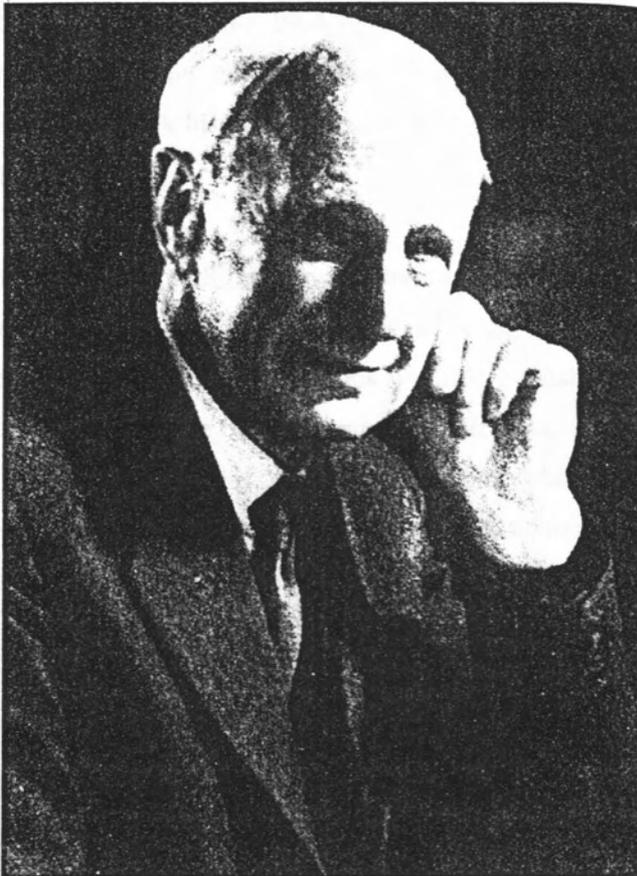


Chapter 6: The Reunion

In the 1950s, ecclesias worldwide were using different hymn books. Some were still using the 1874 hymn book, some the 1903 hymn book and others the 1932 hymn book. The Central and Suffolk Street fellowships reunited in 1957 and as a result of this, a committee was formed to produce a new hymn book¹⁴². The new hymn book was not published until 1964, so in the meantime, a parallel listing of corresponding hymns in the 1903 and 1932 hymn books were drawn up for the congregations to use. This list indicated where there had been a change of verses and tunes so that members who had purchased either books could use them at the same gatherings.

Figure 7. John Carter¹⁴³.



¹⁴² Morris, John. *With heart and voice: 5 – a brotherhood in harmony*. The Christadelphian. Vol 127, No 1511, May 1990, 175.

¹⁴³ Wilson, Andrew. 322.

John Carter, the editor of *The Christadelphian* at the time of the reunion, appointed eight brethren from both fellowships to compile the hymnal. He announced the intention to produce a new hymn book in October 1958 with the statement:

“He that publishes a book runs a very great hazard, since nothing can be more impossible than to compose one that may receive the approbation of every reader”¹⁴⁴.

Later, two sisters also joined the committee to give advice¹⁴⁵. The Publishing Committee consisted of John Carter, C. Cooper, A. Dagg, E. W. Newman and R. Smalley, H. S. Dorricott, A. Hill, A. H. Nicholls, G. Blake and E. Ladson (Roberts’ daughter). Some of these people had literary and musical qualifications to aid with the compilation of the hymns. Help was also provided by Mr. Roy C. Massey, B. Mus., FRCO, ARCM who was consulted on the music and also reharmonised some of the hymns¹⁴⁶. As Massey is referred to as “Mr”, it can be assumed that he was not a member of the Christadelphian community. Unlike the previous hymn book committees, the 1964 hymn book committee wished the music to be more faultless than the previous editions. Carter never lived to see the end result of this venture and L. G. Sargent took his place both on the hymn book committee and as editor of *The Christadelphian*¹⁴⁷.

A variety of compositions from all the previous hymn books, including the 1903 hymn book and 1952 *Christadelphian Youth Hymnal*, as well as popular printed supplements, were included in this edition¹⁴⁸. When the hymn book was first published, in February 1965, it was announced that 14000 copies were ordered prior to publication. In fact, the first printing was completely sold out at 30000 copies, with reprints taking place three times¹⁴⁹. The 1975 reprint edition contained 41 Psalms, 298 hymns and 52 anthems and in 1990, nine extra hymns were added that were originally distributed as a paste-in supplement section¹⁵⁰.

The 1964 hymn book was the largest and most representative compilation of music used by Christadelphians for worship. Some new hymns were also provided by Christadelphian members for this edition. Harold Stanley Dorricott (1906-?) composed the tune HIGHBRIDGE to couple with the text “Thou, the great, eternal God” by the Wesley family¹⁵¹.

¹⁴⁴ Carter, John. As quoted by Alfred Nicholls, *A century of the Christadelphian Hymn Book*. Australian Christadelphian Shield. Vol 72, No 8, August 1969, 203.

¹⁴⁵ Morris, 175.

¹⁴⁶ *Preface*. The Christadelphian Hymn Book. Oxford: University Press, first printed 1964, reprinted 1975, 1983.

¹⁴⁷ Sargent, L. G. *The new Christadelphian hymn book*. The Australian Christadelphian. Vol 68, No 2, February 1965, 32.

¹⁴⁸ See Chapter 7 for details on 1952 Youth Hymnal.

¹⁴⁹ Sargent, 32. The 1983 and 1990 reprints have slight modifications.

¹⁵⁰ Roberts, Wesley. 50.

¹⁵¹ Roberts, Wesley. 50.

Robert Tarrant (1923-?) was the author of “Lord, impart to us thy wisdom” set to the Welsh tune CWM RHONDDA and Alfred Nicholls (1919-?) wrote the text “Lord Jesus Christ, our living head”. Nicholls was also eventually the editor of *The Christadelphian* journal and the *Sing to the Lord* book, which was a hymn book for Sunday Schools, following in the tradition of previous editors. Some of the supplementary printed hymns that had been used in previous

Example 12: COMMUNION by S. J. Field with text by C. E. Smith, both Christadelphian members. From the 1964 Christadelphian Hymn Book, page 238. Reference nos. Appendix B, 827 and Appendix C, M207¹⁵².

181 CHRIST: THE BREAKING OF BREAD
COMMUNION L.M. S. J. Field

- 1 Saviour, we meet in thy dear name,
And here present our humble plea:
Bless us as now we eat and drink
In sweet remembrance, Lord, of thee.
- 2 Shed on us here a holy peace:
Gather us in thine arms of love:
Cheer every sad and aching heart
With thine own comfort from above.
- 3 Still every hard, rebellious thought
(We ask it now for thy dear sake),
That we the cup may drink with joy,
That we the bread in love may break.
- 4 And as we linger, Lord, awhile,
With thankful hearts to worship thee,
Out of the riches of thy grace
Bestow thy blessing full and free.

C. E. Smith (1873-1957)

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hymn books were now published in the new hymn book. These included Stanley John Field’s tunes. Field (1903-1980) was a piano teacher and organist, who accompanied the Choral Class at the Suffolk Street ecclesia. He gained an ATCL (Teacher) diploma in 1922, an LRAM diploma in 1946 and became the official accompanist for the Midland Music Society, as well as buying and running a music shop with his father¹⁵³. His tunes that were published in the

¹⁵² Audio example 12. COMMUNION. Played by R. Hocking on pipe organ.

¹⁵³ Cowlshaw, 11.

1964 hymn book were: REVELATION; INVINCIBLE; CHRISTLIKE; COMMUNION; and RESURRECTION.

A fundamental difference in the 1964 hymn book was the inclusion of the names of authors and composers on the same page as each individual hymn. This came about because of copyright. Sargent stated that:

“One feature which has aroused diverse views has been the acknowledgment of authors of words and composers of tunes on the page with the hymns. Many feel that this is an honest recognition which is long overdue. **We have from the start drawn our hymns and music from many sources, only a small proportion being original work.** In this, however, the hands of the Committee were forced by requirements of copyright owners. **We were informed that use of copyright work could not be negotiated unless we conformed to modern practice in acknowledgments.** Refusal of copyrights would have . . . deprived us not only of eleven hymns but of 30 tunes . . . How great would have been the disappointment if the book had not included the now familiar **Rimington** or **Cwm Rhondda** or **Blaenwern!**”¹⁵⁴

This new feature became more of a problem in Australia than anywhere else in the worldwide Christadelphian community¹⁵⁵. In England, the new hymn book had been adopted with enthusiasm, with letters of thanks being received at the Christadelphian office in Birmingham. One member wrote:

“Full marks for the New Hymn Book! The long-felt need of the Welshman, to have his favourite tunes set to words he can really sing, has been met”¹⁵⁶.

However, in Australia, the 1964 hymn book augmented an existing problem between ecclesias that had already formed into two different groups or fellowships. The more conservative of the two fellowships used the 1932 hymn book and many of them still use it today. It probably did not help that many Australian ecclesias had only taken on the 1932 hymn book in 1952, so did not wish to have to learn more new hymns so soon. The less conservative group took on the 1964 hymn book, but this also caused concern within ecclesias and some members left the community altogether because of this¹⁵⁷. The main concern with the 1964 hymn book was that the acknowledgment given to composers and authors was seen to detract from the aim that each hymn has to give glory to God not to individuals. Some

¹⁵⁴ Sargent. 32. The bold font is as quoted.

¹⁵⁵ Ashton, Michael. *The Hymn Book*. *The Christadelphian*. Vol 132, No 1571, May 1995, 186.

¹⁵⁶ Francis-Pitt. R. *Letters to the editor: the new hymn book*. *The Christadelphian*. Vol 102, No 1207, January 1965, 32.

¹⁵⁷ Two members left from Beverly Hills ecclesia in the late seventies/early eighties when this ecclesia finally decided to adopt the 1964 hymn book. At Sutherland ecclesia, some members left as recently as two years ago, when Sutherland ecclesia finally decided to use the “new” hymn book.

prefer to know which hymns are by Christadelphians, so that they would know that they are singing hymns composed and written by people of the same faith, with the same intentions and the same understanding. In reference to the 1964 hymn book, Michael Ashton, current editor of *The Christadelphian* said:

“In some cases, even though exception could not be taken to the material itself, there were objections to the prominence given to the identity of people whose beliefs are known to differ substantially from our own.”¹⁵⁸

Others prefer to not have Christadelphian hymns acknowledged because then these composers and authors are receiving glory, just like the customs of the Christian churches with whom they do not wish to be associated. So too, singing with the spirit is detracted from because the

Figure 8. Policy statement for the 2000 Christadelphian Hymn Book as inserted into The Christadelphian magazine, January 1995.

Policy Statement	
<p>Sound Doctrine</p> <ul style="list-style-type: none"> • The hymn book will uphold the doctrines and basis of our fellowship and reflect them in their entirety. <p>Giving Honour to the Son</p> <ul style="list-style-type: none"> • All praise is ultimately to the Father, and this will be acknowledged in the selection of all material in the Hymn Book. • A major group of hymns and anthems centring on the work of Christ will be included, reflecting his rôle as Son of God, Saviour, Mediator and Lord. • Those which give an emphasis to the Lord Jesus reflecting the Trinitarian views of their composers will not be included. • Those with superficial or ambiguous words and those which <i>concentrate</i> on individual personal emotions will be avoided. <p>Grace in our Hearts</p> <ul style="list-style-type: none"> • Bible teaching about God's grace will be fully reflected. • Hymns and anthems clearly suggesting that saving grace is extended to men independently of God's Word will not be used. <p>The Right Words</p> <ul style="list-style-type: none"> • Well-known Scriptural terms will generally be left unchanged. • Obscure or archaic phrases will be altered (copyright permitting), unless they create no difficulty for the average reader. • In addressing the Father, Yahweh will be preferred to Jehovah, but well-established hymns 	<p>using Jehovah will be retained.</p> <ul style="list-style-type: none"> • The word "cross", being widely understood and used in the brotherhood, will be kept, but hymns will be avoided which focus on the cross in a wholly sentimental or superstitious way, out of harmony with the teaching of the Scriptures. <p>Musical Style</p> <ul style="list-style-type: none"> • The book will embrace a full range of material from grave and serious to joyful and uplifting. • It will contain music for general ecclesial use, but will not include Sunday School hymns and songs. • Music which is unsuitable because of its associations, or because it dominates at the expense of understanding the words, will not be included. <p>Other Matters</p> <ul style="list-style-type: none"> • The present sections of the book will be retained. Some sections will be expanded, if possible, e.g. the Word of God and the Breaking of Bread sections. New sections might be incorporated, including one which would give scope for hymns which proclaim the gospel. • Names of authors of the words and composers of tunes will be listed in a separate section (copyright permitting). • We shall include: scripture references to each hymn, a reference index to assist presiding brethren, a metrical index and other musical guidance.

glory is not given to God. Yet singing with the understanding has been aided by the Christadelphian-written hymns which are written according to Christadelphian doctrines. The main focus of worship is also detracted from when the two fellowships in Australia occasionally meet together, to listen to an overseas speaker or for some other similar event.

¹⁵⁸ Ashton. *The Christadelphian*. 1995, 186.

The co-ordination of using two different hymn books for one gathering is difficult, and even comical as can be heard on audio example 2¹⁵⁹.

While the new hymn book did a lot to aide and celebrate the reunion of the opposing fellowships in England, it proved to assist in dividing the community in Australia. In recognising this problem, a new hymn book has been compiled, with its release due this year, 2000. The policy statement is shown in Figure 8. It should be noted that authors and composers are intended to be given proper credit in accordance with copyright laws, but that the acknowledgments will be listed in a separate section at the back of the hymn book.

¹⁵⁹ Audio example 2: Tune: DEVOTION No 1 by James Flint or Charles Rayer. Text: "We come O Lord to bow" by David Brown. Introduced by chairman Geoff Henstock from Adelaide. Congregational item, accompanied by Bob O'Toole on piano. Recorded 13.07.1993 at Harry Tennant's lectures, Strathfield, Sydney.