

National Association of Pastoral Musicians 2009 Convention
Rosemont, IL

Fr. Clarence Joseph Rivers Lectures:
Diversity in the Catholic Church: Paradigm or Paradox
Tuesday, 7 July 2009
Meyer J. Chambers

Greetings Friends.

At the outset, a word of thanks to all of you for being here. Thank you also to the Convention Planning Committee for inviting me to share my thoughts on what is perhaps a timely topic given the present climate of our church and our country. Twenty-five years ago, the talent pool for inviting speakers to this forum was no where near as rich as it is today. Therefore, I am doubly honored that you chose me to open this lecture series at this convention. In addition, I am extremely elated to be able to share this track with noted liturgist-musicians Fr. J-Glenn Murray, SJ, Fr. Raymond East and Mrs. ValLimar Jansen.

Though I did not know him well, I had the opportunity to interact with Fr. Clarence Rivers on a couple occasions. It didn't take long for you to know where he was coming from. His opinions were straightforward and he feared no one. It was a blessing to us all when the North American Academy of Liturgy honored him with the 2002 Berakah Award. The same is true for NPM and the *Jubilate Deo Award*. His influence on Ken Canedo is documented and extraordinary.

Is diversity in the Church a model for others to emulate, or is it a failed experiment? Before we begin the discussion—and I do hope engage you in dialogue—please allow me to lay out some cases and perhaps define some parameters for us to carry forward. My remarks will center around four perspectives: historical, cultural, linguistic and contemporary thought. I may jump around a bit, because it's the way that I tend to think, but hopefully, it will all be packaged in a manner that we can all follow.

First, let me give you some contemporary language in our thought process. I'm going to quote Fr. Paul Colloton, NPM Director of Continuing Education, from his June 2, 2009 memo to the NPM 2009 Convention Speakers. Keep in mind that this is not an indictment of Paul or a criticism of his use of the "D" word. Rather, it is an example of where we have come

to in our understanding, interpretation, facility and inclusion of the word “diversity”. At one point in his letter, he writes, “We are a church that gathers with a rich diversity of cultures, languages, styles of worship, ages, and gifts.” I know; it’s a mouthful, but it gives you some insight as to his relative comfort with the term. Later in the same memo, he says, “Those who gather in Chicago will reflect our rich diversity on the physical, emotional, liturgical, and spiritual spectrum.” Again the word “diversity” appears. This time as the linchpin for a slew of adjectives that describe our current reality or at least as Dr. Colloton sees it.

What about that? How did we get there? Why is that seemingly comfortable language in Paul Colloton’s glossary? Did he just wake up one morning and realize that he had been bit by the diversity bug? I would suggest that at the very least there are historical, cultural and linguistic influences that have shaped his “contemporary thoughts”. By using Paul as an example, he in this instance represents “Everyman”. Ponder for a few seconds sentences or phrases that you have used or are quickly becoming a part of your vocabulary that reflect a contemporary understanding of diversity.

To the trace the Church’s understanding of diversity, we have to go back many centuries. Actually, it begins before the inception and rise of Christianity. Socrates, Plato and Aristotle understood diversity as a human characteristic. Between them they wrote on many subjects, including philosophy, mathematics, ethics, epistemology, logic, physics, metaphysics, poetry, theater, music, rhetoric, politics, government, biology and zoology. W. Russ Payne, a Philosophy professor at Bellevue Community College in Bellevue, Washington, describes to the Socratic method as the friend of diversity. He states:

Like-mindedness tends to ossify into dogmatism. This can be plainly observed in assorted religious traditions and political ideologies. On the other hand, diversity of mind within a community provides a constant renewal of intellectual vitality in the form of new points of view and new critiques of existing views. Diversity of mind within a community of inquirers that share some epistemic values and methods is essential to rational intellectual progress... The traditional conception of rationality that comes to us from Socrates, Plato and Aristotle is one that does positively value diversity. (Payne)

(THEOSOPHY, Vol. 27, No. 9, July, 1939) had the following entry on Socrates and diversity:

Socrates taught the existence of a *real* world above the world of sense -- a world subject neither to generation nor to decay. This real world he considered as the underlying Unity behind all diversity.

Let's forward to Jesus' time—the Great Diversifier himself. He understood and practiced diversity in the very make up of his ministry. He surrounded himself by fishermen, a tax collector, an architect (Thomas), a Cananean (politician: Simon the Zealot), a farmer (Jude) and a revolutionary . There were Bethsaidans, Galileans and Palestinians.

And what of the woman at the well? In John's Gospel, Jesus sets up the diversity model so well. Samaritans were a people of mixed race descended partly from the Ten Tribes and partly from the heathen immigrants (a term ascribed to the Assyrians). John highlights the exchange between Jesus and the Samaritan woman right from the beginning. When Jesus declares to her "Give me a drink", she makes it known to him that boundaries had been crossed. He had gone out on a limb. She was a Samaritan and a woman—not one thing, but two. When the disciples returned, they were surprised that Jesus was speaking with a woman, but they knew better than to challenge him. Consequently, the Samaritan woman went off to the town, evangelizing them. John says "Many of the Samaritans of that town began to believe in him because of the word of the woman who testified, "He told me everything I have done.""

At this point, I am reminded of two things. The first is a song by Ron Kenoly called "Use Me". The second is a pulpit joke with which I am sure you are all familiar in one form or another, but I am going to tell it anyway. First the text of the song.

If You can use anything Lord
You can use me
If You can use anything Lord
You can use me
Take my hands, Lord
And my feet
Touch my heart, Lord
And speak through me

If You can use anything Lord
You can use me

Lord, you called Moses
From the wilderness
And You put a rod in his hand
You used him to lead Your people
Over to the Promised Land
Lord, I'm willing to trust in You
So take my life Lord
And use it too
Yes, if You can use anything Lord
Come on and use me

(Repeat chorus)

When David fought Goliath
And that mighty giant fell
He proved to his people
That God was alive in Israel
Lord, I'm available to You
And I'm waiting to be used
Yes I am, Lord

**If You can use anything Lord
Come on and use me
Take my hands and my feet
Touch my heart, speak through me**

After the multitudes
Heard the words that Jesus said
He took two fish and five loaves
And the multitude was fed
Lord, what I have may not be much
But I know it can
Multiply by Your touch
So if You can use anything Lord
Come on and use me

(Repeat chorus two times)

Now the joke.

There once was a good and holy man who died. Upon reaching Heaven, St. Peter did not know where to put him, because Heaven was set off by denominations and our good man had no religious affiliation. Try not to think of it so much as holy segregation but something more along the lines of our modern day affinity groups. Anyway, our “holy man” by the virtue of the way he lived his life was awarded a place at the Heavenly Banquet. So, St. Peter decided to take our holy one on a tour of Heaven and leave the decisions of Eternal Bliss up to him. The first room was filled with devout Christians in deep prayer, singing metered hymns, using lots of incense in a very high church service. These were the Episcopalians. The next group stood at a bema and read from the Torah. They were Jews. As they went forward, Peter shushed the man and instructed him to tiptoe past the next group. Following that was a room filled with spirited preaching, lively Gospel music and shouting—the Pentecostals. In the next room the Buddhists were all gathered and chanting. As they walked further, St. Peter turned to the man and asked him what he thought so far. The man responded that he was really impressed by what he saw and that it was going to be a difficult decision. The man then said to St. Peter that he had one question. “Who were the people in the room that we tiptoed by?” Peter looked at him and whispered, “Oh, they are the Catholics and they think they are the only ones here.”

Unfortunately, that is the feeling of some members of our church, musicians very near the top of the list, when it comes to diversity—my way and no other!

“The Transplantation of Christianity to the Americas” is discussed by Williston Walker, et. al., in their text *A History of the Christian Church*. Diversity is approached from a very interesting perspective. In the establishment of the many denominations we enjoy, religious toleration was no where to be found. Yes, we are all aware of the Puritan domination, but Walker’s discussion explores what it took to overcome suppression, persecution and intolerance from generation, liberal, political and hierarchical perspectives. He actually uses the word “diversity” twice in his eight page handling of the matter. He summarizes the discussion in the following manner.

Thus, by the end of the first quarter of the eighteenth century, the middle colonies especially exhibited a great diversity in religion, though the multiplicity of religious bodies was felt in all the colonies. No one communion was dominant in the colonies as a whole. While particular denominations were entrenched in particular colonies, no church could become that of all colonies.

Canadian life in the eighteenth century was marked by a continuing struggle between France and England for control of the northern lands, finally won by the latter. After the founding of Halifax in 1749, permanent Protestant congregations gathered; in the next few decades, Anglican, Lutheran, Congregational, Presbyterian, Methodist, and Baptist churches were founded. By the Quebec Act of 1774, the British Parliament allowed the French Canadians to retain their own semi feudal system, admitted Roman Catholics to citizenship and to eligibility for public office, and permitted the church to retain its right to tithe the faithful. Quebec remained predominantly Catholic, but in the Maritime provinces both French- and English-speaking Catholics had to adjust to the patterns of religious pluralism that were an increasing characteristic of North American religious life.

“Viva la resistance!” That battle cry is a two-edged sword. Like the war between the states, the musical battle continues. Does one favor the rich traditions of the past or does one embrace the forward thinking, contemporary artists of the 21st century? A little bit later, I will share some of *Sing to the Lord's* thoughts on that topic. In the meantime, I'd like to share more of Walker's thoughts from his final chapter titled, “The Church in the World.”

The impetus for renewal and reform in the Roman Catholic Church came unexpectedly from the top. When Angelo Giuseppe Roncalli was elevated to the pontificate in 1958 and took the name John XXIII (1958-1963), many felt that his was to be a “caretaker” administration. But as a church diplomat, he had had considerable experience with social and political movements of various kinds. His assignments in Bulgaria, Turkey, France, and Germany had brought him into contact with Orthodox and non-Catholic worlds and with many types of political groupings. As pope, he manifested a determination to guide his church toward a reconsideration of its patterns of faith and life in view of the world's needs, and also toward genuine ecumenical

relations with other Christian churches. Early in 1959, he announced that he would convoke the Twenty-first Ecumenical Council (Vatican II), to which would be gathered the bishops of the Roman church from all over the world.

After more than three years of preparation, Vatican II opened on October 11, 1962, in St. Peter's Basilica in Rome. It soon became apparent that the desired "updating" (or *aggiornamento*) of the church would not be easy, for progressive and reactionary forces among the more than two thousand bishops present disagreed on many particulars. The spirit of reformism and ecumenism did break through during the first session, though the council adjourned on December 8 with no appreciable completed results.

John XXIII died the following June. His successor, Giovanni Battista Montini, Paul VI (1963-1978), determined to complete and implement the council, which met for three more sessions, each fall.

The first completed work of Vatican II was the Constitution on the Sacred Liturgy. Building on the work of the liturgical movement, it provided for the revision of the rite of the Mass and for its more communal celebration.

On December 8, 1965, the council was formally closed. Prophetically, the last message of the council was to the youth of the world, who must live in it "at the period of the most gigantic transformations ever realized in its history." They were exhorted to open their hearts to the dimensions of the world, to place their energies at the service of their brothers, to build in enthusiasm a better world than their elders had.

(Parenthetically, I ask you, have we learned anything from that experience? More importantly, have we achieved that goal?)

Vatican II was accorded much attention by the press; it was a major event in world as (well as) in church history. Its impact quickly began to be felt, within the fold and in the ecumenical movement. Liturgical reform came quickly, with the very extensive use of the vernacular in the Mass. The structures of the national hierarchies were reorganized in many instances. In the United States, a National Conference of Catholic Bishops was organized in 1966; it became responsible for the

United States Catholic Conference, a continuation of the National Welfare Conference.

The epochal [**significant period in history**] changes in Catholicism did raise some serious problems. A number of the faithful were bewildered by the changes and troubled by the waning of past customs. Others had their hopes for rejuvenation and freedom raised so high that the bureaucratic reformism that was offered appeared much too slow and authoritarian; some of these drifted into “free” or “underground” churches, while others abandoned the faith.

The long story of the Christian church is a panorama of lights and shadows, of achievements and failures, of conquests and divisions. It has exhibited the divine life marvelously transforming the lives of men and women. It has also exhibited those passions and weaknesses of which human nature is capable. Its tasks have seemed, in every age, almost insuperable [**insurmountable**]. They have never been greater than at present, when confronted by a materialistic interpretation of life, and when the threat of atomic war endangers the whole fabric of civilization. Yet no Christian can survey what the church has done without confidence in its future. Its changes may be many, its struggles great. But the great hand of God which has led it hitherto will guide it to larger usefulness in the advancement of the kingdom of its Lord and toward the fulfillment of his prediction that if he be lifted up he would draw all persons unto him.

In reference to language, Josef Jungmann points out in his famous text, *The Early Liturgy—to the Time of Gregory the Great*, that the disciples carried glad tidings into a world where there were many peoples and many languages. Among those who were witnesses of the miracle of Pentecost, a number of languages were enumerated: Parthians, Medes, Elamites, Cretans and Arabians. He goes on to point out that there were three great cultural and literary languages of antiquity: hebraice (Syro-Aramaic), graece (Greek), et latine (Latin). This is more evidence of the diverse nature of the emerging church through the Middle Ages.

His Eminence, Francis Cardinal Arinze, delivered a talk at Assumption College in Worcester, Massachusetts on April 15 titled “The Liturgy and Our Spiritual Journey in Life.” His advertised message was “that the liturgy

is not just an individual expression of faith, but is an expression of the life of the Church that nourishes the believer”.

It is extremely easy to look back with clarity. We see the decisions of the early church. We see the decisions of the Middle Ages. We see the decisions of the Counter Reformation. To some extent we see the decisions of the Second Vatican Council. However, it is contemporary thought and practice that give us considerable difficulty. Consider this, at the United States Conference of Catholic Bishops spring meeting this past June, the Spanish-language Lectionary, or *Leccionario*, was approved. However, and I quote, “Other liturgical action items on Masses and Prayer for Various Needs and Intentions, Votive Masses and Masses for the Dead, Ritual Masses, and Order of the Mass II produced inconclusive votes, failing to achieve 163 votes for or against. These items will be sent to the bishops absent from the San Antonio meeting for a mail vote. These items were part of the ongoing adaptation of a new English translation of the Roman Missal.”

In the July 5th edition of Sunday Word for Pastoral Musicians, Paul Inwood reflects the following:

It’s very easy to try and be in control of everything all the time; and yet the musician’s task is to be a conduit for God’s grace, to create the conditions in which God can act in the lives of others. Sometimes this means admitting that we are but earthen vessels, that we need to allow space for the Holy Spirit to slip in between the gaps of our song. Sometimes it means letting go of our personal preferences so that our communities are enabled to grow, starting from where they actually are now, not from where we think they ought to be. Always it means recognizing that God works through the unexpected.

True ministers of music are like gardeners who plant seeds. We can’t supervise every stage of the germination process, but we can set things up so that the mysterious power of growing has the best possible chance of doing its work.

Then he prays:

Help us to open our hearts to the grace you have promised, O God, so that we can glimpse the amazing potential that lies beyond our own

feeble fallibilities.

That is a testament to the need to be open to diverse musical genres and cultures within our liturgies. It's not all one way or another, but an unfolding of possibilities that takes us in many different directions. Ponder the text of the refrain to Marty Haugen's "We Are Many Parts":

We are many parts, we are all one body,
and the gifts we have we are given to share.
May the Spirit of love make us one indeed;
one the love that we share, one our hope in despair
one the cross that we bear.

The emphasis here is on the collective nature of the Body of Christ. We are all in this together, but as the late Rev. Dr. Martin Luther King, Jr. said and I paraphrase, "The 11:00 hour on a Sunday morning is the most segregated hour in our country." I would go a step further and say our world. Marty Haugen's tune sings that "the gifts that we have we are given to share." 1 Corinthians 13 reads, "All of us have been given to drink of the same Spirit". If that is the case, how can there be those among us who reject chant, because of its esoteric nature and others who despise contemporary idioms because they are too poppish or pedestrian? It makes me wonder if Palestrina would have been considered "contemporary" in his day. What of Ockeghem, Obrecht, Bach, Mozart and Anonymous IV? The question is, "Is there room for all of this under the liturgical music umbrella of the Roman Catholic Church?" Does anyone here remember the controversy of Life Teen in the 90s? Gospel music in the 80s? The St. Louis Jesuits in the 70s? Let's see, among other things, Tom Booth is Associate Director of Contemporary Music for OCP and a member of the Artists & Repertoire team at spiritandsong.com. The St. Louis' Jesuits just did a reunion tour. And the world can't get enough Gospel music in their liturgies. I wonder how many people will be "Rockin' the Runway" tonight in search of something new to bring home and recreate in their parish.

In the spring 2009 issue of WLP's Aids in Ministry, Vicki Klima writes, "If 'Catholic' truly embraces a universal Church, we need diversity in our music selections...Use of other languages, including Latin, and varied musical styles can build bridges between our history and our current state as well as between the Church and the world today".

We have come a long way, but the road ahead still has many obstacles to overcome. As a graduate student, I remember reading Annibale Bugnini's text, *The Reform of the Liturgy 1948-1975*, on the infighting that took place in the aftermath of the Second Vatican Council, infighting that gave us a generation of sometimes less than Christian musical warfare that was mean-spirited. Healthy debate is a good thing, but what happened then and still continues in some circles to day is just plain malicious—all in the name of Jesus. While the Dr. Thomas Day and Dr. Elaine Rendler debates or the Rev. J-Glenn Murray, SJ and Bro. Cyprian Rowe, FMS contest brought us thoughtful, funny and sometimes sad results, the discussion was open and honest. Not enough of that took place in the last quarter of the 20th century, so we lost out on a great opportunity to evangelize our people. Hence, many of them, though misguided, went other places to find their “church”. Witness this 1990s exchange between Ken Canedo and a former youth group member of his parish as they met up at a local grocery store.

Ken: How are you? We've missed you.

Youth: Oh, we're going to VSMC now (VSMC stands for Valley Suburban Mega Church). We really love their youth program.

Ken: But don't you miss the Eucharist?

Youth: Well, they have a communion service, too. It's all the same, you know. See ya!

Ken's final comment to himself was: “We failed”. While I cannot put the blame entirely on pastoral musician Ken's shoulders, we certainly do play a role in what our youth think and do. Ken goes on to discuss the role of liturgy and music as well as “Praise and Worship” and more specifically, Catholic Praise and Worship. I recommend that you take a look at it in the most recent copy of OCP's *Today's Liturgy*.

Not that we haven't all read *Sing to the Lord*, I would like to just share the section entitled “Diverse Cultures and Languages” in its entirety with you. It's only four paragraphs and shouldn't take very long to read. However, its emphasis is perhaps germane to our conversation.

#57. Even as the liturgical music of the Western European tradition is to be remembered, cherished, and used, the rich cultural and ethnic heritage of the many peoples of our country must also be recognized, fostered, and celebrated. Cultural pluralism has been the common heritage of all Americans, and “the Catholic community is rapidly re-

encountering itself as an immigrant Church.” “The cultural gifts of the new immigrants” are “taking their place alongside those of older generations of immigrants,” and this calls for interaction and collaboration between peoples who speak various languages and celebrate their faith in the songs and musical styles of their cultural, ethnic, and racial roots. In order to do so effectively, music publishers need to be encouraged to offer multilingual options for use which would be more expressive of our unity amidst such great diversity.

#58. Liturgical music must always be chosen and sung “with due consideration for the culture of the people and abilities of each liturgical assembly.” Immigrants should be welcomed and should be provided with the resources they need to worship in their own language. “Religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard, in conformity with the norms and requirements of the rubrics.” However, as the second generation of an immigrant group comes to maturity in the worshiping assembly, bilingual (native language and English) resources and songs are needed to promote participation of the multicultural and multigenerational assembly.

#59. As dioceses, parishes, and neighborhoods become increasingly diverse, the different cultural groups strive for some expression of unity. In a spirit of hospitality, local worshiping communities are encouraged to develop bicultural or multicultural celebrations from time to time that reflect the changing face of the Church in America. When prepared with an attitude of mutual reciprocity, local communities might eventually expand from those celebrations that merely highlight their multicultural differences to celebrations that better reflect the intercultural relationships of the assembly and the unity that is shared in Christ. Likewise, the valuable musical gifts of the diverse cultural and ethnic communities should enrich the whole Church in the United States by contributing to the repertory of liturgical song and to the growing richness of Christian faith.

#60. Liturgical music today must reflect the multicultural diversity and intercultural relationships of the members of the gathered liturgical assembly. The varied use of musical forms such as ostinato refrains, call and response, song translations, and bilingual or

multilingual repertoire can assist in weaving the diverse languages and ethnicities of the liturgical assembly into a tapestry of sung praise. Liturgical leaders and musicians should encourage not only the use of traditional music of other languages and peoples, but also the incorporation of newly composed liturgical music appropriate to various cultural expressions in harmony with the theological meaning of the rites. Care should be taken, however, to choose appropriate hymns in other languages so as to avoid an expression that could be misconstrued as tokenism.

Equally important are the paragraphs that follow, Nos. 61-66, “Latin in the Liturgy.” We won’t review them here, but a true discussion of, movement towards and inclusion of “diversity” in all its forms includes the chants and prayers sung and prayed in Latin. However, *Sing to the Lord* has another little pearl for us in reference to culture.

#70. The *cultural context* refers to the setting in which the ritual and spiritual dimensions come into play. Factors such as the age, spiritual heritage, and cultural and ethnic background of a given liturgical assembly must be considered. The choice of individual compositions for congregational participation will often depend on those ways in which a particular group finds it best to join their hearts and minds to the liturgical action.

#71. With gratitude to the Creator for giving humanity such a rich diversity of musical styles, the Church seeks to employ only that which, in a given style, meets the ritual-spiritual demands of the Liturgy. In discerning the sacred quality of liturgical music, liturgical musicians will find guidance in music from the Church’s treasury of sacred music, which is of inestimable value and which past generations have found suitable for worship. They also should strive to promote a fruitful dialogue between the Church and the modern world.

The noted Benedictine liturgical scholar, Anscar Chupungco, has written extensively on the topic of culture. In his book, *Liturgical Inculturation: Sacramentals, Religiosity and Catechesis*, he defines the terms Inculturation and Acculturation. If inculturation can be thought of as “the creative and dynamic relationship between the Christian message and a culture or cultures,” then acculturation is “the encounter between one culture and

another, or the encounter between two cultures.” I can give you an example of the latter. In the parish where I worship and minister, we have two predominant worshipping communities. The parish has three masses most Sundays: 8:00 a.m., 10:00 a.m. & 1:00 p.m. The two morning masses are populated by what we might call the Western community. It includes African Americans, Caribbeans, Africans, Caucasians and Latinos. The worship style is mostly American Black. The afternoon community is Nigerian and predominately Igbo. Their liturgies are filled with cultural gestures, practices and Igbo music. For many years, though these two groups worshiped in the same building, they never came together. Throughout the 90s and well into the 21st century that’s the way things were done. It was encouraged and expected. There was the territorial parish that housed a national parish. The past five years has seen a shift. There is now one parish. There are joint liturgies on major feasts and holy days. There is a cultural exchange every time we come together. The American Black culture meets the Nigerian Igbo culture. This is where, as Chupungco puts it, “the two cultures interact on a footing of mutual respect and tolerance.” Is it a perfect situation? No. Does it have miles to go before it reaches a level of comfort for our parishioners that they will expect it and embrace it entirely? Yes. Enter the original question for today’s discussion, “Is diversity in the Church a model for others to emulate, or is it a failed experiment?” Now for the discussion.

Sing to the Lord reminds us that the Church needs artists and we need the Church. All we have to do is look back to see that we have been the clay for the Potter’s Hands. Because we are many and because we have allowed the Lord to use us, our work has changed and evolved over the centuries. Because we are connected to the First Eucharist, we are able to trace our musical origins to that time. As the Church expanded and grew to include more and varied people, so has her music grown to reflect the indigenous nature of her people. Because the Church never ceases to find new ways to sing her love for God each day, so musicians should find new ways to sing to God. That is the spirit to which Pius X refers in his famous *motu proprio* “*Tra le Sollecitudini* Instruction on Sacred Music” as music being the “humble handmaid” of the liturgy. Still, the Church encourages us “to concentrate on craftsmanship and artistic excellence in all musical genres.” That’s a pretty big endorsement for diversity.

A recent edition of the Boston Sunday Globe Magazine bore the title “Diversity Boston: in the workplace, in the community, and in our lives”. Knowing that I was coming to deliver this talk, I read it from cover to cover. It was filled with articles on diversity—everything from medical needs to the famous Boston gardens. It spoke of people coming together and sharing their culture, freely and without reservation. It spoke of people receiving other’s culture, freely and without prejudice. While the topics were something other than music, the lessons were relevant to today’s discussion. We could learn much from the immigrant and indigenous gardeners listed in that article. Sometimes the seeds of faith are sown right before our eyes and we just never stop long enough to taste the fruit. It was the late Joseph Gelineau who said, “All music can indeed be religious or sacred,” and the late Clarence Joseph Rufus Rivers who sang, “God is love and he who abides in love, abides in God and God in him.” Thank you.

Meyer J. Chambers