

# Intercambio

[00:00:00] **JULIO:** Catholic music publisher Geia presents Singing Our Faith, a training program for liturgical musicians, accompanied by three days of enriching liturgical music workshops. The program covers a wide range of topics, offering valuable opportunities for learning, reflection, and prayer. Distinguished speakers include Leslie Palacios Castillo, Peter Collar, and Julio de León.

In addition to the workshops, we will enjoy keynote addresses, sing-along sessions, new liturgical music, and evening concerts. Registration, lodging, and meal plan services are varied and very affordable. This in-person event will be held at North Central College in Nap, Illinois, from July 9-11 of this year .

For more information, visit our website at [gymusic.com](http://gymusic.com) or contact me at [julio.d.gymusic.com](mailto:julio.d.gymusic.com). Don't forget, this summer we'll be singing our faith. [00:01:20] Training for liturgical musicians, we'll be waiting for you. [00:01:40]

Welcome to Intercambio, a space to discuss music, liturgy, faith, and everything that this ministerial journey entails. I'm your host, Julio de León. On this occasion, I'm joined by Marisol Gaitán Escobar. Marisol is a spiritual director and workshop facilitator. An instructor , lecturer, and pastoral theologian, she has more than 25 years of experience guiding and supporting adult Catholics in deepening their personal relationship with God through an integration of faith, music , and transformative spiritual practices rooted in life experience.

Marisol, thank you so much for agreeing to share with us. Welcome to Intercambio.

[00:02:32] **MARISOL:** Thank you, Julio, for the invitation. I'm super happy to be here with you [00:02:40] and also with all the people who are listening to us at this moment, and I also want to ask you, with your imagination and in prayer, to come with us, with you and with me, Julio, to be part of this conversation.

Let them be part of [00:03:00] this Intercambio, because what we're going to cover today is a very important part of the liturgy. We are called to live in everyday life. What we live in the liturgy, is not only in the Eucharistic Liturgy, and it's a [00:03:20] feedback loop that goes back and forth. So, what we can see today can nourish and sustain us in our everyday lives.

[00:03:28] **JULIO:** That's right, Marisol. You and I met at ESNE, which is a New Evangelization Ministry, a very far-reaching apostolate here in the United States. This apostolate has even expanded to Latin America . And well, it has its roots here in Los Angeles. And at that time, I was working as a music teacher at a parish school, and it was through a parent that I was able to connect with ESNE, brother Carlos Ocampo, and then I connected with you. We met, and the invitation came up to participate in the televised masses of ESNE, which at that time you were in charge of coordinating the choirs agenda. And among other things [00:04:20] that you were also responsible for. But that's how God, connected us and united our ministries.

And so, today we're here, very pleased to have you here with us, with more years of experience, not just in the ministry, but in your studies, also in the academic field. [00:04:40] Oh, and I understand, and we go back to your beginnings, that you studied classical music, piano, and cello. How did you, Marisol, come from music to liturgy, coming from that classical environment?

[00:04:57] **MARISOL:** That change was gradual. [00:05:00] It was little by little. It's true, I studied classical music, I started with the piano and then I went to the cello. And what happened was that attending mass with a classically trained ear in a classical way , well, on some occasions in some places, my ears started to hurt.

This, and I say this with, with an arrogance typical of that stage of my life, that I was studying this, I was learning, and at that [00:05:40] moment I was starting to feel a little more superior. But this, that's a. A stage. Now I can recognize it as a stage. So, I realized that there was something I could, maybe contribute to music, and I got into some choirs, but I realized that of all the things I didn't know, maybe I did have some knowledge of music, but not on the liturgy side. It was kind of a gray area for me. I realized that I needed to. I wanted to learn [00:06:20] more. It gave me a hunger, a hunger, a thirst to learn that. So I started in music ministry.

And participating in Mass and paying attention to the music at Mass led me to the liturgy. After liturgy, I was very interested in theology. [00:06:40] And then, through theology, I came to know spirituality in a deeper way. And now spirituality is bringing me back to music, but integrating all those different areas of richness and depth [00:07:00] of learning. So it's something that's progressive and ongoing. It keeps happening because you're always learning.

[00:07:09] **JULIO:** That's right. And tell me, Marisol, how was that transition from piano to cello in your studies?

[00:07:18] **MARISOL:** That transition was. [00:07:20]

Brutal.

You play the piano.

[00:07:25] **JULIO:** Yes.

[00:07:25] **MARISOL:** And many of those listening to us also play the piano. They're familiar with the fact that, at least visually, you sit down and move your fingers, press the keys, and the sound comes out. And [00:07:40] acoustic pianos have tuning, obviously, and you have to tune the strings, but they're inside, and to tune a piano, you need a specialized technician.

It's a very complicated instrument to tune up. So I was very well trained on the piano and... They asked me at school for a complementary instrument. I wanted the violin. Class was full. I wanted singing. Class was full. I wanted guitar. Class was full. Well, what's left? There's the cello. Well, it's only two years. That's what I told myself.

And after two years, I would be fine and I would only focus on the piano. So, when it came time to learn it, the teacher was very demanding with me. I realized that I couldn't hear the difference between whether the cello was in tune or not, because my ear wasn't trained enough for that. Again, on the piano, it has its [00:08:40] technique, it has its difficulty, it has its challenges, it's an art to play the piano, but the difference on the cello for me was..Very, very difficult. I had to train my ear.

And I thought that I had already tuned up the strings. The teacher came and she asked me to tune up the cello, and I was confused.

That's another one of those moments when reality hits and and. And it gives you a bucket of cold water saying, ah, don't think you know so much, it's a matter of listening, a matter of listening, a matter of listening, of being attentive,

[00:09:23] **JULIO:** I mean, it's an instrument that when you play it, you have to tune it at the same time.

But tell us more about your experience with the cello. And what you were forced to do. Ah, How did you get the hang of it? The cello, it's like you became captivated by that instrument over time.

[00:09:47] **MARISOL:** Oh, it was, it was a. Ah, a relationship. I think it was a love affair, pushing and pulling between the cello and me, because obviously I had to pass the class.

And I had to make my effort. So the teacher had infinite patience with me. In her wisdom she realized that I couldn't go beyond where I was at. I couldn't hear more detail. I couldn't do it. I couldn't do so much detail and she said, look, I know the cello.

For those who are not familiar with the instrument. It's an instrument that is played sitting down. It has a stick in colloquial language, that rests on the floor. The instrument is large enough, big enough, and wide enough that I needed to sit with my legs open and hug it with my knees. The center of the instrument, from the back, rests on the sternum slightly to the left, literally in front of the heart.

So the teacher told me: "If you can't listen right now, for the moment try to feel it." And I was like, "Okayyyy".

And she tuned the instrument for me, and she told me: "Now play strings in pairs, two by two." Cello strings are tuned in fifths. And a well - tuned fifth has such a mysterious rest for me, that when I was able to perceive it, it was perceived as a rest as if it were just one string that was playing.

And that was the first time. The first clue for me, maybe I couldn't hear the fifth completely in tune, but I could feel it.

[00:11: **JULIO:** And like any instrument in music, it needs practice, right, Marisol, you need to practice tuning it, right? There are also similarities with the human voice when we sing [00:12:00] also knowing if you're singing in tune, especially when you sing in a choir with many voices.

And you have to create harmonies or keep the melody steady. Well, everyone has to work together. And to create a sense of rest. I love that word, that steadiness. [00:12:20] Everything is fitting together perfectly like a puzzle. The pieces fit perfectly together.

And when you put them all together in the right or indicated place, they form something beautiful, something very pretty. And tell me, how was it? I imagine that going through that stage of your life encountering the liturgy as you told us, then theology, and now spirituality. You were discovering a parallel, not that it

was emerging between the experience you had in those years of tuning the cello, or an instrument and the interior life and community of the church.

What is that parallel?

[00:13:04] **MARISOL:** It's like a double mirror. What I perceived on one side, I found form and meaning of what the inner life can be. Music gave me a vehicle of understanding, a vehicle of perception and a vehicle of articulation of something that is not always easy to express, which is the inner life.

In this case, the tuning of the instrument, the parallel to the interior life is tuning your heart. Many times it is not easy to know if our heart is in tune, because we do not know how to hear it clearly. Maybe we cannot hear it clearly, but if we can perceive it internally, little by little we can feel it.

I'm not referring to feeling cold or feeling warm, it's something much deeper, feeling the heart vibrate. It was only when I invested and practiced that I was able to perceive that vibration. That was a literal vibration because an acoustic instrument has its resonance box, like the body of the cello.

So, part of it is getting the strings in tune and finding that rest. And what I realized is that once the strings were tuned as properly as possible, not only did I feel the rest or steadiness here in the center, in the heart, in the chest, but the instrument also vibrated.

So that was, another level of deepening that again, isn't always easy to articulate, but it was felt. So one part, one stage is the strings. And another stage is the instrument that completely resonates.

You earlier mentioned the voices and the aim to sing in tune. That reminds me, of my own experience with learning the cello. It didn't always sound good, obviously, but what I didn't know was how, so to speak, bad it was, or at least how annoying it could be for others. Until my mom told me some time later that when I took the cello home to practice, my brother would say, "Oh, Mom, tell her to stop. Tell her to stop because she sounds like a cow."

I'm happy to know about it later. Had I known about it earlier, I may have gotten discouraged.

[00:16:41] **JULIO:** discouraged,

[00:16:43] **MARISOL:** I would have been really discouraged, or I would have liked to beat my brother with the cello. This is constant work. And before, I saw it as: “Oh, I have to do it, I have to do it.”

But once I discovered that spaciousness, that rest or steadiness, that broad resonance. I said: “Okay, this is where I'm from. I don't have to anymore. Now it's calling me. Now I'm looking for it. Now I want it.”

And something similar happens with the interior life. When we discover that attunement of God's love in our hearts, Uff! Something rests between different areas of our life. And when we discover that attunement between the different parts of our life,, our whole being resonates.

Widely.

[00:18:10] **JULIO:** That's really how it is, Marisols. Jesus, and I'm reading here a few words from your many essays and articles that you have, which we're going to invite those who are listening to us to visit your website, but you have written here that Jesus is the one who gives each of us personally the note of love to which we have to seek to tune ourselves.

So here we are talking about a spiritual tuning, something introspective, something interior that goes beyond what can be seen. It is tuning our interior.

And it is also very interesting the tangible aspect of a musical instrument. For example, of the cello that you can feel, compared to the piano that resonates. And also has its sound box, but it's at a distance from the performer. On the other hand, the cello, you literally have to hug it , right? And you feel like you're vibrating with it? So, I imagine it's something wonderful for tuning.

Now, for the instrument we're already talking about more specifically, Marisol, which is the heart, what are the angles and moments that define this process of introspection?

[00:19:43] **MARISOL:** I'm going to go back to my experience with the cello as a parallel. Basically, there were three moments that were most useful to me personally. They helped me more.

The piano has the keys very defined, very clear. And each key has a note.

On the cello, there are no frets. For example, on the guitar there's the fretboard. On a guitar, the frets are marked, and the person playing the guitar puts their

fingers between the frets. And as long as the strings are in tune, the note is in tune, and the difference between the bowed string instruments, like the violin, viola, cello and the double bass, and other instruments, is that the person playing it tunes it. So, if in this case, in this example, I put my fingers on the fingerboard in an inappropriate place, it's not going to sound in tune. So the instrumentalist, the musician, tunes it.

My teacher noticed it, and in my case, she told me: "Put the cello aside."  
"Okay," I was confused.

First, put it a side, and listen to the note you want with your eyes closed, inside you. Well, I was desperate wanting to get the right note out, like "Tell me!" She answered: "I can't tell you, you need to find it inside you." Oh. Gosh. So she gave me the note, she gave me the reference.

She told me, "And once you can hear it inside yourself, after I stop playing it, you'll know how to look for it in your instrument, because I can't give it to you. And then you can imitate it in your instrument. But if that search doesn't pass through your interior, at the end you won't know exactly if it's there or not."

So, the first moment, the first stage, is listening outside of yourself, which is the reference We need a target.

I don't know if you know a Mexican saying. I understand it's a Mexican saying: "For the one who doesn't know where they're going). Any path is good."

[00:22:35] **JULIO:** Yes, I've heard that. So,

[00:22:38] **MARISOL:** If we don't have the reference to where we want to go... Well, any note will sound good.

[00:22:45] **JULIO:** And the starting point is silence. Right, Marisol?

[00:22:50] **MARISOL:** Exactly. To be able to start listening, we need silence. There's a contemporary priest who recently passed away, Thomas Keating. I love a phrase he says: "Silence is the first language of God."

[00:23:10] **JULIO:** That is so beautiful.

[00:23:11] **MARISOL:** Silence is God's first language. So, again, as a parallel, going from the experience of learning to tune an instrument, to the experience of learning to tune up the heart, silence is presupposed. Everything is preceded

by silence. In order to begin to listen to this reference of love, is first silence. So, point number zero, is silence. Point number one, listening to the reference to where I want to go.

Point number two or second stage, is listen to it within yourself. If someone gives you, a note, which ever you like, A, G, B, it doesn't matter. If you have the reference of how it sounds, you will know if that is out of tune or not.

And third moment, third stage, trying to replicate it with your instrument

When rehearsing with the cello, rehearsing with an instrument, or trying to live your life. Is expressing, seeking to hit the target, seeking tuning and realizing whether or not we are out of tune with the internal rest that may arise with the resonance of our being.

[00:24:53] **JULIO:** So, in this third moment, Marisol, we are already getting to practice tuning, harmony.

Musically, for us who are musicians, we have those terms, but the parallel here is to seek that harmony in it, to respond to our own calling that God has for us. And also to the calling that we have in community to serve together, in harmony as brothers, as ministers.

[00:25:26] **MARISOL:** Yes, and the harmony here is, ah. It's very revealing. I often studied the pieces my teacher gave me. I would arrive very happy; she would give me her instructions and correct me. The normal process, and I would return to class, right? And I would arrive, until one occasion she said to me, okay, now we're going to do an ensemble. We're going to play a duet.

Oh, okay, I was very happy. I started playing. And she started playing, obviously playing much better than me. Oh, my goodness. It sounded, so, interesting. Well, not so interesting. The harmony between her and me revealed my off-key.

[00:26:20] **JULIO:** Interesting

[00:26:22] **MARISOL:** When I was practicing alone. Yes, I did my part, I did my practice, I did the best I could. Of course, but she was more in tune. She had more practice. She had more technique. She was more grounded. And what I was able to offer, was okay, of course. But since my ear was more trained. It revealed to me that I could still grow, that I could still go deeper.

And something similar also happens in our life experiences, in our assemblies, which is normal.

It's also human to have preferences. We say: "I want to be heard, that's why I'm here." And some turn up the volume of the amplifier...

[00:27:23] **JULIO:** The microphone

[00:27:24] **MARISOL:** Yes, to my microphone. And the person in charge of equalizing the sound system, does tricks or what they can. But it's until we're together that the tuning or out of tuning is revealed. That's where it's revealed.

And it's not about condemning. That's what I want to emphasize, it's not about condemning that: "I'm in tune and you, you are out of tune. All of us have a place. And if, musically speaking, we remember what a chord is, there's a root, a third, a dominant on the other root plus everything in the middle of the melody. So, there's movement, there's room for everyone. There are inversions, there are transitions, there are modulations, there are anticipations, there are delays, there are suspended fourths, there are sixths, ninths.

[00:28:30] **JULIO:** Augmented diminished chords, which also have their tension, but their resolution that follows

[00:28:36] **MARISOL:** exactly that, that, that it has its resolution.

But the resolution is enjoyed in the progression

[00:28:47] **JULIO:** in context.

[00:28:49] **MARISOL:** Exactly, if we only hear one note at a time. Well, maybe it tells us something, but it's only when it's in context, it's in harmony. It is when we are in a community, living our attunement or finding for our attunement, that our place, and the other's place is revealed.

[00:29:12] **JULIO:** That's right. It reminds me of the word in communion, being in that common union, and this, my brothers, to those who listen to us, reminds us of the importance of integrating ourselves, not just into a community, into our parishes, which are of utmost important because it helps us. To discover perhaps what we lack or the gifts that we perhaps have, but in one way or another, it helps us to enrich ourselves, to enrich our spiritual life.

And even beyond our musical experience, beyond the context of liturgical choirs, Marisol, what can we do to discover if we are in tune with the love of God,

[00:30:04] **MARISOL:** Giving ourselves time to be silent, and giving ourselves the opportunity to breathe slowly helps us calm our nervous system.

You're also a percussionist, Julio, and you know the beauty of percussion in our heart. It constantly has its rhythm. And when we want or look for a moment of silence, but our heart is beating rapidly. Well, there's no congruence. So, giving ourselves a moment of silence and breathing calmly helps the heart to slow down. That is a first step.

A second step is to remember that God is also within us. When we go to Mass, many of us have related the presence of God to the temple. So, when we are in the temple, we are with God. And when we are outside the temple, not as close to God. And that is a normal and early understanding. But we are also invited to recognize that God is within us, we are also temples of the Holy Spirit.

Now being a little calm, a little more serene and remembering that God is within us, the invitation is to explore what is within us. What comes up in that silence? Is there joy, tension, concern, serenity, stillness. What ever it might be.

and observe it with great reverence and respect, without judging, be curious. What ever is there is whatever is there. Those are life experiences, and God uses our lives. Observe all with reverence and respect.

And after a few moments, asking ourselves: "How much am I vibrating? How much my heart vibrates?"

And that's something we can do in our interior life. To find the tuning. If what arises inside is complicated, it's hard, it's painful? Okay, let's go back to find what that tuning of love is, what is happening to us. Let's find that reference of love. What is what God is saying. What is it that Jesus is inviting us in our life.

What is that tune of love that helps me be in harmony with myself. And with my environment.

[00:33:28] **JULIO:** That's right. And we all need that. Marisol. I believe that no one is an exception, no one is a saint. No one is perfect. We are human beings with our shortcomings and we all need to examine that, to examine our interior, to reflect.

Also, if you've been maybe serving 10, 20, 30 years in the parish and as a choir leader, and maybe you think you know everything or that you know everything about the liturgy, that you know everything about music from your studies. It's also important to detect, if there is maybe even some pride in our hearts, in that sense, or sometimes also a low self-esteem that can be the opposite, which is not good either.

But the invitation from you, Marisol, is to do these four stages or these four steps to discover if we are in tune with God's love. Let me reiterate more briefly. The first is to give ourselves a moment and a space during the day to be with ourselves, relaxed, breathing, connecting with God.

Second, it's, God, recognizing that He is within us. Third, it's exploring what we feel, to look at it with reverence and respect. What are the sensations we experience? And fourth, it's gathering those observations and asking ourselves the question: Is our interior vibrating with love? Meaning, is in harmony with the love of God ?

Like: "What did I find? Did I see dark or light. Or...? maybe undefined. What did I feel? Right? So, it's those four steps. And just now that you were sharing it, Marisol also reminded me of a word from the scriptures. A biblical quote. Where it tells us that God probes us. That is, God also explores our hearts and gets to know us, right?

And this is taken from the Psalm 139, The word of God says, Lord, you search me and know me, you know. Even from afar you know If I sit or rise. You know my thoughts. You distinguish whether I walk or lie down. All my paths are familiar to you. The Word of God. So, what better person to turn to than God himself, our creator.

[00:36:24] **MUSIC:**

[00:39:47] **JULIO:** And now within a liturgical context, Marisol, I wonder. And those who listen to us may also wonder: "You apply that personally. There are these steps, these guidelines, but in the context in which many of us minister, it's a community context in the liturgy as musicians.

How, Marisol, can we apply this harmonic vibration in community life with our choirs or music ministries?

[00:40:26] **MARISOL:** It's an excellent question that, the search for the answer is continuous in a similar way to how the search for tuning is continuous.

Musically speaking, harmony is the appropriate intervals according to the chord. In our lives, our pastoral contexts, our choirs, or our ensembles . We can understand harmony as right relationship.

And that, it reveals to us the tuning or out of tuning. Again, the tensions, the problems, the differences reveal something to us. So, for the people who are listening, according to their responsibility in their ministry, I think the first part is taking a long, loving look at the real, a long, loving look at the real.

And that's what contemplation is. We can see God. In this musical analogy as the divine conductor of an orchestra, of an ensemble, of a group. And looking at an example of a symphonic orchestra, a conductor, so to speak, doesn't play anything. Sometimes he has a baton in his hand. Sometimes he doesn't, but his instrument is the entire orchestra.

And the responsibility, the call of each musician, is not only their instrument, but it is also being attentive to the conductor, to the conductor's movements, to the conductor's entrances, to the conductor's pauses. I imagine that people who become musical directors of their parish or their group will be able to identify with this example, and that hopefully think: "I hope everyone is looking at me, that we can start together and finish together. And that they're in tune. So, we're going to start at bar 25 or above, or we're going to do the repetition." But hopefully the choir is attentive to the director's instructions.

We are also called to do that outside of the strictly musical context, which is the execution of the music, but also in what are our interpersonal relationships in the choir.

If there are any differences, that's the equivalent of being out of tune. What can we do? Let's go back to the source. Let's listen to what God's call is. How would it sound in tune? If I just realize that it's out of tune in the overall context. That's where the off-key sounds, and it resonates or is dissonant.

Well, if this is not in tune, I already know it's out of tune. But who can tell me where I find what tuning is? Let's see what it is. And that's where discernment and observing also come in, seeing things or seeking to see them in context. But with love, that, that's what's important. A long, loving look at the real.

[00:44:39] **JULIO:** I love that concept that you mentioned of the divine conductor of the orchestra. I think it's something fabulous. You visually took me to a very beautiful place, I'm visualizing the orchestra, the different sections of the orchestra and the instruments which are us, and each one of the sons and daughters of God, and he is the one who conducts. If we are not attentive well, that symphony, that piece of music isn't going to sound good either. So, therefore, it's very important to pay attention to the conductor of conductors, that is God,

[00:45:14] **MARISOL:** Let me briefly share something that happened to me in that note, literally in that note, when I first started in the orchestra, I finished my studies and I fell so in love with the cello that I switched my main instrument from the piano to cello. But the cello stole my heart. I switched and graduated to cello as my main instrument. After I finished, I got into the Chihuahua state orchestra back then. Um. Of course. Nervous, very proud of my efforts and I felt very, very happy at the first rehearsal.

With each conductor, you need to discover and know how each conductor conducts. And what I thought was the entrance, was the preparation for the entrance, and I started before everyone else.

[00:46:28] **JULIO:** Oh, no.

[00:46:30] **MARISOL:** Everyone was silent. And I'm loud, with my cello's loud sound. And everything is silent. Oh my God. I don't know where to hide.

I wasn't that attentive. I wasn't that attentive back then. So, it is so, so important what you say about knowing the conductor. Do we want to be led? Wanting to be led is so important. We often have the risk of, as you mentioned, not wanting to be led, or, of thinking that we already know everything.

We assume we know everything and think there's no point in being led. We think: "No, no, he is not a good conductor. He doesn't know, he doesn't understand. He doesn't understand my talent." But it goes beyond that. And God uses everything. These are stages that are often necessary in our life development. And these experiences challenge us, are experience of dissonance.

[00:47:44] **JULIO:** Of course.

And speaking of those stages, Marisol, and those experiences. Of letting ourselves be fine-tuned and being led by the conductor, I'd like to ask you, how God has transformed your interior through, well, this spiritual proposal that

you're explaining to us, which seeks full harmony with the love of God that wants to flourish in each of our hearts.

Can you tell us a little about your experience?

[00:48:15] **MARISOL:** It's been so. So profound, so drastic, so broad, so abundant. Little by little. It was like the music was coming out of the paper. It went beyond the cello, beyond the piano, beyond any audible music. Ah. And impacting all areas of my life. First, I can listen to myself. And seek to listen to God.

I feel rooted in love. I can attend to other areas of my life that I had previously relegated. Just to give an example. It's as if I were only playing with three of the four strings of my cello. Like "Oh, there's another string." I was ignoring other areas of my life

I am less and less ignoring other areas of my life. We are so complex, so great, created with so many areas that we don't always know them, or know how to approach them.

So, by listening to myself, I listen to God more, I respect myself. Knowing that I'm not always completely in tune, and, searching, searching for that tuning, searching for that stillness. Becoming aware how in tune I am in the context of my interpersonal relationships in my ministry.

Now, returning to the analogy of the conductor, well, I look for him. I listen to him, being attentive to where he takes me, where he leads me. And funny enough, I have a more harmonious relationship with God, more integral, yes, more musical, but more, more wholesome, and it is so more that my being vibrates more. I feel it now. Yes, I can literally feel the vibration.

[00:50:33] **JULIO:** Marisol, to conclude, or in a sort of cadence. Let's go this more or less ending here by making a brief conclusion of what we have learned. We have learned the importance of tuning the heart, that leads us to tune our lives when we approach music with a completely contemplative dimension.

With a long, loving look at the real, and among other things, you told us about three stages that are necessary to tune our hearts in our lives. Which would be to listen to the tuning outside of ourselves, to find that note within ourselves. And thirdly, to practice replicating it, imitating it.

So, the tuning or off-tuning is revealed more clearly also as we talk about it together in community, when we are with others in that musical context. But also in community, that invites us to the church to congregate. And all of this, well, entails an experience that enriches us. It helps us enrich ourselves.

Let's conclude by thanking God for allowing us to share this space. I invite you and those listening to join us in a brief prayer to place in God's hands everything we've learned and that we hope to practice and apply in our lives. Does that sound good to you?

God of life, God of love, creative God, God who has given us his son to redeem us. Through that sacrifice on the cross. We thank you, Father, because you have given us the greatest example of love, the greatest proof of love for your children, for your creatures, for each one of us.

God, on this day. We want to acknowledge that we are not perfect. We want to acknowledge that we are in need. Of a constant spiritual encounter with you. Lord, it's not enough to know about music. It's not enough to know about liturgy. It 's not enough to know about theology or any other field of study that really brings us closer to the church and the tradition of the church, but it is essential , God to be connected to you in a very personal way, in a direct way, Lord, because you wave us. Your word reminds us that you wave us and know us, Lord, since we were in our mother's womb, we ask you God for Marisol's life. That you continue to bless her, bless her ministry, that you forcibly help her continue to discover through spirituality, theology, through music as well, Lord.

May she continue to discover the revelation that God, that you have for her life, of that plan that you have for her, Lord, and for each one of us, we also ask you to help us, in the light of spirituality, to find you, you who are that conductor of conductors. We ask you to lead us, Lord, and we tell you that we are willing to let ourselves be led by you.

That you are that musical conductor, conductor of conductors. You God, you Lord, lead our lives We ask all this through Christ, our Lord, amen.

[00:54:50] **MARISOL:** Amen.

[00:54:53] **JULIO:** Marisol. Thank you. Thank you. Thank you for joining us here.

[00:54:58] **MARISOL:** Of course. And well, very, very grateful again to all the people who are listening, because you who are listening support establishing the link between the Eucharistic liturgy, and the liturgy of life

[00:55:16] **JULIO:** Perfect. That's it, for anyone who wants to communicate with you, Marisol, and explore connecting with Jesus through your blog, where can they go?

[00:55:26] **MARISOL:** Oh, thank you. Of course. Come to my page so you can search and find a way to establish precisely that connection, that call to love, that call to attunement in your heart.

You can go to my page, it's marisolge.art again, marisolge.art

[00:55:54] **JULIO:** Excellent. Well, this has been another episode of Intercambio. Brought to you thanks to GIA publications. Send your concerns or suggestions, and subscribe to our podcast so you can continue being part of this conversation, always united always together. Until next time.