

Order of Service

Northshore Unitarian Universalist Church

Sunday, January 31, 2021 via Zoom

Looking for Signs – Imbolc

Music for Gathering “Imbolc” by Lisa Thiel

Welcome Edith Fenton

Opening Words by Anne Graham

Chalice Lighting

Opening Song: “Lady of the Seasons' Laughter” Song Leader, Jennifer Revill
words by Kendyl L. R. Gibbons Piano, Judy Putnam
music by David Hurd

Sharing Cares and Celebrations

(You're invited to light a candle at home as you share your care or celebration.)

Story For All Ages “Owl Moon” by Jane Yolen

Meditation “I Am Imbolc” by Caroline Mellor (adapted)

Music for Meditation “Rise Up O Flame”
Sung by UUSGU Choir, Grafton MA
words anonymous, music by Christoph Praetorius
arr. and additional verses by Barry Hall

Reading from “Let Your Life Speak” by Parker Palmer

Reflection Rev. Carol Strecker

Music for Reflection “Sitting in an English Garden” Piano, Judy Putnam
by David Lanz

Offertory

Closing Song “Rising Green” Song Leader, Helen Brandt
words & music by Carolyn McDade Piano Judy Putnam

Announcements

Closing Words by Lynn Unger

Blessing May love surround us,
May joy gladden us,
May peace lie deep within.
And may our lives,
And the lives of all
Those we touch, go well.

Edwin C. Lynn

Music Notes

Imbolc

*Blessed Bridget comest thou in. Bless this house and all of our kin.
Bless this house, and all of our kin. Protect this house and all within.
Blessed Bridget come into thy bed with a gem at thy heart and a crown on thy head.
Awaken the fire within our souls. Awaken the fire that makes us whole.
Blessed Bridget, queen of the fire, help us to manifest our desire.
May we bring forth all that's good and fine. May we give birth to our dreams in time
Blessed Bridget comest thou in. Bless this house and all of our kin.
From the source of Infinite Light kindle the flame of our spirits tonight.*

The video we are listening to this morning is from Lisa Thiel's CD Circle of the Seasons. One reviewer has stated, "This album is perfect for relaxing to the sounds of the Goddess. This is a tribute to the circle of the seasons, capturing the mood and tradition of each of the Sabbats. I highly recommend this album for anyone practicing Paganism, Goddess worship or any earth-based religion as it sets the mood and ambiance for each holiday."

Lady of the Seasons' Laughter

*Lady of the seasons' laughter, in the summer's warmth be near;
when the winter follows after, teach our spirits not to fear.
Hold us in your steady mercy, Lady of the turning year.*

*Sister of the evening starlight, in the falling shadows stay
here among us till the far light of tomorrow's dawning ray.
Hold us in your steady mercy, Lady of the turning day.*

*Mother of the generations, in whose love all life is worth
everlasting celebrations, bring our labors safe to birth.
Hold us in your steady mercy, Lady of the turning earth.*

*Goddess of all times' progression, stand with us when we engage
hands and hearts to end oppression, writing history's fairer page.
Hold us in your steady mercy, Lady of the turning age.*

This hymn from our hymnbook uses the words of UU minister Kendyl L R Gibbons. In this hymn she speaks in the voice of the feminine divine in many aspects, including justice seeker.

Rise Up O Flame

*Rise up, O flame, by thy light glowing
Show to us beauty, vision and joy.*

*Lift us, O flame, by thy light glowing
Bring us compassion, courage and love.*

*Light in our hearts a fire of commitment.
Fill us with passion, purpose and peace.*

For many years NSUU sang this song as the chalice was lit.

Sitting in an English Garden

(from his personal Bio and Wikipedia)

David Howard Lanz (born June 28, 1950 in Seattle, Washington) is a Grammy-nominated pianist. His album *Cristofori's Dream* topped the New age music charts in 1988. His first ambition in life was to be a rock and roll pianist based on music he grew up with in the 60's.

Lanz stated that he wanted to create an atmosphere similar to that of Steven Halpern's music, but with a "more popular hook in it". He also said, "[The piano] is the most divinely inspired instrument on the planet."

An all-around journeyman with roots in rock, jazz and classical, Lanz's music is a delicate balance between technical prowess and passionate grace that serves a higher purpose. My spiritual path is all about creating music, communicating with sounds and allowing beauty to be expressed in my work."

He says, "Most of my life, I have lived near bodies of water. Small lakes, the Great Lakes, streams, canals, the Atlantic and Pacific oceans and now the

Mediterranean Sea. Seattle has quite a reputation for its rainfall and I was born under the astrological sign of Cancer, which is known as one of the water signs. **Lanz's** goal is to have his music create an atmosphere of hope and enlightenment.

He is a master at sculpting unforgettable melodies that etch themselves into one's memory. His mission is simple, "I really try and focus on the melody as I develop each piece. The melody is the heart of the song and my goal is to connect with the listener hear-to-heart, so to speak."

Rising Green

*My blood doth rise in the roots of yon oak, her sap doth run in my veins.
Boundless my soul like the open sky where the stars forever have lain.
Where the stars, where the stars, where the stars forever have lain.*

*My hands hold the weavings of time without end, my sight as deep as the sea.
Beating, my heart sounds the measures of old, that of love's eternity.
That of love, that of love, that of love's eternity.*

*I feel the tides as they answer the moon, rushing on a far distant sand.
Winging my song is the wind of my breast and my love blows over the land.
And my love, and my love, and my love blows over the land.*

*My foot carries days of the old into new, our dreaming shows us the way.
Wondrous our faith settles deep in the earth, rising green to bring a new day.
Rising green, rising green, rising green to bring a new day.*

What's elegant (about this song) is the way the tune and lyric paint a feeling, an image, a texture, a sense of movement. It begins at the end of the first line of each verse... "sap doth run in my veins"... "sight as deep as the sea"... "rushing on a far distant sand"... "dreaming shows us the way" – each of those phrases evoking something bigger than ourselves, held open with a dotted half note, not ended quickly on the quarter note you were expecting. And then the next phrase soars up a fourth, an arpeggio in the bass clef leading the way, opening up the melody almost like a miracle, with "boundless" and "beating" and "winging" and "wondrous" giving language to that moment of opening and arrival. In the singing and listening, you can hear a sense of hope and release and movement, as the phrase settles back into the notes the verse began with, almost like a wave, or a sudden breeze, or an epiphany. –from Notes from the Far Fringe, by Kimberley Debus