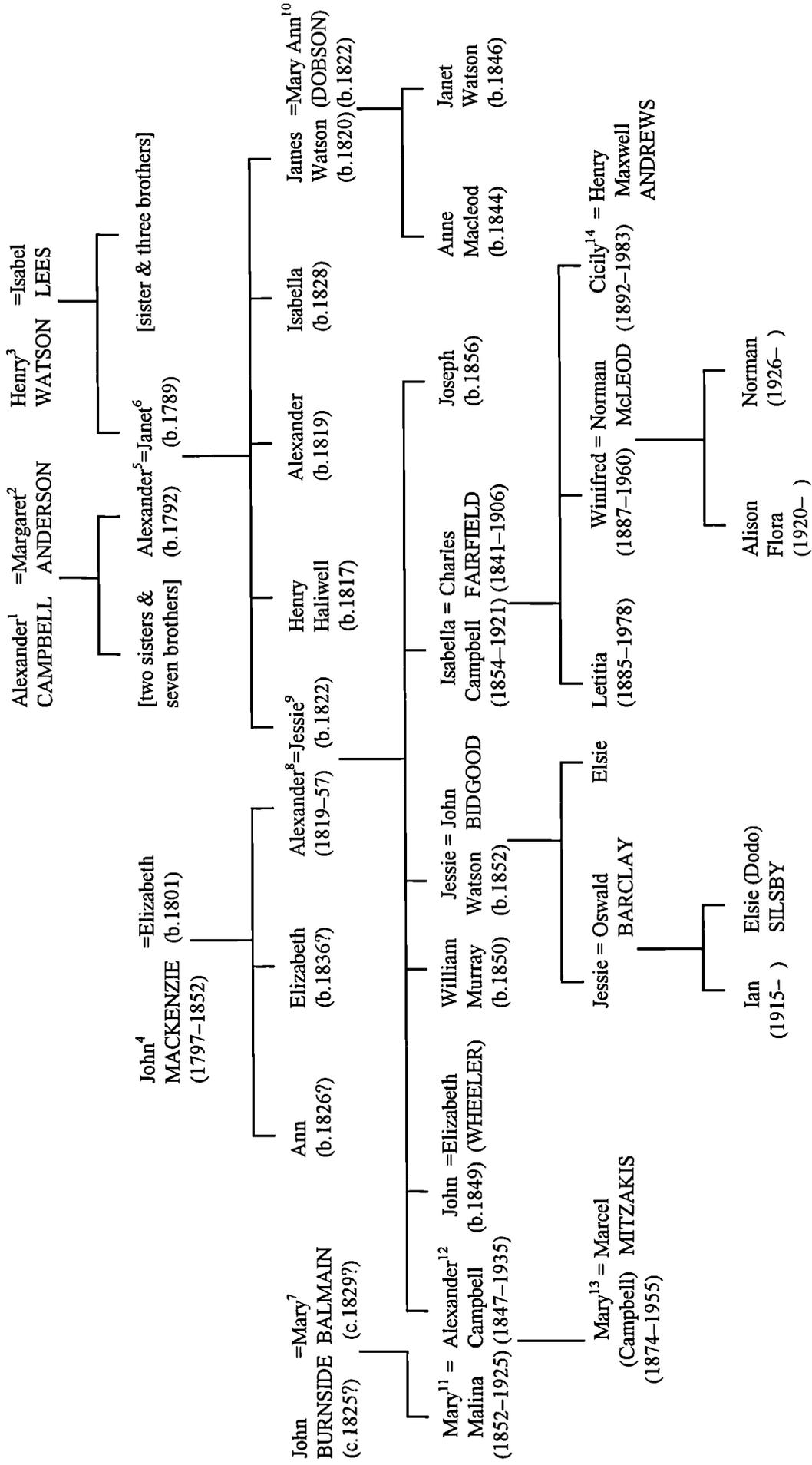
- Overture, *Youth, Sport, Loyalty* is performed (20 July).
- ACM receives the honour of Knight Commander of the Victorian Order from the King.
- The Royal Philharmonic Society gives ACM the Gold Medal; his association with the Society dates from 1883.
- 1923 Sir James Dewar dies (April); ACM knew him through his devotion to the Royal Institution.
- 1924 *The Eve of St John*, to a libretto by Eleanor Farjeon, is given by the British National Opera Company at Liverpool (16 April). The Committee of the Carnegie Trust provided financial help with copyists' fees.
- ACM retires from the RAM and simultaneously names his successor as fellow countryman John Blackwood McEwen.
- ACM is given an honorary degree by the University of Oxford.
- 1925 Lady Mackenzie dies (October).
- 1927 ACM publishes *A Musician's Narrative*.
- 1928 Maimie officially divorces Mitzakis and returns to her maiden name, Mrs Mary Campbell Mackenzie.
- ACM is involved in motoring accident near his home on 25 June. He is left in state of severe shock and his mobility is impaired.
- 1929 ACM and Maimie move to 20, Taviton Street, Gordon Square (by May).
- 1933 ACM is presented with a silver plate engraved with facsimile signatures of many musicians and colleagues.
- 1935 Sir Alexander Campbell Mackenzie, K.C.V.O. dies at home on 28 April at the age of 87. His funeral is held on 2 May at St Marylebone Parish Church and he is buried in Golders Green cemetery. A well-attended Memorial Service is held at St Paul's Cathedral on 9 May.
- 1955 Death of Mary Campbell Mackenzie.

Appendix 2: The Mackenzie Family Tree

The following family tree is based primarily on a similar document supplied by Mrs Alison Selford, the great niece of Sir Alexander Campbell Mackenzie, and shows Mackenzie's relations on both sides of his family, whilst concentrating on his siblings. Most of the dates have been added by the author following research carried out at the Scottish Registry and City Library in Edinburgh. The family tree is only a working document and is therefore not as complete as it could be.

The endnotes give supplementary information on the people who appear in the family tree.

The Mackenzie Family Tree



-
- ¹ Of Banochrae or Balinbrig, Burgess of Perth.
 - ² Sister of John Anderson of the Foundry, Anderson's Place, Leith Walk.
 - ³ Skinner and tanner, Cannon Mills, Edinburgh.
 - ⁴ Born in Durham. Settled in Edinburgh in 1831.
 - ⁵ Lace Merchant.
 - ⁶ Portrait reproduced in A.C.Mackenzie's *A Musician's Narrative* (1927).
 - ⁷ Married in Penicuik, 29 August 1843.
 - ⁸ Musician and director of music at Edinburgh's Theatre Royal.
 - ⁹ Married in Edinburgh, 4 June 1846.
 - ¹⁰ Married in Edinburgh, 5 November 1843.
 - ¹¹ Seamstress in the employment of Mrs J. Mackenzie, proprietor of Campbell & Co.'s Lace Shop, 65 George Street, Edinburgh, until her marriage on 28 July, 1874.
 - ¹² Subject of this thesis.
 - ¹³ Sometime actress. Reverted to her maiden name after her divorce from Mitzakis in the late 1910s, and adopted 'Campbell' as a middle name.
 - ¹⁴ Also known as the novelist and writer Rebecca West, DBE.

Appendix 3: A Catalogue of Works by Alexander Campbell Mackenzie

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Notes:

In general, the categories in this catalogue adhere to those given in J. C. Dibble, *C. Hubert H. Parry: His Life and Music*, (Oxford, 1992), Appendix 2. The information for each entry is taken from three main sources: *Catalogue of Printed Music in the British Library*; Walter H. Stock, ed., *Alexander Campbell Mackenzie: Catalogue of Works* (Library of the Royal Academy of Music, London: Unpublished Typewritten Manuscript, 1948); and the on-line catalogue of the RAM Library.

Unless indicated otherwise with a conventional library siglum, manuscript scores are held in the Library of the Royal Academy of Music (*GB-Lam*), to which they were bequeathed in the year after his death by the composer's daughter, Miss Mary Campbell Mackenzie. Brief descriptions of manuscripts are only given where they are particularly interesting or relevant to the dating of a work, otherwise further details may be found in *Music Collection of the Royal Academy of Music, London, Part Three*, Microfilm reels 58–64, and 66, and the card catalogues in the RAM Library.

Following the discussion in the main body of the thesis itself, the music described in the catalogue is sub-divided into different sections depending on genre, and, as far as is possible, within each section works are listed in chronological order, based on the date of composition rather than publication. One exception to this rule is **Section J: Solo Songs**; the first part of this section is a chronological list of song collections and songs allotted opus numbers by the composer, and the second part is a chronological list of songs published individually. Projected, incomplete or unproduced works are listed chronologically wherever possible within the relevant section.

The **Title** of each work is as it appears on the published score or the main manuscript source, with preference given to the former. Any relevant subheadings are also included, for example, *The Rose of Sharon, A dramatic oratorio*. The **Date** refers to the date the composition was completed when this is available from manuscript sources or elsewhere. Any publication dates are given separately under the section headed **Publication details**, and where it has been impossible to ascertain the date of composition then the publication date is also used under the earlier heading. Opus numbers are taken from published and manuscript sources as well as lists of Mackenzie's output made by contemporary writers (such as those which appear in *Grove2* and *Grove3*). The **Instrumentation/Arrangement** field gives brief details of performing

forces and, where possible, information has been included on the **First Performance** of a work, including subsequent performances where these are particularly noteworthy. Additional publications taken from Mackenzie's larger scores are listed under the **Notes** section of each entry, together with any interesting or relevant biographical details and cross-references.

In the interests of economy, not every individual entry contains the same number of information fields and these vary according to the nature of the genre. However, care has been taken to provide as full an entry for each work as is possible at the time of writing.

Abbreviations:

The abbreviations given below follow the style used by *The New Grove*.

MS(S)	Manuscript(s)	orch	orchestra, orchestral
Add.	Additional	pf	pianoforte
<i>c.</i>	<i>circa</i>	org	organ
vs	Vocal Score	vn	violin
fs	Full score	vc	violoncello
No.	Number	str	strings
vol.	volume	arr.	arranged/arrangement
S	Soprano [voice]	acc.	accompaniment,
C	Contralto		accompanied by
A	Alto [voice]	inc.	incomplete
T	Tenor	ACM	Alexander Campbell
B	Bass		Mackenzie
S, A, T, B	solo voices	<i>MT</i>	<i>The Musical Times</i>
SATB	chorus	<i>MN</i>	Mackenzie, <i>A Musician's</i>
v	voice		<i>Narrative</i> (London,
spkr	speaker		1927)

Section A: Choral Works

Title: **Olympus in Babylon**
Date: No date
Manuscript: MS 1191 (inc. sketches, short score)
Librettist: Unknown
Publication details: Unpublished
Notes: The MS consists of sketches for a dramatic work, on one side of the paper only. The versos have crossed out excerpts of other works.

Title: **A Fragment from Moore's 'Lalla Rookh'**
Date: 1865
Manuscript: MS 1201 (chorus parts)
MSS 1202 and 1203 (scores of 'It is this')
MS 1223 (fs), dated at end, 'Fine 71 Stanhope St 26th Nov 1865.'
Librettist: Thomas Moore
Publication details: Unpublished
Instrumentation: A, T, SATB, pf
First Performance: Unknown. Possibly performed at the RAM while ACM was a student.
Notes: This choral work is made up of four numbers:
1. Alto Solo, 2. Chorus, 3. Tenor Solo, 4. Chorus.

It is noted in the interview with ACM published in the *MT*, xxxix (1898), 369–74, that this work was performed at a RAM concert in December 1864.

For further details of 'It is this' see Seven partsongs, Op. 8 in **Section I: Partsongs/Carols**.

Title: **Ye righteous, in the Lord rejoice**

Date: ?1865

Manuscript: MS 1224 (fs)
MS 1140 (fs); sketches of 3 pages for orch and chorus in ACM's
father's notebook

Librettist: Text from the Bible (Psalm 33)

Publication details: Unpublished

Instrumentation: S, A, B, SATB, orch

Notes: This piece is an unfinished sacred choral work.
There are three numbers extant:
1. Chorus: 'Ye righteous in the Lord Rejoice',
2. Recit. (A): 'Upon a ten string'd instrument Make ye sweet melody';
Aria: 'For right is God's word, all his works are done in verity',
3. Duetto (S and B): 'The heavens by the word of God did their
beginning take'.
Mackenzie has written on p. 48 of the MS: 'Evidently unfinished. I do
not remember what this piece is or when written ACM 1927. Probably
at the RAM.'

Title: **The Bride**
Date: 1881
Opus: 25
Manuscript: MS 1112 (fs), dated at end, 'Fine June 22 1881, 1 South Charlotte St. Edinr.'
Librettist: R. Hamerling
Publication details: Novello; vs (1881), fs (1883); orch parts (?1883); tonic sol-fa version by W. G. McNaught (1885)
Instrumentation: S, T, SATB, Orchestra
Dedication: 'To his friend John Whitehead'
First Performance: Tuesday evening, 6 September 1881, College Hall, Worcester [Three Choirs] Festival.

Anna Williams (soprano)

Joseph Maas (tenor)

Mackenzie (conductor)

Leeds Festival Choir

Notes: The published fs was taken from the MS score. This work was initially drafted in piano/vocal score, now lost, before it was orchestrated.

Additional publications:

- *Now Dawneth the bright wedding morn* (?1881)

Title: **Jason**
Date: 1882
Opus: 26
Manuscript: MS 1113 (fs), dated on f. 48r: 'Fine Marzo 25th 1881 Edinr.'; at end:
 'Fine Dec 12th 1881, Florence'
 MS 1206 (sketch): 'Florence 1882'
Librettist: William E. Grist
Publication details: Novello; vs (1882), fs (1882)
Instrumentation: S, T, Bar, SATB, Orchestra
Dedication: None
First Performance: Thursday evening, 19 October 1882, Colston Hall, Bristol Festival

Anna Williams (Medeia, soprano)

Edward Lloyd (Orpheus, tenor)

Charles Santley (Jason, baritone)

Mackenzie (conductor)

Notes: Additional publication:
- *Intermezzo. On the Waters*, fs (1882), string parts (1882), pf 4 hands
(1882)

- Title: **The Rose of Sharon. A dramatic oratorio.**
- Date: 1884; revised 1910
- Opus: 30
- Manuscript: MS 1114, dated at end, 'Fine Op. 30 Marzo 11 1884, 50 Lucy[?] A. C. Mackenzie'
- Librettist: Joseph Bennett, based on words from the Bible (*The Song of Songs, The Book of Psalms, Isaiah*)
- Publication details: Novello & Co.; vs (1884 twice; second time without epilogue), fs [without epilogue] (1884), tonic sol-fa (arr. W. G. McNaught) (1885), acc. arr. for pf or harmonium (K. Hall) (1886)
- Revised edition: Novello; vs (1910), separate chorus parts (1910), tonic sol-fa (W. G. McNaught) (1911)
- Instrumentation: S, C, T, Bar, B, B, SATB, Orchestra
- Dedication: 'To her Imperial and Royal Highness, The Crown Princess of Germany. This work is, with her Imperial and Royal Highness's permission, dedicated by her Imperial and Royal Highness's most devoted humble servant, A. C. Mackenzie.'
- First Performances: Thursday Morning 16 October 1884, St Andrew's Hall, Norwich Festival
- Emma Nevada (The Sulamite, soprano)
Janet Patey (A Woman, contralto)
Edward Lloyd (The Beloved, tenor)
Charles Santley (Solomon, baritone)
Herbert Thorndike (An Elder/An Officer of the Court, bass)
Mackenzie (conductor)
- Subsequent performance at Crystal Palace, London, 22 November 1884 with the Sacred Harmonic Society at which Emma Albani replaced Nevada who was indisposed.

Cont./

First performances
(Cont.) Revised version performed on 5 November 1910 by the Alexandra
Palace Choral Society at the Alexandra Palace, London.

Esta d'Argo (The Sulamite, soprano)
Gwladys Roberts (A Woman, contralto)
Webster Millar (The Beloved, tenor)
Joseph Farrington (Solomon, baritone)
Reginald Gooud (An Elder/An Officer of the Court, bass)
Allen Gill (conductor)

Notes:

Additional publications:

- *Blessed is he that readeth*. Choral Recit. and Chorus, Novello's
Collection of Anthems, vol. xiv, No. 292
- *For lo! the Winter is past*. Air, (1884)
- *Hearken, O Lord*. Anthem for Bass Solo and Chorus, vs *MT* (1885),
tonic sol-fa (1885)
- *Intermezzo*, arr. organ (J. E. West) (1904)
- *The Lord is my Shepherd*. Air, (1884)
- *Make a Joyful Noise*. Chorus, Novello's Collection of Anthems, vol.
xiv, No. 290
- *The Procession of the Ark*, Op. 30: choral scene, vs (1901), tonic sol-
fa (1886), tonic sol-fa (W. G. McNaught) (1901)
- *Sing, O Heavens*. Anthem for Chorus and Quartet, Novello's
Collection of Anthems, vol. xiv, No. 291
- *We shall not hunger nor thirst*. Quartet and Chorus, Novello's
Collection of Anthems, No. 387

Title: **The Story of Sayid, a dramatic cantata**
Date: 1886
Opus: 34
Manuscript: *GB-Lbm*, Add. 65509 (fs)
Librettist: Joseph Bennett
Publication details: Novello, Ewer & Co; vs (1886), fs (1886)
Instrumentation: S, T, T, Bar, Bar, SATB, orch
Dedication: ‘To the reverend and learned the members of the Senatus Academicus of the University of St Andrews this work is respectfully dedicated by Alexander Campbell Mackenzie, Mus. Doc., St And.’
First Performance: Wednesday evening 13 October 1886, [Victoria Hall,] Leeds Festival

Emma Albani (Ilmas, soprano)
Barton McGuckin (Sayid, tenor)
Watkin Mills (Sawa, baritone)
Iver McKay (A Watchman, tenor)
Dan Billington (A Horseman, baritone)
Mackenzie (conductor)

Notes: Additional publications:
- *Solemn March*, arr. organ (G. C. Martin) (1886)
- *Funeral March* [Solemn March], arr. military band (Manuel Bilton), fs and parts (1897)
- *Sweet the balmy Days of Spring*. Chorus, Novello’s Collection of Trios, No. 203; sol-fa version, Novello’s Tonic Sol-fa Series, No. 1105

Title: **The Lord of Life**

Date: c. 1886–90

Opus:

Manuscript: MS 1193 (sketch of fs entitled ‘Miriam’)
MS 1286 (vs sketch entitled ‘Moses’)
MS 1287 (fs sketch entitled ‘Moses’)

Librettist: Joseph Bennett, after the Bible (*Books of Moses*)

Publication details: Unpublished

Instrumentation: Soli, SATB, orch

Dedication: None

First Performance: None

Notes: This oratorio was never completed although Mackenzie seems to have worked on the project for a considerable time with Bennett. The work was intended to be a large oratorio for performance at the Birmingham Festival of 1888 and is mentioned in the *MT* as being currently in production (1 August 1886, 481). However, Mackenzie was released from his commission when the Birmingham Committee realised that it would be too much for their audience if the work were included on the same programme as Parry’s *Judith*. The title, *Lord of Life*, is taken from the name given the work in letters between Mackenzie and Bennett.

Title: **A Jubilee Ode**
Date: 1887
Opus: 36
Manuscript: MS 1116 (fs); dated '1887'
Librettist: Joseph Bennett
Publication details: Novello, Ewer & Co.; vs (1887)
Instrumentation: S, T, SATB, orch
Dedication: None
First Performance: 22 June 1887, Crystal Palace, London, and simultaneously in Canada, Australia, Trinidad, Cape Colony

London performance at which Mackenzie was present:

Emma Albani (soprano)

Edward Lloyd (tenor)

August Manns (conductor)

Orchestra and chorus numbered over 3000.

Notes: Additional publications:
- *Lord of Life. Prayer*, Novello's Collection of Anthems, No. 566; tonic sol-fa version, Novello's Tonic Sol-fa Series, No. 959; published as Extra Musical Supplement to *MT*, 1 Jan 1897
- *More than Crown of Monarch Precious. Solo* (1887)

Title: **The New Covenant, An Ode**
Date: 1888
Opus: 38
Manuscript: *GB-Lbm*, Add. 65510 (fs, only partly autograph)
Librettist: Robert Buchanan
Publication details: Novello, Ewer & Co.; vs (1888)
Instrumentation: SATB, military band, organ
Dedication: ‘Written for the opening ceremony of the Glasgow International Festival, May, 1888.’
First Performance: 8 May 1888, Glasgow International Exhibition, Mackenzie (conductor)
Notes:

Title: **The Dream of Jubal, A Poem with Music**
Date: 1889
Opus: 41
Manuscript: MS 1118 (fs)
MS 1196 (sketches)
Librettist: Joseph Bennett
Publication details: Novello, Ewer & Co.; vs (1889), tonic sol-fa [choruses only] (W. G. McNaught) (1897)
Instrumentation: S, T, spkr, SATB, orch
Dedication: [Written for the Liverpool Philharmonic Society's Jubilee, 1889.]
First Performance: 5 February 1889, Liverpool Philharmonic Society Concert.

Miss Macintyre (soprano)

Edward Lloyd (tenor)

Charles Fry (speaker)

Mackenzie (conductor)

Notes: Additional publications:
- *Introduction and Melodrama*, arr. organ (G. J. Bennett, organ transcriptions No. 1) (1905)
- *Weep for the glorious dead* (funeral march and chorus), *MT*, vol. lvi (July 1915)
- *The Song of the Sickle*. Tenor Solo (1924)

Title: **The Cotter's Saturday Night**
Date: 1889
Opus: 39
Manuscript: MS 1117 (fs); dated at end 'Sept 19th 1889 Penarth Cardiff'
Librettist: Robert Burns
Publication details: Novello, Ewer & Co.; vs (1889), tonic sol-fa (W. G. McNaught) (1892)
Instrumentation: SATB, orch
Dedication: None
First Performance: Edinburgh Choral Union, ?16 December 1889, Edinburgh
Notes: This was first offered to the Committee of the Leeds Festival in 1889 but was not accepted since they wanted to secure the incomplete Birmingham commission, *The Lord of Life*.

Title: **Veni Creator Spiritus**
Date: 1891
Opus: 46
Manuscript: *GB-Lbm*, Add. 65511 (fs)
Librettist: Paraphrased by John Dryden
Publication details: Novello, Ewer & Co.; vs (1891)
Instrumentation: [Optional solo quartet (SATB),] SATB, orch
Dedication: None
First Performance: Tuesday 6 October 1891, Town Hall, Birmingham Festival
Richter (conductor)
Notes:

Title: **Bethlehem, A Mystery**
Date: 1894
Opus: 49
Manuscript: MS 1119 (fs), two volumes. Vol. 1 dated 'Xmas Day 1892'; vol. 2 dated
'Fine September 1892. West Malvern'
GB-Lcm Novello Collection Ms 5137a (fs, copyist)
Librettist: Joseph Bennett
Publication details: Novello, Ewer & Co.; vs (1894)
Instrumentation: S, A, T, Bar, Bar, SATB, orch
Dedication: None
First Performance: 12 April 1894, Royal Choral Society, Albert Hall, London

Marian Mackenzie (soprano)
Ella Russell (contralto)
Barton McGuckin (tenor) [replacing Edward Lloyd at last minute]
Arthur Barlow (baritone)
David Bispham (baritone)
Mackenzie (conductor)
Joseph Barnby (chorus master)

Notes: Additional publications:
- *O holy Babe!* Christmas Anthem for Soprano Solo and Chorus, *MT*
(?1897), Novello's Tonic Sol-fa Series, No. 1002

Title: **The Witch's Daughter**
Date: 1904
Opus: 66
Manuscript: MS 1121 (fs), dated: 'Fine March 1904 15 Regent's Park Road, ACM.'
Librettist: John Greenleaf Whittier
Publication details: Novello & Co.; vs (1904), string parts (1904), chorus parts (1904)
Instrumentation: S, Bar, SATB, orch
Dedication: None
First Performance: 5 October 1904 [Victoria Hall?] Leeds Festival

Mdme Sobrino (soprano)
David Ffrangcon-Davies (baritone)
Mackenzie (conductor)

Notes:

Title: **The Sun-God's Return**
Date: 1910
Opus: 69
Manuscript: MS 1122 (fs), dated at end of scene 1 (p. 34): 'Aug 1908'; at end of score: 'Finished May 27th 1908. 15 Regent's Park Road NW.'
MS 1147 (fs)
Librettist: Joseph Bennett
Publication details: Bosworth & Co.; vs under English and German title (*Des Sonnengotts Heimkehr*, 1910)
Instrumentation: S, C, T, SATB, orch
Dedication: None
First Performance: 21 September 1910, Cardiff Festival

Miss Perceval Allen (Friga, soprano)
Dilys Jones (Queen, contralto)
Walter Hyde (Hermodur, tenor)
Mackenzie (conductor)

Notes: Subsequent performances: 17 November 1910 Sheffield; Vienna Singakademie 16 January 1911.

Orchestral material held in the RAM Orchestral Library.

Title: **The Temptation**
Date: c. 1909–14
Opus:
Manuscript: *GB-Lbm*, Add. 65517 (draft vs & fs)
GB-Lbm, Add. 65518 (fs, part of scene 1)
GB-Lbm, Add. 65519 (libretti, seven full versions and partial drafts)
Librettist: Alfred Lyttelton and Mackenzie, after Milton, *Paradise Regained*
Publication details: Unpublished
Instrumentation: Soli, SATB, orch
Dedication: None
First Performance: None
Notes: Incomplete. See Mackenzie, *MN*, p. 243–4.

Section B: Church Music

Title: **The Lord is Gracious (Psalm 165)**
Date: 1870
Manuscript: MS 1221; dated 'Dec 5th 1870 ACM'
Publication details: [Not known]
Arrangement: SATB and kybd accomp.
Notes: Full anthem. Two printed pages are inserted in the MS, on one of them is written, 'Compressed [?] version but where published I do not know ACM 1927'.

Collective title: **Three Anthems**
Anthem titles: 1. I will lay me down in Peace (Psalm iv. 9)
2. The Lord gave and the Lord hath taken away (Job i.21)
3. The Blessing of the Lord, it maketh rich (Proverbs x. 22, 24)
Date: 1876
Opus: 19
Publication details: Novello (1876).
1. Novello's Tonic Sol-fa Series, No. 2220; *MT*, vol. xxi, September 1880, 453
2. Novello's Collection of Anthems, vol. x, No. 193
3. Novello's Collection of Anthems, vol. x, No. 194
Arrangement: SATB and kybd/organ acc.
Notes:

Title: **On Christmas Morn**
Date: 1892
Poet: G. Weatherby
Manuscript:
Publication details: Novello (1892); Novello's Christmas Carols, No. 224
Arrangement: SATB and kybd accomp.
Notes: Published in *MT*, vol. xxxiii, November (1892), together with carols by Barnby, Martin, and Stainer.

Title: **Christmas Carol: A Christmas Morn**
Date: 1893
Manuscript:
Publication details: Cocks & Co. (1893). *R. Cock's & Co.'s Christmas Carols*, No. 2
Arrangement: SATB
Notes: Text: 'An angel came to Bethlehem'

Title: **Joy fills our inmost Heart (Noël)**
Date: 1894
Poet: W. C. Dix
Manuscript:
Publication details: Novello (1894); Novello's Christmas Carols, No. 220
Arrangement: ?SATB
Notes:

Title: Blessing and Grace (St Andrews)
Date: 1896
Manuscript: St Andrews University Library msLF1119.G8 and G8C6, dated at end:
‘Aug. 20th 1896, Park Farm Northwood, ACM’
Publication details: Unpublished
Arrangement: SATB
Notes: ACM’s correspondence about this with Sir Peter Scott Lang is held by
St Andrews University Library.

Title: From the deep heart of our people, Hymn
Date: 1897
Poet: W. St. H. Bowie
Manuscript:
Publication details: Novello (1897); in *Twelve hymns in honour of the Queen by various
composers*
Arrangement:
Dedication: [to Queen Victoria]
Notes: To commemorate the Queen’s long reign.

Title: Recessional — God of our fathers
Date: 1901
Manuscript: MS 1253; dated 'ACM Dec 18 1901'
Publication details: Unpublished
Arrangement:
Notes: Small piece of paper. Text: 'God of our fathers, known of old, Lord of our far flung battle line....'

Title: Amen
Date: 1922
Manuscript:
Publication details: ?Novello (1922)
Arrangement: ?SATB
First Performance: St Paul's Cathedral, 17 July 1922
Notes: Composed for RAM Centenary Celebrations, Service in St Paul's Cathedral.

Section C: Opera

Title: **Colomba. A lyrical drama in four acts**

Date: 1882–3
Revised: 1889 (Act 3 Finale); 1912 (condensed to 3 acts)

Opus: 28

Manuscript: MS 1106 (fs, incorporating later revisions dated ‘1910’)
MS 1290 (sketches, vs)
GB-Lcm Novello Collection MS 5137a (fs, copyist)

Librettist: Francis Hueffer, after Prosper Mérimée;
Revised by Claude Aveling (1912)

Publication details: Novello; vs (1883), vs (German, trans. E. Frank) (1883)
Revised version: Novello; vs (3rd edn, 1912)

Instrumentation: Solists, SATB, orch

Dedication: ‘Written for, and produced by, the Carl Rosa Opera Company at the Theatre Royal, Drury Lane, on Monday evening, April 9, 1883.’
(published vs)

First Performances: Monday 9 April 1883, Carl Rosa Opera Company, Drury Lane Theatre, London

Henry Pope (Count)
Barton McGuckin (Orso)
Mr Novara (Savelli)
Mr Ludwig (Giuseppe Barracini)
Wilfred Esmond (Antonio Barracini)
Mr B. Davies (Sergeant)
Alwina Valleria (Colomba)
Mlle Baldi (Lydia)
Clara Perry (Chilina)
Ella Collins (Market Woman)

Augustus Harris (mise-en-scène)
Mackenzie (conductor)

Cont./

First performances
(Cont.):

Projected revival of 1883 version in 1889

Revival performance of 1883 version:

11 December 1909, RAM Concert Hall, London (unstaged)

Revised version: 9 December 1912, His Majesty's Theatre, London

Percy Thomas (Count)

George Macklin (Orso)

William Green (Savelli)

Joseph Ireland (Giuseppe)

Jacob Williamson (Antonio and Sergeant)

Olive Sturgess (Colomba)

Idwen Thomas (Lydia)

Lillie Chip (Chilina)

Clara Simons (Market Woman)

Marjorie Hamilton (Peasant Girl)

Notes:

Additional publications (instrumental):

- Prelude, fs (1884), orchl parts (?1884), organ (arr. G. J. Bennett, Organ Transcriptions No. 8) (1905)
- Ballet Music and Rustic March, fs (1884), orchl parts (?1884), military band parts (arr. D. Godfrey, Jnr) (1894), pf 4 hands (arr. E. Silas) (1884)

Additional publications (vocal):

- *Ah, well I call to Mind*. Duet, (1883)
- *Corsican Love Song*, 'Will she come from the hill', (1883)
- *Gentle Dove thy Voice is sad*. Vocero, (1883)
- *Here often have I sat*. Arietta, (1883)
- *Let the Past be dead*, MT, 1 May 1883, 271
- *Old Corsican Ballad*, 'So he thought of his love', (1883)
- *Siori, buy, Siori, buy*, Novello's Opera Choruses, No. 104 (?1895)

Title: **The Troubadour. A lyrical drama in four acts**
Date: 1886
Opus: 33
Manuscript: MS 1107 ('Guillem the Troubadour', fs), dated: 'Fine Jan 20th 1886.
The Limes, Lower Sydenham'. Vol. 1 signed 'A. C. M. Sept. 16
1886'. Vol. 2 stamped by Novello's and dated 27 May 1898
MS 1115 ('The Minstrel', draft vs), Act 1 dated: 'Borgo alla Collina,
Aug. 16th 1884'
MS 1255 (sketch of Margarita: 'Vainest regretting', Act II)
Librettist: Francis Hueffer
Publication details: Novello & Co.; vs (1886)
Instrumentation: Soloists, SATB, orch
Dedication: 'Written and composed expressly for the Carl Rosa Opera Company.'
(published vs)
First Performance: Tuesday 8 June 1886, Carl Rosa Opera Company, Drury Lane Theatre,
London

Alwina Valleria (Margarida)
Marion Burton (Azalais)
Barton McGuckin (Guillem)
Leslie Crotty (Raimon)
Barrington Foote (Robert)
Mlle Vadini and Mr Beaumont (Peasants)

Notes: Additional publications:
- *Wine Song*, 'For wine gladdens the heart of man', (?1886)
- *The Sunray's shine*, (?1886)
- *In the places of lightless sorrow*, (1886)
- *To Liêt*, (?1886)
- *Morning Song*, 'Beneath a Hawthorn', (?1886)
- *Drinking Song*, 'Pour forth Noble wine', (?1886)

Title: **The Duke of Alva and the Netherlands [Grand Opera]**
Date: ?c.1890
Manuscript: MS lost
Librettist: Unknown
Publication details: Unpublished
First Performance: No production
Notes: Mentioned by ACM in *MN*, p. 243. A large part of this opera was sketched but it was abandoned when no possible production was forthcoming.

Title: **Phoebe [Comic opera, ?2 acts]**
Date: 1893–4
Opus: 51
Manuscript: MS lost
Librettist: B. C. Stephenson
Publication details: Unpublished
First Performance: No production
Notes: See Mackenzie, *MN*, 243, where he mentions the opera but not by name. The opera is also mentioned in Willeby (1893), 171, and ACM's interview in *MT*, 1898.

Title: **Le Luthier de Crémone [opera, 1 act]**
Date: c. 1894
Manuscript: MS 1281 (sketches)
MS 1285 (sketch vs)
Librettist: Sutherland Edwards, after F. Coppée
Publication details: Unpublished
First Performance: No production
Notes:

Title: **The Cornish Opera [1 act]**
Date: c. 1896
Manuscript: MS 1195 (sketch vs)
Librettist: Frederick Corder
Publication details: Unpublished
First Performance: No production
Notes: See Mackenzie, *MN*, P. 243. The opera was almost fully sketched and then given to Augustus Harris to look at, not many weeks before his death. This sketch was subsequently lost. Presumably the MS in the RAM's collection is a pre-cursor to the MS that was lost.

Title: **His Majesty, or The Court of Vingolia [Comic opera, 2 acts]**
Date: 1897
Manuscript: MS 1197 (sketch vs)
MS 1198 (vs, No. 1: Chorus)
MS 1199 (vs, No. 7: Trio)
MS 1244 (vs, Act II, Nos. 5 and 7)
Librettist: F. C. Burnand and R. C. Lehmann, additional lyrics A. Ross
Publication details: J. Williams; vs (1898)
Instrumentation: Soloists, SATB, orch
Dedication:
First Performance: 20 February 1897, Savoy Theatre, London

George Grossmith (Ferdinand/Oswe)

Walter Passmore (Boodel)

Ilka Palmay (Felice)

Herbert Workman (Adam)

Bessie Bonsall (Gertrude)

Florence Perry (Lucilla Chloris)

Charles Kenningham (Max)

Fred Billington (King of Osturia)

Mackenzie, conductor

Music from opera performed at the RAM Concert on 24 March 1897

Notes: Additional publications:
- *The Mistress we adore* (female chorus), *A Collection of Two-part Songs for Treble Voices*, First Series, No. 42. (1898)
- *One who never smiled*. Song, (1897)
- Quadrilles, arr. pf (Conrad Huber) (1897)
- *Who goes Home?* Quartet, *A Collection of Four-Part Songs*, No. 13 (?1899)

Title: **The Cricket on the Hearth [Opera, 3 acts]**
Date: 1901
Opus: 62
Manuscript: MS 1110 (vs)
MS 1111 (fs), dated 'Jan 1900'
MS 1247 (libretto)
MS 1249 (libretto)
Librettist: Julian Sturgis, after Charles Dickens
Publication details: Bosworth & Co.; vs (English and German, *Das Heimchen am Heerd*)
(1901)
Instrumentation: Soloists, SATB, orch
Dedication:
First Performance: Overture, 2 July 1902, Philharmonic Society, London

6 June 1914, RAM, London. (6 performances on 6, 8, 9, 10, 11 and 12 June)

Two alternate casts:

Robert Pitt, Cecil Simmons (John Peerybingle, Bar.)
Raymond Ellis, Ernest Butcher (Caleb Plummer, Bar.)
Gerald Harris, Willie Michael (Edward, T)
Mr Ferncourt, Leonard Hubbard (Mr Tackleton, Bar.)
Lilly Twiney, May Purcell (Dot, Mezzo)
Nellie Evans, Louise Brooks (Bertha, S)
Muriel Crowdy, May Keene (Tilly Slowboy, Mezzo)
Winifred Burnand (May Fielding, S)
Nellie R. Jones (Cricket Fairy, S)
Cairns James, producer
Mackenzie and Edgardo Lèvi, conductors

Cont./

Notes: Also performed as part of the RAM Centenary celebrations on 12 and 19 July 1922, The Duke's Hall, RAM, London.

Revived once more in 1936 by the RAM.

Libretto (typescript) in RAM library collection

A copy of the vs in the RAM library, owned by Edward Crowther, has sketches of the stage designs for Acts 1 and 2.

Additional publications:

- Overture, fs (1902), pf (1901). [One copy of the overture (fs) with many performance markings is held in the RAM library. It is signed by ACM and dated April 1902.]

Title: **The Knights of the Road [Operetta, 1 act]**
Date: 1905
Opus: 65
Manuscript: None
Librettist: Henry A. Lytton
Publication details: Metzler & Co.; vs (1905)
Instrumentation: Soloists, SATB, orch
Dedication:
First Performance: 27 February 1905, Palace Theatre, London

Miss B. Gaston Murray (Rose Merton)

Henry Claff (Will O'Dene)

Walter Hyde (Rupert Wilde)

Leslie Stiles (Jack Shadbolt)

Cairns James (Tim Fearless)

Alec Davidson (Sergeant Slowe)

Mackenzie, conductor

Notes: Additional publication:
- *Who'll serve the King*. Song, (1905)

- Title:** **The Eve of St John [Opera, 1 act]**
- Date:** ?c.1916–1920
- Opus:** 87
- Manuscript:** MS 1151 (vs)
MS 1173 (Tinker’s Song)
MS 1186 (Ballet: Nixies and woodnymphs), dated at end: ‘A. C. M. July
19th 1919 (“Peace” day). 15 Regents Park Road, NW1’
MS 1225 (fs)
MS 1248 (libretto)
- Librettist:** Eleanor Farjeon
- Publication details:** Ascherberg, Hopwood & Crew; vs (1923)
- Instrumentation:** 4 soloists, SATB, orch
- Dedication:**
- First Performance:** 16 April 1924, British National Opera Company, Liverpool
- Doris Lemon (Sylvana, a dryad)
Muriel Brunskill (Sabrina, a naiad)
William Michael (Tim, a tinker)
Walter Hyde (Dan, a poacher)
Julius Harrison (producer)
- Notes:** The Ballet Music from the opera was produced by Henry Wood at the Proms on 27 September 1923. (See Wood, *My Life of Music*, 368).

Section D: Theatre Music

Title of production: *A Blot on the 'Scutcheon* (Robert Browning)

Type of music: 'There's a woman like a dewdrop' (song)

Date: 1885

Opus:

Manuscript: MS 1264

Dated at end f. 2. r. 'Florence 2 Via Leopardi March 7 1885'

Publication details: Novello; voice and harp (1885)

Dedication:

First Performance: St George's Hall, May 1884

Notes:

Title of production: *Ravenswood* (H. Merivale, after Scott's *The Bride of Lammermoor*)

Type of music: Music to Herman Merivale's drama, *Ravenswood*: Prelude, First Entr'acte, Second Entr'acte (Lucy), Third Entr'acte (Courante)

Date: ?1890

Opus: 45

Manuscript: None

Publication details: Novello; arr. pf duet (B. Haynes, 1891); orch suite (1899) Entr'actes II and II for pf solo; Courante (orch); Courante (military band parts, arr. D. Godfrey, Junr)

Dedication: 'Produced at the Lyceum Theatre, September 1890, and published by kind permission of Henry Irving, Esq.'

First Performance: Lyceum, London, Sept 1890. Orch Suite: Norwich Festival, 15 Sept 1890

Notes:

Title of production: *Marmion* (R. Buchanan, after Scott)
Type of music: Overture, entr'acte, Pilgrims' song (for SATB), Two songs with orch
acc.: 1. 'Where shall the lover rest', 2. 'Lochinvar'
Date: 1891
Opus: 43
Manuscript: *GB-Lbm* Add. 50774 ('Lochinvar', fs)
MSS 1240 (melodrama), 1246 (overture, fs; 'Where shall the Lover
rest', fs; entr'act, fs; Pilgrims' song, fs); Pilgrims' song dated at
end: 'West Malvern March 30th 1891 ACM'
Publication details: Novello; songs (voice and pf) (1891)
Dedication:
First Performance: Theatre Royal, Glasgow, April 1891
Notes: The text of the Pilgrims' song begins: 'The Earth is happy. Happy is
God's Heaven'.

Title of production: *The Little Minister* (J. M. Barrie)
Type of music: Overture and three dances (Lilt, Pastoral Dance, Écossaise)
Date: 1897
Opus: 57
Manuscript: *GB-Lbm* Add. 65512–3 (overture and three dances, fs)
MSS 1108, 1239 (Band parts). Overture signed ‘A. C. Mackenzie
Sept. 8th 1897 Ilkley’
Publication details: Novello; overture: pf (1897), pf 4 hands (1897), orch parts (1897);
dances: pf (1897), orch parts (1897)
Dedication:
First Performance: Haymarket, 6 Nov 1897
Notes: Mary Mackenzie, the composer’s daughter, played Jean in the 1897
production.

MS 1108 has *From the North* No. 2 (orch version) sewn into the
score as an entr’acte.

MS 1239 has *From the North* Nos. 2 & 3 plus a printed score of
MacCunn’s *Highland Memories* Op. 30.

Title of production: *Manfred* (Byron)
Type of music: Three Preludes: Astarte [to Act I], Pastorale [to Act II], The Flight of the Spirits [to Act III]
Date: 1898
Opus: 58
Manuscript: MS 1109 (fs); No. 1 signed 'A. C. Mackenzie March 1898'; No. 2 signed 'A. C. Mackenzie Florence Feb 1898'; No. 3 signed 'A. C. Mackenzie March 1898'
MS 1194 (scraps, short score)
Publication details: Novello; orch parts (1899)
Dedication:
First Performance: Planned for Lyceum production in 1898, though this never took place. No. 1 performed in Arthur Newstead's Concert 12 Dec 1904; Nos. 2 and 3 performed in London Musical Festival (Henry Wood??? see p. 355) 12 May 1899
Notes:

Title of production: *Richard II* (Shakespeare)
Type of music: [Not known.]
Date: ?c. 1898–99
Opus:
Manuscript: MSS 1241–43
Notes: Proposed for a Lyceum production by Henry Irving although no production occurred (see *Manfred*, above). Some of the music (in manuscript) may have been used again in the music for *Coriolanus* two years later and also in *An English Joy Peal* (1911) (see **Section F: Orchestral Works**).

Title of production: *Coriolanus* (Shakespeare)
Type of music: Incidental music; although more music must have been written only four movements survive in the published orchestral suite: Overture, *Alla Marcia*, *Marche Funèbre* and Entr'acte (*Voces Populi*)
Date: 1901
Opus: 61
Manuscript: [?MSS 1241–3 (Richard II), see entry above.]
Publication details: Bosworth & Co.; *Coriolanus, suite dramatique*, orch (Leipzig, 1901)
Dedication:
First Performance: Lyceum, 15 April 1901. Performed by Henry Wood in 1901 (see Wood, *My Life of Music*, 357).
Notes: The Funeral March was played at Irving's funeral at Westminster Abbey, 20 October 1906, at which Mackenzie was a pall-bearer. It was also played at the memorial service given for Mackenzie himself at St Paul's Cathedral in 1935.

Section E: Concertos

Title: **Larghetto and Allegretto**
Date: ?1875
Opus: 10
Manuscript: MS 1273 (vc and pf)
GB-Lbm, Add. 54416 (vc and orch)
Publication details: Stanley, Lucas Weber & Co. (vc and pf, 1878)
Augener (fs of orchestral version, 1903), (vc and pf, 1903)
Instrumentation: Vc solo, orch
Dedication: 'To his friend Hugo Daubert'
First Performance: Daubert, 1875 [Information from Stock]
Notes: Orchestral material in RAM orchestral library

See also **Section G: Chamber Works**.

Title: Violin Concerto in C sharp minor
Date: 1884–5
Opus: 32
Manuscript: MS 1133 (fs); dated ‘2 Via Leopardi Firenze Jan 1885’
MS 1289 (sketches)
Publication details: Novello; fs (1885), vn and pf, arr. Battison Haynes (1885)
Instrumentation: Vn solo, orch
Dedication: ‘Dedicated to Señor Sarasate’
First Performance: 26 August 1885, Birmingham Festival. Pablo Sarasate (vn), Mackenzie (conductor)
Notes: MS 1133 was originally in the possession of Joseph Bennett before entering the RAM’s collection. It carries the dedication in ACM’s hand: ‘To Joseph Bennett from A. C. Mackenzie July 11th 1886’. Presumably ACM gave this to Bennett as a gift.

Orchestral material in the RAM orchestral Library

RAM copy of vn and pf score has holograph: ‘To Charles A. Barry from his friend A. C. Mackenzie. The Limes, Lower Sydenham, Sept 27 1885.’

Title: **Pibroch: Suite for Violin and Orchestra**
Date: 1889
Opus: 42
Manuscript: MS 1124 (fs); dated 'Braemar, Aug. 10th 1889'
Publication details: Novello; vn and pf (1889)
Instrumentation: Vn solo, orch
Dedication: No dedication. Written on the published score, 'Played for the first time at Leeds Musical Festival, 1889, by Pablo de Sarasate.'
First Performance: Thursday evening, 10 October, Victoria (Town) Hall, Leeds
Notes: Written during the summer of 1889 while ACM was on holiday in Braemar, Scotland.

Title: Highland Ballad

Date: 1891

Opus: 47, No. 1

Manuscript: MS 1176 (vn and pf)
GB-Lbm Add. 50775 (fs); dated: 'Fine April 1891, West Malvern.'

Publication details: Novello; vn and pf (1891)

Instrumentation: Vn solo, orch

Dedication: 'Dedicated to his Friend Pablo de Sarasate'

First Performance: 17 May 1893, St James's Hall, London. Hans Wessely (vn), Mackenzie (cond.), Westminster Orchestral Society

Notes: This work was originally entitled, 'Northern Ballad', but this was crossed out on the MS. Composed initially for vn and pf, the *Highland Ballad* was published with the *Two Pieces: Barcarola and Villanella*, Op. 47, No. 2 in 1891 (see **Section G: Chamber Works**). Mackenzie later produced an orchestration of the pf part.
Orchestral parts from Novello's Hire Catalogue

Title: Scottish Concerto

Date: 1897

Opus: 55

Manuscript: MS 1148A (fs)
MS 1148B (short score, third movement)

Publication details: Fr. Kistner, Leipzig, fs (*Schottishes Concert für Pianoforte*, 1899), arr.
2 pfs by [J.] B. McEwen (one takes the solo part, the other an orchestral
reduction) (1899)
Reprinted by Anglo-French Music Co. Ltd, fs (1931), 2 pfs (?1931)

Instrumentation: Pf solo, orch

Dedication: 'Seiner Freundin Frau Angelina Goetz'. In reprint this was changed to
'To his friend the late Mrs Angelina Goetz.'

First Performance: 24 March 1897, Philharmonic Society, London, Paderewski (pf),
Mackenzie (cond.)

Notes: Orchestral material is in the RAM orchestral library.

Title: Suite for Violin
Date: 1907
Opus: 68
Manuscript: [None]
Publication details: Charles Avison; fs (1907), vn and pf, each movement separately and as a set (1907)
Instrumentation: Vn solo, orch
Dedication: 'Dedicated to William H. Ash Esq. and the Worshipful Company of Musicians, London.'
First Performance: 18 February 1907, Queen's Hall, London, LSO, Mischa Elman (vn), Richter (cond.); Bournemouth 1907 ?Hans Wessely
Notes: There is no extant manuscript for this work, yet the full score of the work was published as well as the pf reduction.

Orchestral material is in the RAM orchestral library.

Section F: Orchestral Works

Title: Festmarsch
Date: 1862
Opus:
Manuscript: MS 1238; dated 'Sondershausen 1862'
Publication details: Unpublished
Dedication: None
First Performance: See Notes
Notes: Student work. MS has the note, 'Scored by Eduard Stein in Sondershausen, 1862 — and performed there before I left in that year'.

Title: Concert Overture
Date: 1864
Opus:
Manuscript: MS 1296
Publication details: Unpublished
Dedication: None
First Performance: See Notes
Notes: Student work. Note on the MS, 'Written in 1864 while at the RAM Performance refused by the Principal and justly so!'

- Title:** Overture to a Comedy
- Date:** 1869
- Opus:**
- Manuscript:** MS 1226 (fs); dated 'July 9th 1869'
MS 1295 (fs); dated 'July 9th 1869'
- Both MSS are addressed '41 Heriot Row Edinburgh'.
- Publication details:** Unpublished
- Dedication:** None
- First Performance:** 1876 Dusseldorf, under Julius Tausch
- Notes:** A pf version of the piece is inserted in the centre of MS 1226.
-
- Title:** Cervantes: Overture
- Date:** 1876
- Opus:**
- Manuscript:** MS 1131 (fs); dated at end, 'Fine Sept 1st 1876'; pinned to p. iv 'The Property of ACM' with a Novello stamp dated 'Jul. 6 1887'.
- Publication details:** Unpublished
- Dedication:** None
- First Performance:** 2 September 1877, Sondershausen, conducted by Max Ernansdorfer; 1 December 1877, Glasgow, conducted by Mackenzie (his first appearance as a conductor — Bülow took the rehearsals)
- Notes:** Bülow insisted on a performance of this work as a condition of his conductorship of the Glasgow Choral Union (Willeby, *Masters of English Music* (London, 1893), 125).

Title: Scherzo for Orchestra
Date: 1878
Opus:
Manuscript: MS 1132 (fs); dated at end 'Fine July 29 1878, Edinburgh'
Publication details: Unpublished
Dedication:
First Performance: 18 October 1878, Crystal Palace, London, conducted by Manns; 20 November 1878, Glasgow, conducted by Jansen; 2 December 1878 Edinburgh, conducted by Mackenzie.

Notes:

Title: Rhapsodie Écossaise
Date: 1879
Opus: 21
Manuscript: MS 1123 (fs); dated at end, '17 Morningside Edinr. Sept. 1879'
Publication details: Neumeier & Co.; fs (1880), pf (1881). Later reissued by Novello.
Dedication: 'A son maitre estimé Monsieur Prosper Sainton.'
First Performance: 5 January 1880, Edinburgh Choral Union (Manns); 2 and 9 April 1880, Wiesbaden (Lustner); 1881 Magdeburg (Nikisch)
Notes: Based on Scottish melodies; 'Muirland Willie', 'Braw, braw lads', 'There was a lad was born in Kyle'.

Title: Burns, Second Scotch Rhapsodie
Date: 1880
Opus: 24
Manuscript: MS 1123 (fs); dated at end, 'ACM Florence Sept 26 1880'
Publication details: Neumeyer & Co.; fs (1880). Novello, Ewer & Co.; fs (1880), pf (1880), pf 4 hands (1880), 2 pf (arr. G. Alibrandi, 1884)
Dedication: 'Dedicated to Madame J. Hillebrand in Florence.'
First Performance: January 1881, Glasgow (Manns); 25 February 1881, Wiesbaden (Lustner); March 1881, Crystal Palace, London (Manns)
Notes: Mackenzie prefaced each of the three movements with verses from Burns' poetry; 'Scots! wha hae wi' Wallace bled', 'She's fair and fause that causes my smart', 'I coft a stane o' haslock woo'.

One copy of the fs in RAM has the holograph: 'To his friends Dr Dundas Grant from A. C. Mackenzie Xmas 1909.'

Title: Overture 'Tempo di Ballo'
Date: 1880
Opus:
Manuscript: MS 1231 (fs); dated at end, 'Fine June 12th 1897' (see Notes)
Publication details: Unpublished
Dedication: See Notes
First Performance: Uncertain. See Notes
Notes: Written on MS, 'This piece was written by request for the Royal Albert Hall Orchestral Society never played & returned ACM.'
Stock believes this was performed in Scotland c. 1880, but notes that it was referred to in the interview with ACM which appeared in *MT*, June 1898. The MS, however, has the slightly incorrect date of 1897.

Title: **La belle dame sans merci**
Date: 1883
Opus: 29
Manuscript: MS 1288 (short score, 4 pp)
Publication details: Novello, Ewer & Co.; fs (1884), pf 4 hands (arr. E Silas, 1884)
Dedication: Composed for and dedicated to the Philharmonic Society.
First Performance: 9 May 1883, Philharmonic Society, London (Mackenzie); 10 November 1883, New York Philharmonic (Thomas)
Notes: This work is based on and prefaced by Keats' poem.

Orchestral material in the RAM orchestral Library

Title: **Symphony [1st and 4th Movements]**
Date: c. 1887
Opus:
Manuscript: MS 1283 (sketched short score)
Publication details: Unpublished
Dedication: None
First Performance: Not performed
Notes: This work has only two movements in E major (*Allegro, quasi pastorale* and *minim=100*) sketched in short (pf) score. It is mentioned by ACM in letters to friends (Bennett) around the summer of 1887 when he was on vacation in Ver sur mer, France.

Title: **Benedictus**
[from Six pieces for Violin with pianoforte accompaniment]

Date: 1888

Opus: 37, No. 3

Manuscript:

Publication details: Novello, fs (1888)

Dedication:

First Performance: ?1888 by Manns

Notes: See also **Section G: Chamber Works.**

Orchestral material is in the RAM orchestral Library.

Title: **Overture to Shakespeare's Comedy, Twelfth Night**

Date: 1888

Opus: 40

Manuscript: MS 1192 (fs); dated 'April 1888 Westwood House, Sydenham'

Publication details: Novello, Ewer & Co.; fs (1888)

Dedication: None

First Performance: 4 June 1888, Richter Concerts, London

Notes:

Title: **Britannia, A Nautical Overture**
Date: 1894
Opus: 52
Manuscript: *GB-Lbm* Add. 35026 (fragment in short score in an Album begun by Eliza Wesley). Reproduced under entry for ACM in *Musik in Geschichte und Gegenwart*.
Publication details: Joseph Williams; fs (1895), pf (arr. B. Haynes, 1894; revised version, 1919), pf 4 hands (arr. B. Haynes, 1895), organ (arr. H. Fricker, No. 22 of “Selected Pieces for the Organ”, 1902)
Dedication: Dedicated by permission to His Royal Highness the Duke of Saxe Coburg and Gotha, K. G.
First Performance: 17 May 1894, RAM Commemoration Concert
Notes: Written for the RAM 70th anniversary commemoration concert.

Orchestral material is in the RAM orchestral Library.

Title: **From the North. Three Scottish pieces for Orchestra**
Date: 1894
Opus: 53
Manuscript: MS 1245 (fs)
Publication details: Joseph Williams; fs (1895)
Dedication:
First Performance: 3 April 1895, Philharmonic Society, London (Mackenzie)
Notes: Composer's note on the published score. 'These pieces are based upon very old airs and dances, mostly of undoubted Scottish origin or at least in use in Scotland at a remote period. A. C. M.' A programme note to accompany an orchestral performance of these pieces notes that the originals for violin and piano were composed at Marlotte, near Fontainebleau in France during 1894.

These are orchestrated versions of the original pieces for vn and pf.

1. Andantino (A minor) [vn and pf, Bk 2, No. 3]
2. Allegro (E major) [vn and pf, Bk 3, No. 2]
3. Vivace (A major) [vn and pf, Bk 3, No. 3]

See also Section G: Chamber Works.

Orchestral material is in the RAM orchestral Library.

- Title:** **Processional March**
Date: 1898
Opus:
Manuscript: *GB-Lbm*, Add. 65515; dated 'Ilkley September 1898'
Publication details: Novello & Co.; string parts (1899), pf (arr. Mackenzie, 1899)
Dedication:
First Performance: ?1899
Notes: At end of the MS is written, 'Segue Morris Dance'.
- Title:** **Coronation March**
Date: 1902
Opus: 63
Manuscript: MS 1125 (fs); dated at end, 'July 8 1901, A. C. Mackenzie Op. 63 —
For Orchestra.'
Publication details: Bosworth & Co.; fs (1902), pf (1902)
Dedication: [For Edward VII]
First Performance: 13 May 1902, Alhambra Theatre, London (Mackenzie)
Notes: The British Library fs copy of this work has an autograph dedication to Edward VII by the composer dated 9 August 1902.

Title: London, Day by Day, Suite
Date: 1902
Opus: 64
Manuscript: MS 1126 (fs)
Publication details: Bosworth & Co.; fs (1902), pf (1902), vn and pf (No. 3 Song of Thanksgiving, 1903)
Dedication: No. 3 A Song of Thanksgiving refers to the recovery of Edward VII from illness.
No. 4 Hampstead Heath is dedicated to Albert Chevalier.
First Performance: 22 October 1902, Norwich Festival; 12 March 1903, Philharmonic Society, Cond. Mackenzie
Notes: No. 1 Under the Clock
No. 2 Merry Mayfair: Valse
No. 3 Song of Thanksgiving (June 1, 1902)
No. 4 Hampstead Heath

The date of the Song of Thanksgiving refers to the recovery of Edward VII from illness.

On the fly leaf of the MS is written, 'produced at Norwich, October 1902'. No. 3's title page is stamped with, 'F. M. Geidel Leipzig 7 JULI [19]02'.

The British Library copy of the fs has MS additions and alterations.

Title: Canadian Rhapsody
Date: 1904
Opus: 67
Manuscript: MS 1134; dated, 'Oct 1904 London ACM.'
Publication details: Breitkopf & Härtel (as *Canadische Rhapsodie*); fs (1905), pf (1905)
Dedication:
First Performance: 15 March 1905, Philharmonic, London (Mackenzie)
Notes: The *Canadian Rhapsody* is based on the following traditional melodies:
First movement: 'Tenaouich! tenaga, Ouich'ka (C'était un vieux sauvage)', 'C'est la belle Françoise [*sic*]';
Second movement: 'Bytown', 'Un Canadien errant';
Third movement: 'Alouette, gentille alouette'.

Title: La Savannah, air de ballet
Date: 1910
Opus: 72
Manuscript: GB-Lbm, Add. 65516; dated 'May 1910 ACM'
Publication details: Novello & Co.; fs (1912); orch parts (1911), military band parts (arr. D. Godfrey, 1914), pf (1912), vn and pf (1911)
Dedication:
First Performance: 6 April 1911, Bournemouth
Notes:

Title: Tam o' Shanter. Humoresque. Third Scottish Rhapsodie
Date: 1911
Opus: 74
Manuscript: MS 1127; dated 'March 1911. 15 Regent's Park Road. A. C. Mackenzie
Op. 74.'
Publication details: Novello & Co.; string parts (1911)
Dedication:
First Performance: 20 May 1911, International Musical Congress; 4 December 1911,
London Symphony Orchestra, Queen's Hall
Notes: Mackenzie originally included a bagpipe chanter in the orchestra for this
piece, but it was later crossed out in the MS.

Title: An English Joy-Peal
Date: 1911
Opus: 75
Manuscript: MS 1184 (pf score)
Publication details: Novello & Co.; string parts (1911), pf (arr. Mackenzie, 1911)
Dedication: [For the coronation of King George V]
First Performance: 22 June 1911, Westminster Abbey
Notes:

Title: **Invocation**
Date: 1911
Opus: 76
Manuscript: MS 1128, MS 1149; both MSS are dated 23 October 1911
Publication details: Novello & Co.; string parts (1912), vn and pf (arr. Mackenzie, 1913)
Dedication:
First Performance: 21 March 1912, Philharmonic Society, London
Notes:

Title: **Ancient Scots Tunes**
Date: 1915
Opus: 82
Manuscript: MS 1228 (No. 1); dated 'Aug 1915'
Publication details: Hawkes & Son; fs and parts (1915)
Dedication: Dedicated to W. W. Cobbett.
First Performance: According to Henry Wood these pieces were performed in 1906 (see Wood, *My Life of Music*, 360). RAM Magazine notes that these pieces were first performed in the 1916 season of Promenade Concerts.
Notes: Written for string quartet or string orchestra.

No. 1 'Lett Never Crueltie' is based on a melody taken from the Skene MS written for mandore (*En Adv.MS.5.2.15*, pp.200-01). It also employs another Scottish melody entitled 'Omnia vincit Amor' from the same MS (pp. 58-59).

No. 2 'Honest Luckie' is based on a melody from a MS of 1692 written in tablature for viola da gamba. It is also mentioned in Scott's novel *Redgauntlet*.

Title: Youth, Sport, Loyalty. Overture
Date: 1922
Opus: 90
Manuscript:
Publication details: Joseph Williams; fs (1922)
Dedication: Written for the RAM centenary.
First Performance: 20 July 1922, RAM, London
Notes:

Section G: Chamber Works

Title: Intrata and Valse Chromatic for violoncello
Date: No date
Manuscript: MS 1284 (vc and pf, sketches)
Publication details: Unpublished
Instrumentation: Vc and pf
First Performance:
Notes: Sketches only

Title: Adagio for violin and piano
Date: No date
Manuscript: MS 1271 and 1272 (vn and pf)
Publication details: Unpublished
Instrumentation: Vn and pf
First Performance:
Notes: Incomplete work

Title: **Duett on Scotch Airs**
Date: No date. [c.1874?]
Manuscript: MS 1268
Publication details: Unpublished
Instrumentation: Two vns
First Performance:
Notes: Holograph in blue pencil on MS: 'For two violins played with F. Niecks at Dumfries ACM Could never again!'

Title: **Introduction and Romanza**
Date: No date
Manuscript: MS 1207
Publication details: Unpublished (Augener?)
Instrumentation: Vc and pf
First Performance:
Notes: Noted on MS score: 'Publisher Augener's property now'

Title: **Drei Stücke für das Piano-Forte und die Violine**
Date: 1862
Manuscript: MS 1293; dated 'Sondershausen 1861–62'
Publication details: Unpublished
Instrumentation: Vn and pf
First Performance:
Notes: Holograph on MS in blue pencil: 'Sondershausen 1861–62. These pieces helped me to the King's Scholarship.'
These pieces are mentioned in Charles Willeby, *Masters of English Music* (London, 1893), 115.

Title: **Etude for Violin**
Date: 1862
Manuscript: MS 1141C; dated on ff. 5–6 'August 31st [1862] London'
Publication details: Unpublished
Instrumentation: Vn
First Performance:
Notes:

Title: **Sonata for the Pianoforte and Violin**
Date: 1864
Manuscript: MS 1298; dated '1864'
Publication details: Unpublished
Instrumentation: Vn and pf
First Performance: Holograph in blue pencil on MS: 'Performed by Miss Rosa Brinsmead and myself at an R.A.M. Concert 1864?'
Notes: Three movements in C minor: *Allegro con brio; Adagio; Allegro con spirito*

See *MN*, 54.

Title: **Trio in B flat**
Date: 1867
Manuscript: MS 1294; dated 'Fine December 7th 1867'
Publication details: Unpublished
Instrumentation: Vn, vc and pf
First Performance:
Notes: Four movements. Holograph on MS: 'Played by W. Adlington, Hugo Daubert and myself.'

Title: **Fantasia on Scottish Airs**
Date: 1867/1868
Manuscript: MS 1205 (fs and vn part); dated 'Probably 1867 or 68'
Publication details: Unpublished
Instrumentation: Pf and Vn
First Performance:
Notes: Full title: 'Fantasia on Scottish Airs introducing "The Nameless Lassie, Auld Rob Morris, Muirland Willie and Auld Lang Syne"'
At the end is written, 'G. Dutchman copied this ACM'.
ACM added the MS date later.

Title: **String Quartet in G**
Date: 1868
Manuscript: MS 1129 (fs); dated 'Juni 19th 1868 41 Heriot Row'
MS 1130 (parts); dated on vn 1 part 'Juni 18th 1868 41 Heriot Row';
dated on vn 2 part: 'Juni 19th 1868'
Publication details: Unpublished
Instrumentation: 2Vn, va and vc
Dedication:
First Performance: Edinburgh Classical Chamber Concerts, 15 March 1869 (Küchler, Mackenzie, [?Niecks], Daubert)
Notes:

- Title:** Piano Quartet in E flat major
- Date:** 1873
- Opus:** 11
- Manuscript:** MS 1292 (fs, incomplete, published finale missing); dated 'Fine 10th July'
MS 1292B (fs, alternative finale movement)
- Publication details:** C. F. Kahnt, Leipzig (1873); OUP (reprint, 1931)
- Instrumentation:** Pf, vn, va and vc
- Dedication:** 'Dedié à Monsieur Charles Hallé.'
- First Performance:** London, 4 March 1875 (Wm Coenen pf); Munich, 25 Jan 1878 (Bülow piano quartet); Edinburgh Classical Chamber Concerts 1878 (Hallé pf)
- Notes:** On MS 1292, 'The Finale is not here. Probably Walter Bache played from this copy at its production' (blue pencil)
The *Canzonetta con Variazioni* of MS 1292 has an extra variation which is not in the published version of the Quartet.
MS 1292B is a different finale movement to the one published.
A copy of the OUP reprint in the RAM Library has the following holograph on the pf score, 'To his very good friend William Wallace with A. C. Mackenzie's best wishes. First published by C. F. Kahnt (Leipzig) in 1875 and now reprinted — after 56 years — in October 1931. October 21st 1931, 20 Taviton Street, W.C. 1.'

Title: Trio in D Major (Mvt in A major)
Date: ?1874
Manuscript: MS 1297 (incomplete sketch)
Publication details: Unpublished
Instrumentation: Pf, vn and vc
Dedication:
First Performance: ?1874 Edinburgh Classical Concerts (probable artists: Walter Bache, Adolf Kuchler, Hugo Daubert); information from Stock
Notes: The incomplete manuscript comprises only three folios.

Title: Larghetto and Allegretto
Date: 1878
Opus: 10
Notes: See Section E: Concertos

Title: Three Pieces (Baptism, Wedding and Burial)
Date: 1882
Opus: 27
Manuscript: MS 1217 (1–3)
Publication details: Novello (1882)
Dedication:
Notes: No. 7 of Original Compositions for the Organ [Novello]

Title: **Six Pieces for Violin with pianoforte accompaniment**

Date: 1888

Opus: 37

Manuscript: None

Publication details: Novello, Ewer & Co. (1888); Benedictus published separately
All arr. for vc and pf by J. B. Krall

Instrumentation: Vn and pf

Dedication: 'To Madame Norman-Neruda.'

First Performance: Hallé Concerts, London (Madame Neruda) 8 June 1888 (Nos. 1 and 6
excepted — No. 1 given as an encore?); Monday Popular concerts,
London (Lady Hallé) 12 Nov 1888 (Nos. 2, 3, and 5 only)

Notes:

1. Gavotte
2. Berçeuse
3. Benedictus
4. Zingaresca
5. Saltarello
6. Tema con Variazioni

Version for vc and pf, Benedictus, Zingaresca and Saltarello published
separately.

Title: **Arietta**
Date: 1890
Opus:
Manuscript: MS 1250; dated 'Dec 13th 1890'
Publication details: Unpublished
Instrumentation: Vn and pf
Dedication:
First Performance:
Notes: 'Never Published'

Title: **Two Pieces for Violin: Barcarola and Villanella**
Date: 1891
Opus: 47/2
Manuscript: MS 1177 (vn and pf, Barcarola)
MS 1178 (vn and pf, Villanella)
MS 1277 (fs, Barcarola and Villanella, vn and stgs)
Publication details: Novello, Ewer & Co. (1891)
Instrumentation: Vn and pf
Dedication: 'Dedicated to his friend, Pablo de Sarasate.'
First Performance:
Notes: MS 1277 is scored for solo vn and 5-part strings.

Title: From the North. Nine pieces for the violin
Date: 1894
Opus: 53
Manuscript:
Publication details: J. Williams, published in three books (1894)
Instrumentation: Vn and pf
Dedication:
First Performance:
Notes: Book 1: 1. Andante, ma non troppo lento
2. Andantino
3. Allegretto giocoso
Book 2: 1. Non troppo lento, espressivo
2. Allegretto, non troppo presto
3. Andantino
Book 3: 1. Andante cantabile
2. Allegro
3. Vivace

Three of these pieces were subsequently orchestrated (see **Section F: Orchestral Works**). A programme note to accompany the orchestral versions notes that the pieces for violin and piano were composed at Marlotte, near Fontainebleau in France.

Bk 1 No. 2 transcribed and transposed for vc by Ernst de Munck. RAM copy of this has holograph: 'To Bertie Withers from A. C. Mackenzie Jan 10 1900.'

Title: **Larghetto religioso**
Date: 1905
Manuscript:
Publication details: Augener?
Instrumentation: Vn and pf
First Performance:
Notes: See F. Hermann, *Morceaux Favoris*, No. 163.

Title: **Four Dance Measures (*Quatre Mesures de Danses*)**
Date: 1915
Opus: 80
Manuscript: MS 1180 (vn and pf, Valse); dated 'Nov 1914'
MS 1181 (vn and pf, Polka); dated 'Dec 1914'
MS 1182 (vn and pf, Sarabande); dated 'Dec 1914'
MS 1183 (vn and pf, Gigue); dated 'Dec 1914 ACM'
Publication details: Joseph Williams
Instrumentation: Vn and pf
First Performance:
Notes: 1. Waltz (*Valse*) (Animato)
2. Polka (*Polka*) (Allegretto)
3. Sarabande (*Sarabande*) (Maestoso)
4. Jig (*Gigue*) (Allegro vivo)

Violin parts in the RAM Orchestral Library

Title: **Six Easy Impromptus for Violin and Piano**
Date: 1918
Opus: 86
Manuscript:
Publication details: Joseph Williams, published as two books (1918)
Instrumentation: Vn and pf
Dedication: 'To his friend Miss Joy Agnew'
First Performance:
Notes: Book 1: 1. Remembrance (Andante, non troppo lento)
2. Alla Marcia
3. Dance (Lively)
Book 2: 1. A Morning Song (Andantino)
2. Little Story (Andantino Semplice)
3. Something Wayward (Allegretto)

Two Books, each containing three impromptus

Title: **Postlude (In Memoriam)**
Date: 1920
Manuscript:
Publication details: Novello & Co., organ and vns (1920); organ solo (1920)
Instrumentation: Organ and vns ad lib.
Dedication: 'Written for the Memorial Service held in Temple Church on March 19, 1919, for those of the Royal Academy of Music and the Royal College of Music who fell in the war.'
First Performance: 19 March 1919, Temple Church, London
Notes: Vn parts in the RAM Orchestral Library

Title: **Distant Chimes**
Date: 1922
Opus: 89
Manuscript:
Publication details: Novello & Co (1922)
Instrumentation: Vn and pf
Dedication: 'To Lady Dewar (August 8th, 1921).'
First Performance:
Notes: The copy in the RAM Library has the following holograph:
'A.C.M. Jan. 1922'.

Title: **Gipsy Dance for Violin and Piano**
Date: 1924
Opus:
Manuscript: MS 1179; dated 'ACM June 12th 1924'
Publication details: Unpublished
Instrumentation: Vn and pf
First Performance:
Notes:

Title: **Andante espressivo, for Violoncello and Piano**
Date: 1928
Opus: 91/1
Manuscript: MS 1233 (1–3) (fs and parts); dated on pf part ‘Jan 10th 1928’
Publication details: Augener
Instrumentation: Vc and pf
Dedication: ‘To his friend, Herbert Walenn.’
First Performance: Saturday March 24th 1928 (3.15pm) at Annual Students’ Concerts of London Violoncello School (cond. Mr John Barbirolli) at Wigmore Hall.

Notes:

Title: **Valse Humoresque, for Violoncello and Piano**
Date: 1928
Opus: 91/2
Manuscript: MS 1234 (fs and parts); dated at end pf part ‘Feb 9th 1927’
Publication details: Augener
Instrumentation: Vc and pf
Dedication:
First Performance: Saturday April 2nd 1928 (3.15pm) at Annual Students’ Concerts of London Violoncello School (dir. Herbert Walenn FRAM) at Wigmore Hall

Notes:

Section H: Piano Solo

Title: **Variationen für Piano-Forte**
Date: No date
Manuscript: MS 1232
Publication details: Unpublished
Notes: In E minor.
Adagio: Thema Andante: Variations 1–4, Finale Brillante.
Written while ACM lived at Heriot Row in Edinburgh.

Title: **Nocturne für Piano-forte**
Date: 1861
Manuscript: MS 1230; dated 'Sondershausen 1861'
Publication details: Unpublished
Notes: Unfinished

Title: **Sehnsucht für das Piano-forte**
Date: 1862
Manuscript: MS 1141A; dated '... von A. Mackenzie Juni 9 1862 "London"'
Publication details: Unpublished
Notes:

Title: **Ungarish für das Piano-Forte**
Date: 1862
Manuscript: MS 1141D; dated 'Oct 22 1862.'
Publication details: Unpublished
Notes:

Title: **Romance**
Date: 1873
Opus: 1
Manuscript: None
Publication details: Unpublished
Dedication:
Notes: No MS or published score exists; title and date from Stock.

Title: Rustic Scenes
Date: 1876
Opus: 9
Manuscript: None
Publication details: ?Unknown (1876); Augener & Co. (1892)
Dedication: ‘Dedicated to George Lichtenstein Esq.’
Notes:
1. Rustic Dance: Rondino (Tempo di Minuetto)
2. Forester’s Song
3. Curfew
4. Harvest Home (Allegro vivace)

Title: Five Pieces for the Pianoforte
Date: 1877
Opus: 13
Manuscript: MS 1259 (not No. 5); dated No. 2 ‘March 21st 1869’; No. 3 ‘April 4th 1869’; No. 4 ‘May 25 1869’
Publication details: Novello & Co. (1877)
Also published as part of Novello’s Pianoforte Album No. 35 together with *Trois Morceaux*, Op. 15.
Dedication: ‘Dedicated to his friend Günther Bartel’
Notes:
1. Impromptu (Allegretto moderato)
2. Gigue (Allegro)
3. Saga (Larghetto)
4. La Coquette (Quasi Valse)
5. Evening in the Fields (Allegretto tranquillo)

No. 3 has the following quotation from a poem by Longfellow:

“‘Sing, O Scald, your song sublime, / Your Ocean rhyme” / Cried King Olaf, “it will cheer me”.’

Title: **Trois Morceaux pour Piano**
Date: 1877
Opus: 15
Manuscript: MS 1260 (No. 1); dated 'Fin March 8th 1877'
Publication details: Witt & Co. (1878); R. Sulzer, Bielefeld (1878)
No. 2 'Nocturne' — Novello (c. 1910)
Also published as part of Novello's Pianoforte Album No. 35 together with *Five Pieces for the Pianoforte*, Op. 13.
Dedication: 'Composés et dédiés à son ami, Walter Bache.'
Notes:
1. Valse Sérieuse (Molto moderato)
2. Nocturne (Allegretto amorevole)
3. Ballade (Presto inquieto)

Title: **Six Compositions**
Date: 1879
Opus: 20
Manuscript: None
Publication details: Neumeier & Co., separately (1879); later reprinted by Novello [from same plate].
Also published as part of Novello's Pianoforte Album No. 36 together with *Scenes in the Scottish Highlands*, Op. 23.
Dedication: 'Dedicated to Miss May Rose Gillespie'
Notes:
1. Hymnus (Maestoso)
2. Ritornello (Allegretto grazioso)
3. Reminiscence (Andante)
4. Chasse aux papillons (Allegro leggiero)
5. Reverie (Larghetto espressivo)
6. Dance (Con spirito)

No. 1: Hymnus arr. for Organ by J. E. West (1912)

Title: **Scenes in the Scottish Highlands**
Date: 1880
Opus: 23
Manuscript: None
Publication details: Novello (1880) separately.
Also published as part of Novello's Pianoforte Album No. 36 together with *Six Compositions*, Op. 20.
Dedication: 'To Edward Dannreuther Esq.'
Notes:
1. On the Hillside (Tempo di Marcia)
2. On the Loch (Lento, molto tranquillo e placido)
3. On the Heather (Allegretto giojoso)

Title: **Morris Dance**
Date: 1899
Opus:
Manuscript: *GB-Lbm* Add. 65514 (fs, orch version)
Publication details: Novello; pf (1899); stg pts (1899), wind and percussion pts (1909)
Dedication:
Notes: First written for the pf and orchestrated the same year.
Early printed copies of this work bear 'Op. 2' which was dropped in later reprints.

Title: Processional March/Processional Dance in E flat
Date: 1899
Opus:
Manuscript: GB-Lbm Add. 65515 (fs, orch version); dated 'Ilkley September 1898'
Publication details: Novello; pf (1899); stg pts (1899)
Dedication:
Notes: At end of MS is the direction, 'segue Morris Dance'.
Later arranged for pf solo by ACM.

Title: **Fantasia**
Date: 1909
Opus: 70
Manuscript: MS 1185; dated 'Ilkley 17th Sept 1909'
Publication details: G. Ricordi & Co. (1910)
Dedication: 'Dedicated to his friend, Philip L. Agnew.'
Notes:

Title: **English Air with Variations**
Date: 1915
Opus: 81
Manuscript: MS 1227; dated 'May 1915'
Publication details: Joseph Williams (1915)
Dedication:
Notes:

Title: Odds and Ends — Par ci, par là
Date: 1916
Opus: 83
Manuscript:
Publication details: G. Ricordi & Co.; 2 bks (1916)
Dedication:
Notes: Book 1: a. Refrain (Andantino)
 b. High Spirits (*Humeur folle*, Allegro vivace)
Book 2: a. Telling a Story (*On raconte*, Lento espressivo)
 b. Pavane and Musette (Allegretto, molto moderato)

Title: **Jottings. Six cheerful little pieces**
Date: 1916
Opus: 84
Manuscript: MS 1278
Publication details: Joseph Williams; 2 bks (1916)
Dedication: ‘Dedicated to his friend, Samuel Aitken.’
Notes: Book 1: a. On the Village Green (Allegretto moderato)
 b. Gossiping (Andantino)
 c. Drums and Trumpets (Moderato (maestoso))
Book 2: a. Humours (Andante)
 b. A Game in the Garden (Allegretto)
 c. Heave-ho! (*A Sea Song*, Allegro non troppo)

Title: **Varying Moods**
Date: 1921
Opus: 88
Manuscript:
Publication details: Joseph Williams (1921)
Dedication: ‘To his friend Myra Hess.’
Notes:
1. Revery (Lento (quasi recit.))
2. Ariel (Moderato)
3. Varying Moods (In slow waltz time)
4. Grotesque Dance (Allegro)

Section I: Part-songs/Carols

Title: **Robin Adair**
Date: None
Manuscript: MS 1274 (inc. short score)
Publication details: Unpublished.
Notes: Text: 'What's this dull town to me Robin not near What wast I wished to see? ...'

Title: **I Saw the Moon rise clear (T. Moore)**
Date: 1865
Opus: 8?
Manuscript: MS 1145A (short score); dated 'June 12 [1865?] Monday 11 o'clock'.
MS 1145B (fs)
Publication details: Unpublished
Vocal Arrangement: SATB and pf
Notes:

Title: **May (N. P. Willis)**
Date: 1873
Manuscript: MS 1143; dated 'Fine May 7th 1873'
Publication details: Unpublished
Notes:

- Collective title: **Seven Partsongs**
[Eight Partsongs]
- Partsong titles: 1. 'It is this' (T. Moore, from *Lalla Rookh*)
2. 'How I love the Festive Boy — Anacreontic' (T. Moore)
3. 'Autumn' (Haven)
4. 'When Spring begems the dewy Scene' (T. Moore)
5. 'The Day of Love' (T. Moore)
6. 'A Franklynne's Dogge leped over a Style' (T. Barham)
7. 'The Stars are with the Voyager' (T. Hood)
- Date: 1876–9
- Opus: 8
- Manuscript: MS 1144 (No. 7); dated 'April 15 12 o'clock' [no year]
- Publication details: Novello, as follows:
1. *MT*, xvii (1876), supplement.
2. Novello's Part-Song Book, vol. xii, No. 352
3. Novello's Part-Song Book, vol. xii, No. 353
4. Novello's Part-Song Book, vol. xii, No. 354
5. Novello's Part-Song Book, vol. xii, No. 355
6. Novello's Part-Song Book No. 1262; tonic sol-fa Nos. 757 and 2100.
The Orpheus, No. 10; later version in *MT*, liv (1913) — see notes
7. Novello's Part-Song Book, vol. xii, No. 356
- Vocal Arrangement: SATB and variants
- Notes: This set of partsongs was originally advertised in the musical press as 'Eight Partsongs'.
No. 1 published in the *MT*, xvii (1876), supplement. See also **Section A: Choral Works**.
No. 6 has two versions: one in 'Tudor' style for male voices and one in humorous style for eight parts. The latter was published in the *MT*, liv (1913).

Title: **The Evening Star (J. Leydon)**
Date: 1881
Publication details: Novello
Vocal Arrangement: SATB
Dedication: 'To W. Done, Esq., Worcester.'
Notes: Appeared in *MT*, vol. xxii, 637–41.

Collective title: **Three Trios for Female Voices (E. Oxenford)**

Partsong titles:

1. 'Waken, waken! Day is dawning' (E. Oxenford)
2. 'Distant Bells' (E. Oxenford)
3. 'Come, Sisters, come' (E. Oxenford)

Date: 1881

Opus: 22

Manuscript: *GB-Lcm* MS 5137d (Novello Collection, [1881])

Publication details: Novello (1881)

1. Novello's Collection of Trios, vol. iv, No. 83; Novello's Tonic Sol-fa Series, No. 1291
2. Novello's Collection of Trios, vol. iv, No. 84; Novello's Tonic Sol-fa Series, No. 1018; published in the *MT*, vol. xlv (1904), No. 84 (extra supplement)
3. Novello's Collection of Trios, vol. iv, No. 85; Novello's School Songs [book 165] (ed. W. G. MacNaught), No. 811; string parts published (1899)

Vocal Arrangement: SSA and other instruments

Notes:

Title: **Great Orpheus was a Fiddler, Humorous Part-Song**
(adapted J. Oxenford)

Date: 1885

Manuscript:

Publication details: Novello (1885); *The Orpheus*, New Series, vol. iv, no 164.

Vocal Arrangement: Male voices

Notes: Written for the Orpheus Society 1885.

Title: **Hark! 'Tis the Horn of the Hunter (R. Neil)**

Date: 1885

Manuscript:

Publication details: Novello (1885); Novello's Tonic Sol-fa Series, No. 343; *MT*, vol. xxvi
(1885), No. 510, 469–74

Vocal Arrangement: SATB

Notes:

Title: **The Empire Flag, A Patriotic Song**
(S. Reid and W. A. Barrett)

Date: 1887

Opus:

Manuscript: *GB-En* Acc. 9509 Orchestral arrangement by Q. P. [?]
GB-Lcm MS 5137f (Novello Collection, 1887)

Publication details: Novello (1887 and 1900)
SATB version: published in the *MT*, vol. xxviii (1887), 221–8;
Novello’s Tonic Sol-fa Series, No. 548 (1887); string parts (1890)

Vocal Arrangement: Solo and SATB; SATB

Notes:

Title: **The Three Merry Dwarfs (E. Oxenford)**

Date: 1887

Manuscript:

Publication details: Novello (1887); Novello’s Part-song Book, Second Series, No. 538;
Novello’s Tonic Sol-fa Series, No. 681

First Performance:

Notes:

Title: **Bonnie Bell (R. Burns)**

Date: 1888

Manuscript:

Publication details: Novello (1888); Novello’s Part-Song Book, Second Series. No. 545;
Novello’s Tonic Sol-fa Series, No. 622

Vocal Arrangement: SATB

First Performance: 8 December 1888, Glasgow Select Choir (according to Stock)

Notes:

Title: **To a Brother Artist. Part-song (S. S. Stratton)**
Date: 1889
Manuscript:
Publication details: Novello (1889); Novello's Part-song Book, Second Series, No. 579; *The Orpheus*, New series No. 218
Vocal Arrangement: Male voices
Notes: The first of two Toasts for male voices, see 'To the Ladies' (1893) below.

Collective title: **Two Choral Odes from *The Bride of Love* (R. Buchanan)**

Partsong titles: 1. 'Rejoice, for love is lord'
2. 'O thou divine'

Date: 1891

Opus: 48

Manuscript:

Publication details: Novello (1891)

1. Novello's Collection of Trios, No. 257 (acc. arr. for pf duet by Battison Haynes, 1891)
2. Novello's Collection of Trios, No. 258 (acc. arr. for pf duet by Battison Haynes, 1891)

Vocal Arrangement: Duet for female voices and orch; or harp/pf and two flutes; or pf duet, triangle and cymbals

Notes:

Title: **The Ladies, Toast No. 1 (S. S. Stratton)**
Date: 1893
Opus:
Manuscript: MS 1279; dated 'Aug 2nd 1889'
Publication details: Novello (1893); *The Orpheus*, New Series, No. 216
Vocal Arrangement: Male Voices [TTBB]
Notes: Text: 'The Ladies! God bless them, for they are the beacons that shine on our way ...'

Title: **Firm in her Native Strength (A. C. Ainger)**
Date: 1899
Opus:
Manuscript: MS 1120 (fs); dated 'Ilkley. April 1899'
Publication details: Novello (1899); Novello's Part-Song Book, Second Series, No. 837;
string parts (1900)
Vocal Arrangement: SATB and orch/pf
Notes: Later adapted to be 'Empire Song'.

Title: **With Wisdom, Goodness, Grace (A. Austin)**
Date: 1899
Opus:
Manuscript:
Publication details: Macmillan (1899)
Vocal Arrangement:
Notes: *In Choral songs by various writers and composers in honour of Her Majesty Queen Victoria*, 3–10.
This collection was based on the *Triumphs of Oriana* written almost three hundred years earlier for Elizabeth I.
Other contributions made by Parry, Stainer, Stanford, Goodhart etc.

Title: **The Singers — In Memoriam, Arthur Sullivan (Longfellow)**
Date: 1901
Opus:
Manuscript:
Publication details: Novello (1901); Novello's Part-Song Book, second series, No. 870; published in the *MT*, vol. xliii (1902); Novello's Tonic Sol-fa Series No. 17460 (1909)
Vocal Arrangement:
Notes:

Title: **An Empire Song (S. Wensley)**
Date: 1908
Opus:
Manuscript:
Publication details: Novello (1908); Novello's Part-Song Book, second series, No. 1074; Novello's Tonic Sol-fa Series, No. 2214 (1915)
Vocal Arrangement: SATB and pf
Dedication:
First Performance:
Notes: Based on 'Firm in her native strength' (see above).
Written for Empire Day (1908).

Collective title: **Four Partsongs**

Partsong titles: 1. 'My soul would drink those echoes' (Byron, from *Manfred*)
2. 'Midnight by the Sea' (N. Paton)
3. 'Qui vive' (G. Parker)
4. 'A song of love's coming' (E. Clifford)

Date: 1910

Opus: 71

Manuscript: MS 1190 (No. 4); dated 'Jan 23 1905'

Publication details: Novello

1. Novello's Part-Song Book, Second Series, No. 1197; Novello's Tonic Sol-fa Series, No. 2049
2. Novello's Part-Song Book, Second Series, No. 1198
3. Novello's Part-Song Book, Second Series, No. 1199; Novello's Tonic Sol-fa Series, No. 1918
4. Novello's Part-Song Book, Second Series, No. 1200; Novello's Tonic Sol-fa Series, No. 1989

Vocal Arrangement:

Dedication:

First Performance: No. 1 was first performed at the laying of the foundation stone of the new RAM Marylebone buildings by a choir of over a hundred voices on 10 June 1910 (see 'Royal Academy of Music — Foundation Stone Laid', *MT*, 1 August 1910, 514–16).

Notes: The text for No. 1 is taken from *Manfred*, Act I, Sc. ii, ll. 52–6.

Collective title: **Three trios for female voices**

Partsong titles: 1. 'The earth and man' (S. A. Brookes)
2. 'A song of morning' (E. Clifford)
3. 'The rhyme of four birds' (D. Mapleson)

Date: 1910

Opus: 73

Manuscript:

Publication details: Novello (1910)

1. Novello's Collection of Trios, No. 414
2. Novello's Collection of Trios, No. 415; Novello's Tonic Sol-fa Series, No. 1940
3. Novello's Collection of Trios, No. 416

Vocal Arrangement: SSA

Notes:

Title: **Perfection, Sinfonia domestica choralis**

Date: 1913

Opus: 77

Manuscript:

Publication details: Novello (1913); Novello's Part-Song Book, No. 1285

Vocal arrangement: SSAATTBB

Notes:

- Collective title:** **Four Partsongs**
- Partsong titles:**
1. 'Is the moon tired?' (C. Rossetti)
 2. 'A motherless soft lambkin' (C. Rossetti)
 3. 'The Fisherman's song' (J. Baillie)
 4. 'A broken web' (W. H. Ogilvie)
- Date:** 1914
- Opus:**
- Manuscript:**
- Publication details:** Year Book Press (1914)
3. The Year Book Press Series of Unison and Part-Songs (ed. R. F. M. Akerman), No. 101
 4. The year Book Press Series of Unison and Part-songs (ed. R. F. M. Akerman), No. 100
- Vocal Arrangement:** 1. Unison; 2. Unison; 3. Two-part female voices; 4. Three-part female voices
- Notes:**

Collective title: **Three School Songs**

Partsong titles: 1. 'The bonnie burnie' (C. Mackay)
2. 'What the birds say' (S. T. Coleridge)
3. 'The fountain' (T. Moore)

Date: 1918

Opus: 85

Manuscript:

Publication details: ?E. Arnold (1918)

1. Singing Class Music (ed. T. F. Dunhill), No. 9
2. Singing Class Music (ed. T. F. Dunhill), No. 109
3. Singing Class Music (ed. T. F. Dunhill), No. 110

Vocal Arrangement:

- Notes:
1. Unison song
 2. Two-part song
 3. Unison song, with second part ad lib.

Title: **Schola Regiae Edinensis Carmen (Dr Marshall)**

Date: 1925

Opus:

Manuscript:

Publication details: ?Bruce Clement & Co. (1925)

Vocal Arrangement:

Dedication: Written for the Royal High School, Edinburgh.

Notes:

Collective title: **Two Graces (Robert Burns)**

Partsong titles: 1. 'Some hae meat and canna eat' (The Selkirk Grace)
2. 'O Thou in whom we live and move'

Date: 1931

Opus: 92

Manuscript: MS 1256 (1 and 2); dated (No. 1) 'A. C. Mackenzie July 2nd 1930';
(No. 2) 'July 16th 1930'

Publication details: Oxford University Press (1931)

1. The Oxford Choral Songs, No. 737
2. The Oxford Choral Songs, No. 738

Vocal Arrangement:

Dedication: No. 1 'dedicated to The Worshipful Company of Musicians' (written on MS)

First Performance:

Notes:

Section J: Solo Songs

Songs with Opus numbers:

Collective title: **Two Songs**

Song titles: 1. 'Jamie, dear Jamie'
 2. 'Sailor boy'

Date: 1876

Opus: 3

Manuscript: None

Publication details: White-Smith Music Publishing Co., Boston

Vocal Arrangement: Solo voice and SATB

Notes:

Collective title:	Three Songs
Song titles:	1. 'Dormi Jesu. The Virgin's Cradle Hymn.' 2. 'While my lady sleepeth. Serenade.' (J. G. Lockhart) 3. 'In our boat: "Stars shining o'er us"' (Miss Muloch)
Date:	1877–92
Opus:	12
Manuscripts:	MS 1280 (No. 1) MS 1270 (No. 2) MS 1216 (No. 3); dated at end: 'Jan 11th 1873'
Publication details:	Novello; 1892 (No. 1); 1878 (No. 2); 1877 (No. 3)
Vocal Arrangement:	Solo voice and pf; Nos. 1 and 3 with vn/vc obbligato
Dedication:	No. 3: 'To his friend Fr. Niecks'
Notes:	No. 1, 'Dormi Jesu', published in <i>Musica Britannica</i> , vol. lvi, <i>Songs 1860–1900</i> , ed. G. Bush (1989). No. 2: on the manuscript ACM mentions asking permission to reproduce the words. This song was also published as part of Eighteen Songs , Op. 31.

Collective title: **Eight Songs**

Song titles:

1. 'As the flower clings to the vine'
2. 'Blessed are the lowly of the earth'
3. 'Dar's a new coon weddin'
4. 'Gates of Glory'
5. 'Little Mary Kelly'
6. 'One comfort sweet is mine'
7. 'White horse inn'
8. 'Within thine eyes'

Date: 1878

Opus: 6

Manuscript: None

Publication details: White-Smith Music Publishing Co., Boston; (1878)

Vocal Arrangement:

Dedication: No. 4: 'to Francis Fischer Powers'

No. 6: 'Dedicated by permission to Mde Adelina Murio-Celli'

No. 7: 'Mr Gwilym Miles'

Notes:

Title: **The Song of Love and Death (A. Tennyson)**

Date: 1878

Opus: 7

Manuscript: MS 1208

Publication details: Chappell [Novello]

Notes: The manuscript is prefaced with Tennyson's lines: 'And in those days she made a little song and called her song...'. Also added in ACM's hand, 'Published by Chappell / Out of print'.

The song was later published as part of **Eighteen Songs**, Op. 31.

Collective title: **Drei Lieder (H. Heine)**

Song titles: 1. 'Wenn du mir vorüber wandelst'
2. 'Die Wellen blinken'
3. 'Es treibt dich fort'

Date: c. 1878–9

Opus: 14

Manuscript: None

Publication details: C. F. Kahnt, Leipzig; (?1878)

First Performance: Missed first performance recorded in *MT*, April 1888, 236

Notes:

Title: **Three Songs (J. Logie Robertson)**

Song titles: 1. 'Up with the Sail'
2. 'O roaming wind'
3. 'Something Sad'

Date: 1878

Opus: 16

Manuscript: None

Publication details: ?Novello; (1878)

Notes:

Collective title: **Three Songs (C. Rossetti)**

Song titles: 1. 'The first Spring'
2. 'When I am dead'
3. 'A Birthday'

Date: 1878

Opus: 17

Manuscript: MSS 1261–3

Publication details: ?Novello; (1878)

Notes: No. 2: ACM comments on MS 'One of my best songs ACM 1927'. This song was appears as a sketch (without words) in ACM's father's musical scrapbook (MS 1140).

The set was published in *Musica Britannica*, vol. lvi, *Songs 1860–1900*, ed. G. Bush (1989).

Collective title: **Three Songs**

Song titles: 1. 'Edenland' (Miss Muloch)
2. 'At her Window' (F. Locker)
3. 'There sits a bird on yonder tree' (T. Ingoldsby)

Date: 1878

Opus: 18

Manuscript: MS 1215 (No. 1)
MS 1222 (No. 2)
MS 1212 (No. 3)

Publication details: Weekes & Co.; (1878/1883)

Notes: No. 1 appears as a sketch in ACM's father's musical scrapbook (MS 1140).

No. 2: a note on the MS reveals that the lyrics are taken from F. Locker's *London Lyrics*, (Ibchester[?] and Co., 56 Ludgate Hill, London).

- Collective title: **Contributions to *The Popular Songs of Scotland***
(ed. G. F. Graham; ed. and rev. J. Muir Wood)
- Song titles:
1. 'Ah thou were my ain thing' (Anon., adapted Ramsay, 1724)
 2. 'When the King comes owre the water' (Anon., Jacobite song)
 3. 'Tam Glen' (R. Burns)
 4. 'The wee wee German Lairdie' (Anon., Jacobite with additions by A. Cunningham)
 5. 'The maid that tends the goats' (W. Dudgeon)
 6. 'The Braes o' Gleniffer' (R. Tannahill)
 7. 'There are twa bonnie maidens' (from the Gaelic by the mouth of Betty Cameron, adapted Hogg)
 8. 'Jeanie Morrison' (W. Motherwell)
 9. 'I heard a wee bird singing' (W. Jerdan)
 10. 'Castles in the air' (J. Ballantine)
 11. 'The nameless lassie' (J. Ballantine)
 12. 'Ilka blade o' grass' (J. Ballantine)
 13. 'Annie's tryste' (W. E. Aytoun)
 14. 'The bonnie Earl o' Murray' (Anon., adapted Ramsay, 1724)
 15. 'Willie's rare and Willie's fair' (a 'Yarrow song', Anon.)
 16. 'The Bonnie Banks o' Loch Lomond' (Traditional)
- Date: 1884/1891
- Publication details: Bayley & Ferguson (1884); revised (1891)
- No. 7 published separately. Boosey (1906)
- No. 9 published separately. Muir Wood (1885)
- No. 11 published separately. Cooks (1894)
- Notes:

Collective title: **Eleven Songs**
[Originally published as **Eighteen Songs** together with Opp. 7, 12 (No. 2), 16 and 17]

Song titles:

1. 'Phyllis the fair' (R. Burns)
2. 'It was a time of roses' (T. Hood)
3. 'Light slumber is quitting' (F. Locker)
4. 'O hush thee my babie' (W. Scott)
5. 'The earth below' (C. Grant)
6. 'If love were what the rose is' (A. Swinburne)
- 7a. 'What does the little birdie say' (version 1) (A. Tennyson)
- 7b. 'What does the little birdie say' (version 2) (A. Tennyson)
8. 'Of all sweet birds' (P. Vidal, 1175–1215)
9. 'Lift my spirit up to thee' (C. Grant)
10. 'Russian love song' (J. A. Blaikie)

Date: 1885

Opus: 31

Manuscript: *GB-Lbm* Add. 65520 (orch version of No. 9, 1902)
GB-Lcm MS 5137g (1902, Novello Collection), version of No. 9

Publication details: Novello

Dedication: 'To Signorina Adelaida Placci, Florence' (published score)

Notes: No. 9 'Lift up my Spirit to Thee' orchestrated (1902).
No. 7 'What does the little birdie say?' published separately (1892).

A copy of this collection in the RAM Library has the holograph: 'To Miss Louise Phillips with A. C. Mackenzie's kind regards. March 29th 1893.'

Collective title: **Three Songs (W. Shakespeare)**

Song titles:

1. 'It is thy will'
2. 'Fair is my love'
3. 'Pedlar's Song'

Date: 1887

Opus: 35

Manuscript: None

Publication details: Chappell & Co.; (1887)

Notes:

1. Sonnet lxi
2. (The Passionate Pilgrim)
3. [Unknown]

Collective title: **Spring Songs (A. P. Graves)**

Song titles:

1. 'The First Rose'
2. 'Hope'
3. 'Spring's Secrets'
4. 'Spring is not Dead'
5. 'April Weather'
6. 'A May Song'
7. 'Summer at last'

Date: 1890

Opus: 44

Manuscript: None

Publication details: Novello; (1890)

Dedication: 'To his esteemed friend, Mrs Alberto Randegger.'

Notes:

Title: Two Songs from Marmion (W. Scott)
Date: 1891
Opus: 43
Notes: See infra **Section D: Theatre Music.**

Collective title: Three of Shakespeare's Sonnets

Song titles:
1. 'When in Disgrace' (xxix)
2. 'The Forward Violet' (xcix)
3. 'Shall I compare thee' (xviii)

Date: 1893–4

Opus: 50

Manuscript: *GB-Lbm* Add. 54416 (Orch version, 1901)

Publication details: R. Cocks & Co./ Augener's Edition

First Performance:

Notes: Orchestral parts held in the RAM Orchestral Library (2 sets)

Collective title: Three Songs (J. Hay)

Song titles:
1. 'Love, Song, Wine — Student song'
2. 'The light of Love'
3. 'She comes to me — Expectation'

Date: 1894

Opus: 54

Manuscript:

Publication details: Joseph Williams; (1894)

Notes: Published as No. 80 of J. Williams Albums.

Collective title: **Six Rustic Songs (H. Boulton)**

Song titles:

1. 'The first leaf has fallen'
2. 'In leafy June'
3. 'Solitude'
4. 'The time for wooing'
5. 'The bird that sings in winter'
6. 'We'll all make holiday'

Date: 1898

Opus: 60

Manuscript:

Publication details: G. Ricordi & Co.; (1898)

Notes: The copy in the RAM Library was presented by Mde Albanesi, October 1926.

Collective title: **Four Canadian Folk-Songs (Adapted by N. Carlton Hill)**

Song titles:

1. The Exile (Un Canadien Errant)
2. Canadian Girls (Vive la Canadienne)
3. Bytown (Old name for Ottawa)
4. Tenaouiche tenaga ouich'ka! (Children's Song)

Date: 1907

Manuscript: MS 1138 (fs of No. 2); dated 'ACM April 1910'

Publication details: Boosey & Co.

Notes: No. 1 'sung by Miss Edith Miller'
Orchestral parts for No. 2 in RAM Orchestra Library.

- Collective title:** **Four Songs by Tennyson**
- Song titles:**
1. 'Beat upon mine, little Heart'
 2. 'Love flew in at the Window'
 3. 'The Milkmaid's Song'
 4. 'The Bee buzz'd in the Heat'
- Date:** 1913
- Opus:** 79
- Manuscripts:** MS 1168; dated 'ACM April 1913'
MS 1169; dated 'April 9th 1913 ACM'
MS 1170; dated 'April 17th 1913 ACM'
MS 1171; dated 'April 1913'
- Publication details:** Novello; published in 2 books (1913)
- Notes:**
1. From 'Romney's Remorse'
 2. From 'The Foresters'
 3. From 'Queen Mary'
 4. From 'The Foresters'
-
- Title:** **The Walker of the Snow (C. D. Shanly)**
Song for Baritone
- Date:** 1913
- Opus:** 78
- Manuscript:** MS 1139 (v & orch); dated 'April 8th 1915 ACM'
MS 1150 (v & pf); dated 'March 18th 1913. ACM'
- Publication details:** Novello; (1913)
- Vocal Arrangement:**
- Dedication:** 'Dedicated to George Henschel'
- First Performance:**
- Notes:** A Canadian Folksong is introduced on p. 5 of the vs. (See Boughton, 'Modern British Song-Writers — 1. Alexander Campbell Mackenzie,' *The Music Student*, v (1913), 331–2.)

* * * * *

Songs without Opus numbers:

Title: **The Maid of Annandale (W. H. Davey)**
Date: No date
Manuscript: MS 1267
Publication details: Unpublished
Dedication: ‘...dedicated to his Grace the Duke of Argyll’ (MS holograph)
Notes: Text: ‘As o’er the hill in lordly guise one morn I took my way, resolved to know if Beauty’s eyes could on another stray ...’

Title: **Boat Song**
Date: No date
Manuscript: MS 1237 (sketch only)
Publication details: Unpublished
Notes: Text: ‘Ho my bonny boat, Thou bonny boatie mine! ...’

Title: **The Two [Meek] Margarets, Ballad (J. S. Blackie)**
Date: No date
Publication details: Paterson & Sons
Notes: Some copies leave out the word ‘meek’ in the title.

Title: **I once had a sweet little doll, dears (C. Kingsley)**
Date: No date
Manuscript: MS 1254
Publication details: Unpublished
Notes: At the end is the text of the poem with ‘From the Water Babies by Charles Kingsley (Macmillan & Co.)’.

Title: **Rose: Though love's a rose, Song**

Date: No date

Manuscript: MS 1188

Publication details: Unpublished

Notes:

Title: **The Knight of the Holy Grail**

Date: No date [c.187?]

Publication details: White-Smith Music Publishing Co., Boston

Dedication: 'Dedicated to U. S. Kerr'

Notes:

Title: **In the Garden (R. Buchanan)**

Date: No date

Manuscript: MS 1282 (sketches)

Publication details: Unpublished

Notes: Sketches for 'In the Garden R. Buchanan. Never completed ACM'
[difficult to decipher.]

Title: **The Mountain (E. Oxenford)**

Date: No date [c.mid-1880s]

Manuscript: MS 1269

Publication details: Unpublished

Notes: In blue pencil on MS 'Not published Thank God! ACM'
Text: 'With snow-clad crest, where eagles rest, but mankind fears to tread ...'

Title: **Breathe but a prayer for me**
Date: 1862
Manuscript: MS 1141B; dated ‘... London 18 June 1862’
Publication details: Unpublished
Dedication: ‘Dedicated to C?. N. by XX London 18 June 1862’
Notes:

Title: **We have met and we have parted (J. Roby)**
Date: 1869
Manuscript: MS 1213; dated: ‘Nov. 15th 1869’
Publication details: Czerny & Co.
Notes: On MS, ‘Published, I think, by Czerny & Co., 1869, London. The firm closed down long ago. ACM.’

Title: **I saw thee weep (Byron)**
Date: 1870
Publication details: Czerny (1870), Patey & Willis (1886)
Notes:

Title: **Sunlight on the Waters (W. H. Davey)**
Date: [c. 1870]
Manuscript: MS 1266
Publication details: Unpublished
Notes: Text: ‘Sunlight on the waters gaily shed thy golden rays ...’

Title: **Turn, Fortune, turn thy wheel. Song (A. Tennyson)**
Date: 1873
Manuscript: MS 1209
Publication details: ?Chappell (1873)
Notes: Text from Tennyson's *Idylls of the King*
On MS: 'Published by Chappell / Out of Print ACM'

Title: **Sabbath Morning and Evening (J. Leyden and Edmeston)**
Date: 1877
Manuscript: MS 1275 (Morning); dated 'Fin Oct 2nd 1877'
MS 1276 (Evening); dated 'Oct 3rd 1877'
Publication details: Unpublished
Dedication: No. 1 'To Miss Helene Armini [?]'
Notes:

Title: **Staunch and True. Song (E. Oxenford)**
Date: 1879
Publication details: Chappell
Notes: Text: 'There is a lass'

Title: **The Old Grenadier. Song (E. Oxenford)**
Date: 1879
Manuscript: MS 1136 (fs, v and orch); dated 'Fine July 26th 1879'
Publication details: Novello, Ewer & Co.
Notes:

Title: **The Knight's Vow (E. Oxenford)**
Date: 1879
Publication details: Chappell (1879)
Notes: Text: 'O maiden mine'

Title: **Cross and Crown (E. Oxenford)**
Date: 1881
Publication details: [?Novello (1881)]
Notes: Text: 'Thy burden may be hard to bear'

Title: **I heard a wee bird singing (W. Jerdan)**
Date: 1885
Publication details: J. Muir Wood & Co., Glasgow
Notes: Composed in part and arranged by ACM.

Title: **There's a woman like a dew drop (R. Browning)**
Date: 1885
Manuscript: MS 1264; dated on f. 2r 'Florence 2 Via Leopardi March 7 1885'
Publication details: Novello; voice and harp (1885)
First Performance: St George's Hall, 1884
Notes: From Browning's tragedy *The Blot on the 'scutcheon* — see **Section D: Theatre Music**.

Title: **The Pearly Brow. Song (J. Ballantine)**
Date: 1885
Publication details: Paterson & Sons, Edinburgh (1885)
Notes: From *The Border Series of Modern Scottish Songs*. Published with 'John Frazer', 'We're a' ae father's bairns' and 'The Chevalier's Lament'.

Title: **Turn the Blue Bonnet wha can! Old Scotch Song**
Date: 1885
Publication details: J. Muir Wood & Co., Glasgow (1885)
Notes: Arranged by ACM.

Title: **Linton Lowrie (J. Ballantine)**
Date: 1885
Publication details: Paterson (1885)
Notes:

Title: **We're a' ae Father's Bairns**
Date: 1885
Publication details: Paterson (1885)
Notes: From *The Border Series of Modern Scottish Songs*.
Published with 'The Pearly Brow', 'John Frazer' and 'The Chevalier's Lament'.

Title: Love lost on Earth. Scena for Tenor (T. Spencer)
Date: 1885
Manuscript: MS 1135 (fs); dated 'ACM Fine June 26 1885 The Limes'
Publication details: Novello, Ewer & Co.; v and pf (1885)
Dedication: 'Dedicated to his friend Edward Lloyd.'
Notes: Composed for Birmingham Festival of 1885, sung by Edward Lloyd.

Title: The Way of Wooing (W. S. Gilbert)
Date: 1886
Manuscript: MS 1214; dated 'Dec 23 Florence 1886'
Publication details: Unpublished/?George Routledge & Sons
Notes: On MS 'Published by George Routledge & Sons, Broadway, Ludgate Hill. Florence 1886. Never published ACM.' [Slightly conflicting evidence.]
Text from Gilbert's *The Bab Ballads*.

Title: A Dear Wifey (W. Dunbar)
Date: 1887
Publication details: Boosey & Co. (1887)
Notes:

Title: An Ould Irish Wheel. Song (A. P. Graves)
Date: 1887
Publication details: Boosey & Co. (1887)
Notes:

Title: **Grandfather (W. E. Weatherby)**
Date: 1887
Manuscript: MS 1251; dated on f.3 r 'Sept 23 1887 34 Via Gino Capponi Florence'
Publication details: Unpublished
Notes: On MS 'Never published. Words by F. E. Weatherby'
Copy of printed poem with manuscript
Two sketch endings for verses I and II. 'Which ending is better?'
'This copy is for Mezzo Soprano, but the song will be more effective as a Contralto Song say in C[natural]'

Title: **In loving thee (Rev. J. Troutbeck)**
Date: 1889
Publication details: Novello, Ewer & Co. (1889)
Dedication: 'To H. E. M.'
Notes:

Title: **Robin Sly. A Country Ballad (H. E. Boulton)**
Date: 1891
Publication details: The Leadenhall Press (in a collection) (1891);
Novello, Ewer & Co. (separately)
Notes: Published in *Twelve New Songs by British Composers* (The Leadenhall Press).

Title: **Old Friends. Song (Sir James Crichton-Browne)**
Date: 1893
Publication details: R. Cocks & Co. (1893)
Notes: Harmonised by ACM. Three versions in different keys (C, D and F).

Title: **The Two Angels (J. G. Whittier)**
Date: 1894
Publication details: J. Williams (1894)
Notes:

Title: **I cannot tell what you say (C. Kingsley)**
Date: 1894
Publication details: J. Williams (1894); revised (1910)
Notes:

Title: **My Bark and I (J. Oxenford)**
Date: 1894
Publication details: J. Williams (1894)
Notes:

Title: **Earl of Haldane's Daughter (C. Kingsley)**
Date: 1894
Publication details: J. Williams (1894)
Notes:

Title: You meaner Beauties of the Night. Song (H. Wotton)
Date: 1894
Publication details: J. Williams (1894)
Notes:

Title: The Nameless Lassie. Song (J. Ballantine)
Date: 1894
Publication details: Robert Cocks & Co. (1894)
Notes: Arranged by ACM from his father's original song.

Title: Dunolly's Daughter. Ballad (Marquis of Lorne)
Date: 1896
Manuscript: MS 1142
Publication details: Boosey & Co. (1896)
Notes:

Title: Fire that must flame (T. Champion)
Date: 1896
Publication details: See Notes
Notes: Words from T. Champion's *Third Book of Aires*
Published in J. C. R. Gale and C. T. Speer, *An English Series of Songs*,
No. 1

Title: John Frazer. Ballad (J. S. Blackie)
Date: 1897
Publication details: Paterson & Son (1897); reproduced Boosey 1903
Notes: From *The Border Series of Modern Scottish Songs*. Published with 'The Pearly Brow', 'We're a' ae father's bairns' and 'The Chevalier's Lament'.

Title: Follow your saint. Song (T. Champion)
Date: 1897
Manuscript: MS 1146
Publication details: Boosey & Co. (1897)
Notes:

Title: The Chevalier's Lament (R. Burns)
Date: 1897
Publication details: Paterson & Sons (1897)
Notes: From *The Border Series of Modern Scottish Songs*. Published with 'John Frazer', 'We're a' ae father's bairns' and 'The Chevalier's Lament'.

Title: Pretty Peg of Pegwell Bay. Song (F. C. Burnand)
Date: 1897
Publication details: J. Williams (1897)
Notes:

Title: **In miei saluti (E. Mackay)**
Date: 1899
Publication details: See Notes
Notes: Published in Sir Herbert B. Tree, *Souvenir of the Charing Cross Hospital Bazaar* etc., 133–7.

Title: **I ne'er could any lustre see (Sheridan)**
Date: 1899
Publication details: Boosey & Co. (1899)
Notes:

Title: **The Willow Song, from Shakespeare's *Othello* (W. Shakespeare)**
Date: 1899
Publication details: Novello & Co. (1899)
Dedication: 'Dedicated to and sung by Miss Ellen Terry.'
Notes: Text from *Othello* IV.iii.39ff.

Title: **Bonnie Jeanie Gordon (A. King)**
Date: 1899
Publication details: J. Williams (1899)
Notes:

Title: **Things of Beauty (Anon.)**
Date: 1901
Publication details: Novello (1901)
Notes: This unison song is one of two which Mackenzie composed for inclusion in *The Children's Souvenir Song-book*.
See W. G. MacNaught, Novello's School Songs No. 639.

Title: **Through love to light (R. W. Gilder)**
Date: 1901
Publication details: Novello (1901)
Notes: This unison song is one of two which Mackenzie composed for inclusion in *The Children's Souvenir Song-book*.

Title: **A Rêverie of the East. Song (O. Seaman)**
Date: 1903
Manuscript: MS 1137 (fs); dated 'Dec. 1903 ACM'
Publication details: Novello & Co. (1903)
Notes: Also published in *Punch or the London Charivari* (Durbar Number), January 7, 1903.

Title: **O blessed Hour! Song (A. P. Graves)**
Date: 1903
Publication details: Boosey & Co. (1903)
Notes: Musical arrangement by ACM from an old melody.

Title: **Here's a health unto His Majesty (A. P. Graves)**
Date: 1903
Publication details: Novello & Co. (1903)
Notes: Arranged by ACM

Title: **The Last loäd hoäm (A. Tennyson)**
Date: 1904
Manuscript: MS 1175; dated 'Sep 6th 1904. Ilkley'
Publication details: Unpublished
Notes:

Title: **The Sound of the Drum (E. Nesbit)**
Date: 1905
Publication details: Amalgamated Press
Notes: The Carmelite Music No. 11

Title: **Ring out, wild Bells. Song (A. Tennyson)**
Date: 1905
Publication details: See Notes
Notes: Published in Alexandra, Queen Consort of Edward VII, *The Queen's Carol*, pp. 13–15.

Title: **The Gypsy Woman. Song**
Date: 1905
Manuscript: MS 1189; dated on MS: 'Jan 12th 1905'
Publication details: Unpublished
Notes:

Title: **Roslin Castle. Old Scotch Song (R. Hewitt)**
Date: 1906
Publication details: Boosey & Co. (1906)
Notes:

Title: **Up in the Morning Early. Old Scotch Song
(R. Burns and J. Hamilton)**
Date: 1906
Publication details: Boosey & Co. (1906)
Notes: Arranged by ACM
The first and third verses of text are by Burns, the second by Hamilton.

Title: **The Ewie wi' the Crooked Horn. Old Scotch Song (J. Skinner)**
Date: 1906
Publication details: Boosey & Co. (1906)
Notes: Arranged by ACM

Title: **Marion. Will ye go to the Ewe-Bughts, Marion?**
Old Scotch Song
Date: 1906
Publication details: Boosey & Co. (1906)
Notes: Arranged by ACM

Title: **The Winter is Past. Old Scotch Song (R. Burns)**
Date: 1906
Publication details: Boosey & Co. (1906)
Notes: Arranged by ACM. The second verse is by Burns.

Title: **There are twa bonnie Maidens. Old Scotch Song**
Date: 1906
Publication details: Boosey & Co. (1906)
Notes: Arranged by ACM

Title: **Selene on Latmos, from "Endymion" (I. N. Harwood)**
Date: 1907
Manuscript: MS 1236; dated 'Feb 9th 1907'
Publication details: Unpublished
Notes:

Title: **To Crown my Love. Song (M. Byron)**
Date: 1908
Publication details: J. Williams (1908)
Notes:

Title: **The Auld Meal-Mill (E. G. Jamieson)**
Date: 1913
Manuscript: MS 1172; dated '1913[?]'
Publication details: Novello and Co. (1913)
Notes:

Title: **Chant National Belge (F. Campenhaut)**
Date: 1913
Manuscript: *GB-Lbm* Add. 65520A; dated 'arranged by ACM May 1913'
Publication details: Unpublished
Notes:

Title: **One who never turned his Back. Song (R. Browning)**
Date: 1914
Manuscript: MS 1187; dated "'for King Albert's Book" Dec 15th 1914'
Publication details: Daily Telegraph
Notes: Pages 34–5 of *King Albert's Book*

Title: **Afterwards. Adieu! Heroes all (C. I. Pocock)**
Date: 1915
Publication details: G. Ricordi & Co. (1915)
Dedication: 'In Memory of the Brave who have fallen in the Great War.'
Notes:

Title: **Barbara of Golder's Green (D. C. Calthorpe)**
Date: 1921
Manuscript: MS 1252; dated 'April 8 1921'
Publication details: Unpublished
Notes: There are two versions of this; one mentions it being by Gay and Arne.
Written by ACM at the Garrick Club.

Title: **Tell me where is Fancy bred (Ding Dong Bell), Unison Song (W. Shakespeare)**
Date: 1924
Publication details: J. B. Cramer & Co. (1924)
Notes: Text from *The Merchant of Venice* III.2.63–72
Orchestral parts held in the RAM Orchestra Library
Cramer's Library of Unison and Part-songs, No. 17

Title: **Pals of Yesterday. A Song of the British Legion (R. Mansfield)**
Date: 1925
Manuscript: MS 1174; dated 'ACM December 12th 1924'
Publication details: Chappell & Co. (1925)
Notes:

Section K: Recitations

Title: **Ellen McJones (W. S. Gilbert)**
Date: 1890
Manuscript: MS 1257; dated 'ACM May 1890'
Publication details: Unpublished
Vocal Arrangement: Spkr and pf
Notes: Text from Gilbert's Bab Ballads

Collective title: **Recitations Set to Music for Piano**
Recitation titles: 1. 'Jabberwocky' (L. Carroll)
2. 'The Dream of Eugene Aram' (T. Hood)
3. 'The Confession' (T. Ingoldsby)
4. 'Queen Mab' (T. Hood)
5. 'Faithless Nelly Gray' (T. Hood)
Date: 1895/99
Opus: 59
Manuscript: MS 494 (No. 4)
Publication details: J. Williams (1899); each published separately (1908)
Vocal Arrangement: Spkr and pf
Dedication:
First Performance: No. 2 performed by Henry Wood with orch in 1895 (see Wood, *My Life of Music*, 353).
Notes:

Title: Dickens in Camp (B. Harte)
Date: 1911
Opus:
Manuscript: MS 1258 (two versions); first dated 'December 1911'; second 'Dec
19th 1911'
Publication details: Unpublished
Vocal Arrangement:
Dedication:
First Performance: At Dickens centenary at Colisseum 1916
Notes: Text: 'Above the pines the moon was slowly drifting, the river sang
below ...'

Section L: Miscellaneous Collections

Title: **The Vocal Melodies of Scotland**
Date: 1867, 2/1876
Publication details: Paterson and Sons, Edinburgh; 4 bks (1867–70); 6 bks (1876)
Instrumentation: Pf
Dedication:
Notes:

Title: **The Popular Songs of Scotland**
Date: 1884
Publication details:
Instrumentation: Pf
Notes: Arranged by ACM
See G. F. Graham, *The Popular Songs of Scotland*

Title: **Scottish Melodies**
Date: 1897
Publication details: Novello; 2 bks (1897)
Instrumentation: Pf or Harmonium
Notes: See The Holyrood Series of Albums No. 6

Section M: Books

Tre Letture sopra il Falstaff di Giuseppe Verdi fatte alla Royal Institution of Great Britain
(Milano: G. Ricordi & Co., ?1893).

Verdi (London, 1913).

Liszt (London, 1922).

A Musician's Narrative (London, 1927).

Section N: Articles

Various minor articles and transcriptions of lectures appear in MT and the RAM Club Magazine.

‘Aspects and Prospects of Music in England,’ *The Quarterly Musical Review*, iii/9 (1887), 38–50.

‘The Life-work of Arthur Sullivan,’ *Sammelbände der Internationalen Musikgesellschaft*, iii (1901–1902), 539–64.

‘The Bohemian School of Music,’ *Sammelbände der Internationalen Musikgesellschaft*, vii (1905–1906), 145–72. [Extract of this article published as ‘Friedrich Smetana’ in the *RAM Magazine*, No. 18 (May 1906).]

‘A Day in my Life,’ *The Tatler* (20 February 1907), 150.

‘The Beginnings of the Modern Orchestra,’ *The Music Student*, ix (1917), cxix–cxx, 237–40.

‘Hubert Hastings Parry: His Place among British Composers,’ *Proceedings of the Royal Institution of Great Britain*, xxii (1922), 542–9.

‘Sir Charles Stanford — A Tribute,’ *Royal College of Music Magazine*, xx (1923–4), 37ff.

‘Preface,’ in *Schumann*, Frederick Niecks, ed. (London, 1924), pp. vii–ix.

‘Value of Chamber Music,’ *Cobbett’s Cyclopedic Survey of Chamber Music*, ii (1930), 604–05.

Section O: Public Lectures

The lectures listed below were given at the Royal Institution (RI), the Royal Academy of Music (RAM), the Royal College of Organists (RCO) and elsewhere. Mackenzie also gave speeches at the annual prize-givings of the RAM and RCO which were sometimes reported in the musical press. Unfortunately no manuscript notes or records of any of the following are extant and, as a result, the only information it is possible to find out about the lectures is contained within reports in *The Musical Times* and the *RAM Magazine*.

The majority of this list is based on Stock's *Catalogue* and Charles Maclean, 'Sir Alexander Campbell Mackenzie — A Biographical Sketch,' *The Music Student*, viii, No.10 (1916), 277–82.

The aspects and prospects of music in England (15 December 1886, National Society of Profession Musicians, Prizegiving, Manchester)

The Orchestra and the Development of the Overture (21 & 28 May, 4 & 11 June 1891, RI)

Verdi's Falstaff (27 May, 3 & 10 June 1893; later translated into Italian and published by Ricordi — see **Section M: Books**)

Music from Ambrose to the Renaissance (3, 10, 17 & 24 October? 1894, RAM)

The Traditional and National in Music (9, 16 & 23 February 1895, RI)

Franz Liszt (21 January 1899, RI)

Tchaikovsky (28 January 1899, RI)

Brahms (4 February 1899, RI)

The Early History of Music (26 September, 3, 10 & 17 November 1900, RAM)

Sir Arthur Sullivan (2, 9 & 16 May 1901, RI)

The Life and Work of Liszt (10 November 1902, Albert Hall, Sheffield)

The Bohemian school of music (4, 11 & 18 February 1905, RI)

On Scholarships and Competition Prizes (November 1905, after-dinner speech at the Musicians' Company)

The latest phases of modern music (21 & 28 January 1907)

Brahms (10 December 1908, London Institute?)

Mendelssohn (6 & 13 February 1909, RI — translated into German for the Haydn Festival of the International Music Society in Vienna)

Chamber Music (20 February 1909, RI)

Chamber Music (10 November 1910, London Institution)

Russian Music (3 February 1912, RI)

Liszt (10 & 17 February 1912, RI)

Training and the creative faculty (24 July 1915, Prize-giving RCO)

The beginnings of the orchestra and its early combinations (25 May 1916, RI — summary of this printed in the *Music Student* April 1917, illustrated)

The revival of Chamber Music (1 & 8 June 1916, RI)

War Music (7, 14 & 21 March 1918, RI)

Parry (23 May 1919, RI)

Quartets of Beethoven (9 June 1921, RI)

Section P: List of Manuscripts in the Mackenzie Collection, Royal Academy of Music

Manuscript	Title		
1106	<i>Colomba</i>	1134	<i>Canadian Rhapsody</i>
1107	<i>Guillem the Troubadour</i>	1135	<i>Love Lost on Earth</i> (scena)
1108	<i>The Little Minister</i>	1136	<i>The Old Grenadier</i>
1109	<i>Manfred</i>	1137	<i>A Rêverie of the East</i>
1110	<i>The Cricket on the Hearth</i>	1138	<i>Vive la Canadienne!</i>
1111	<i>The Cricket on the Hearth</i>	1139	<i>The Walker of the Snow</i>
1112	<i>The Bride</i>	1140	[ACM's father's scrapbook]
1113	<i>Jason</i>	1141	Early piano pieces
1114	<i>The Rose of Sharon</i>	1142	<i>Dunnolly's Daughter</i>
1115	<i>The Minstrel</i> [<i>The Troubadour</i>]	1143	<i>May</i>
1116	<i>Jubilee Ode</i>	1144	<i>The Stars are with the voyager</i>
1117	<i>The Cotter's Saturday Night</i>	1145	<i>I Saw the Moon Rise Clear</i>
1118	<i>The Dream of Jubal</i>	1146	<i>Follow your saint</i>
1119	<i>Bethlehem</i>	1147	<i>The Sun-God's Return</i>
1120	<i>Firm in her native strength</i>	1148	<i>Scottish Concerto</i>
1121	<i>The Witch's Daughter</i>	1149	<i>Invocation</i>
1122	<i>The Sun-God's Return</i>	1150	<i>The Walker of the snow</i>
1123	Scottish Rhapsodies Nos. 1 & 2	1151	<i>St John's Eve</i>
1124	<i>Pibroch</i>	1168	<i>Beat upon mine little heart</i>
1125	<i>Coronation March</i>	1169	<i>Love flew in at the window</i>
1126	<i>London, Day by Day</i>	1170	<i>The milkmaid's song</i>
1127	<i>Tam o' Shanter</i>	1171	<i>The bee buzz'd up in the heat</i>
1128	<i>Invocation</i>	1172	<i>The auld meal-mill</i>
1129	String Quartet (score)	1173	Tinker's Song [<i>Eve of St John</i>]
1130	String Quartet (parts)	1174	<i>Pals of Yesterday</i>
1131	<i>Cervantes Overture</i>	1175	<i>The Last Loäd Hoäm</i>
1132	<i>Scherzo</i>	1176	<i>Highland Ballad</i>
1133	Violin Concerto	1177	<i>Barcarola</i>

Appendix 3: Catalogue of Works

Section P: List of Manuscripts in the Mackenzie Collection, Royal Academy of Music

1178	<i>Villanella</i>	1214	<i>The Way of Wooing</i>
1179	<i>Gipsy Dance</i>	1215	<i>Edenland</i>
1180	Four Dance Measures: Valse	1216	<i>In our Boat</i>
1181	Four Dance Measures: Polka	1217	Three piece for organ
1182	Four Dance Measures: Sarabande	1218	<i>Der Falke</i>
1183	Four Dance Measures: Jig	1219	<i>Der Traum</i>
1184	<i>An English Joy-Peal</i>	1220	<i>Lebewohl</i>
1185	<i>Fantasia</i>	1221	<i>The Lord is gracious</i>
1186	Nixies etc. [<i>Eve of St John</i>]	1222	<i>At her window</i>
1187	<i>One who never turned his back</i>	1223	<i>Lalla Rookh</i>
1188	<i>Though love's a rose</i>	1224	<i>Ye righteous in the Lord rejoice</i>
1189	<i>The gypsy woman</i>	1225	<i>The Eve of St John</i>
1190	<i>A song of love's coming</i>	1226	Comedy Overture
1191	<i>Olympus in Babylon</i>	1227	English Air with variations
1192	Overture: <i>Twelfth Night</i>	1228	<i>Ancient Scots Tunes</i>
1193	<i>Miriam</i> (oratorio)	1229	<i>Dickens in Camp</i>
1194	<i>Manfred</i> [sketches]	1230	<i>Nocturne für Pianoforte</i>
1195	The Cornish Opera	1231	<i>Tempo di Ballo</i>
1196	<i>Dream of Jubal</i> [sketches]	1232	Variationen für das Pianoforte
1197	<i>His Majesty</i> [sketches]	1233	Andante espressivo [vc]
1198	<i>His Majesty</i> [sketches]	1234	Valse Humoresque [vc]
1199	<i>His Majesty</i> [sketches]	1235	Piano piece [no name]
1201	<i>Lalla Rookh</i>	1236	<i>Selene on Latmos</i>
1202	<i>It is this</i> [Lalla Rookh]	1237	<i>Boat song</i>
1203	<i>It is this</i> [Lalla Rookh]	1238	Festmarsch
1204	<i>Breathe but a prayer for me</i>	1239	<i>The Little Minister</i> [band parts]
1205	Fantasia on Scottish Airs	1240	<i>Marmion</i>
1206	<i>Jason</i> [sketch]	1241	<i>Richard II (Coriolanus)</i>
1207	Introduction and Romanza	1242	<i>Richard II</i>
1208	<i>Song of Love and Death</i>	1243	<i>Richard II</i>
1209	<i>Turn, Fortune, turn thy wheel</i>	1244	<i>His Majesty</i> [sketches]
1210	<i>Little Minister Overture</i> [parts]	1245	<i>From the North</i> [orch]
1211	<i>We're a' ae father's bairns</i>	1246	<i>Marmion</i>
1212	<i>There sits a bird on yonder tree</i>	1247	<i>Cricket on the Hearth</i> [libretto]
1213	<i>We have met and we have parted</i>	1248	<i>St John's Eve</i> [libretto]

Section P: List of Manuscripts in the Mackenzie Collection, Royal Academy of Music

1249	<i>Cricket on the Hearth</i> [libretto]	1284	<i>Intrata and Valse chromatique</i>
1250	<i>Arietta</i>	1285	<i>Le Luthier de Crémone</i> [sketch]
1251	<i>Grandfather</i>	1286	<i>Moses</i>
1252	<i>Barbara of Golder's Green</i>	1287	<i>Moses</i>
1253	<i>Recessional</i>	1288	<i>La belle dame sans merci</i>
1254	<i>I once had a sweet little doll</i>	1289	<i>Violin Concerto</i> [sketches]
1255	<i>The Troubadour</i> [sketches]	1290	<i>Colomba</i> [sketches]
1256	<i>Two Graces</i>	1291	<i>Studies with Eduard Stein</i>
1257	<i>Ellen McJones</i>	1292	<i>Piano Quartet</i>
1258	<i>Dickens in Camp</i>	1293	<i>Three pieces for piano and violin</i>
1259	<i>Five Pieces Op. 13</i>	1294	<i>Piano Trio in B flat major</i>
1260	<i>Trois Morceaux Op. 15</i>	1295	<i>Overture to a Comedy</i>
1261	<i>The first spring day</i> (Rossetti)	1296	<i>Concert Overture</i>
1262	<i>When I am dead</i> (Rossetti)	1297	<i>Piano Trio in D major</i>
1263	<i>A birthday</i> (Rossetti)	1298	<i>Sonata for violin and piano</i>
1264	<i>There's a woman like a dewdrop</i>		
1265	<i>Song of Meg Merrilies</i>		
1266	<i>Sunlight on the waters</i>		
1267	<i>The Maid of Annandale</i>		
1268	<i>Duett on Scotch Airs</i>		
1269	<i>The Mountain</i>		
1270	<i>Serenade</i>		
1271	<i>Adagio</i> (vn & pf)		
1272	<i>Adagio</i> (vn & pf)		
1273	<i>Larghetto and Allegretto</i>		
1274	<i>Robin Adair</i>		
1275	<i>Sabbath Morning</i>		
1276	<i>Sabbath Evening</i>		
1277	<i>Barcarola and Villanella</i>		
1278	<i>Jottings Op. 84</i>		
1279	<i>The ladies</i>		
1280	<i>Dormi Jesu</i>		
1281	<i>Luthier de Crémone</i> [sketches]		
1282	<i>In the Garden</i>		
1283	<i>Symphony</i>		

Section Q: A List of Mackenzie's compositions by opus number

Opus Title

[Grove2 lists opp. 1-7 as songs & pf pieces]	32	Concerto for the Violin
2 <i>Lochinvar</i>	33	<i>The Troubadour</i>
3 Two Songs (with chorus)	34	<i>The Story of Sayid</i>
6 Eight Songs	35	Three songs (Shakespeare)
7 <i>Song of Love and Death</i>	36	<i>Jubilee Ode</i>
8 Seven Partsongs	37	Six Pieces for Violin
9 <i>Rustic Scenes</i> (pianoforte)	37/3	<i>Benedictus</i>
10 Larghetto and Allegretto	38	Ode: <i>The New Covenant</i>
11 Piano Quartet in Eb major	39	<i>The Cotter's Saturday Night</i>
12 Three Songs (with obbligato)	40	Overture: <i>Twelfth Night</i>
13 Five Pieces for the Pianoforte	41	<i>The Dream of Jubal</i>
14 Drei Lieder von Heine.	42	<i>Pibroch</i> : Suite for violin and orch
15 Trois Morceaux pour Piano	43	Two Songs from the music to <i>Marmion</i>
16 Three Songs (J. L. Robertson)	44	Spring Songs
17 Three Songs (C. Rossetti)	45	Music to <i>Ravenswood</i>
18 Three Songs	46	<i>Veni Creator Spiritus</i>
19 Three Anthems	47/1	<i>Highland Ballad</i> for Violin & Piano
20 Six Compositions for the Pianoforte	47/2	Two Pieces: Barcarolle and Villanella
21 <i>Rhapsodie Écossaise</i>	48	Two Choral Odes from R. Buchanan's <i>Bride of Love</i>
22 Three Trios for female voices	49	<i>Bethlehem</i>
24 'Burns' Second Scotch Rhapsody	50	Three of Shakespeare's Sonnets
25 <i>The Bride</i>	51	<i>Phoebe</i>
26 <i>Jason</i>	52	<i>Britannia</i> , A Nautical Overture
27 Three Pieces for organ	53	<i>From the North</i> (vn/orch)
28 <i>Colomba</i>	54	Three Songs (J. Hay)
29 <i>La Belle Dame sans Merci</i>	55	<i>Scottish Concerto</i>
30 <i>The Rose of Sharon</i>		
31 Five Songs (published as Eighteen Songs with earlier sets)		

Appendix 3: Catalogue of Works
Section Q: A List of Mackenzie's compositions by opus number

<p>56 <i>His Majesty</i></p> <p>57 Music to <i>The Little Minister</i></p> <p>58 Music to <i>Manfred</i></p> <p>59 Five Recitations</p> <p>60 Six Rustic Songs</p> <p>61 <i>Coriolanus, Suite Dramatique.</i></p> <p>62 <i>The Cricket on the Hearth</i></p> <p>63 Coronation March</p> <p>64 Suite: <i>London, Day by Day</i></p> <p>65 <i>The Knights of the Road</i></p> <p>66 <i>The Witch's Daughter</i></p> <p>67 Canadian Rhapsody</p> <p>68 Suite for Violin Solo, with Orchestra</p> <p>69 <i>The Sun-God's Return</i></p> <p>70 Fantasia for Pianoforte</p> <p>71 Four Partsongs</p> <p>72 <i>La Savannah (Air de Ballet)</i></p> <p>73 Three Trios</p> <p>74 <i>Tam o' Shanter: 3rd Scottish</i> Rhapsodie</p> <p>75 <i>An English Joy-Peal</i></p> <p>76 <i>Invocation</i></p> <p>77 <i>Perfection, Sinfonia domestica</i> <i>choralis.</i></p> <p>78 <i>The Walker of the Snow (baritone)</i></p> <p>79 Four Songs (Tennyson)</p> <p>80 Four Dance Measures (vn)</p> <p>81 English Air with Variations</p> <p>82 <i>Ancient Scots Tunes (strings)</i></p> <p>83 <i>Odds and Ends, Par ci, par la (pf)</i></p> <p>84 <i>Jottings. Six cheerful little pieces for</i> <i>piano</i></p> <p>85 Three Songs</p> <p>86 Three Easy Impromptus (vn & pf)</p> <p>87 <i>The Eve of St John</i></p>	<p>88 <i>Varying Moods, for the pianoforte</i></p> <p>89 <i>Distant Chimes</i></p> <p>90 Overture: <i>Youth, Sport, Loyalty</i></p> <p>91 Two pieces for vc and pf</p> <p>92 Two Graces</p>
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Section R: List of Honours

- 1883 Fellow, Royal Academy of Music
- 1884 Gold Medal for Art and Science, Hesse Darmstadt
- 1885 Honorary Member of the Glasgow Society of Musicians
- 1886 Doctor of Music, Hon. Causa, St Andrews University
- 1888 Doctor of Music, Hon. Causa, Cambridge University
- 1889 First President of the RAM Club (Founder Member)
- 1890 Mus. Doc., Hon. Causa, Edinburgh University
- 1893 Member of Order of Art and Sciences, Saxe-Coburg and Gotha
Pencerdd Alban, Wales
- 1895 Knight Bachelor of Great Britain
- 1898 Member of Royal Swedish Academy
- 1901 DCL, Glasgow University
- 1903 DCL, McGill University, Canada
Mus. Doc., Toronto University, Canada
[Other Canadian honours]
- 1904 LL.D., Leeds University
- 1913 Honorary Member, Academia di S. Cecilia, Rome
- 1918 Fellow, Royal College of Music
- 1922 Knight Commander of the Royal Victorian Order
Mus. Doc., Causa honoris, Oxford University
- 1923 Gold Medal, Royal Philharmonic Society

List of Manuscript Sources

NOTE:

Listed below are the sources of manuscript letters, documents and scores consulted as part of the research for this thesis. Where possible, the shelfmark of each manuscript collection is given, however many of the collections are uncatalogued or without shelfmarks, and these are merely identified by their location. The extensive collection of manuscript scores from the Mackenzie bequest of 1936 now held in the Library of the RAM is not included, but each individual manuscript score is detailed briefly under the relevant entry in **Appendix 3: A Catalogue of Works by Alexander Campbell Mackenzie** (see above).

Not all of the literary manuscript collections below are referred to specifically in the text of the thesis and manuscript letters reproduced as facsimiles in published books are not included. The sources are listed alphabetically by library, location or owner.

* * * * *

Personal collection of Dr Ian Barclay.

Bath Reference Library, Bath: AL 931.

The Bodleian Library, Oxford: MS Eng.misc. c652 f. 155–6.

BBC Written Archives Centre, Caversham, Reading: Composer file on Mackenzie.

The British Library, London: Egerton 3305, ff. 87–118; Add. MS 41077, f. 108; Add. MS 46061, f. 255; Egerton 3095, ff. 153–4, 177–8; Egerton 3096, ff. 72, 206–7, 228–9, 230; Add. MS 46912 M; Add. MS 62121, f. 113–4, 120, 121; Loan 48, 13/21. f. 2–235; Loan 48, 13/38. f. 181–96; Loan 48, 2/11. f. 11.

The Brotherton Library, University of Leeds, Leeds: the Stoker Collection.

Personal collection of Dr Christopher Fifield: Richter documents; Ibbs and Tillett file.

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Music & Theatre Collection, University and City Library, Frankfurt am Main, Germany.

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- Mills Memorial Library, McMaster University, Hamilton, Ontario, USA: Pieter Tas Collection; English Composers Collection.
- Museo Teatrale alla Scala, Milan, Italy: C. A. 3424–25, 3427–45, 3447–49.
- National Library of Canada, Ottawa, Canada: Harriss and Scholes Collections.
- National Library of Scotland, Edinburgh: MS 10695, f. 128; MS 3071 f. 63, 146–8; MS 2636, f. 138, 189–90; MS 2637, ff. 120–21, 305; MS 2638 f. 4; MS 10164, f. 232; MS 10291, f. 20; MS 10014, ff. 111–12; MS 21501, ff. 95–127; Uncatalogued Accession 9698; Uncatalogued Accession 8333.
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- Pierpont Morgan Library, New York, USA: Bennett Collection, MFC M156.A311(1–2); MFC M156.A3115(1–4); MFC M156.B4715; MFC M156.A4716(1–81); MFC M156.L781
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- Portraits Department, Royal College of Music, London.
- Library, Royal Academy of Music, London: RAM Collection; Evers Collection; RAM Archives, Box 2, Letters File 7 (1891–1899); Uncatalogued letters box; miscellaneous letters found in the Mackenzie Collection of manuscript scores and also in various published scores.
- St Andrews University Library, St Andrews: ms30283; msLF1119.G8L3; Donaldson Correspondence ms 7567–9, ms 7637–8, ms 7830, 7007–11.
- Personal collection of Mrs Alison Selford.
- Staatsbibliothek zu Berlin, Germany: von Bülow nachlaß, M.1921.145 ACM1–10; Busoni nachlaß.
- Surrey Record Office, County Hall, Kingston upon Thames, Surrey: Papers of Lucy Etheldred Broadwood, 2185/LEB/1/35a–b, 36a–b, 132a–b.

The Theatre Museum, Covent Garden, London: Mackenzie Collection RP94/718.

Theatre Museum, Hamburg University, Germany.

University Archives, University of Toronto, Canada: Loudon Papers, B72–
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NB: Articles and books by Alexander Campell Mackenzie are included in **Section M** and **Section N** of **Appendix 3: A Catalogue of Works by Alexander Campell Mackenzie**, above.

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