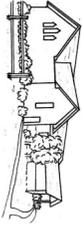


**NORTHWOODS
PRESBYTERIAN
CHURCH**



**4723 GRIFFITH AVENUE
CHEYENNE, WY 82009**

WORSHIP IN SPIRIT AND TRUTH. JOHN 4:24

But at midnight Paul and Silas were
praying and singing hymns to God, and
the prisoners were listening to them.

Acts 16:25

THE NORTHWOODS NEWS

Hymns

By

Rich Cesal

An integral part of Sunday morning worship is hymn singing. I might add that it is a vital part. Hymn singing goes all the way back to the formation of the church. Mark 14:26, “And when they had sung a hymn, they went out to the Mount of Olives.” Also, we have, “But at midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them.” (Acts 16:25) “Speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” (Eph 5:19). And, “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.” (Col 3:16).

So, we see that the idea of a hymn was begun with the early Christians. Notice also that Psalms are mentioned in the preceding verses. Many of the Psalms are identified as being for the Chief Musician or for the Choir Director or for the Choir Master depending on the translation. For this reason, the Psalms have been put to music to be sung during worship. Many of the original Reformed churches like the Scottish Presbyterians would sing only Psalms without instrumental accompaniment. A practice still in use today in some churches.

There is something about the congregation joining in singing which plucks at the heart strings. To join in robust singing is a joy indeed. Those churches where the congregation exuberantly sings seem to be more in keeping of praising the Lord. One of the most exhilarating hymn singing experiences is during the presbytery meetings at our church. If you haven't attended one of the presbytery worship services you are

missing out on a tremendous experience. When you have 120 or so male voices in our sanctuary robustly singing, I do believe the rafters raise a little. It takes your breath away and not just the volume but the enthusiasm and the poetry in the teaching and the admonishment of the Scriptures in song.

It has been said by Matt Boswell in a *Tabletalk Magazine* article entitled *Choosing Hymns* “The two most important books in any church is the Bible and the other book, the church hymnal.” We of course know the importance of the Bible but is the hymnal that important? In our hymnal, with almost every hymn, under the title, you will find a reference to a Scripture verse which is the theme of the hymn writer. In other words we are singing Scripture in a poetic form.

As an example of the rich doctrinal statements found in hymns, the hymn *Holy God, We Praise Your Name* by Ignaz Franz 1774 has this verse:

Holy Father, Holy Son,
Holy Spirit, Three we name Thee;
While in essence only One,
Undivided God we claim Thee;
And adoring bend the knee,
While we own the mystery.

As you can see, this verse is a concise theological statement of the Trinity.

Hollywood, on occasion, will have a scene involving a church service and that scene, if of a protestant church gathering, will almost always be one of hymn singing. Also, hymns show up as background music. One such movie is about young men crossing the plains and meeting up with a group of Christian squatters who are being terrorized by a cattle baron. The movie ends with the aftermath of the killing of many of the people and the young men that tried to protect them and while the camera shows the carnage there is in the background a haunting rendition of a woman's alto folk voice singing *Amazing Grace*.

There are many famous popular hymns which we all know. The following are references to some of them along with short biographical statements of the authors or the circumstances surrounding the writing. Much of the information is taken from *Then Sings My Soul* by Robert J. Morgan. As you are reminded of these hymns, why not sing along with at least the first stanza as you recall them from memory. Enjoy!

Martin Luther better known for his reformatory theology, was none the less a gifted composer. Here is what he once said, “Next to the Word of God the noble art of music is the greatest treasure in the world. It controls our thoughts, minds, hearts, and spirits . . . a person

who . . . does not regard music as a marvelous creation of God . . . does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs." He gave us *A Mighty Fortress Is Our God*.

Isaac Watts wrote between 600 and 750 hymns. Watts was a Nonconformist to the Anglican Church, and so he could not attend Oxford or Cambridge. He attended Dissenting Academy in England. The singing of his hymns caused splits over Psalm singing in the church. Many of his hymns are found in the hymnals of today. One such hymn is *Alas! and Did My Savior Bleed*.

Here is another hymn by Isaac Watts. This one is based on Psalm 90 and is perhaps Watts' most bracing hymn. It was played on the radio by the BBC as soon as World War II was declared, and was later sung at the funeral service of Winston Churchill. *Oh God, Our Help in Ages Past*.

John and Charles Wesley left America and returned to England ill and depressed. Finding themselves in spiritual crisis, the brothers began attending meetings led by the Moravian Christian, Peter Boehler. Finally, on Sunday, May 21, 1738 Charles, age 31, wrote, "I now found myself at peace with God, and rejoice in hope of loving Christ. I saw that by faith I stood." Charles wrote the hymn *And Can It Be That I Should Gain?*

Robert Robinson had a rough beginning. His father died when he was young and his mother, unable to control him, sent him to London to learn barbering. What he learned instead was drinking and gang-life. When he was 17, he and his friends reportedly attended the evangelistic meeting being held by George Whitefield. Robert sensed Whitefield was preaching directly to him. The preacher's words haunted him for nearly 3 years, until December 10, 1755, when he gave his heart to Christ. He wrote *Come, Thou Font of Every Blessing*.

Augustus Montague Toplady was born on November 4, 1740 in Farnham, England. By age 12 he was preaching sermons to whoever would listen. At 14 he began writing hymns. At 16 he was soundly converted to Christ while attending a service in a barn. And at 22 he was ordained as an Anglican priest. As a staunch Calvinist, he despised the Wesleys' Arminian theology. He is responsible for *Rock of Ages*.

John Newton was born in 1725 in England. He became a sailor and was pressed into the British Navy in 1743. Eventually, he became a captain of slave ships. In 1748, he was rescued from a sinking ship which was the beginning of his conversion to Christianity. He became one of the most powerful evangelical preachers in British history, a powerful foe of slavery, and the author of hundreds of hymns. He wrote one of the most beloved hymns ever, *Amazing Grace*.

It has been said, the band aboard the Titanic played "Nearer My God, to Thee" as the great liner sank to its watery grave on April 14, 1912. This great hymn was written by Sarah Flower Adams. She was born in Harlow, England, in the winter of 1805. This hymn has comforted many dying people over the years. *Nearer My God, to Thee*.

The next hymn was written by Julia Ward Howe, a leader in women's rights and an ardent foe of slavery. In 1861, during the darkest days of the Civil War, Julia toured a Union Army Camp. There she heard soldiers singing a tribute to John Brown. She thought the words needed improvement. That night she wrote *The Battle Hymn of the Republic*.

One bright June morning in 1872, Annie S. Hawks wrote, "One day as a young wife and mother of 37 years of age, I was busy with my regular household tasks. Suddenly, I became so filled with a sense of nearness to the Master that, wondering how one could live without Him, either in joy or pain, these words, *I Need Thee Every Hour*, were ushered into my mind, the thought at once taking full possession of me."

One day in 1873, while Fanny J. Crosby was staying at the home of her friend Phoebe Knapp, Phoebe was playing a tune of her own composition, while the blind hymnist listened. Fanny immediately clapped her hands and exclaimed, "Why, that says, '*Blessed Assurance!*' " She quickly composed the words, and a great hymn was born.

In November 1873, Horatio G. Spafford, decided to take his wife and daughters to Europe. However, an urgent matter detained him in New York. He decided to send his wife, Anna, and their four daughters, Maggie, Tanetta, Annie, and Bessie on ahead. The ship they were sailing on sunk. The 226 fatalities included his four daughters. His wife survived. She cabled her husband: "Saved alone." He immediately sailed to join his wife. The captain called him aside and said they were now passing over the spot in the ocean where the children went down with the ship. Horatio said to himself, "It is well; the will of God be done." He then wrote, *It Is Well With My Soul*.

Hymnist Francis Havergal was spending several days with 10 people in a house, some of them unconverted. She prayed, "Lord, give me all in this house." On the last night of her visit, the words "Take My Life . . ." came to her mind. And the great consecration hymn, "*Take My life and Let It Be*" came into being.

Janet Ramig, our pianist, will sometimes, when the hymn is well known and everyone is singing robustly stop playing and we continue on a cappella. No wonder there are churches without instrument accompaniment since this produces a special heart felt experience in hymn singing.

In 1876, Phillip Bliss, while in Pennsylvania, needed a break from his

position as song leader and children's director for the evangelistic campaigns of Major Daniel W. Whittle. He accepted an invitation to go to Chicago to sing at Moody's Tabernacle on the last Sunday of the year. He and his wife boarded the *Pacific Express* and left in a blinding snowstorm. In Ohio, over a trestle, the trestle collapsed and both he and his wife were killed. After his death, a trunk was found with music of the last hymns he wrote. One was *I Will Sing of My Redeemer*.

Samuel Trevor Francis was born on November 19, 1834. One day on his way from work, he crossed Hungerford Bridge over the Thames. He was depressed and considered throwing himself off the bridge. He drew back and asked God to have mercy on him. He then felt a movement in his soul, "You do believe in the Lord Jesus Christ?" He answered, "I do believe." And from then on, he put his whole trust in Him as his Savior. He gave us *O the Deep, Deep Love of Jesus*.

The following poem was written by an Irish woman named Jean Sophia Pigott. This hymn became the favorite of J. Hudson Taylor, the great missionary to China in the late 1800s. He had established the China Inland Mission in 1865. The hymn: *Jesus, I Am Resting, Resting*.

Louisa M. R. Stead was born in Dover England in 1850. After her husband died, she took her little daughter Lily to South Africa as a missionary. Louisa served in South Africa for fifteen years. While there she married Robert Wodehouse. Her health forced them to move to America where Robert pastored a Methodist Church. It was in South Africa that she wrote the fitting hymn, *'Tis So Sweet to Trust in Jesus*.

R. Kelso Carter was born in 1849 in Baltimore. Although at age 15, he made a profession of faith, he did not change his life of cohorting with his old friends and keeping his old habits. Being near death with heart problems in 1879, he gave a genuine profession of faith and his heart was not only changed to love Christ but it was also healed. Impressed with God's healing promises, he wrote, *Standing on the Promises*.

Dr. R. A. Torrey, president of Moody Bible Institute of Chicago, received a letter from a distraught father about the shenanigans of his son. The father asked that Torrey take his son under his wing and try to change his ways. This did not go well at first as the boy had serious problems and was torn apart by turbulence. But William R. Newell, several years later became a professor at Moody Bible Institute. In 1895, William put his testimony into verse form and we have, *At Calvary*.

Born on a farm in Monroe County, Michigan, in 1855, Judson W. Van De Venter converted to Christ at age 17. Judson was heavily involved in his Methodist Episcopal Church and sang in the choir. His friends encouraged him to enter fulltime music evangelism. He moved to Florida and while there, he taught hymnology at Florida Bible Institute. In the 1930's, a student was very interested in Judson's lectures. That student was Billy Graham. Mr. Graham remarked that one evangelist who

influenced his early preaching was Rev. J. W. Van De Venter who wrote *I Surrender All*.

On a Sunday morning in Lestershire, New York, Civilla Martin woke up sick. She was scheduled to leave that day for another town where her husband had a preaching assignment. Her husband was about to cancel their trip when their young child came into the room and said, "Oh, Daddy you don't have to stay home because of mother—God will take care of us." When Martin had returned from his assignment, Civilla handed him the words of a poem which he immediately put to music. This poem became the hymn, *God Will Take Care of You*.

Civilla Durfee Martin was born in Nova Scotia. She became a school and music teacher. Jesus was apparently a bird-watcher for He spoke of them many times: "Are not two sparrows sold for a copper coin?; Look at the birds of the air they nether sow nor reap; Consider the Ravens . . .; You are of more value than many sparrows." These Scripture verses caused the writer of *God Will Take Care of You* to write another great hymn, *His Eye Is on the Sparrow*.

Worship leaders around the world owe a great debt of gratitude to Lillenas Publishing Company which was started by Haldor Lillenas a Norwegian immigrant born in 1885. This publishing company has published over 20,000 hymns. Haldor began his career as a pastor of the newly established Church of the Nazarene in 1910. He took charge of the publishing company in 1930 and remained in that position until he retired in 1950. Haldor himself wrote some 4,000 hymns. The best known of all these is *Wonderful Grace of Jesus*.

George Beverly Shea had traveled with Billy Graham since 1946. He was born in Winchester, Ontario. His father was pastor of the Wesleyan Methodist Church in Winchester. When he was 21 he had come in contact with the radio personality of Fred Allen who gave him a nationwide audience on the National Broadcasting Company. Shortly after, he read a poem by Mrs. Rea F. Miller. Reading the words of the poem, they spoke to him about his own life. An appropriate melody came easily, practically composing itself. He publicly sang *I'd Rather Have Jesus* that Sunday morning in his church.

Here is a song that we sang in the Christian Church, Disciples of Christ, in Laramie at each Sunday worship service. It was written by Audrey Mae Mieir. She was in attendance at a Christmas Service which happened to be a Sunday. When the pastor took to the pulpit and opened the Bible, he said, "His name shall be called Wonderful." This gave Audrey the inspiration to write the hymn, *His Name is Wonderful*.

Amen Ω

Holy God, We Praise Thy Name

The information about this hymn is from Wikipedia

Holy God, We Praise Thy Name (original German: *Großer Gott, wir loben dich*) is an ecumenical church song by the German Catholic priest Ignaz Franz in 1771 as a paraphrase of the *Te Deum*, a Christian hymn in Latin from the 4th century. The original German language song "Großer Gott, wir loben dich" is an inherent part of Christian ceremonial occasions and often sung during the thanksgiving service in the liturgy, mainly as a conclusion song. Due to its memorable melody and theme it is one of the most popular church songs and especially prevalent in the German-speaking community. As a result of the German emigration in the 19th century, the song became known in the United States and was translated to English by Clarence A. Walworth in 1858, except verse 7 (translated by Hugh T. Henry), which accounted for its wide spreading around the country.

The first printing of the song was made in Vienna 1776, where it became part of the Catholic hymnbook (*Katholisches Gesangsbuch*) upon the order of Her Apostolic Majesty Maria Theresia.^[1] Since then, different varieties in the German lyrics of the song were developed, of which two are still in use.

The lyrics paraphrase the Latin hymn *Te Deum*. Its original version of 1771, which was later amended by Ignaz Franz, consisted of 12 verses; however, the amendment never gained acceptance and so the first version (altered by consolidating the 5th and 6th verse) retained.

On the initiative of Johann Gottfried Schicht, the song became also part of Protestant hymnbooks, but was there neglected for a long time due to its perceived status as a "spiritual folksong" in the Age of Enlightenment. Only in the 20th century it was accepted also by Protestants, even though shorter and altered versions (occasionally two verses were completely replaced by the New Apostolic Church) were sung.^[2]

The song became also part of military hymnbooks where it was considered as a hymn of thanksgiving. The military hymnbook of the Evangelical Church of 1939 added a conclusion verse which praised the Führer Adolf Hitler. The hymnbook of the so-called "German Christians" (1941) was named after the song and contained a version which was "purified of Jewish elements" and adjusted to the Nazi ideology.^[3]

The content of the song can be divided into three parts: a hymnic part about God the Father, a similar one about God the Son, and a series of petitions.

Holy God, we praise Thy Name;
Lord of all, we bow before Thee!
All on earth Thy scepter claim,
All in Heaven above adore Thee;
Infinite Thy vast domain,
Everlasting is Thy reign.

Hark! the loud celestial hymn
Angel choirs above are raising,
Cherubim and seraphim,
In unceasing chorus praising;
Fill the heavens with sweet accord:
Holy, holy, holy, Lord.

Lo! the apostolic train
Join the sacred Name to hallow;
Prophets swell the loud refrain,
And the white robed martyrs follow;
And from morn to set of sun,
Through the Church the song goes on.

Holy Father, Holy Son,
Holy Spirit, Three we name Thee;
While in essence only One,
Undivided God we claim Thee;
And adoring bend the knee,
While we own the mystery.

Important Things

Men's Breakfast— At the church, Saturday Morning, June 20, 8:00 AM. What is God's providence for you on this day? We always have a hearty hot breakfast and a great fellowship time. We are on chapter 4, *Our Employment* in the study of the book *The Mystery of Providence* by John Flavel.

Women's Bible Study— The Women's Bible Study is on hiatus for the summer. See you in September.

Men's Bible Study— June 8 & 22, 7:00 PM. Meet at the Norgauer home. We are studying the book *The Masculine Mandate*.



Stephani Trujillo	1st
Dale Vosler	3rd
Fred Pillivant	4th
Bill Williams	9th
Elijah Norgauer	13th
Matt Davison	21st
Zane Newsom	24th

Enno & Lorelee Nomm	2nd
Alex & Esther Davison	7th
John & Susan Sackett	12th
Francis & Marilyn Reuer	14th
Al & Sharon Auzqui	24th



Nursery Volunteers



7TH	LYDIA BRUNGARDT
14TH	YVONNE NEWSOM
21ST	JENNY ROPER
28TH	KELLEIGH ANDERSON

Please trade with someone if you are unable to do nursery duty on the assigned day.

Session Report

This month the Freunds are joining our church – Charles and Dona. Please take the opportunity to welcome them.

Please remember to pray for Harvest Reformed Church, the Gillette church plant. They are in the process of looking for a new church planting pastor.

As a reminder, there are several opportunities to spend time in God's word with others in the church. The Monday night Men's Study, the Wednesday night Women's study, the Friday night Couples study, and the Saturday morning Men's breakfast. For the summer adult Sunday school session (starting 7 June), we will be taking a guided tour of John Bunyan's classic "Pilgrim's Progress" with noted Theologian Dr. Dereck Thomas. For those of you who don't have a copy of this book, some have been purchased (in both modern English and the original text) and are available.

2015 Fall Conference is coming in September. Brochures are available in the foyer. Our conference features an eminent church historian and Westminster Seminary president, Dr Robert Godfrey. He will review Biblical foundations given to the church, its struggle with worldly influences and its recovery when called back to the Word. Please use the brochures as invitations to family, neighbors and friends. We hope to see many new faces attend the conference because you invited them.

Hymns & Hers?

by Larry Roff

"What have they done to my favorite hymn?" You may be asking yourself that question after reading the new versions of your old favorites in recent hymnals. "New" is "in" with the multitude of hymnal revisions that have appeared in the last few years.

One form of change deals with "archaic language." Use of the King James Version is giving way to modern translations. As we move away

from reading *thee* and *thou*, we shouldn't be surprised that we also move away from praying *thee* and *thou* and from singing *thee* and *thou*. These simple changes can be quite subtle and can make the phrase much more personal. We see this in "I need you, precious Jesus," or when "Hast thou not known" becomes "Have you not known."

A second form of change is a bit more radical. It deals with "Inclusive Language." Here the desire for being contemporary is stronger yet, wanting to conform to changes in secular speech and thought. *Man* is less acceptable as a generic word for humanity, and we now have *chairpersons* instead of *chairmen*. It is certainly awkward in hymnody. "God of our fathers" becomes "God of the ages." "Rise Up, O Men of God" becomes "Rise Up, O Church of God." And we have entirely new hymns composed to dignify both sexes, as in "Christian women, Christian men, have we ears to hear...."

But we say "Too far" when the editors and authors tell us that God is both male and female, both father and mother. Here we deal with the challenge of "sexist language" in reference to God. "Dear Lord and Father of mankind" (a double fault!) becomes "Dear Lord, Creator good and kind." We are invited to sing "Our Parent (formerly "Father"), by whose name all parenthood (formerly "fatherhood") is known." What do you suppose Wesley would say about modern tampering that changed his "Father, in whom we live" to "Maker, in whom we live?" Wouldn't you rather receive a loving hug from a Father than from a Maker?

In these instances, we don't object to the words themselves as much as we object to the attempt to redefine God. Is it not a violation of the second commandment to make images of God? Such verbal images as these do not correspond to the reality of His self-description in the Bible.

When our new hymns encourage us to reach out to modern man—whoops, I mean humanity—and speak his—whoops again, I mean their—language, well and good. But not when this involves a rejection of biblical accuracy. God calls Himself "Father." To alter this revelation involves a rejection of divine authority. As a father, He is in control to teach and discipline us, His children. It also involves a rejection of eternal accountability. To add to or take from His Word is a lot more serious than messing with Mother Nature! Ω



When You Don't Feel Like Singing

By
Randall Van Meggelen

Over the past one hundred years, Christians have sung, "I sing because I'm happy, I sing because I'm free" countless times. Despite what one might think about "His Eye Is on the Sparrow," the hymn rings true in that our joy and freedom in Christ make us want to sing. Yet, sometimes we are not happy and do not feel like singing in corporate worship. It is therefore helpful to consider some aspects of sung praises in order to properly address this feeling.

PURPOSE

God saved us to proclaim His praises (1 Peter 2:9). He seeks true worshipers (John 4:23) who express their worship in song. Singing is an important means of glorifying and enjoying God. Singing expresses our covenant relationship with God and submission to His will. It demonstrates the unity we enjoy in God with His people. We sing to offer adoration, praise, and gratitude to God for His name, perfections, Word, and works. Singing helps us remember and celebrate God's past saving deeds, rejoice in His present goodness, and rehearse our future heavenly worship. Singing is also a command, gift, and spiritual discipline that is formative not only for what we believe, but how we live. *Therefore, proclaim God's praises.*

PASSION

Worship rightly evokes feelings, but it is not chiefly about how we feel. Our feelings must be informed by God's Word and subject to Christ's lordship, not to the whims of personal preference. Scripture commands us to rejoice in the Lord. Singing enlivens our minds, wills, and feelings in ways that words alone cannot. When we engage our whole selves by presenting our "bodies as a living sacrifice, holy and acceptable to God" (Rom. 12:1), He does not despise our worship, but is pleased to bless our obedience with a greater hunger for and joy in Him. *Therefore, sing even when you do not feel like it.*

PRESENCE

Find great encouragement in the knowledge that in worship, Christ is with us. By His blood, we may boldly enter the Most Holy Place (Heb. 10:19). He is our ever-present High Priest who inhabits our praises (Ps. 22:3), sings with us, praises God, and declares His name to us (Heb. 2:12; Ps. 22:22; Rom. 15:9). His presence is our joy (Ps. 16:11) and His joy is our strength (Neh. 8:10). *Therefore, pray for Christ's mercy and aid.*

PROVISION

God gives us all we need for life and godliness. *Genuine joyful*

singing, like every discipline, is the work of God's grace. We cannot muster up joy in our own strength. God gives us the desire and strength to obey Him. Philippians is helpful in showing the relationships among God's precepts, promises, and provisions: "For it is God who works in you, both to will and to work for his good pleasure" (2:13); "I can do all things through him who strengthens me" (4:13); "My God will supply every need of yours according to his riches in glory in Christ Jesus" (4:19). *Therefore, trust in God's full provision.*

PRIORITY

Give priority to grateful praise and communion with God in all of life (Ps. 34:1; 113:3; Heb. 13:15). The Psalms model the believer's desire to be in God's presence. "I was glad when they said to me, 'Let us go into the house of the LORD' " (Ps. 122:1; see Pss. 26:8; 27:4). As with any ritual, corporate worship is only as meaningful as the relationship, activity, or event to which it points. If Christ's Word dwells richly in our minds and hearts, joyful corporate worship will follow (Col. 3:16-17). *Therefore, prioritize the practice of daily communion with God via His Word, prayer, and song.*

PENITENCE

If we are not seeking the Lord throughout the week but are living in unrepentant disobedience, we will not feel like singing to the Lord. Our joy will be sapped, our lips silenced, and our vitality dried up (Ps. 32:3-4). We must pray for God to search us, give us repentant hearts, renew our spirits, restore our joy, and open our lips to show forth His praise (51:10-15). Seek the forgiveness of those against whom you have sinned, forgive those who have sinned against you, and remove all bitterness. God promises that in Christ, the genuinely repentant may have full assurance of faith and a clear conscience (Heb. 10:19- 25). *Therefore, find true joy in the forgiveness of your sins.*

PREPARATION

Singing is not a passive activity. We are commanded to love, worship, and sing to God with all our heart, soul, mind, and strength (Mark 12:30; Ps. 138:1), in spirit and truth (John 4:24), and with understanding (1 Cor. 14:15). We must be spiritually prepared, physically rested, mentally alert, emotionally expectant, and ready to commune with God in worship. The Songs of Ascents (Pss. 120-134) are helpful in refocusing our attention on the joy of entering God's presence. *Therefore, prepare to meet God in corporate worship.*

CONCLUSION

Singing to the Lord, in all its fullness, is not simply reciting a text set to a tune, but expressing the offering of our whole selves to God in vital, personal communion. May God "take my voice, and let me sing, always, only, for my King." Ω

Have a Need? Contact one of the officers.

Office Telephone	307-637-4817
Web Site	northwoodspca.org
Email	church@northwoodspca.org
Milan Norgauer, <i>Pastor</i>	635-1865 mnorgauer@gmail.com
Tim Anderson, <i>Elder</i>	286-6625 tim@northwoodspca.org
Brian Church, <i>Elder</i>	221-9966 b.church@outlook.com
Alex Davison, <i>Elder</i>	245-9348 alex@pattondavison.com
Alex Ramig, <i>Elder</i>	638-8927 Alex4tek@aol.com
Rich Cesal, <i>Deacon/Treasurer</i>	637-6195 cheyoming6195@gmail.com
Dale Vosler, <i>Deacon</i>	632-0133 tuliphill2@gmail.com

If you have a request for the prayer chain contact **Branda Church 221-9206** and if not available, **Kelleigh Anderson 635-2578**.

**Wherever we find the Word of God
surely preached and heard, and
the sacraments administered
according to the institution of
Christ, there, it is not to be
doubted, is a church of God.**

John Calvin

Hallelujah, Amen.