

**Seeking for a City:  
Academic Symposium on Black Catholic Liturgy & Culture:  
Remembering “What We Have Seen and Heard” & the Father of Black Catholic Liturgy**

*At-a-Glance:*  
**Friday, November 22, 2024**  
*University of Dayton Curran Place*

**12:30pm - Registration Begins**

**Symposium Art Exhibit: “HIMSELF / HIS GRACE”** by Johnathon Kelso

**2pm - Breakout Session A**

*Option A1: “Wade in the Water: The Evolution and Future of African American Catholic Liturgical Music”* presented by Dr. Kevin Johnson (Marshall Room)

*Option A2: “Effective Worship: Satisfying the Hunger for Transcendence and Removing the Barriers of Racism”* presented by Nick Wagner (Alumni Room)

FREE & PUBLIC

**3:30 pm - Welcome & Opening Ceremony** (Meyer Room)

FREE & PUBLIC

**4pm - Keynote 1** - The Annual Fr. Joseph M. Davis, SM Black Catholic History Lecture  
“*Missa Luba, An American Mass Program* and the Transnationalism of Twentieth-Century Black Catholic Liturgical Music,” by Dr. Kim R. Harris (Meyer Room)

**5:30pm - Dinner**

**7pm - Evening Prayer** for the *Feast of Saint Cecilia* (Meyer Room)

**Saturday, November 23, 2024**  
*University of Dayton Curran Place*

**7:30 am - Continental Breakfast**

**8:30 am - Morning Prayer** (Meyer Room)

**9:15 am - Keynote 2:** “What We Have Seen And Heard: Are African Americans Really a Minority Group?” by the Most Rev. Dr. Edward K. Braxton (Meyer Room)

**10:45am - Breakout Session B**

*Option B1: “Jazz in the Pews: The Liturgical Music Legacies of Eddie Bonnemère and Mary Lou Williams”* by Dr. Deanna Witkowski (Marshall Room)

*Option B2: "Beyond Popular Piety: Towards a Sacramental Theology of Black Charism" by LaRyssa D. Herrington & Dr. Byron Wratee (Alumni Room)*

**12pm - LUNCH**

**1:30 - Breakout Session C**

*Option C1: "Soulful, Black and Catholic" presented by Darnell Allen St. Romain and Darrell Anthony St. Romain (Marshall Room)*

*Option C2: "The Free and Holy Spirit is Calling, Are We Listening: Black Evangelization, Liturgy, and the Power of Black Women Deacons" presented by Daryl Grigsby and Dr. Cynthia Bailey Manns (Alumni Room)*

**3pm - Keynote 3: "Go in the Wilderness: Searching for the Spirit to Lead and Guide Us Forward" by the Rev. Dr. Joseph A. Brown, SJ (Meyer Room)**

**4:30pm - Summative Panel Discussion (Meyer Room)**

**5:30pm - Evening Prayer for Christ the King**

**6:15pm - Cocktails & Dinner**

**Sunday, November 24, 2024**  
*CINCINNATI, OHIO*

**9:45am - Stational Visit:** St. Joseph Catholic Church, West End, Cincinnati

**11am - EUCHARIST:** Solemnity of Christ the King for the 20th Anniversary of the Death of Father Clarence Joseph Rivers with Wilton Cardinal Gregory, Cathedral Basilica of Saint Peter in Chains,

*University of Dayton Curran Place*  
Exhibit, Keynote and Breakout Presentations

**Symposium Art Exhibit:**

HIMSELF / HIS GRACE by Johnathon Kelso

on display throughout the Symposium in the dining area of Curran Place

***Description:***

HIMSELF / HIS GRACE is a photography exhibit created in Ohio in 2021 surrounding the life and legacy of the father of Black Catholic liturgy. It is a visual exploration of his life through individuals who knew him and those inspired to continue on his legacy. By utilizing archival documents and writings collected from the past, this unique survey conveys his life as a prophetic witness and living antidote to a hidden theology of supremacism which has long marred the mission of the Roman Catholic Church in America and its renewal as envisioned by Vatican II. The work lifts the veil of his legacy and that of the Black Catholic Revolution while alluding to a conscious concealment maintained by the Church's inaction to uplift Black voices and strong preference towards White European traditions. It invites the viewer into a tension between a fully inculturated Black Catholic liturgy and the inherently White structures and expressions of the Roman rite in its long-standing cultural aesthetics and ritual. HIMSELF / HIS GRACE presents this figure's contributions as indispensable to the life of the American Catholic Church and beckons its audience to see an alternative narrative in which liturgical renewal is inseparable from social change; that inculturation and liberation go hand and hand; and that theology and worship are forged in a common search for right living before God. This body of work is a meager offering to his legacy which has been entombed and overlooked. It seeks to prompt the questions: How can the Church call all to come home, with the proviso that Black culture be left at the door? What did this prophetic figure see that we do not? And how can we hasten the true Kingdom of God in all its universality?

***About the artist:***

Johnathon Kelso is an editorial photographer working on long-form projects related to history and race in the American South and the photographer for the Roman Catholic Archdiocese of Atlanta. Raised in the Florida Panhandle, Kelso now lives with his wife and four children just outside of Atlanta in Decatur, Georgia where they serve the poor in their community through a nonprofit ministry called The Porter Gate. His work has been featured in *Time Magazine*, *The New York Times*, *Bloomberg Businessweek*, *TOPIC*, *The Guardian*, and *The Bitter Southerner*. Photographs from Kelso's series *I Want to Die A-Shouting* depicting Sacred Harp singing communities in Alabama are housed at the Alabama Department of Archives and History in Montgomery.

**Breakout Session A: Friday, November 22 from 2:00-3:15pm**

**Option A1: located in the Marshall Room**

"Wade in the Water: The Evolution and Future of African American Catholic Liturgical Music" presented by Dr. Kevin Johnson

***Description:***

This workshop offers an immersive journey into the transformative evolution of Black Catholic liturgical music, celebrating the groundbreaking work of the Father of Black Catholic liturgy and tracing the historical and cultural context of his work from the point of view of someone who grew up experiencing this musical evolution. The presentation will highlight the monumental impact of His Grace as an early and important figure in Black Catholic liturgy and music and the significance of the pastoral letter “What We Have Seen and Heard.” Participants will engage in an interactive musical experience through singing, dancing, lecture, discussion and performances. Dr. Johnson will explore his personal journey in this historical context, emphasizing the evolution of African American liturgical music. He will present selections from his own compositions of various masses in an African American style, including his latest Hip-Hop Mass. The presentation will foster dialogue on the future of universal worship in the Catholic Church, emphasizing that the future of African American music in the Catholic Church lies not only in the worship of African Americans, but in the universal worship African Americans provide to all cultures through the medium of hip-hop.

***About the presenter:***

Dr. Kevin Phillip Johnson is Associate Professor of Music at Spelman College and serves as Director of Music at the Lyke House Catholic Center at the AUC in Atlanta, Georgia. He is a lifelong Catholic Church musician. Johnson earned Bachelor's and Master's degrees in music from California State University, Los Angeles, and a doctoral degree from the University of Missouri-Kansas City Conservatory of Music. He has taught music at high schools in Los Angeles and Kansas City, at California State University, Los Angeles, and is in his ninth year at Spelman College. Johnson has worked as Director of Music at various churches for thirty years and serves as music consultant for Catholic Archdiocese nationwide. He is an active conductor/clinician for honor choruses throughout the United States, and is often invited to provide choral workshops and retreats for music educators and churches. He is a member of the American Society of Composers and Publishers as well as an active member of the American Choral Directors Association. He is a member of Pi Kappa Lambda National Music Honor Society, Phi Kappa Phi Honor Society, College Music Society and has been the recipient of several musical honors and awards throughout the United States.

**Option A2: located in the Alumni Room**

“Effective Worship: Satisfying the Hunger for Transcendence and Removing the Barriers of Racism” presented by Nick Wagner

***Description:***

Authentically Black, soulful worship has the power to heal and transform, speaking to the soul and healing the wounds of our divided world. In this immersive workshop, we'll explore the transformative power of “effective worship.” With the teachings of the Father of Black Catholic liturgy and the Black Catholic bishops' pastoral letter, “What We Have Seen and Heard,” we will uncover how soulful, authentically Black liturgy satisfies our hunger for

transcendence—and breaks down the barriers of racism in our church. We will identify barriers that hinder inclusivity and perpetuate racial exclusion in our worship, discerning how to overcome them through mystagogical reflection and dynamic discussion. Together, we'll learn practical ways to integrate African American cultural elements into liturgical practice, transforming worship into a more profound encounter with the Risen Christ. You will leave the workshop with fresh insights and actionable strategies to make your parish liturgy more inclusive, engaging and effective: a true reflection of God's love and unity.

***About the presenter:***

Nick Wagner is a White Catholic liturgist who worships in a Black Catholic parish and has witnessed the power of authentically Black, soulful worship to transform. Nick is the cofounder and codirector of Team Initiation ([teaminitiation.com](http://teaminitiation.com)). He has a gift for translating theological principles into simple and clear language that inspires joy, commitment and passion for faith. With more than 40 years of experience, he has become a leading voice and trainer in Catholic liturgical and catechetical ministries. He has worked in campus, parish and diocesan positions, as well as in religious publishing; he holds a master's degree from Saint John's University, Collegeville, Minnesota. Nick is the author of many publications including *Field Hospital Catechesis: The Core Content for RCIA Formation*, *Seek the Living God: Five RCIA Inquiry Questions for Making Disciples* and *The Way of Faith: A Field Guide for the RCIA Process*.

**Keynote 1: Friday, November 22, 2024 from 4:00-5:15pm**

The Annual Fr. Joseph M. Davis, SM Black Catholic History Lecture  
located in the Meyer Room

*"Missa Luba, An American Mass Program and the Transnationalism of Twentieth-Century Black Catholic Liturgical Music,"* presented by Dr. Kim R. Harris

**Description:**

This presentation explores the movement of Black Catholic liturgical music across the Black Atlantic, examining the creation in the 1950s of the *Missa Luba* in Belgian-occupied Congo, its subsequent popularity among Black US Catholics, and the ways in which it inspired the Father of Black Catholic liturgy to compose his own Black American Mass. Rather than seeing the proliferation of "indigenized" African and African American Catholic liturgical music as a response mainly to changes at the Second Vatican Council in the 1960s, Dr. Harris argues that African and African American people's compositions of liturgical music and their popular reception among Black and White Catholic audiences established a tradition of ethnic resurgence before Vatican II.

***About the presenter:***

Dr. Kim R. Harris is assistant professor of African American Thought and Practice in the department of Theological Studies at Loyola Marymount University. In addition to teaching courses on Black liberation and Womanist theologies, Harris leads music in a variety of liturgical and academic settings. She is a liturgist, composer and recording artist, presenting lectures on the music of the Black Catholic experience, the spirituals of the Underground Railroad and the freedom song of the modern Civil Rights Movement. Harris

is a member of the Black Catholic Theological Symposium and the North American Academy of Liturgy. She is an academic member of the African American Catholic Center for Evangelization in the Archdiocese of Los Angeles, as well as a liturgical consultant for the Archdiocese of New York Office of Black Ministry. A gifted cantor, leader of song and a passionate cultural advocate, Harris earned a PhD in worship and the arts from Union Theological Seminary in the City of New York. In fulfillment of her degree, she composed *Welcome Table: A Mass of Spirituals*, one of the complete Mass settings included in the *Lead Me Guide Black Catholic hymnal second edition* (GIA Publications Inc).

## **Keynote 2: Saturday, November 22, 2024 from 9:15-10:30am**

located in the Meyer Room

**“What We Have Seen And Heard: Are African Americans Really a Minority Group?”**  
presented by the Most Rev. Dr. Edward K. Braxton

### **Description:**

This address will examine the use of the expression “minority” and “minority group” as it is typically used in the United States. Which American Citizens are minorities? Swedish Americans? Why or why not? Should the Catholic Church refer to African American Catholics as minorities? Are Irish Catholics minorities? Is minority / majority language the language of power and control effectively weakening the status of some citizens and some Church members by identifying them and telling them to identify themselves not as who they ARE but as who they are NOT? What is the relationship between African American Catholics and the Black Church? Are we as African American Catholics in any sense a part of the Black Church?

### **About the presenter:**

The Most Reverend Edward K. Braxton, Bishop Emeritus of the Diocese of Belleville, Illinois, originally a priest of the Archdiocese of Chicago, earned his Ph.D. in Religious Studies and his S.T.D. in Systematic Theology summa cum laude from the Pontifical Faculty of the Catholic University of Louvain. He has served as the William A. Coolidge Professor of Ecumenical Relations at Harvard Divinity School and as a member of the Theology Faculty at the University of Notre Dame, the Catholic University of America, and the Pontifical North American College. He served as Chancellor for Theological Affairs to James Cardinal Hickey, the late Archbishop of Washington DC. He served as the Cardinal’s personal Theologian and Theological Resource Person for the Diocesan Curia. He is the author of *The Wisdom Community*, *The Faith Community*, *The Church and the Racial Divide: Reflections of an African American Bishop*, and numerous articles. His writings have appeared in the *Harvard Theological Review*, *Theological Studies*, *Louvain Studies*, *The Tablet*, *America*, *Commonweal*, *The Irish Theological Studies*, and other journals.

The Bishop has served as Auxiliary Bishop of the Archdiocese of St. Louis, MO, Bishop of Lake Charles, LA, and Bishop of Belleville, Illinois. The Bishop has served on various committees of the United States Conference of Catholic Bishops and has lectured nationally and internationally on a variety of theological and pastoral topics. He is a leading voice in the Church on the African American Catholic experience. He is frequently

invited to speak around the country on a variety of pastoral and theological topics. For more than thirty years Bishop Braxton served as the official Theological Consultant for William H. Sadlier, Inc., a leading publisher of Catholic catechetical texts. In this position, Bishop Braxton was responsible for reviewing all religious manuscripts submitted to the publisher to make sure they conformed to the teachings of the Catholic Church.

## **Breakout Session B: Saturday, November 23 from 10:45am-12:00pm**

### **Option B1: located in the Marshall Room**

“Jazz in the Pews: The Liturgical Music Legacies of Eddie Bonnemère and Mary Lou Williams” presented by Dr. Deanna Witkowski

#### ***Description:***

In 1967, Black Catholic jazz musicians Mary Lou Williams (1910-81) and Eddie Bonnemère (1921-96) composed jazz Masses as part of a seasonal “experiment in Sunday worship” at St. Thomas the Apostle Church in Harlem. This fruitful partnership between a parish community and jazz composers resulted in Williams’s *Mass for the Lenten Season* and four Masses by Bonnemère including his *Mass for Every Season*, which he taught to 5,000 attendees at the 1968 National Liturgical Week. In 1972, as the chair of the National Office of Black Catholics’ Department of Culture and Worship, the Father of Black Catholic liturgy invited Bonnemère to be a featured composer at the organization’s first liturgical conference. Detailed correspondence in 1986 between Bonnemère and Bishop James P. Lyke (one of the original drafters of “What We Have Seen and Heard” and coordinator of the *Lead Me, Guide Me* hymnal committee) illustrate his views on how Black Catholic music must reflect the diverse backgrounds of Catholics in the pews.

This session combines live piano-vocal performance of Williams’s and Bonnemère’s liturgical music, invitations to sing, and presents insights from Bonnemère’s papers, housed at the Schomburg Center for Black Research and Culture. Ultimately, “Jazz in the Pews” asks how these partnerships between composers, clergy and local worshiping communities in the 1960s can serve as models for liturgical innovation today.

#### ***About the presenter:***

Known for her adventurous, engaging music that heals the soul, pianist, composer, and author Dr. Deanna Witkowski moves with remarkable ease between Brazilian, jazz, classical, and sacred music. Her first book, *Mary Lou Williams: Music For The Soul* (Liturgical Press, 2021), is the winner of the 2022 Jazz Journalists Association Award for Biography of the Year. In 2024, she completed her PhD in jazz studies at the University of Pittsburgh with her doctoral dissertation, “Jazz in the Pews: ‘Experiments in Sunday Worship’ in the 1960s.” Newly based in Chicago, she is the professor of jazz piano at Elmhurst University. Experience her work at [deannajazz.com](http://deannajazz.com)

### **Option B2: located in the Alumni Room**

“Beyond Popular Piety: Towards a Sacramental Theology of Black Charism” presented by LaRyssa D. Herrington, University of Notre Dame and Dr. Byron Wratee, Loyola University Maryland

**Description:**

The Second Vatican Council forever changed the landscape of global Catholicism with its introduction of various doctrinal and liturgical reforms, the first of which was reflected in the *Constitution on the Sacred Liturgy* or *Sacrosanctum Concilium*. Offering several observations and recommendations about adapting the liturgy to culture, the council commended the popular devotions of the faithful, provided they conform with the laws and norms of the Church. [67] Despite this seemingly egalitarian approach to inculturation, Black Catholics have been caught in various debates over the past several decades as to the legitimacy of certain Black cultural expressions and their appropriateness in Catholic liturgy. Although *Sacrosanctum Concilium* offers “guidelines” on how to appropriately achieve this, the fundamental principles guiding these prescriptions are Eurocentric, especially in the document’s attempt to create a separation of the sacred from the profane. Furthermore, popular piety and lived religion have always found their way into the liturgy, shaping the historical development of Christian worship and having a place within more “formalized” rites. [97] This panel will offer a broader definition of popular piety and lived religion to not only include material objects of culture (i.e. sacramentals) but also the literal embodiment of religious beliefs and practices through the gift of charism. In this reading, charism not only includes gift but also possesses a particular level of embodiment, a pneumatological thrust, and a sacramental element. [64]

**About the presenters:**

LaRyssa Herrington is a 5th year doctoral candidate in Systematic Theology and Liturgical Studies at the University of Notre Dame, originally from Tolono, Illinois. She holds Bachelor’s degrees in psychology and social work from Greenville University (formerly College) and is a graduate of Emory University’s Candler School of Theology, where she completed her Master of Divinity concentrating in Catholic Studies. Her areas of research include the role of Mary in devotional and popular piety, womanist theology, liberation and political theologies, ritual studies, and sacramental theology. She is the author and co-author of several peer-reviewed articles and a book chapter, and her popular writings can be found in *U.S. Catholic Magazine* and the *National Catholic Reporter*.

A native South Carolinian, Byron Wratee is a doctoral student in Systematic Theology at Boston College. Byron earned a Bachelor’s degree in English from Stillman College and a law degree from the University of South Carolina School of Law. Before entering theological studies, Byron worked as a political activist and attorney. He also serves in the United States Army and has deployed to Afghanistan in support of Operation Enduring Freedom. Before studying at Boston College, Byron earned a Master of Divinity degree with a concentration in theology and ethics from Candler School of Theology at Emory University. His current research interests include ecclesiology, theological anthropology, and political theology. He approaches theological questions using critical race theory and postcolonial theory. A lifetime gospel music singer and a classically tutored tenor, Byron has sung in multiple chamber choirs, directed choirs, and arranged liturgical music.

**Breakout Session C: Saturday, November 23 from 1:30-2:45pm**



### **Option C1: located in the Marshall Room**

“Soulful, Black and Catholic” presented by Darnell Allen St. Romain and Darrell Anthony St. Romain

#### ***Description:***

The presentation explores the rich musical heritage of Black Catholic composers, highlighting their contributions to the Church. It begins by examining the Father of Black Catholic liturgy’s music and the origins of Black Catholic congregational song. Next, it delves into the work of Rawn Harbor, who continued the legacy of the Father of Black Catholic liturgy by incorporating Black musical styles like Gospel and Jazz into his compositions. The presentation also analyzes the music of Leon C. Roberts, a convert to Catholicism whose energetic and rhythmic pieces illuminated the goal of worship as metanoia and Kenneth W. Louis's music, showcasing his uplifting and healing compositions. His “Mass of St. Cyprian” is presented as an example of music that is both authentically Black and truly Catholic. Finally, the presentation surveys the music of M. Roger Holland, II, who acknowledges the presence of Africans in Black Catholic Churches and incorporates African musical sounds into his compositions. His Mass, “Voices of My People,” showcases a convergence of Western and Africanized music, reflecting the Catholic musical heritage while progressing towards a future for Black Catholic congregational song. Overall, the presentation demonstrates the diversity and richness of Black Catholic congregational song, highlighting its holistic, communal, and spiritual gifts.

#### ***About the presenters:***

Darnell Allen St. Romain, DPM, is the Associate Director of Music at Prince of Peace Catholic Church in Plano, Texas, where he conducts the Children’s Choir and the Youth Choir and provides musical support for worship. He also operates a private piano studio. Darnell holds a Bachelor of Music (Organ Performance) from Louisiana State University, a Master of Music (Organ Performance), a Master of Sacred Music, and a Doctor of Pastoral Music, all from Southern Methodist University.

Darrell Anthony St. Romain, DPM, is a published author, scholar, and organist. St. Romain recently completed the Doctor of Pastoral Music degree at Perkins School of Theology at Southern Methodist University, and he is the Director of Music at St. Stephen United Methodist Church in Mesquite, Texas. St. Romain’s research interests include promoting Black Catholic congregational song and inculturation, especially the engagement of multilingual and multiethnic worship services. St. Romain has published several articles in *The Hymn* and *The Canterbury Dictionary of Hymnology*. He holds organ performance and sacred music degrees from Louisiana State University and Southern Methodist University.

### **Option C2: located in the Alumni Room**

“The Free and Holy Spirit is Calling, Are We Listening: Black Evangelization, Liturgy, and the Power of Black Women Deacons” presented by Daryl Grigsby and Dr. Cynthia Bailey Manns

#### ***Description:***

This session examines the 1984 Black Bishop’s letter “What We Have Seen and Heard” relative to its insights on African-American women in the Catholic Church and the role of

deacons. While the letter does not call for the ordination of women to the diaconate; it refers both to the unique role of Black Catholic women and the need for deacons who are deeply engaged in the community and the youth. Then we'll examine the insights of Black liturgists—like the Father of Black Catholic liturgy. In particular, his emphasis on unleashing “the practical effects” of the liturgy and his focus on “Freeing the Spirit” certainly have implications for lifting up the gifts of Black women to serve the Church and community and participate more deeply in the liturgy. Then Dr. Cynthia Bailey Manns will share her insights and observations from discussions at the recently concluded Second Session of the 16<sup>th</sup> Ordinary General Assembly of the Synod of Bishops regarding ordination of women to the diaconate. Finally, Dr. Bailey Manns will lead attendees in *Conversations in the Spirit* as they share their views regarding the possibility of women deacons. Grounded in prayer and silence, this deliberate and engaging process invites attendees to be present to the Holy Spirit through deep listening and discernment.

***About the presenters:***

Daryl Grigsby is a Catholic convert, lay leader and author. In December 2024, Paulist Press will release his most recent work, *Catholics for the Common Good: An Eternal Offering*, highlighting 36 contemporary Catholics and their vocations. Daryl has a Master of Arts in Pastoral Studies from Seattle University School of Theology and Ministry and a Certificate from the Jesuit School of Theology Sabbatical Renewal Program. He has presented workshops at National Black Catholic Congress XIII, the Black Catholic Ministry of the Diocese of Sacramento, the Jesuit School of Theology Sabbatical Program, schools and churches.

Dr. Cynthia Bailey Manns is one of four lay people from the United States appointed by Pope Francis as the first lay women and men voting delegates to participate at the first general assembly of the Synod of Bishops on Synodality this past October and again in October 2024. She is also one of the six St. Paul and Minneapolis Archdiocesan representatives in the Continental phase of the pre-Synod preparations and at Archbishop Hebda's request, ably represented the Archdiocese on the team that worked with the World Council of Churches and the Dicastery for the Promotion of Christian Unity to draft the international materials for the 2023 Week of Prayer for Christian Unity. Dr. Bailey Manns is the Director of Adult Learning at Saint Joan of Arc Catholic Community in Minneapolis. She holds a Doctor of Ministry in Spiritual Direction from the Graduate Theological Foundation in Florida and serves as Adjunct Faculty at United Theological Seminary of the Twin Cities. She is an experienced soul companion/spiritual director, supervisor and retreat leader. She lives with her family in Bloomington, Minnesota.

**Keynote 3: Saturday, November 22, 2024 from 3:00-4:15pm**

located in the Meyer Room

“Go in the Wilderness: Searching for the Spirit to Lead and Guide Us Forward”  
presented by Rev. Dr. Joseph A. Brown, SJ

***Description:***

The presentation will review the theological roots of "What We Have Seen and Heard,"

while focusing on the prophetic brilliance of the Father of Black Catholic liturgy, reflecting on some of his most pertinent insights on finding the Spirit in worship and in leadership. What clarion calls and prophetic voices are guiding us today? What calls us to be the prophets that we need?

***About the presenter:***

Joseph A. Brown, SJ, Ph.D. is a Catholic, Jesuit priest with an extensive academic and pastoral career. He holds a BA in Philosophy from St. Louis University and a Master's in creative writing from Johns Hopkins University. After his ordination to the priesthood in 1972 he taught Theater and Poetry at Creighton University, becoming artist-in-residence in 1978. Later, he received another Master's degree, this time in Afro-American Studies, and a Doctorate in American Studies from Yale University. He has since taught at the University of Virginia, Xavier University in New Orleans, and presently for the Department of Africana Studies at Southern Illinois University at Carbondale. In 2009, Fr. Joseph held the MacLean Chair of Jesuit Studies in the College of Arts and Sciences at St. Joseph's University in Philadelphia. In 2014, he became the founding Chair of the 1917 Centennial Commission & Cultural Initiative, Inc., which coordinates activities commemorating the 1917 East St. Louis Race Riots, bringing to light one of the most significant examples of domestic terrorism in US history. Fr. Joseph is also author of several books on spirituality and the Black Catholic experience and also writes "The Sankofa Muse" blog.

**Summative Discussion: Saturday, November 22, 2024 from 4:30-5:30pm**  
located in the Meyer Room

A guided discussion of Symposium insights and learnings, hosted by Eric T. Styles and Emily Strand, hosts and co-creators of *Meet Father Rivers* (a podcast examining the life and legacy of the Father of Black Catholic liturgy that is not affiliated in any way with the estate of same).