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History and Theology of Congregational Music

by Joycelyn Chng

Congregational singing is an element of corporate worship that many of us are familiar with. In fact, it has become such an entrenched part of public worship that some even participate in it without giving much thought to the act or the words that come out of their mouths. Not a few church-goers are guilty of merely going through the motions when it comes to congregational singing. However, this had not always been the case. There was a time in the history of the Church when the members of the congregation were denied their part in the worship of God through singing.

The turnaround came with the 16th century Protestant Reformation. This article surveys the history of congregational music in light of the Reformation, and also touches on some of the theological issues related to it.

State of Congregational Music Prior to the Reformation

Under the rule of the Roman Empire, persecution of Christians increased, which led them to meet in secret for worship and fellowship. This lasted for the first three centuries. During this time, they had still engaged in singing praises to God—Pliny the Younger, the governor of Bithynia, reported to Emperor Trajan in A.D. 112 that "the Christians in his province held their worship assemblies on Sunday mornings before dawn and sang antiphonal hymns[1] of praise to Christ as God."[2] When persecution of Christians ended in A.D. 313 with the Edict of Milan establishing religious toleration for Christianity, Christian singing developed into an "organized and regulated part of worship."[3]

Greek hymnody was the hymnody of the early churches as Greek was then the dominant language in the Roman Empire. Following the division of the Roman Empire which resulted from Emperor Constantine's move of the capital to Byzantium in A.D. 330, hymn traditions developed separately along two fronts—the Eastern (Greek / Byzantine) and Western (Latin) Churches. Latin gradually replaced Greek as the language of the Western Church, and it was not until late in the 4th century that Latin hymnody flourished. This was aided by the writing of hymns in Latin as a means to counter the Arian heresy.[4] Ambrose of Milan was a key figure in this respect. In addition, Ambrose also introduced the practice of antiphonal singing in the Western Church to uplift the spirits of his followers who were experiencing persecution by the Arian heretics.[5]

Latin hymnody eventually came to be mainly associated with the monastic system. The increasing complexity of poetic and musical forms from the 4th to 9th century, coupled with the decreasing use of the Latin language among the common folk, as well as the start and standardization of the Roman Mass through the centuries, resulted in the Latin hymn being sung almost exclusively by

monastic communities and cathedral churches.[6] The monophonic and unaccompanied Gregorian chant, and Roman liturgy, also became firmly established and predominant in the West.[7]

Over time, the Roman Church grew in its power and influence, even claiming the authority to "destine a soul to hell or heaven at the signing of a decree."[8] Music wise, congregational singing was virtually non-existent as the clergy and choir assumed responsibility for this part of the liturgy. The Church's accumulation of and preoccupation with power led to great dissatisfaction against the Roman Church. The situation came to a head with the sale of indulgences by the Roman Church, and this culminated ultimately in the 16th century Protestant Reformation.

Significance of the Reformation to Congregational Music

The Protestant Reformation is an important event in the historical development of congregational music. Its significance can be seen in three areas: (1) renewal of congregational songs, (2) use of congregational songs in spreading doctrine, and (3) emergence of two main streams in congregational songs.

Renewal of congregational songs

With the Protestant Reformation came a renewal of congregational songs in many parts of Western Europe. Martin Luther (1483-1546) has often been identified as the one who had brought about this renewal, and rightly so. Notwithstanding this, the initial efforts in restoring congregational singing actually had its beginnings about a century earlier, in the ministry of John Hus (1369-1415) of Bohemia (present-day Czech Republic).

John Hus was a professor at the University of Prague and opposed the doctrines of the Roman Church. He was strongly influenced by John Wycliffe, the Oxford professor and publisher of the first English Bible. Hus not only preached that the Bible was the sole and ultimate authority for man regarding faith and practice, but also taught the right of the common people to share in the songs of the church. In this way, he and his followers became instrumental in restoring congregational singing back into the church. They wrote many hymns for use in worship. Hus also used hymns as sermons, and in his hands, music became a tool for evangelism. His witness inspired the Moravian Movement. The Moravians, also known as the Bohemian Brethren, became widely known for their evangelistic fervor and missionary spirit, as well as for their exuberant congregational singing.

Declared a heretic by the Roman Church at the Council of Constance, Hus was burned at the stake on July 6, 1415. As much as Hus is recognized today as a forerunner of the Protestant Reformation, he can also be said to be the forerunner of Luther in the restoration of congregational singing.

A little over a century later on October 31, 1517, Luther, an Augustinian monk from Eisleben, Germany and an ordained priest of the Roman Church, nailed his Ninety-Five Theses to the door of the Wittenberg Castle Church. This one act would come to be marked as the start of the 16th century Protestant Reformation. Luther's Ninety-Five Theses disputed against the Church's sale and teachings of indulgences.

In addition to being a theologian, Luther was also a musician who "believed music to be of utmost importance in worship."[9] One of the biblical truths emphasized by Luther was the priesthood of all believers (1 Peter 2:9), and it prompted him to translate the Bible into German. This same conviction undoubtedly "also produced the desire for congregational involvement in the liturgy through singing."[10] Some have noted that Luther had probably also been influenced by the Bohemian Brethren's use of congregational singing.[11]

Luther thus introduced reforms to the musical aspect of the church service, particularly in the area of congregational singing:

> German hymns (called chorales) were used in parts of the service, and in addition Luther translated into German parts of the litany, which the choir had traditionally sung in Latin, and set them to chorale tunes for the congregation to sing.[12]

Widely considered as the "first significant evangelical hymn writer", Luther not only wrote and adapted hymn texts but also composed hymn tunes.[13] His most famous hymn is his paraphrase of Psalm 46, *Ein' feste Burg ist unser Gott* ("A mighty fortress is our God"). He also supervised the publication of several hymnal collections.

Use of congregational songs in spreading doctrine

Congregational singing was not just renewed through the Reformation, it was also greatly utilized in the spread and teaching of doctrine. Church historian Philip Schaff had this to say concerning the impact in this regard of Luther's introduction of the hymn:

> The hymn became, next to the German Bible and the German sermon, the most powerful missionary of the evangelical doctrines of sin and redemption, and accompanied the Reformation in its triumphal march. Printed as tracts, the hymns were scattered wide and far, and sung in the house, the school, the church and on the street.[14]

The Lutheran movement eventually spread to the Scandinavian region in northern Europe, and became the state church in Denmark, Norway, Sweden and Finland.[15]

With a revival in congregational singing, an estimated 20,000 chorales were composed in Germany by the end of the 16th century. Emphases on doctrine as well as the themes of comfort, death, eternal life and Christ's second coming characterized the hymns written in the latter half of the 16th century. This was a response to the Counter-Reformation that arose and a reflection of the challenges it had posed.[16]

Emergence of two main streams in congregational songs

Besides the chorale tradition that took root in Germany and Scandinavia during the 16th century Protestant Reformation, psalm-singing also developed as "an important part of worship in most of the Protestant Reformed churches of the sixteenth century."[17] While the psalms were sung in prose form in the early Christian church, those sung in the Reformed churches were

metrical in nature i.e. psalm texts arranged into strophic form (stanzas) with rhyme and poetic meter.[18] In the days of the Reformation, psalm-singing became used—in addition to Bible translations and sermons preached in the language of the people—as a method to give the people the Word of God.

Luther was one such reformer who "had his congregations sing the biblical psalms where practicable" and encouraged both "metrical settings of psalms as well as original hymn texts."[19] On the other hand, John Calvin (1509-1564), the French-Swiss Reformation theologian who wrote the monumental *Institutes of the Christian Religion* (1536), was known for advocating the metrical psalm for congregational singing.

For his part in establishing the congregational singing of psalms, Calvin has been described as "the guiding hand behind the metrical psalm."[20] Nevertheless, it was Martin Bucer, a German minister and Protestant reformer in Strasbourg, who had advocated the metrical psalm in the vernacular as early as 1524. Calvin was exposed to Bucer's ideas during his stay in Strasbourg from 1538 to 1541, when the dissenting voices of the Libertines, who resented the radical reform put in place by Calvin, forced him out of Geneva, the city where he had been ministering for some time.

Calvin eventually returned to Geneva in September 1541 after the Libertines fell from power, and preached at St. Peter's Cathedral. It is noted that "through the influence of Bucer, the practice of metrical psalmody assumed an especially important role in the form of worship developed by John Calvin in Geneva."[21]

While Luther tried to alter only what was necessary in order to properly reflect the biblical faith, Calvin differed in his philosophy of church song:

> A more radical reformer than Luther, Calvin rejected the musical heritage of the Roman Catholic Church, including organs, choirs, and humanly composed hymns. He advocated singing only Scripture in worship, primarily the Psalms versified like hymns so that each could be sung to a particular tune. Furthermore, in Calvin's view the metrical psalms were to be sung only in unison and without instrumental accompaniment.[22]

Standard for Congregational Music Established

Two issues ought to be addressed in light of the differing viewpoints and practices concerning congregational music that arose from the Reformation: (1) whether congregational songs should be limited to the psalms, and (2) whether congregational singing should be accompanied by musical instruments.

Q: *Should congregational songs be limited to psalms?*

It must be noted that Calvin's *Genevan Psalter* included materials other than the psalms, such as the Commandments and *Nunc dimittis*.[23] Furthermore, he has been attributed as the writer of the hymn, *Je te salue, mon certain Redempteur* ("I greet thee, who my sure Redeemer art"). While

his authorship of this hymn has been disputed, it is notable that this hymn of human composure is said to have been included in the *Genevan Psalter*. Taking these into consideration, it is reasonable to conclude that Calvin's view concerning psalm-singing was more a matter of preference, rather than principle.[24]

Of greater importance is the fact that the Book of Revelation actually records songs with words that are not the words of the psalms. Some examples of these songs are found in Revelation 5:9-10; 11:17-18; 19:1-3. Tellingly, hymnologists have coined them "doxological (praise) hymns", and these passages describe worship that shall be in heaven as God had revealed to the Apostle John.

Peter Masters rightly observed in his defence of hymn-singing, "At the very least we must ask – if it is right to sing such songs in Heaven, how can it be wrong to sing them on earth? ... We are the Church of Jesus Christ, and He must be extolled by name in our songs."[25]

Q: *Should congregational singing be accompanied by musical instruments?*

Music and musical instruments in particular, had their place in Old Testament worship. King David first organized musicians for worship when he instructed for the Levites to be appointed as singers with instruments of music (1 Chronicles 15:16-22). Their duty was to minister before the ark of the LORD (1 Chronicles 16:4-6).

The use of instruments of music together with the singing of praises to God continued in the Temple worship during the time of King Solomon (2 Chronicles 5:11-14), as well as King Hezekiah (2 Chronicles 29:25-28). In post-exilic days, musical instruments were also mentioned at the laying of the foundation for the rebuilding of the Temple (Ezra 3:8-13), and the dedication of the wall of Jerusalem (Nehemiah 12:27).

In light of these examples in the Old Testament, there is biblical basis for the use of musical instruments in the accompaniment of singing in the worship of God.

However, it must be emphasized that in the Old Testament, only four kinds of instruments were allowed to be used in the house of God for worship. The four instruments permitted by God were the harp, the psaltery, the cymbals and the trumpet.[26] Furthermore, the trumpet was employed only for special purposes, and was not used for the normal accompaniment of singing (see 1 Chronicles 25:1-7). Evidently, the use of musical instruments was strictly regulated in the worship of God.

This does not mean that the church today should use the harp, the psaltery, the cymbals and the trumpet to accompany congregational singing. One must be mindful that this stipulation was given to the nation of Israel, and the church is not a nation but a spiritual body of Christ. It does mean however, that the same general principle of restraint must apply when it comes to the use of musical instruments in worship today. Peter Masters noted that "the standard of God remains in this Gospel age – that musical instruments should be modest in character, limited in number, and never allowed to rival or overwhelm the attractiveness of intelligent worship."[27]

In addition to having biblical basis, musical accompaniment serves a practical purpose as well. Many fundamental churches today employ the organ and/or piano in their worship services. When played modestly and reverently, these instruments do aid the congregation in singing praises unto God. It pays to take heed to what had happened to the state of psalm-singing in Colonial America by the latter part of the 17th century:

> Since instrumental music in church was anathema to the Puritans, and because many people could not read or were too poor to own psalters, a deacon was appointed to "line out" the psalm, reading aloud a line or two, after which the congregation would join in singing the text that had just been read. In many churches, a precentor ... would lead the singing through the strength of his own voice. The tunes were also subjected to increasingly slow tempos and to ornamentation by individual singers.[28]

This resulted in "a free-for-all in which the notes and rhythms of the original tune were often buried in a cacophony of sound", and at times, even changed into another tune mid-song.[29]

Notwithstanding their usefulness, musical instruments can turn into tools of distraction as well as detraction from the glory of God if not played in an appropriate manner. Firstly, the music must give off a sound that is decent and orderly. God's Word says, *"For God is not the author of confusion, but of peace, as in all churches of the saints. ... Let all things be done decently and in order."* (1 Corinthians 14:33, 40). Secondly, the musician must not draw attention to himself through his playing. God alone must be the focus of worship, and all glory is to be given to Him alone. God declares in Isaiah 42:8, *"I am the LORD: that is my name: and my glory will I not give to another, neither my praise to graven images."*

It is therefore of utmost importance that the instrumental accompaniment for congregational singing in the worship of God be modest and reverential in its presentation and arrangement. Only then will it be befitting the worship of the thrice holy God.

Conclusion

The wonderful privilege given to Christians to participate in the worship of the Almighty God through congregational singing—snuffed out by the Roman Church—was providentially restored during the days of the Reformation. May the Lord impress upon all who love Him, to praise Him in song with renewed zeal and fervour.

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Notes and References

[1] An antiphonal hymn is one whereby the singing of the hymn is done in alternation between two groups.

[2] Harry Eskew and Hugh T. McElrath, *Sing with Understanding: An Introduction to Christian Hymnology* (Nashville: Church Street Press, 1995), 80.

[3] William J. Reynolds and Milburn Price, *A Survey of Christian Hymnody* (Carol Stream: Hope Publishing Company, 1999), 5.

[4] Eskew and McElrath, 85.

[5] Reynolds and Price, 9.

[6] Robin A. Leaver and Joyce Ann Zimmerman, *Liturgy and Music: Lifetime Learning* (Collegeville: Liturgical Press, 1998), 326.

7 William Loyd Hooper, *Church Music in Transition* (Nashville: Broadman Press, 1963), 30.

[8] Hooper, 35.

[9] Eskew and McElrath, 98.

[10] Reynolds and Price, 18.

[11] Hooper, 37.

[12] Ibid., 38.

[13] Reynolds and Price, 18.

[14] Quoted from the article "The Reviving Power of Hymn-singing" in *Life B-P Weekly*, Vol. 24, No. 11.

[15] Eskew and McElrath, 100.

[16] Reynolds and Price, 21.

[17] Ibid., 35.

[18] Ibid., 35.

[19] Hooper, 41.

[20] Eskew and McElrath, 115.

[21] Reynolds and Price, 35-36.

[22] Eskew and McElrath, 115.

[23] Louis F. Benson, *The English Hymn: Its Development and Use In Worship* (New York: Hodder and Stoughton, 1915), 55. *Nunc dimittis* is the song of Simeon recorded in Luke 2:29-32.

[24] Iain H. Murray, *The Psalter – The Only Hymnal?* (Edinburgh: The Banner of Truth Trust, 2001), 12.

[25] Peter Masters, *Worship in the Melting Pot* (London: The Wakeman Trust, 2002), 101.

[26] Jeffrey Khoo, *Charismatism Q&A* (Singapore: Far Eastern Bible College Press, 1998), 81.

[27] Masters, 66.

[28] Reynolds and Price, 97.

[29] Ibid.

A Mighty Fortress is our God

compiled by Joanna Hung

A mighty fortress is our God, A bulwark never failing;
Our shelter He, amid the flood Of mortal ills prevailing.
For still our ancient foe Doth seek to work us woe;
His craft and pow'r are great, And, armed with cruel hate,
On earth is not his equal.

Did we in our own strength confide, Our striving would be losing;
Were not the right Man on our side, The Man of God's own choosing.
Dost ask who that may be? Christ Jesus, it is He;
Lord Sabaoth is His name, From age to age the same,
And He must win the battle.

And tho' this world, with devils filled, Should threaten to undo us;
We will not fear, for God hath willed His truth to triumph through us.
The prince of darkness grim — We tremble not for him;
His rage we can endure, For lo! his doom is sure,
One little word shall fell him.

That word above all earthly pow'rs — No thanks to them — abideth:
The Spirit and the gifts are ours Thro' Him who with us sideth.
Let goods and kindred go, This mortal life also;
The body they may kill: God's truth abideth still,
His kingdom is forever.

This famous reformation hymn is written by Martin Luther. Based on Psalm 46, the hymn is a celebration of the sovereign power of God over all earthly and spiritual forces, and of the sure hope we have in him because of Christ. After its publication, it gained immense popularity throughout Reformed Europe.

It was the Marseillaise of the Reformation. It was sung at Augsburg during the Diet, and in all the churches of Saxony, often against the protest of the priest. It was sung in the streets; and, so heard, comforted the hearts of Melanchthon, Jonas, and Cruciger, as they entered Weimar, when banished from Wittenberg in 1547. It was sung by poor Protestant emigrants on their way into exile, and by martyrs at their death. It is woven into the web of the history of Reformation times, and it became the true national hymn of Protestant Germany. (Louis Benson)

The hymn became closely associated with Luther himself, as it embodied in its words and melody so much of the character of its author — bold, confident, defiant in the face of opposition. This association is symbolized in the monument to Luther at Wittenberg where the first line of the lyrics were engraved on the base.

There are at least 7 documented theories on the time and circumstances in which the hymn was written. Benson concludes, along with several other historians, that the most likely story is that it was written in October 1527 as the plague was approaching. The evidence for this date is the printing history surrounding it (no copies beforehand, and a growing number of copies afterwards).

There is debate about where the tune came from. In times past, it was believed to have been borrowed by Luther, perhaps from an old Gregorian melody. More recently, however, scholars are inclined to believe that Luther wrote it himself. (The story that the tune came from a tavern song that was popular in Luther's day is the result of a misunderstanding of German musical terminology.)

There have been many attempts to translate the hymn into English. The two most enduring are Thomas Carlyle's "A Safe Stronghold Our God Is Still" and Frederic Henry Hedge's "A Mighty Fortress Is Our God," Hedge's translation being far more popular.

Reproduced from the following source(s): https://www.challies.com/articles/hymn-stories-a-mighty-fortress-is-our-god/

Christ Jesus Lay in Death's Strong Bands

compiled by Joanna Hung

Christ lay in Death's dark prison,
It was our sin that bound Him;
This day hath He arisen,
And sheds new life around Him.
Therefore let us joyful be
And praise our God right heartily.
So sing we Hallelujah!
Hallelujah!

O'er Death no man could prevail,
If mortal e'er came near him;
Through guilt all our strength would fail,
Our sinful hearts did fear him.
Therefore Death did gain the day,
And lead in triumph us away,
Henceforth to dwell emprisoned.
Hallelujah!

Now Jesus Christ, the Son of God,
For our defence hath risen.
Our grievous guilt He hath removed,
And Death hath bound in prison.
All his might Death must forego.
For now he's nought but idle show,
His sting is lost for ever.
Hallelujah!

How fierce and dreadful was the strife
When Life with Death contended;
For Death was swallowed up by Life
And all his power was ended.
God of old, the Scriptures show,
Did promise that it should be so.
O Death, where's now thy victory?
Hallelujah!

The Paschal Victim here we see,
Whereof God's Word hath spoken;
He hangs upon the cruel tree.
Of saving love the token.
His blood ransoms us from sin,
And Death no more can enter in.
Now Satan cannot harm us.
Hallelujah!

So keep we all this holy feast.
Where every joy invites us;
Our Sun is rising in the East,
It is our Lord Who lights us.
Through the glory of His grace
Our darkness will to-day give place.
The night of sin is over.
Hallelujah!

With grateful hearts we all are met
To eat the bread of gladness.
The ancient leaven now forget,
And every thought of sadness.
Christ Himself the feast hath spread,
By Him the hungry soul is fed,
And He alone can feed us.
Hallelujah!

"Christ lag in Todesbanden" (also "... in Todes Banden"; "Christ lay in death's bonds") is an Easter hymn by Martin Luther. Its melody is by Luther and Johann Walter.

The hymn celebrates the Resurrection of Jesus, with particular reference to a struggle between Life and Death. The third verse quotes from 1 Corinthians 15, saying that Christ's Atonement for sin has removed the "sting" of Death. The fifth verse compares the sacrifice with that celebrated by Jews in the Pascal Lamb at Passover. The sacrificial "blood" ("Its blood marks our doors") refers to the marking of the doors before the exodus from Egypt. The final stanza recalls the tradition of baking and eating Easter Bread, with the "old leaven" alluding again to the exodus, in contrast to the "Word of Grace", concluding "Christ would ... alone nourish the soul."

Reproduced from the following source(s): https://en.wikipedia.org/wiki/Christ_lag_in_Todesbanden

Martin Luther and his 95 Theses

Source: ThingLink

I Greet Thee Who My Sure Redeemer Art

compiled by Eunice Low

This hymn was originally written in French attributing to John Calvin, and first appeared in the Strasbourg Psalter in year 1545. "Je Te Salue Mon Certain Redempteur" was then translated from French to English by Elizabeth L. Smith in year 1868. The tune (TOULON) was composed by Claude Goudimel, one of the musicians in Calvin's church in Geneva.

During Calvin's ministry, he came to appreciate music as a valuable part of worship. He learned that music is a useful means to point our minds and hearts to Christ. Calvin recognized the devotional value of music. He encouraged his congregation to sing praise to God, not just in the worship services at church, but in their homes and places of work.

Calvin's hymn "I Greet Thee Who My Sure Redeemer Art" is a wonderful encouragement to remember and meditate on the gospel. It embodies a major theological emphasis of the Reformation: Solus Christus (Christ Alone). Our salvation is accomplished only by the mediatorial work of Christ. His sinless life and substitutionary atonement are alone sufficient for our justification and reconciliation with God. Indeed, "our hope is in no other save in Thee!"

I greet Thee, who my sure Redeemer art,
My only Trust and Savior of my heart,
Who pains didst undergo for my poor sake;
I pray Thee from our hearts all cares to take.

Thou art the King of mercy and of grace,
Reigning omnipotent in every place:
So come, O King, and our whole being sway;
Shine on us with the light of Thy pure day.

Thou art the life, by which alone we live,
And all our substance and our strength receive;
O comfort us in death's approaching hour,
Strong-hearted then to face it by Thy pow'r.

Thou hast the true and perfect gentleness,
No harshness hast Thou and no bitterness:
Make us to taste the sweet grace found in Thee,
And ever stay in Thy sweet unity.

Our hope is in no other save in Thee;
Our faith is built upon Thy promise free;
O grant to us such stronger hope and sure,
That we can boldly conquer and endure.

Reproduced from the following source(s):
http://kenpulsmusic.com/blog/2017/10/i-greet-thee-who-my-sure-redeemer-art/

Salvation Unto Us Has Come

compiled by Clement Tay

> *"The true knowledge of the distinction between Law and Gospel is not only a glorious light, affording the correct understanding of the entire Holy Scriptures, but without this knowledge Scripture is and remains a sealed book."* – CFW Walther

The hymn "Salvation Unto Us Has Come" was written by Paul Speratus, who lived from 1484 to 1551. He assisted Martin Luther in compiling *Etlich Christlich lider*, a collection of early Lutheran chorales in polyphonic style for choir. *Salvation Unto Us Has Come* was included in that collection and has endured to this day because it is possibly the best Lutheran hymn ever written. It preaches Law and Gospel so clearly that it gives us the fullness of the Gospel story and gives us a framework from which we can understand all of Scripture. The tune is from the same collection and is also a favorite of mine. The tune is fun to sing without being excessively difficult.

Paul Speratus was born in what is now Germany in 1484 and became a preacher in 1518. He believed Luther's teachings to be in accordance with what Scriptures teach and he was persecuted for his faithfulness to the pure Gospel. He was fired from his early preaching posts for expressing his views too openly. He was also one of the first priests to get married during the reformation period. He received his Doctor of Divinity degree from the University of Vienna, but was later condemned by the Vienna faculty for defending marriage and the doctrine of justification by grace through faith. His preaching, however, became very popular with the people and he was thrown in prison for it in 1523, where he stayed for three months. It was while he was in prison that he wrote this hymn, based on Romans 3:28.

Therefore we conclude that a man is justified by faith without the deeds of the law. - Romans 3:28, King James Version (KJV)

Reproduced from the following source(s):
http://www.lutheran-hymnal.com/lyrics/tlh377.htm
https://musicalcatechesis.wordpress.com/2010/10/27/salvation-unto-us-has-come/amp/

Knowing God's Word

Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth. - 2 Timothy 2:15

Objectives of Water Brooks

For the edification, education & encouragement of our members