

Three Major Church Music Collections

compiled by Philip Harvey

Leon Morris Library Ridley College, Parkville

In early 2000, the Leon Morris Library at Ridley College in Melbourne received the final consignment of a handsome donation. The donor was Canon Lawrence Bartlett, then Precentor at St Andrew's Anglican Cathedral in Sydney. Canon Bartlett is an important figure in the liturgical and musical life of Australia. At the time of the donation he was still the Chairman of the Australian Hymn Book Editorial Committee.

The core of the donation is Canon Bartlett's own collection of hymnbooks, collected over a lifetime, but the entire donation served as the library of the Committee. In other words, this is the foundation resource for the compilation of *The Australian Hymn Book*, and the consecutive versions of *Together in Song*. Understandably, this is a broad and ecumenical collection, with imprints dating through the nineteenth and twentieth centuries. Official hymnbooks in all the major denominations are represented, as well as numerous less well-known texts. The works of individual contemporary hymn writers add to the richness of the collection.

The collection itself is, in Bartlett's own words, "a very valuable resource for specialists in worship." It will serve researchers in the music of worship, hymns in particular, and can in turn be used by future compilers and editors. Different editions and versions contain variations in texts, highly useful for students wanting to trace the history of individual hymns and songs. Lawrence Bartlett published a conference paper on the history of compilation entitled 'Not another hymn book!' in *One voice*, the journal of the Australian branch of the Royal School of Church Music, vol. 14, 2 (1999) and vol. 15, 1 (2000).

Those interested can visit the website, phone or email with enquiries (Librarian: Ruth Millard. Phone: (03) 9207-4905. Email: library@ridley.unimelb.edu.au), or visit the Leon Morris Library to view the full range of this excellent addition to church music research.

Biography: Lawrence Bartlett (1933-2002)

The Australian Music Centre in Sydney contains the following information on its website: Born in Sydney on the 13th February, 1933, Lawrence Bartlett studied at the Sydney Conservatorium of Music between 1950 and 1957, and at the Melbourne Conservatorium of Music in 1960. He studied organ with Mervyn Byers, piano with Alexander Sverjensky, singing with Raymond Beatty, composition with Alex Burnard and Noel Nickson and also attended a diploma class under Eugene Goossens.

He held the position of Assistant Director of Music at the King's School, Parramatta, in 1952, and between 1958 and 1960 was tutor in church music at Ridley College in Melbourne. In 1965 Bartlett was acting cathedral organist and master of the choristers at St Andrew's Cathedral in Sydney.

An Anglican clergyman, Bartlett wrote many compositions suitable for church performance. These include his *Ceremonial Te Deum*, which was first performed in the presence of the Prince and Princess of Wales at the Bicentennial Church Service for the Order of Australia in 1988, *Anthem* (based on Psalm 116) and *The Song of Simeon*. Bartlett has also been a member of the Australian Hymn Book committee, and has been involved in the initiation of schemes for promoting the composition and performance of new liturgical music.

Lawrence Bartlett died in Sydney on 17 March 2002 at the age of 69 years.

At the General Synod of the Anglican Church in Australia in 2004, held in Perth, the Synod adopted this Minute of appreciation for Lawrence Bartlett:

Lawrence Bartlett served the Liturgical Commission continuously during the period in which both *An Australian Prayer Book* and *A Prayer Book for Australia* were produced. Throughout this time he offered careful and insightful advice on the full range of matters which came before the Commission, informed by a nuanced understanding of the Anglican liturgical tradition, graced by profound spiritual insight, and seasoned with a gentle humour and a delightful sense of the ridiculous.

Lawrie chaired the Commission during perhaps the most difficult period of its life, the years surrounding the authorisation of *A Prayer Book for Australia*. He was hard-working, tireless in patience, thorough in attention to detail, never pretentious, and willing to work with anyone and everyone, despite considerable personal cost.

Alongside his ministry on the Liturgical Commission, and as a faithful parish priest, Lawrie served for many years as an Anglican representative on The Australian Consultation on Liturgy, and on The Australian Hymn Book Company, serving as its chair in the period leading to the publication of *Together in Song*.

In 1996 Lawrie was awarded the degree of Doctor of Theology by the Australian College of Theology in recognition of his multi-faceted academic contributions to the life of the Church, especially in liturgical work. In 2000 he was made a member of the Order of Australia for services to the Church, awards in which the Liturgical Commission took particular pleasure.

We, the members of the General Synod of the Anglican Church of Australia, record our thanks to God for the life, person, friendships, prayers and music of Lawrence Francis Bartlett.

Charles Sherlock moved, David Richardson seconding.

Raheen Library, Australian Catholic University, St. Patrick's Campus, East Melbourne

The Library has three research collections that focus on church music. They are housed separately, as closed access collections, and can be viewed with prior arrangement.

1. Percy Jones Australian Church Music Collection

The idea for a research collection named in honour of Percy Jones (see brief biography below) began to take shape in 1994 and, given his interest in Australian church music, it was decided that that should be the focus.

To this end the Library has been actively acquiring books, musical scores and recordings of Australian composers working within all the Christian traditions, including the Orthodox Church. The aim is to build and maintain a comprehensive collection. Some thought is also being given to collecting the music of other faiths that has been written in this country.

2. Church Music Research Collection

In 1981 Percy Jones donated a large part of his own library to the then Institute of Catholic Education to help establish a church music course at the Ascot Vale campus. Some of this material was kept aside to form the basis of a research collection. Over the years other donations have been added, including material from Centre Music in Sydney and the Melbourne Diocesan Centre. A

collection of hymnals, known as the Osborne-Mannet Collection, was incorporated in 1997. There are a large number of composers represented in the collection. It contains a variety of types of church music, including hymns, chant, plainsong, masses, and motets.

3. Alan Moffat French Church Music Collection

This collection is focussed on French church music in the 19th and 20th centuries, with particular emphasis on the organ. The materials include compact discs and LP records, books, sheet music, scores, videos, and papers. The papers include articles, offprints, copies of archival material, and photographs. Included are some rare items, such as a copy of *Chants Chretiens*, 2nd ed., Paris, 1880.

Biography: Percy Jones (1914-1992).

Percy Jones is one of the most influential people in Australian church music. He was born in Geelong in 1914, and came from a musical family. The young Percy showed an aptitude for music early and at the age of ten had come to the attention of Percy Grainger. Whilst still at school he decided that he would study for the priesthood and left Australia to study at the Propaganda College and the Pontifical Institute for Sacred Music, where he completed his Doctorate in Music. He was ordained a priest in 1937.

Percy Jones returned to Melbourne in 1939 and was appointed by Archbishop Daniel Mannix to be Diocesan Director of Music for the Catholic Archdiocese of Melbourne (1940-1975) and Director of the St. Patrick's Cathedral Choir (1942-1973). He published major hymnals for the use of the Australian Catholic Church (*The Hymnal of St. Pius X* in 1952 and *The Hymnal of St. Pius X*, new edition in 1966), as well as numerous smaller collections of liturgical music that aimed to serve the changing needs of the time.

Percy was prodigious in his effort to develop the musical life of the local church, working with the Cathedral Choir, teaching music and performing in parishes and schools. Beyond the Archdiocese he was a member of the Advisory Committee of the International Committee on English in the Liturgy (1964-1973), playing a fundamental role at the international level in the musical and liturgical reforms that followed in the wake of the Second Vatican Council.

Apart from his work within the church, Percy also exerted a strong influence in the secular musical world. During the 1940s he began collecting Australian folk songs, listening to and transcribing live performances. He was Vice-Director of the Melbourne University Conservatorium of Music (1950-1973), a position he held until 1979. Percy was a driving force in the establishment of the Victorian Schools Music Association, the National Music Camp Association, and the Australian Youth Orchestra. His legacy in so many areas of music, including performance, music education and music therapy is truly outstanding.

A biography of his life has been published: '*Percy Jones, priest, musician, teacher*', by Donald Cave. Melbourne University Press, 1988.

Veech Library, Catholic Institute of Sydney, Strathfield

The Veech Library Church Music Collection of sacred sheet music dates from ca. 1829, and comprises items originally from St Mary's Cathedral Sydney, St Patrick's College Manly, and St Columba's College Springwood. It includes some hundreds of mass, oratorio, cantata, motet and instrumental scores, and miscellaneous sacred vocal music. The Collection has now been professionally catalogued and stored, and can be searched online.

Future development of the Collection will focus on contemporary church music, while continuing to acquire earlier items, both in published and manuscript form, whenever possible.

The Church Music Collection

The collection is in printed music form only, and was moved from the basement to the second floor of the library, where all other special collections are housed in compactus steel shelving. The collection consisted of eight large tea chests of loose, unsorted, extremely dirty and often fragile sheet music items, three four-drawer steel filing cabinets of manuscripts and photocopied music, and about 625 bound volumes of hymnals, collections of oratorios and miscellaneous sacred vocal music bound together. Much of the contents of the tea chests had been exposed to rodent and insect infestation, atmospheric pollutants, light, and careless storage and handling.

Initial assessment

This collection of works has potential to contribute to an understanding of the development of church music and church musicians, particularly in Australia, from the nineteenth century to the present time. Much of the material has historical and liturgical significance, indicating the importance of classical works for choirs, with emphasis on masses, oratorios, motets, and cantatas, as well as choir and parish use of Australian composers' works from the late 1880s. It contains an amount of material not available or accessible in other collections.

Storage

Records in poor condition are difficult to handle, and while access is of paramount importance, so is the safety of the items. The problem of archival storage was largely solved by the purchase of acid-free polypropylene music satchels in various sizes. These satchels are ideal for thin, unbound material requiring support on the shelves without exposing the items. As funds allow, more satchels will be purchased.

Black bound volumes - Sacred vocal music (SVM) Series

Included in the bound volumes is a collection of 268 volumes of miscellaneous sacred vocal music, apparently bound 'in-house' at St Patrick's Seminary. Although often collated in unrelated categories, it was desirable to keep this valuable series shelved together. While this section can be referred to as 'collected works', each work in each volume has a separate bibliographical record which has been catalogued and linked to its particular volume.

Donations

During the course of work on this project, many boxes of unsolicited but very fine donations for the collection arrived at the Veech Library, indicative of the value of establishing and maintaining a central church music repository ultimately accessible to all. These donations have now been catalogued and stored as part of the Church Music Collection.

Access

While it is necessary to impose certain restrictions on the use of the music collection, the Veech Library is conscious of its value to the wider community. The ultimate aim of the project has always been to provide access to the material, in spite of the very real obstacles of lack of funds and time to either reformat or provide sound conservation treatments.

The Collection is available, by appointment, for supervised access. Enquiries and requests for assistance are welcomed and indeed encouraged.

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