

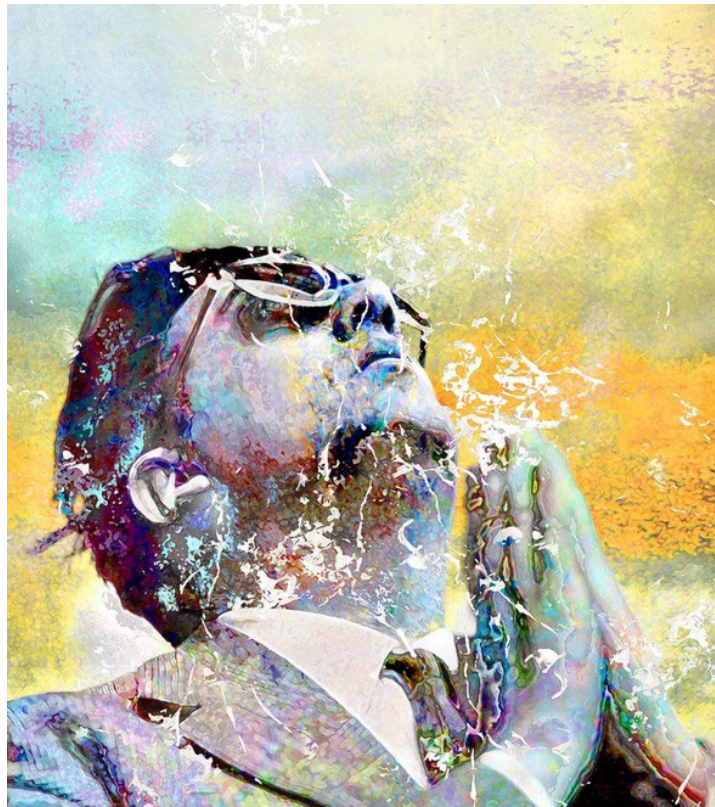
ST MICHAEL'S
UNITING CHURCH



SEVENTH SUNDAY AFTER PENTECOST

“POSTMODERN PRAYER”

24 JULY 2022



MINISTER: REV DR MARGARET MAYMAN

MUSIC: GEORGIA WILKINSON (SOPRANO)
& RHYS BOAK (ORGAN & PIANO)

CANTOR: GEORGIA WILKINSON

WELCOME TO ST MICHAEL'S

St Michael's is a vibrant, progressive, inclusive church with a long tradition of nurturing the spiritual well-being of the human person and working for the common good in society.

We are proud of our independent spirit; seeking continually to discover new ways to understand faith and to demonstrate it in our lives, and in the heart of the city.

As part of the Uniting Church in Australia, St Michael's is committed to involvement in social and national affairs. We hold foundational Christian values of the importance of every human being, the need for integrity in public life and concern for the welfare of the whole human race, irrespective of race, creed, gender, sexuality, status, or age.

OFFICE BEARERS

Chairperson: Laura Beckett

Treasurer: Ian Cox

Secretary: Maree McDonald

Property

Chair: Peter Anderson

Church Services

Chair: Lorraine Woolley

Culture of Safety Contact

(Keeping Children Safe)

Val Gill

Contact and Care

Chair: Lyndell O'Brien

Deputy Chair: Joy Arnot

Programs

Chair: Neil Blood

Organist & Manager of Music

Rhys Boak

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Weekly eNews: media@stmichaels.org.au

Please send notices to office@stmichaels.org.au by 11.30am Wednesday



♥ OPEN HEARTS. OPEN MINDS. OPEN HANDS! ♥
SUNDAY GATHERINGS ARE OFFERED ONLINE AND IN-CHURCH.
<http://www.stmichaels.org.au/>

*Music notes, musicians' bios, and the text of the contemporary reading
can be found at the end of the order of service.*

PROCESSIONAL

ACKNOWLEDGEMENT OF COUNTRY

As we gather, we acknowledge that we meet on the unceded land of the traditional owners, the Wurundjeri people of the Kulin Nation.

***We acknowledge Wurundjeri people,
and pay our respects to their elders, past and present.***

We honour their custodianship and care for the lands and waters since time immemorial.

***Walking together toward a just and peaceful future,
we accept the invitation of the Uluru Statement from the Heart.***

*Wherever you are on your spiritual journey,
wherever you've come from, wherever you're going to,
whatever you believe, whatever you do not believe,
you are welcome.*

WELCOME & GATHERING

We gather in this sacred time and place,
where we may touch the holy source of life and love,
and recognise that life and love in one another.

HYMN

COME AND FIND THE QUIET CENTRE

Come and find the quiet centre
in the crowded life we lead,
find the room for hope to enter,
find the frame where we are freed:
clear the chaos and the clutter,
clear our eyes, that we can see
all the things that really matter,
be at peace, and simply be.

Silence is a friend who claims us,
cools the heat and slows the pace,
God it is who speaks and names us,
knows our being, touches base,
making space within our thinking,
lifting shades to show the sun,
raising courage when we're shrinking,
finding scope for faith begun.

In the Spirit let us travel,
open to each other's pain,
let our loves and fears unravel,
celebrate the space we gain:
there's a place for deepest dreaming,
there's a time for heart to care,
in the Spirit's lively scheming
there is always room to spare!

Shirley Erena Murray (1931-2020)

Tune: Austria

Adapted from Franz Joseph Haydn (1732-1809)

PRAYER OF AWARENESS

JESUS' PRAYER

***Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done,
on earth as in heaven.
Give us today our daily bread.
Forgive us our sins
as we forgive those who sin against us.
Save us from the time of trial
and deliver us from evil.
For the kingdom, the power,
and the glory are yours,
now and forever.
Amen.***

SHARING A SIGN OF PEACE

May the heart of peace rest with you.
And also with you.

GOSPEL LUKE 11:1-13

CATHERINE JONES

For the stories of Jesus and the beloved community,
We give thanks.

MUSIC FOR CONTEMPLATION

CONTEMPORARY READING

“I happened to be standing,” by Mary Oliver.

For Wisdom that was in the beginning
For Wisdom that invites and inspires
For Wisdom in our world today,
We give thanks.

REFLECTION

“Postmodern prayer”

HYMN

SONG OF FAITH THAT SINGS FOREVER

Song of faith that sings forever
through God’s people, ages long.
Word that holds the world together
when our hearts take up the song,
always, always somewhere sounding,
though the source we do not see,
counterpoint to all despairing,
it is hope that sets the key.

Song of faith in exultation,
rising through the vaults of prayer,
tune of simple celebration
offered up in open air,
song in chapel and cathedral,
descant to our daily tone,
song in sickbed or in prison
faith must often sing alone.

And when life would overwhelm us,
when there seems no song to sing,
hear the constant voice of courage
out of fear and suffering:
all who’ve loved and trusted Jesus,
all who lift us to be strong,
endless, endless are the voices
of the faith that makes the song.

Words: Shirley Erena Murray (1931–2020)

Tune: Hymn to Joy

Adapted from Ludwig van Beethoven (1770-1827)

PRAYERS OF THE PEOPLE

In thanksgiving and solidarity...

time of silence

Holy Spirit, God in us and with us,
enable us to be a Pentecost people.

***Empower us to be a community
where everyone feels at home
and enabled to find hope and joy in life.
Amen.***

MUSIC FOR CONTEMPLATION

OFFERING

***Gracious God, you have given us the gift of your Spirit,
shared down through the ages with your people.
You come to us still in the splendour of creation,
in struggles for peace and justice,
and in the intimate love of family and friends.
And so we bring these our gifts
and we offer ourselves and our lives
to live in harmony with your Spirit.
Amen.***

NOTICES

CATHERINE JONES

HYMN

WE ARE MANY, WE ARE ONE

We are many, we are one,
and the work of Christ is done
when we learn to live in true community,
as the stars that fill the night,
as a flock of birds in flight,
as the cluster of the grapes upon the vine;
as the branches of a tree,
as the waves upon the sea,
as the cluster of the grapes upon the vine.

All division is made whole
when we honour every soul,
find the life of God in every you and me
as the fingers of a hand,
as the grains that form the sand,
as the cluster of the grapes upon the vine
as the threads upon the loom,
as a field of flowers in bloom,
as the cluster of the grapes upon the vine.

We will join creation's song
make a world where all belong,
build as one in peace and loving harmony,
as the voices of a choir,
as the flames within a fire,
as the cluster of the grapes upon the vine;
as the snowflakes in the snow,
as the colours of a bow,
as the cluster of the grapes upon the vine.

*Words and tune: Colin Gibson (1933-)
Tune: Hamilton*

BLESSING AND SUNG AMEN

May Divine Wisdom hold you in the palm of her hand
and breathe into you her own life-giving Spirit;
may she befriend you, cherish you and challenge you,
and draw you to herself in freedom;
may Christ Jesus go with you,
and may you know his presence with you;
and may you embody in this world
the liberating love of God.

POSTLUDE

ACKNOWLEDGEMENTS

Prayer (Yellow), Makoto Saito. Paul Kasmin Gallery, New York

“I happened to be standing” by Mary Oliver. *Devotions*.
Penguin Press 2017.

Prayer of Awareness by Bruce Sanguin in *If Darwin Prayed*. Adapted.
Jesus’ Prayer. Ecumenical Lord’s Prayer. English Language Liturgical
Consultation. 1988.

Blessing by Jennifer Wild in *Human Rites: worship resources for an
age of change*, compiled by Hannah Ward and Jennifer Wild.

“Come and find the quiet centre” Shirley Erena Murray.
Tune: Austria. Adapted from Franz Joseph Haydn.

“Song of faith that sings forever” Words: Shirley Erena Murray.
Tune: Hymn to Joy. Adapted from Ludwig van Beethoven.

“We are many, we are one.” Words and tune: Colin Gibson.
Tune: Hamilton

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NOTICES


St Michael’s Notices are included in the weekly eNews.

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CONTEMPORARY READING

“I happened to be standing” by Mary Oliver

I don't know where prayers go,
or what they do.
Do cats pray, while they sleep
half-asleep in the sun?
Does the opossum pray as it
crosses the street?
The sunflowers? The old black oak
growing older every year?
I know I can walk through the world,
along the shore or under the trees,
with my mind filled with things
of little importance, in full
self-attendance. A condition I can't really
call being alive.
Is a prayer a gift, or a petition,
or does it matter?
The sunflowers blaze, maybe that's their way.
Maybe the cats are sound asleep. Maybe not.
While I was thinking this I happened to be standing
just outside my door, with my notebook open,
which is the way I begin every morning.
Then a wren in the privet began to sing.
He was positively drenched in enthusiasm,
I don't know why. And yet, why not.
I wouldn't persuade you from whatever you believe
or whatever you don't. That's your business.
But I thought, of the wren's singing, what could this be
if it isn't a prayer?
So I just listened, my pen in the air.

MUSIC ONLINE

MUSIC FOR CONTEMPLATION

Religioso – Jean Sibelius (1865-1957)

Jean Sibelius is perhaps best known to us for his hymn tune 'Finlandia' which was taken from his larger tone poem of the same name. This 'Religioso' is a reflective work for violin and piano.

Thibaud Pavlovic Hobba (Violin) & David Paterson (Piano)

POSTLUDE

Romance Op.78 No. 2 – Jean Sibelius (1865-1957)

This work, also by Sibelius, is a joyful way to conclude this morning's service.

Thibaud Pavlovic Hobba (Violin) & David Paterson (Piano)

MUSICIANS ONLINE

Thibaud Pavlovic-Hobba

Thibaud, an Australian-French violinist, was born in Tasmania. He began playing the violin after receiving it as his fifth birthday present. He studied in Tasmania under Peter Tanfield and he also attended the Australian National Academy of Music where he studied with Paul Wright and Bill Hennessy.

He has performed with the Tasmanian and Sydney Symphony Orchestras, Melbourne Chamber Orchestra and the Mahler Chamber Orchestra. In 2012 he was an Emerging Artist with the Australian Chamber Orchestra under Zoë Black and Helena Rathbone's mentorship. He continued to tour with the ACO and ACO2 for the next few years and joined the Orchestra as a part-time musician in 2016.

Thibaud is a very keen chamber musician, having played with many different groups throughout the years. More recently Thibaud won the audience choice prize at the ANAM Chamber Music Competition with his piano trio, as well as being a finalist in the Great Romantics competition.

He plays regularly with an ACO quartet, teaching and playing around the country for schools and workshops. He has played with members of the Brodsky Quartet, Nicolas Altstaedt, Alban Gerhardt and Anthony Marwood. He has also performed at many festivals around Australia as well as touring nationally with the Sydney Dance Company.

David Paterson

Born in Sydney, David began playing the violin at the age of 4, the piano at 7 and within five years had completed the initial eight grades of the A.M.E.B. piano scheme. At 12, David entered Newington College as a music scholar and in addition to his piano studies, studied composition and musicology with Richard Gill for a period of eight years before moving to London to complete his B.Mus (Hons) at the Royal College of Music where he studied with noted pianist and professor, Julian Jacobson.

Whilst living in London, David worked extensively as a session pianist in addition to giving numerous recitals and concerts with a number of esteemed soloists and chamber groups. Upon returning to Australia, he moved to Melbourne as a pianist at the Australian National Academy of Music where he has been based since 2009. David has been featured on ABC Classic FM, Radio National, 2mbsFM and 3mbsFM in addition to having performed in many of the major concert halls and venues in Australia, Romania and the United Kingdom. David continues to work as a pianist specializing in chamber music in addition to his commitments as an avid educator.

MUSIC IN CHURCH

MUSIC FOR CONTEMPLATION

Tornami a vagheggiar from Alcina (HWV 34)
– George Frederic Handel (1685-1759)

Set in Rome, in the year 1728, Handel's opera Alcina has a libretto by Riccardo Broschi (1698-1756). Alcina was given its first public performance and was composed for Handel's first season at the Covent Garden Theatre, London. The premiere was given on April 16th, 1735

Georgia Wilkinson (Soprano) & Rhys Boak (Organ)

Ave Maria – Franz Abt (1819-1885)

Hundreds of settings of the religious trope, Ave Maria have been composed over the centuries. This Ave Maria comes from the German composer Franz Abt, best known for his sacred music. Several settings of the Ave Maria have become loved and cherished, even in the most protestant and even secular settings, as they express an extraordinary vision for an ordinary life. This setting by Franz Abt, along with those by Schubert and Gounod, is surely one of such example.

Georgia Wilkinson (Soprano) & Rhys Boak (Piano)

POSTLUDE

A Trumpet Minuet – Alfred Hollins (1865-1942)

The Scottish organ virtuoso, Alfred Hollins was born blind. His great skill at the keyboard earned him the nickname of 'Alfred the Great'. This charming work, written for the organ's trumpet stop is perhaps his most enduring composition. Hollins toured Melbourne in the early 20th century performing at St. Michael's sister organ in the Melbourne Town Hall (destroyed by fire in 1925).

Rhys Boak (Organ)

MUSICIANS IN CHURCH

Georgia Wilkinson

With over 14 years of experience performing, Georgia Wilkinson is making a name for herself as one of Australia's most versatile young sopranos. Since beginning her classical voice training at the Victorian College of the Arts Secondary School, Georgia has progressively built her repertoire of operatic and musical theatre credits. Companies she has worked with include Victorian Opera, Left Bauer Productions, Gippsland Opera, Weimar Lyric Opera Studio (Germany) and Gertrude Opera. Georgia has had the pleasure of performing alongside some of Australia's most celebrated and illustrious artists, including Yvonne Kenny, Marina Prior, David Hobson, Sylvie Paladino, Roy Best, Kamahl, and James Morrison. She also works regularly with Teddy Tahu Rhodes. In addition to opera, Georgia has also taken on many musical theatre roles. These include the roles of Christine in Phantom of the Opera, Belle in Beauty and the Beast, and Maria in West Side Story.

For her impressive musical theatre performances, Georgia has been recognised with a Guild Award and four Lyrebird Awards. Georgia graduated from the University of Melbourne's Conservatorium of Music with a Bachelor of Music and has studied opera abroad in Italy, Germany, the United Kingdom and the United States. Georgia's studies in London and New York, where she had the opportunity to learn from some of the world's most renowned vocal coaches, were supported by grants from the Ian Potter Foundation and the Australia Council for the Arts.

Through her operatic career, Georgia has received various awards, including 'Opera Scholar of the Year' through the illustrious Opera Scholars Australia program and first place in the Ringwood Aria Competition. In 2019 Georgia won Australia's prestigious *Herald Sun* Aria competition.