



Summer Worship
August 9, 2020
10:30 a.m. EST

We gather for worship.

Liturgical texts are within this order of worship; hymns are included at the bottom and online.

*Sit with a Bible, candle, or hymnal, or in a special space,
and call to mind sound, silence, table, and the ways we encounter God in worship.*

We gather before God.

CALL TO WORSHIP: Psalm 85:8-13

HYMN: I Greet Thee, Who My Sure Redeemer Art

Glory to God 624

We confess and hear God's forgiveness.

...God of grace, forgive us.

We offer our prayers
in the name of the One who saves us,
Jesus Christ.
Amen.

all singing:

**Be still and know that I am God;
be still and know that I am God.**

Glory to God 414

**Hallelujah, hallelujah,
hallelujah, hallelujah.**

Glory to God 590

We welcome the Word read and proclaimed.

SCRIPTURE: 1 Kings 19:9-18

SERMON: "What Are You Doing Here?"

The Reverend Amy Starr Redwine

We meet Christ at the table.

HYMN: Now the Silence

Glory to God 534

EUCCHARIST

INVITATION TO THE TABLE

GREAT THANKSGIVING

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

THE LORD'S PRAYER

BREAKING AND POURING

THE COMMUNION OF THE PEOPLE

HYMN: In the Singing

Glory to God 533

PRAYER AFTER COMMUNION

We leave with God's blessing.

HYMN: Tu Fidelidad/I Depend Upon Your Faithfulness

Glory to God 831

BENEDICTION *and* CHARGE

VOLUNTARY: Trumpet Tune

composed by David N. Johnson

Portions of this morning's liturgy adapted from the Book of Common Worship, 2018,

Our preacher today is The Reverend Amy Starr Redwine. Amy Starr Redwine currently serves as pastor and head of staff at First Presbyterian Church, Richmond, Virginia. She grew up in Roanoke, Virginia, attending Second Presbyterian Church, and graduated from Middlebury College and Princeton Theological Seminary. She and her husband, Rev. Derek Starr Redwine, have lived and served PC(USA) churches in Denver, Colorado; Akron, Ohio; and Cleveland, Ohio before moving to Richmond in 2019. Amy is passionate about thought-provoking and inspiring worship; leading people to encounter God in their daily lives in ways that lead to personal transformation; exploring how God calls us to use our gifts; and discerning with church leaders how the church can best serve the local community and world with compassion and joy. Amy and Derek have a daughter and two sons.

Assisting in Worship

Richard DuBose, President, Montreat Conference Center

John Daniel Debevoise, Ministry Team; Brett Eisenhauer, Ministry Team

Johanna Garrity, Liturgical Artist, Montreat Conference Center

Rev. Dr. Ann Laird Jones, Director of Art Ministry, Liturgist, Montreat Conference Center

Heather Scott, Director of Technology, Montreat Conference Center

Rev. Carol Steele, vice president for programs, Montreat Conference Center

Eric Wall, Conference Center Musician, Montreat Conference Center

Artist's Statement

Elijah is running for his life when he gets instructions from God: "Go out and stand on the mountain before the Lord, for the Lord is about to pass by." Suddenly everything changes;

...There was a great wind, so strong that it was splitting mountains and breaking rocks in pieces before the Lord, but the Lord was not in the wind; and after the wind an earthquake, but the Lord was not in the earthquake; and after the earthquake a fire, but the Lord was not in the fire; and after the fire a sound of sheer silence. (1 Kings 19:11-12)

Two banners stand in shattering contrast: Elijah hiding beneath his mantle, or cloak, the symbol of a prophet's anointing/call to serve, and Elijah throwing the mantle aside in response to the sound of sheer silence---a sound, though silent, which actually gets his attention. God is with him, calling him to return to the wilderness where life is to be found. The borders on each banner reflect the inner turmoil within Elijah's spiritual journey.

The empty silence of not knowing and the sheer silence of God's presence stand in sharp contrast, framed in the question straight from God: "What are you doing here, Elijah?" In the end it is not the fire on Mt. Carmel or even Jezebel's rage that threaten Elijah, but his own fear, his own anger, his own lack of trust in God. We used orange and yellow, contrasted by green—opposite colors--on the banners, to indicate the fire, the tension, the fear, and even the resolution that in itself portrays contrast and tension. Elijah, lost in his fear, attempts to hide behind the mantle of office. The mantle, dyed gauze, connects Elijah to that call, which he eventually claims.

In the end Elijah and the Angel/Voice of God stand together at the font, Elijah taking the mantle, as both God and Elijah proclaim again the mutual covenant promise: "I depend upon your faithfulness."

Hymns and Songs for Worship

Hymns come from [Glory to God: the Presbyterian Hymnal](#). Hymns 414, 590, 534, 533, and 831 are reproduced for one-time singing/speaking on August 9, 2020, by permission of OneLicense #716865. Composers, authors, and publishers are at the bottom of each hymn.

I Greet Thee, Who My Sure Redeemer Art 624

1 I greet thee, who my sure Re-deem-er art,
 2 Thou art the King of mer-cy and of grace,
 3 Thou art the life, by which a-lone we live,
 4 Thou hast the true and per-fect gen-tle-ness;
 5 Our hope is in no oth-er save in thee;

my on-ly trust and Sav-ior of my heart,
 reign-ing om-ni-po-tent in ev-ery place:
 and all our sub-stance and our strength re-ceive;
 no harsh-ness hast thou and no bit-ter-ness.
 our faith is built up-on thy prom-ise free;

who pain didst un-der-go for my poor sake;
 so come, O King, and our whole be-ing sway;
 sus-tain us by thy faith and by thy power,
 O grant to us the grace we find in thee,
 Lord, give us peace, and make us calm and sure,

I pray thee from our hearts all cares to take.
 shine on us with the light of thy pure day.
 and give us strength in ev-ery try-ing hour.
 that we may dwell in per-fect u-ni-ty.
 that in thy strength we ev-er-more en-dure.

The original French text, sometimes attributed to John Calvin, seems to be a Protestant reworking of a Roman Catholic hymn, not a typical practice for him. Yet this text and tune (adapted from GENEVAN 124) clearly date from the early years of the Reformed tradition.

GATHERING

414 Be Still and Know That I Am God

Capo 4: (C) (Am) (C7) (Am)
E* C#m* E7 C#m

Be still and know that I am God.

(F) (C) (Dm) (Em) (Fmaj7) (G7)
A E F#m G#m Amaj7 B7

Be still and know that I am God.

**May be sung as a canon.*

In many situations, simplicity is more challenging than embellishment. The spiritual life is no exception, as these eight stark monosyllables from Psalm 46:10a make clear. The musical setting is similarly spare, using only five notes to create a sense of melodic spaciousness.

Hallelujah

590

Hal - le - lu - jah, hal - le - lu - jah,
 Hal - le - lu - jah, hal - le - lu,
 Hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah.
 hal - le - lu - jah, hal - le - lu - jah.
 hal - le - lu - jah, hal - le - lu - jah.

Repeat as desired.

534

Now the Silence

Capo 3: (Dsus) (D) (Bm) (Em) (A) (F#m) (Em)(Bm) (A)
 Fsus F Dm Gm C Am Gm Dm C



Now the si-lence Now the peace Now the emp-ty hands up-lift-ed

(Dsus) (D) (Bm) (Em) (A) (F#m) (Em)(Bm) (Em) (C)
 Fsus F Dm Gm C Am Gm Dm Gm Eb



Now the kneel-ing Now the plea Now the Fa-ther's arms in wel-come

(D) (G) (Em) (Am) (D) (G) (D) (Em) (D) (Am)
 F Bb Gm Cm F Bb F Gm F Cm



Now the hear-ing Now the power Now the ves-sel brimmed for pour-ing

(D) (G) (Em) (Am) (D) (G) (D) (Em) (A)
 F Bb Gm Cm F Bb F Gm C



Now the bod-y Now the blood Now the joy-ful cel-e-bra-tion

(Dsus) (D) (Bm) (Em) (A) (F#m) (Em)(Bm) (A) (Em)
 Fsus F Dm Gm C Am Gm Dm C Gm



Now the wed-ding Now the songs Now the heart for-giv-en leap-ing

(D) (Em) (A) (Em7) (D) (Em) (A) (Em7)
 F Gm C Gm7 F Gm C Gm7



Now the Spir-it's vis-i-ta-tion Now the Son's e-piph-a-ny

(D) (Em) (Em7) (Bm) (A) (Em) (A) (Em) (A)
 F Gm Gm7 Dm C Gm C Gm C



Now the Fa-ther's bless-ing Now Now Now

Lacking punctuation and rhyme in the text and bar lines in the music, this meditative Lord's Supper hymn may at first seem like random musings. But both parts of the hymn are made up of careful patterns that combine to waken memory and to evoke a strong sense of God's presence.

In the Singing

533

Dmaj7 G Dmaj7 G Bm Bm7 Em
Leader or All

1 In the sing - ing, in the si - lence, in the hands ex - pec - tant,
 2 In the ques - tion, in the an - swer, in the mo - ment of ac -

Asus A Dmaj7 G Dmaj7 G

o - pen, in the bless - ing, in the break - ing,
 cep - tance, in the heart's cry, in the heal - ing,

Bm Bm7 G A7 D

in the Pres - ence at this ta - ble
 in the cir - cle of your peo - ple

Refrain G C#dim F#m7 Bm7 Em7 A7 D
All

Je - sus Christ, Je - sus Christ, be the wine of grace:

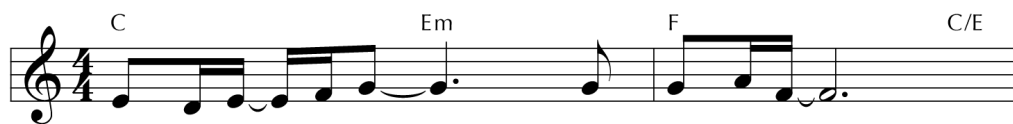
G C#dim F#m7 Bm7 Em7 A7 D

Je - sus Christ, Je - sus Christ, be the bread of peace.

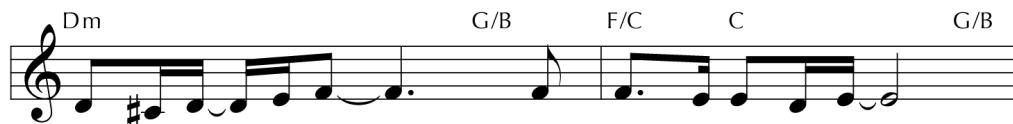
In its vivid and carefully observed details this profoundly simple text evokes the interplay of present awareness and timeless meaning that accompanies the celebration of the Lord's Supper. Its unifying tone of solemn joy is aptly conveyed by the chantlike musical setting.

I Depend upon Your Faithfulness 831

Tu fidelidad



I de - pend up - on your faith - ful - ness.
Tu fi - de - li - dad es gran - de,



I can jour - ney on, for you are al - ways there.
tu fi - de - li - dad in - com - pa - ra - ble es.



None com - pares with you, O bless - ed One;
Na - die co - mo tú, ben - di - to Dios.



O how great your faith - ful - ness.
Gran - de tu fi - de - li - dad.

This short song's derivation from Lamentations 3:23 is somewhat more obvious in the original Spanish text than in the English version, so it is desirable to sing both languages whenever feasible. Like chants from Taizé, this piece benefits from being sung more than once.