



## Global Praise News Update

By: S T Kimbrough, Jr.

Associate General Secretary for Mission Evangelism,  
Director of the Global Praise Program  
General Board of Global Ministries

- ❖ *First Lithuanian United Methodist Hymnal dedication:* At the 10<sup>th</sup> anniversary of the rebirth of Methodism in Kaunas, Lithuania in August 2005, the first Lithuanian United Methodist Hymnal was presented to the churches and was dedicated in prayer and song. The hymnal editors: Rev. Kristin Markay, Ms. Jodi Cataldo, Dr. S T Kimbrough, Jr., Dr. Carlton R. Young. All were present for the dedication and celebration. The Global Praise Program provided the copyright processing and costs and the technical editorial processing of texts and music.
- ❖ *The Global Praise Working Group* held its 10<sup>th</sup> annual meeting in New York City at the Alma Matthews House. The group continued preparation of *European Praise*, had excited times of song sharing, especially global songs for Holy Communion. The group also did some initial filming for a Global Praise teaching video.
- ❖ *The Second Academy of Global Song* was held at the Center of Continuing Education at Princeton Theological Seminary in Princeton, NJ, Oct. 28-30, 2005 and was attended by participants from thirteen states and six denominations. The theme was *One Gospel • Many Voices* and featured African American and African song, as well as the repertory of *Global Praise 3* songbook. It closed with a global song Eucharist.
- ❖ *Boston School of Theology:* In November 2005 S T Kimbrough, Jr., Jorge Lockward, and Mark Terwilliger led a Global Praise service of worship and workshop at Boston School of Theology in Boston, Massachusetts, and donated 100 copies of the *Global Praise 3* songbook to the school for its use in worship.
- ❖ *Fourth Consultation on Orthodox and Wesleyan Spirituality* was jointly sponsored by the Mission Evangelism Office of GBGM and the faculty of St. Vladimir's Orthodox Theological Seminary and was held on its campus in Crestwood, NY, Jan. 8-13, 2006. The theme was "One, Holy, Catholic, and Apostolic Church: Ecclesiology and the Gathered Community." One of the main features of the consultation was the series of Orthodox and Methodist worship services. Musical resources for the services of the Wesleyan tradition were provided by the Global Praise Program of GBGM, namely, by S T Kimbrough, Jr. and Carlton R. Young.

## Global Praise Program Enables New French-language Hymn Resource: *Mille voix . . . pour Te chanter / A thousand tongues to sing to You*

By: S T Kimbrough, Jr.

Associate General Secretary for Mission Evangelism,  
Director of the Global Praise Program  
General Board of Global Ministries

In 2004 the Mission Evangelism office convened for the first time a group of laity, clergy, and musicians from the French-speaking United Methodist churches of Switzerland, France, Ivory Coast, Republic of Congo, Cameroon, and Senegal to explore the future hymnody of Francophone United Methodist. After almost two years of work the group has completed the first-ever common hymn resource for United Methodist Churches in Africa and Europe. It bears the title *Mille voix . . . pour Te chanter / A thousand tongues to sing to You*. The general editor is S T Kimbrough, Jr. and the music editor, Carlton R. Young with editorial assistance from Jane-Marie Nussbaumer (Switzerland), Claire-Lise Meissner-Schmidt (France), Abraham Arpellet (Ivory Coast), Nkemba Ndjungu (Republic of Congo and Senegal), Wesley Magruder (Cameroon). Others who assisted in the process were Daniel Nussbaumer (Switzerland) and Bishop Patrick Streiff.

The group designed this booklet to reflect the tradition of Wesley hymns by reviving and reworking some older French-translations of the hymns of Charles Wesley (1707-1788), one of the founders of the Methodist movement in England. However, some Wesley hymns have been translated for the first time and appear here in their first printing, for example, “Viens, Jésus, longtemps espéré” (“Come, thou long-expected Jesus”) and “Manger au ciel” (“Happy the one”). A new musical setting for the Wesley hymn “Jesus, the name high over all” by African composer, Abraham Arpellet, has also been included.

There is a group of lively hymns from a number of countries in Africa, which appear in their original languages but also in French, as many are from French-speaking countries of West Africa, e.g. Cameroon, Côte d’Ivoire, Republic of Congo, Senegal. “‘Venez à moi,’ a dit Jésus” is a new composition by Nkemba Ndjungu of the Republic of Congo who serves as a United Methodist missionary in Senegal.

There are also interesting hymns and songs from French-speaking Europe, which include compositions from the Taizé community, Switzerland, and France. There are new hymns and songs, such as “Jésus, clé de voûte de l’Eglise” (Claire-Lise Meissner Schmidt), “Psaume de la Création” (Patrick Richard), and “Béni sois-tu Seigneur” (Jean-François Bussy), “Chante de bénédiction” (Jane-Marie Nussbaumer [text]). Songs from other countries of Europe are also included: e.g. Estonia, Sweden.

Since the people called Methodists are a worldwide church, hymns and songs from Asia (Korea, Singapore) and Latin America (Argentina, Paraguay) are also found in this booklet. Because the United Methodists of France and Switzerland include a number of Cambodian speaking congregations, the musical setting sung in Cambodia for The Lord’s Prayer has also been included.

One of the countries in which this booklet will be used by United Methodists is Cameroon, which has two official languages: French and English. For this reason English texts have also been included for the most effective use of these hymns for worship and witness in that country.

Special words of thanks are expressed to Dr. Carlton R. Young for his superb expertise with musical editing, to Jane-Marie Nussbaumer and Claire-Lise Meissner-Schmidt for their tireless and most capable assistance with copy-editing of music and texts, as well as the translation of many texts and revisions of others, to Abraham Arpellet and Rev. Nkemba Ndjungu for their contributions, and Rev. Daniel Nussbaumer and Bishop Patrick Streiff for their interest in and support of this project. Special gratitude is expressed to Rev. Peter Siegfried for his excellent organizational and translation skills. To all who have assisted with this project in any way, I express deepest appreciation. May it bring joy to the faithful people of God who seek to proclaim the gospel of Jesus Christ, to worship God in Spirit and in truth, to live faithfully, and may it give sisters and brothers of many lands a new awareness of what it means to join many voices to sing God’s praise.



## .....from the Copyright Manager

By: Catherine Scott,  
Copyright Manager of GBGMusik and  
The General Board of Global Ministries

### Public Domain

The ins and outs of public domain can be tricky and that is why publishers, musicians, authors and composers alike need a general understanding of public domain. The duration of copyright refers to the length of the copyright protection. When the life of the copyright expires, the work is said to fall into the public domain. It is also important to note that because a work falls in the public domain in the United States, it does not mean that it loses copyright protection overseas. Needless to say, determining whether or not a work is in the PD (public domain) is complex and cannot be determined simply by a mathematical calculation.

Generally, copyright protection today begins the moment the work is fixed in tangible form and extends to the life of the author plus 70 years. This was not always the case. Pre-1978 copyright protection was secured either on the date a work was published or the date of registration.

Before using a work that is in the public domain, you must have a tangible copy of the work with a copyright date old enough to be in the public domain. *Works first published in the U.S. before 1923 are in the public domain.* Copyright duration is protected by legislation in the U.S. for,

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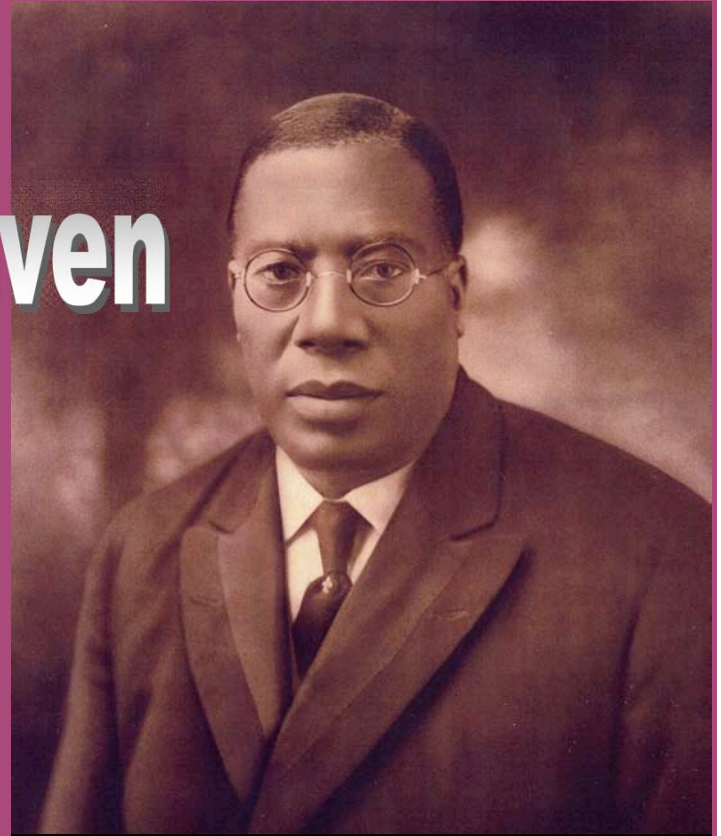
These categories are subject to limitations such as the year and place of publication and whether the works included a copyright notice and whether the work was properly renewed as may have been required under earlier law. Unfortunately, there is no “formula” to determining PD and careful research is necessary to avoid having to pay substantial royalties.

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## Mission Board Celebrates Hymn Writer Charles Albert Tindley “Beams of Heaven”

By: Elliot Wright

New York, NY, January 3, 2006—The life and work of Charles Albert Tindley, the great hymn writer who died in 1933, were honored by the United Methodist General Board of Global Ministries as part of Black History Month this year.

The mission agency through its Global Praise Program issued “Beams of Heaven,” a 75 minute CD and a songbook including all of Tindley’s published hymns. It cosponsored a memorial concert on February 5 at the Tindley Temple Memorial United Methodist Church in Philadelphia. Black Methodists for Church Renewal was the other sponsor.

Charles Albert Tindley was a Methodist clergyman and a founding figure in American gospel music. Born in Berlin, Maryland, in 1851, he died as pastor of a 12,500 member congregation in Philadelphia. He also wrote the words and music to dozens of gospel hymns, including five included in the current *United Methodist Hymnal* and others found in the *Songs of Zion* songbook.

Tindley’s work is highly relevant to the contemporary church, according to the Rev. Dr. S T Kimbrough, who heads both the Mission Evangelism Office and the Global Praise Program of the General Board of Global Ministries, and organized the Tindley celebration. “His imagery, biblical allusions, and folk expressions are those with which African Americans may readily identify; and yet, his hymns have reached far beyond one group of people to the larger Christian community,” Kimbrough said in announcing the DC, songbook, and concert.

“Beams of Heaven as I Go” and “We’ll Understand it Better By and By” are two of the hymns by Tindley in the *United Methodist Hymnal*.

The CD features 75 minutes of Tindley hymns in diverse styles. The songbook is the first major collection of his words and music in 60 years.

“As one who superbly articulated the plight of the downtrodden,” Kimbrough explained, “Tindley was a man both of his time and before his time. In this eloquent poet-pastor-musician one experiences a theology that holds in tension for the followers of Jesus Christ the anxieties of oppression with the vision of a better world, both here and now and beyond.”

One Tindley stanza declares:

No more shall lords and rulers  
Their helpless victims press,  
And bar the door against the poor  
And leave them in the distress,  
But God, the King of Glory,  
Who hears the raven cry,  
Will give command that ev’ry man  
Have Plenty by and by.

The February 5 concert in Philadelphia at the church that bears Tindley’s name was scheduled near the opening of the annual Black History Month (February). Tindley Temple and its current pastor, the Rev. Thomas Jackmon, hosted the event.

The concert included the hymns and poetry of Dr. Tindley presented by Theodore Thomas, organist and music director of Tindley Temple and Bessie Williams of the congregation, the Choral Ensemble of Vanderveer Park United Methodist Church (Brooklyn, NY), directed by Raymond Trapp, Intermezzo Choir Ministry directed by Dr. Verolga Nix, and soloists Carolyn Disnew and Robin Wilson. The Rev. Dr. Carlton R. Young, music consultant to the Global Praise Program of the mission board, GBGM, conducted his own

CONTINUES ON P. 8



## Songleader's corner

By: Jorge A. Lockward  
Global Praise Program Coordinator

### Singing the Moment

Some of the best memories of my childhood take place in cars and vans to the soundtrack of my father's sweet baritone singing the lead with my older sisters in harmony. My family simply loves to sing during trips. I, unfortunately, did not have much to contribute in terms of my singing voice—my participation came in a way that eventually led to my current ministerial calling as planner and leader of worship: I was the one who usually chose and started the song.

Choosing the right song for the right moment is a complex art, a gift that improves with practice. It involves the capacity to imagine sounds that are fit to embody a particular moment for a particular group of people. From sheer joy, to lingering sadness and melancholy, from excitement to boredom, each facet of human experience seemed to have a song that could perfectly articulated it during my family's road trips. The same applies to worship.


Many variables come into play when one is selecting songs for worship. Matters of liturgical and thematic appropriateness are of course, paramount. Also of great importance, yet often overlooked, are issues of embodiment, sacred memory and cultural context. The power and ability of a particular congregational song to serve as vehicle of the people's worship goes beyond its text and tune into the realm of human experience. In this article we will muse a bit about the first of these three categories, embodiment.

### Embodiment

Many of us have been raised in liturgical cultures that favor one pole in the reason—emotion continuum. In some traditions, knowledge and understanding are prized above all things, while in others, the ability to feel is privileged. Embodiment goes further than these categories and, in fact, holds them together as a search for both understanding and emotional expression deeply rooted “into the bone.” An embodied worship experience is one that engages the whole body, indeed the whole self as instrument of praise and as recipient of God's Word.

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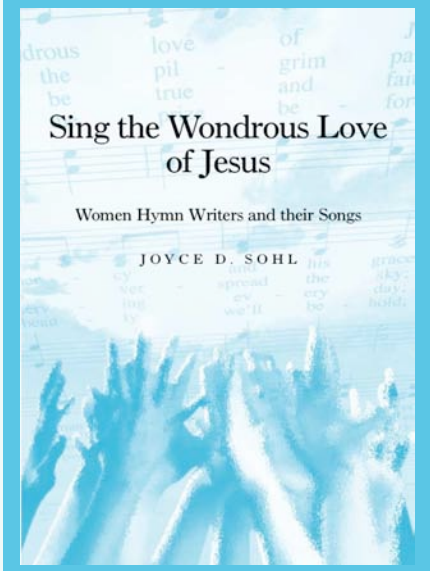
CONTINUES ON P. 7

One look at the facial expressions and body postures of your congregation will let you know how embodied their worship experience is. Look for bodily signs of agreement between what the congregation is singing and their facial and bodily expressions. Is there a correspondence? Look also for range of bodily expression. Is your congregation capable of a wide diversity of expression? or Do they sound and look the same whether they are singing a *Kyrie* or an *Alleluia*? While it is true that different persons (and cultures) have different ways of bodily expression, and that what “shows outside” does not necessarily reflect “what is going on inside,” often arguments in those directions can be used as excuses for a pervasive body-in-worship-disconnection that we feel incapable of addressing. One good way to diagnose this dis-ease is by observing the levels of body engagement of the same group of persons in settings other than worship, such as simple conversation, sports events, family life, etc. If they are generally able to show a range of bodily expressions in other contexts, one must start to suspect there may be a body-in-worship-disconnection.

Global Song can be a strong ally in the journey to improve your congregation’s engagement of the whole body in worship. For starters, many global songs come from places where engagement of the full body in worship is the norm, not the exception. I am grateful to Christians in places that range from Latin America to East Africa, to South East Asia, for helping me broaden and deepen my range expression in worship through their songs. If you want to see what I mean, take a look, for example at *Momento Novo/A New Moment* in the GBGMusik publication and recording *Tenemos Esperanza*. Written in the *Marcha-Rancho* style (see performance notes in songbook), this song evokes and helps us participate in the energy of people marching and dancing in the street. As a result, our whole bodies are brought into a fresh vision of the inclusive, engaging, working community the church is called to be as the Body of Christ. The ways this song engages the body in worship becomes integral to the theology it conveys. The same could be said of deep unutterable quietness that a song such as Swee Hong Lim’s *Still for Thy Loving Kindness* (*Global Praise 1* #58–Anthem Series CS-1006), from a completely different cultural context may elicit.

Another advantage of musical expressions that come from a different cultural milieu, beyond the nature of the songs themselves, is that they give us permission to try new things that would be difficult to engage using songs from a familiar cultural context. In many congregations it would be easier, for example, to sway our bodies while singing a South African song like *Amen siakudumisa / Sing Amen: We Praise Your Name, O God* (*Global Praise 1* #4/*Africa Praise* #3), than doing the same to a familiar gospel hymn or praise and worship chorus. Somehow, getting outside our cultural comfort-zone creates a new space where experimentation is possible and, perhaps, even welcomed.

In our next Songleader’s Corner, we will explore the ways the strong associations of sacred memory work for and against a full worship experience. Until then, may God grant us the grace and courage to be facilitators of a more embodied worship life in our congregations.



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arrangement of a “Suite of Tindley Hymns,” composed and dedicated to The Rev. Dr. Randolph Nugent, former General Secretary of the General Board of Global Ministries. There was also congregational singing.  
TINDLEY (cont. from p. 5)

In addition to Kimbrough, participants from the mission board on February 5 included the Rev. R. Randy Day, General Secretary, Deborah Bass, Deputy General Secretary for administration, Jerald Scott-McKie, Associate General Secretary of Community and Institutional Ministries, and Jorge Lockward of the Global Praise staff.

Rev. Day said that the General Board of Global Ministries is sponsoring the Tindley celebration to encourage United Methodists and other Christians to sing Tindley’s hymns and read his poems “because they challenge us to be faithful mediators of Christ’s love in the church’s mission today.”



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