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ABOUT THE COVER: Basilica parishioners and volunteers process in to the sanctuary during the opening song of a Sunday Mass.
As the weather turns cooler and the sun sets earlier, I find myself asking the same question that I always ask about this time of year: where has the year gone? The days are long, but the years are short, as the saying goes. The same holds true at The Basilica of Saint Mary; as we go about our lives, sometimes we hardly notice the passage of time, but the church recently celebrated the 100th anniversary of its Solemn Dedication. If these walls could talk, might they ask: where have the past 100 years gone?

In the eternal span of time, 100 years may not seem significant, but for the average human, 100 years encompasses a whole life. The Basilica has been witness to 100 years of incredible ministries, faith, renovations, reconciliations, upheaval, and healing. The Basilica has met the needs of the community in many ways: it has been a place for prayer, a place for learning, a place for contemplation, a place for worship, a place for refuge and solace. It has been the central location to carry out the mission of its parishioners: “Seek the well-being of the city to which I have sent you. Pray for it to the Lord. For in seeking its well-being you shall find your own” (Jeremiah 29:7).

In this issue, you’ll read about the building itself, from the glorious stained glass windows to the recent renovation of the Reardon Rectory. Just as importantly, you’ll read stories about the people that have made The Basilica what it is today. Some are no longer with us, having joined the saints in heaven or simply moved away from the area. Some have been involved for decades. Some have discovered The Basilica only recently. No matter where a person has joined us on his or her faith journey, every individual plays a part in the history of The Basilica. Some contributions are grandiose and public while others are quiet and humble, but all are a testament to living our faith. Each person in our parish, past and present, is an invaluable part of our history.

BASILICA has chronicled only a fifth of that, having celebrated its 20th anniversary last year. This magazine is a wonderful platform to showcase our growth. It serves as a record of the ministry of this building, its parishioners, and the surrounding city. Publications like BASILICA are important tools for outreach, education, and ministry. It highlights the importance of our parish to the Twin Cities as a whole. Our partnerships and programs reach far beyond the walls of the church and serve many more than just our members. The magazine provides a look back at all we have accomplished and inspires all we have yet to achieve.

I thank you for your continued support of BASILICA magazine and of our thriving parish. May The Basilica of Saint Mary continue to be a beacon of hope for all. Here is to the next 100 years!

—Cecilia Hofmeister
An Odor of Sanctity

Feeling God’s grace-filled presence

AFTER Mass a few months ago, some visitors to The Basilica stopped and introduced themselves to me. They talked about the beauty of the building, the prayerfulness of the liturgy and the friendliness of our community. As we visited, the father mentioned that it was his son’s fourth birthday. I congratulated the boy, and then said, “You know, I’m only ten.” The boy looked at me doubtfully, and then with the candor and innocence of his four years, said, “No way, you must be at least a hundred.” I told him that while I was well on my way to one hundred, it would be a few years before I got there. To the mind of a four-year-old, a hundred years, while quite a ways from four, didn’t seem all that old.

Depending on how you measure it, a hundred years can be a very long time or it can be just the opposite. In terms of the life of the universal church, a hundred years isn’t that long a time. On the other hand, when you consider the church in our local area, a hundred years is a relatively long period of time. This is certainly true of The Basilica of Saint Mary. I say this because this year we celebrate the one hundredth anniversary of the solemn dedication at The Basilica. There are few churches in the city that can match that longevity.

For a hundred years, The Basilica has been a place where people have come to pray and worship, and to celebrate occasions both joyful and sad. Additionally, though, for a hundred years, The Basilica has also been a center for civic and cultural events, a haven for those in need, and a Landmark on the Minneapolis skyline. There is much to be proud of for all The Basilica has been and has meant to so many people these past one hundred years. As importantly, though, our efforts need to be directed so that The Basilica can continue to be all these things for the next 100 years. The Basilica Landmark Foundation has played and will continue to play an important role in helping make this happen.

The mission that guides The Basilica Landmark is simple: “To preserve, restore, and advance the historic Basilica of Saint Mary for all generations.” The renovation and repair work that is funded by The Basilica Landmark has been a rich blessing for our parish. This work has allowed The Basilica to continue to offer the thousands of activities that fill our parish calendar each year. These events and activities involve both our parishioners and the community we serve. From liturgies to our employment ministry, concerts, outreach programs, the Basilica Block Party, and art exhibits, The Basilica is truly a beacon of hope for all those who come through our doors.

This year, as we celebrate the centenary of the solemn dedication at The Basilica of Saint Mary, I am grateful for the support of so many faithful and faith-filled people these past one hundred years. It is my hope and prayer that one hundred years from now, because of the people who worship at and support The Basilica, and because of the work of The Basilica Landmark, The Basilica will still be a beacon of hope on the Minneapolis Skyline.
100 years of Dedication
Continuing to serve our mission

As our community celebrates the 100th anniversary of the solemn dedication of The Basilica of Saint Mary, it makes me wonder what those who attended that dedication would think of our church today. If those founders could celebrate with us now, what would be most surprising to them? The view of Minneapolis from the church steps (not a horse to be found, unlike in 1915)? The sheer number of people who attend the six Masses on an “ordinary” weekend? Perhaps, most importantly for The Basilica Landmark, would those founders be pleased with how we have cared for what they built?

Admittedly, the church that was dedicated 100 years ago was not finished, and it was a large group of people, working over many years, who could be called its “founders.” Even so, I like to think that if any one of them could see The Basilica Landmark’s current renovation work on the Reardon Rectory, they’d be pleased to know that it is updated to reflect how the life of a parish, and life in general, has changed in 100 years, while respecting the work that was done so many years ago. Making the Reardon Rectory physically accessible to all, making its meeting rooms suitable for the programming that occurs there, and making appropriate storage space for the collections of The Basilica’s art and archives — those are enhancements that reflect our parish and community today — these needs are different now from what they once were and require different physical spaces.

But it’s not only changes to parish life that have to be taken into account in caring for The Basilica’s campus. Like in 1915, this church is responsive not only to its registered members, but also to the city in which it sits. For more than 100 years, our campus has been welcoming, functional, and beautiful, so that the needs of the community have been met. People come to this campus to celebrate Mass, a wedding, a graduation — or for a sandwich — and for the last 100 years, they have been met with acceptance and grace. It has always taken the work of many to make that happen, and in particular I want to thank those of you who support The Basilica Landmark with gifts to the Annual Fund, or attended this year’s Landmark Ball (formerly known as the Masqueray Ball). If you are interested in supporting our mission, please know that gifts of any size are always appreciated, and please mark your calendar for the 2016 Landmark Ball, which will be on May 21, 2016, at Aria.

We will soon enjoy the enhancements made to the Reardon Rectory, and over the next three years, we plan to continue to make our campus updated for today’s needs. As we reflect on the past century, we invite you to join us in the continued care of our unique and beautiful Basilica of Saint Mary.

— Ann Wilczynski
President, The Basilica Landmark

The Basilica Landmark’s mission is to preserve, restore, and advance the historic Basilica of Saint Mary for all generations.
Seeing the Potential Within

Father Michael O’Connell celebrates his retirement

By Charlene Roemhild

WHEN Father Michael O’Connell came to The Basilica of Saint Mary in 1991, no one could have ever guessed the number of his accomplishments throughout his time in ministry, specifically his work while serving at two Minneapolis parishes including The Basilica of Saint Mary and Ascension. His accomplishments and ministry are revered to this day by parishioners and non-parishioners alike.

The year 2015 marks another milestone in O’Connell’s remarkable career — “retirement.” But in 1991, “retirement” was far from the mind of O’Connell. He stepped into the role as rector of The Basilica at a time when the parish community was dwindling and the building restoration had just started. As Director of Liturgy John van Parys related, “The saying then was that when it rained, there were more buckets than people at Mass.”

O’Connell concurred, saying, “At one time you could shoot a cannon through the church and not hit anybody.”

The remarkable renaissance The Basilica has experienced took someone with imagination — it took someone to see beyond the status quo, the ability to see what might be and know how to coordinate the resources to make it happen. O’Connell was blessed with this gift, enabling him to inspire others to take action, creating big change along the way.

One example of seeing potential was his ability to see opportunities for individuals. In 2006, O’Connell asked long-time volunteer and committee member Delia Bujold to become a trustee. A trustee is the eyes and ears for the running of The Basilica, and not necessarily a role Bujold saw herself occupying. “I didn’t know what a trustee was, but Father O’Connell asked me to become one,” said Bujold. “He sees things in people they might not recognize in themselves. His gift is to inspire people to contribute to an endeavor or project that only he can see at the time.”
This ability to bring out the potential in people springs from what O’Connell says is his greatest pleasure — getting to know people and seeing the uniqueness of everyone.

“It’s been my ministry to understand, encourage, steer, help people become more of what they're already capable of being,” he said. “And my reward is to see someone flourish. Actually sometimes when people would see me coming they would try to avoid me because they'd be thinking, ‘oh no, he's got more ideas!’ At least it seemed that way sometimes.”

The success of the Basilica Block Party is another example of his vision turned reality. It was started based on a model in a parish in Chicago.

“Of course people thought we were crazy — beer and rock n’ roll on the lawn of the church?” O’Connell said.

But the event flourished and attracted over 31,000 people in 2015. In its 21 year history, the event has raised more than $5.2 million for the preservation and restoration of The Basilica.

A GENEROUS HEART

The renovation of the undercroft is another example of O’Connell’s ability to see what could be.

Van Parys relates taking a tour of the undercroft early in his tenure at The Basilica — at the time, the undercroft was just concrete pillars, ductwork and dirt — and listening to O’Connell describe his vision for this unused space. O’Connell told how the undercroft could be a way to do more outreach and do it with dignity.

“In winter, people were standing in line for food and clothing outside, so remodeling the undercroft was a clear priority to make a space where we could really exercise our gospel of hospitality,” O’Connell said.

Throughout the week, volunteers would serve coffee or sandwiches to anyone who would ring the doorbell but to O’Connell, there was still more untapped potential at The Basilica.

“His goal was to make people feel welcome and his example affected all of us who worked for him,” said Bujold. “It was part of his genuine appreciation of people.”

(Above) Fr. O’Connell greets Rev. Jim Gertmenian, former pastor of Plymouth Congregational Church in Minneapolis, during O’Connell’s retirement celebration.

(Below) The Basilica Cathedral Choir performs “Hymn to the Eternal Flame” from the balcony during the retirement celebration for Fr. O’Connell. The hymn was part of the oratorio “To Be Certain of the Dawn,” which was commissioned by Fr. O’Connell in 2005.

Continued on page 8.
That genuine appreciation of people and vision for the unused space in the undercroft became a space where ministry still serves the needs of the community today — providing aid and assistance to neighbors and friends every day of the week.

CHANGING LIVES — A LEGACY

O’Connell will also be remembered for the restoration of a landmark church but, as he said, “there had to be something else that emanated from [the building] to justify all the work it would take.” Among the signature programs that came out of The Basilica and O’Connell’s work is the Jeremiah Program.

O’Connell and other Minneapolis leaders heard the call of Jeremiah 29:7: “Seek the well-being of the city to which I have sent you…,” and worked together to create a program to help single mothers and their children find success.

The path to success for the program wasn’t necessarily a straight one, however. In 1991, O’Connell worked on a program at St. Mark’s Cathedral for students with children. It was a free day care for low-income moms trying to get their post-secondary degree. It started out well, but the number of young women dwindled. O’Connell relates how it took some time to understand how precarious the lives of single mothers really were. The moms were trying to balance living on a small income, going to school and raising kids. One little thing going wrong could derail all their progress in school.

Thus, the next evolution of the program at St. Mark’s was launched — The Jeremiah Program. Jeremiah, named for a verse which provided its inspiration (Jeremiah 29:7), is a comprehensive residential and educational program for low-income mothers and their children. It provides support for a career-track college education, quality early childhood education, safe and affordable housing, empowerment, and life-skills training.

“Doing that lifts two generations out of poverty,” O’Connell said.

Safe, affordable housing in a supportive environment was to be a cornerstone for the moms’ success. A piece of land next door to The Basilica but owned by Xcel Energy sat unused. It was the perfect land for the Jeremiah Program to house low-income women with children trying to complete their secondary education. O’Connell saw the potential in this space and made plans to make it the future home of the Jeremiah Program.

But first, he needed to raise the funds to make it a reality. Part of O’Connell’s fundraising technique was to take potential donors up to the top of The Basilica in a construction bucket to see the potential of this space. One of those donors was an Xcel Energy (then NSP) executive, Jim Howard.

“We were up there near the cross — he was hanging on to it for dear life — and I had him look around. Everything was there to create change — schools, jobs. We received a donation of a $500,000 piece of land,” he said.

Today, the Jeremiah Program is a nationally recognized nonprofit serving 300 families each year at its Minneapolis and St. Paul locations, with pilot programs in Texas, North Dakota, and Massachusetts.

A MIRACLE FACTORY

Another program close to the heart of Father O’Connell was the school of his most recent parish, Ascension.

“One theme throughout my priesthood has been vulnerable kids,” O’Connell said.

Ascension School served as yet another opportunity for O’Connell to translate his passion into education that works. The students of color and especially those on the North Side were not benefiting from the Minneapolis Public Schools. The North Side was ground zero for public school failure for children of color, according to O’Connell.

“Now it’s a miracle factory. We have a 100 percent graduation rate from high school — the overall Twin Cities average is between 40-50 percent. We have worked to build high performance, high quality, rigorous, data-driven, transformative education,” he said.

Going forward he plans to continue working on public school reform, to find ways to replicate what’s been done at Ascension for other inner city Catholic schools.

WHY RETIRE NOW?

Asked why this is the time for him to retire, Father O’Connell talked about having a good succession plan in place.

“I believe the Holy Spirit is very busy and it’s good to give some help, and it seems I can’t just leave it totally to the Holy Spirit to take care of the transition,” he said.

When Father John Bauer came to The Basilica in 2007, he and Father O’Connell worked jointly for one year.

“I think the Holy Spirit was helping us during that process,” he said. When Bauer accepted the position at The Basilica, O’Connell was delighted.

“And then Father Dale Korogi agreed to be my successor at Ascension church and school. Having grown up there, he has a real passion for the North Side. So all of those things were as good as it gets as far as it being the right time to retire,” O’Connell said.

BUILDING UP THE KINGDOM

In spite of many challenges and trials in the Church, O’Connell always felt a hope that was substantial and significant, coming from the “vibrant, generous faith of the community of The Basilica.”

“The real Church was finally being born and I could see it at The Basilica,” he said. “It was mobilizing itself among the people in the pews. My best memory is in the growth in young adults who comprise this parish and how much faith — as lived in this community — has given them hope. The Basilica has been able to reassure them of their worth, their ability to build up the Kingdom. That’s what was encouraging to me on a daily basis.”

Father Bauer, his staff, lay leadership, and a vibrant parish community give me great satisfaction and gratitude. And The Basilica hasn’t stopped growing in size — and more importantly, in faith.

Charlene holds a BA in English and an MBA in marketing. She has over 40 years of experience in writing, editing and interviewing and has been a member of The Basilica for over 10 years.
August 15, 2015 marked one hundred years since the solemn dedication of The Basilica of Saint Mary. Thousands turned out, on the Feast of the Assumption of the Blessed Virgin Mary, to watch Archbishop John Ireland sprinkle holy water on the Pro-Cathedral (as it was then called), and preside over the ceremony to sanctify the structure. Archbishop Ireland declared the building, from thence forth, was to be “a place where [one could] come in reverence and admiration for the infinite blessings of God.”

Since the dedication, The Basilica has been blessed by the touch of many who have nurtured and enhanced its role as a place to celebrate “in reverence and admiration.” While many have been important in its history, there are four who stand out: John Ireland, James M. Reardon, Dennis Dease, and Michael O’Connell. Each shepherded The Basilica of Saint Mary through particularly challenging moments in its history.

Archbishop John Ireland

It is thanks to the vision of John Ireland that The Basilica exists at all. Ireland was a man known for his great oratory skills. On the eightieth anniversary of his death, Marvin O’Connell, historian from the University of Notre Dame and author of John Ireland and the American Catholic Church, remarked that “Ireland’s most striking physical characteristic was his voice, honeyed thunder sometimes and sometimes a throaty growl, but always dominant, clear, and loud, a wonderfully vibrant and resonant instrument…” Ireland used this instrument to exhort Catholic citizens of Minneapolis to support the building of, in his words, “a great and noble temple, a fit home for [the City’s] glories, whither all may turn, where all may learn of its significance, where all may feel the spell of its inspirations.”

Though he did not live long after the solemn dedication, the construction of The Basilica is considered the crowning accomplishment of his career.

Monsignor James M. Reardon

The exterior of the building was complete in 1915 when the Pro-Cathedral was dedicated, but the interior walls were bare and the windows were clear glass. In 1917, the United States entered World War I, and the idea of raising funds to finish the interior was out of the question. Completion of the interior work was put on hold. Then, in 1921, the Right Reverend James M. Reardon was appointed as pastor of the Pro-Cathedral. He was known as
a man of precise habits and as a strict disciplinarian.

Reardon was exactly what the Pro-Cathedral needed at the time. Within a few years, he oversaw the completion of the interior, including the windows, the chapels, the confessionals and much of the ornamentation which adorns the walls today. By 1941, Reardon, who was, by then, Monsignor Reardon, had paid off all the parish debt incurred in the process, which totaled more than $1 million at the time of payment. He was proud to do so without recourse to assessments, special collections, bazaars, or festivals.

How was he able to accomplish such extraordinary fundraising feats under the circumstances? According to Basilica archivist, Heather Craig, written and oral histories support the notion he did so “by berating people.” Moreover, in 1926, thanks in large part to his efforts, the Pro-Cathedral was elevated to a minor basilica by Pope Pius XI.

People respected Reardon because he commanded respect. He did not waste time; he made certain things were done right. This punctual perfectionist loved his church and his people. Behind the scenes, he quietly took care of those who most needed it, even paying tuition for several De LaSalle students in need.

In 1963, at age 91, while still pastor of The Basilica, Reardon died, praying the rosary in a front pew. His obituary reported he had presided at 6:30 Mass that morning.

**Father Dennis Dease**

During the late 1960s and 1970s, The Basilica parish experienced a time of decline when, due to changes in the community, membership numbers dwindled, the building began to show signs of wear and tear, and the school was closed.

In 1985, Father Dennis Dease began his service as rector of The Basilica. According to Peg Guiffole, author of *The Basilica of Saint Mary: Voices from a Landmark*, it was “the beginning of a time of great change.”

Dease hired a new liturgist, Jay Hunstiger, who raised the quality of the music and liturgy. This, combined with improved hospitality and revitalized outreach ministries, attracted new members to the parish.

But expanding parishioner numbers was not enough. The time had also come for major work on a building suffering from the ravages of Minnesota weather: water. Water was seeping in through the roof system, freezing, and moving stones, creating crumbling and falling debris. After a huge piece of plaster fell from the dome, right between the organ and the altar, Dease began a $10 million capital campaign to, in his words, “seal the envelope and stabilize the structure.”

Shortly after the start of the campaign, Father Dease was asked to become president of the University of St. Thomas where he worked until his retirement in 2013.

**Father Michael O’Connell**

In 1991, during the second year of the capital campaign, Father Michael O’Connell “hopped on board” as rector of The Basilica. O’Connell, who is known for ministering to the needs of the community, had a knack for persuading people to take ownership in projects he believed in. That knack allowed him to raise over $9.5 million for the “Basilica Restoration” campaign. In addition, he was a visionary behind the Basilica Block Party, the Jeremiah Program, an interfaith study series, and countless other projects.

These four men, all of Irish descent, were very different in temperament and leadership style. Yet each was exactly what The Basilica needed at the time in which he served.

**Forward Thinking**

The Basilica of Saint Mary was blessed with a new leader in 2007. Though he is of German descent, Father John Bauer appears to be exactly what The Basilica needs going forward. He has used his humor, his incredible work ethic, his strong commitment and beliefs, and most of all, his great faith to shepherd the parish through some very challenging times. The prospects for the next 100 years appear to be very good indeed!

*Originally from Milwaukee, Wisconsin, Kate Helms has been a parishioner at The Basilica for several years, and has recently joined the Docent Ministry.*
Who’s in the Pews?
A 100-year snapshot in time

IF you are looking for facts about The Basilica, the published history by Msgr. Reardon is a wonderful resource. But on the day of our Solemn Dedication, one hundred years ago, the church was full of people whose stories are not necessarily documented in official histories. Luckily, The Basilica Archives holds a number of other fascinating resources; school records, donation records, newsletters, and a hefty 6-inch thick tome listing pledges to the Pro-Cathedral Building Fund between 1906 and 1909. With a little help from the internet as well, I could begin to get to know a few of the families who sat dressed in their Sunday best back on August 15, 2015.

Our parish brought together families from a variety of ethnic neighborhoods and economic levels. Fr. Thomas Cullen made weekly announcements aimed at bringing them together in church-centered activities: Men were called to the Usher’s Club and the Holy Name Society, while every woman was encouraged to join the Rosary Society, which in September, 1915 started serving a hot dinner daily to the school children: 10 cents for meat, potatoes, bread and hot cocoa. The choir was thriving, a parish orchestra was forming, and the Amphion Club, under the leadership of principal Sr. Dorothea Yanikowski, was one of the largest dramatic clubs in Minneapolis.

For many north side families, the Minneapolis and St. Louis Railroad Cedar Lake yards provided employment along a handy streetcar line. Among them was M&StL machinist William A. Diehl, who with his wife, Frances, lived only a block from the new church. They raised 6 children, including Thomas, who was an Eagle Scout with the Pro-Cathedral boy scout troop, and in 1930 was ordained a priest in the diocese of New Ulm. In 1921 they paid $9 per year for pew rent, and an additional $30 yearly pledge.

The school records also reflect economic uncertainty for many families, some of whom listed a new address each year they registered their children. William Peter Echert, a bookkeeper for Hartman’s Furniture store on Fifth Street, brought his family to Minneapolis from Indiana in 1915, and remained here for only ten years. Other children, like Mary Cincotta, whose father John worked for the Great Northern railroad, left school after the 7th grade to join the workforce.

Joseph M. Regan and his brothers, William and John, operated the Regan Brothers Bakery at 65 3rd St. N. The bakery was known for innovation: buying flour based on quality rather than price alone, installing a testing lab, and selling sliced bread. The Regan Bros. pledged $250 to the building fund in 1905 — a significant amount — and Joseph served on the Pro-Cathedral building committee.

An assistant county attorney, a fruitseller, a newspaper magnate, day laborer and a congressman. The Pro-Cathedral parish welcomed all these families and their stories. Looking ahead to the Year of Mercy, we are embarking on a project to record the current stories and memories of our parish for generations to come. If you have a story to share, however long or short, please contact The Basilica Archives or visit us online at www.mary.org! +

— Heather Craig

Heather Craig is the archivist and historian for The Basilica.
This Little Light of Mine
Staff shine light on stewardship potential

The stewardship coordinator invites volunteerism and giving back in all shapes and forms, says Terri Ashmore, The Basilica’s managing director.

“This is a large, vibrant parish where people are interested and excited about helping out and giving back but, given our size, it’s not always readily apparent how or where to do that,” says Ashmore. “The stewardship coordinator opens those doors and helps to make those connections for people.”

A WAY OF LIFE
In her first weeks and months on the job, Wyatt has been impressed and inspired by the volunteers and staff members she’s met from across the organization.

“I’ve connected with so many amazing people already,” says Wyatt. “Their personal stories — about what brings them here, where they’ve been, and why they share and care — are incredible,” she adds.

Wyatt, who joined The Basilica staff in May, brings a background in history, political science, education, and volunteer coordination to her new post. She grew up in the Twin Cities, graduated from Bethel University, earned a master’s degree in museum studies at the University of North Carolina, and worked as a museum educator in Ohio before returning to Minneapolis last spring.

She describes stewardship as “a way of life” that involves sharing one’s time, talents, and treasure.

“Stewardship encompasses all of the ways we show our gratitude for the blessings we’ve received — all of our choices, actions, and practices.”

The Basilica celebrates six distinct aspects of biblical stewardship throughout the year:

• **Global** – Promote peace throughout the world
• **Local** – Create bridges between communities and advocate for those in need
• **Ecological** – Leave the world a better place for future generations
• **Personal** – Care for ourselves in body, mind and spirit

• **Gifts** – Share our knowledge, talent, love and experience to serve others
• **Financial** – Give generously and joyfully

Wyatt serves as the go-to resource for connecting parishioners with information, activities, and opportunities for involvement with each type of biblical stewardship. She adds that The Basilica’s website, www.mary.org, offers a comprehensive overview and detailed information about all aspects of stewardship.

IT’S ALL GOOD
For some parishioners, stewardship involves acts of charity or direct care, such as working on behalf of The Basilica’s shoe ministry, St. Vincent de Paul initiatives, or mental health outreach. For others, stewardship means lending a hand whenever or wherever needed, such as stuffing envelopes at the parish office for a special mailing or working on the cleanup crew for the annual Basilica Block Party. Whether a regular or occasional volunteer, involved in one ministry or multiple ministries, Wyatt assures parishioners that stewardship in all its various shapes and sizes is welcomed and needed.

“Nothing you do is too small; every contribution at every level matters.”

Those who are new to The Basilica are invited to attend an upcoming new member brunch or dinner, held monthly at the Reardon rectory. New members have the opportunity to meet Wyatt and other staff members and to learn more about parish ministries and programs.

As stewardship opportunities continue to grow and evolve at The Basilica, Wyatt also welcomes existing parishioners to reach out for information or advice about ideas and options for giving back.

Teri Mach Ryan is a parishioner who works as a freelance writer, primarily for nonprofit organizations. She and her husband, Timothy, live in Lindstrom, MN.
Our New Parish Trustee

Introducing Kathy Noecker

Canon Law envisions that a pastor will “[carry] out the functions of teaching, sanctifying, and governing … with the assistance of lay members of the Christian faithful ….” In fact, Pope Paul VI declared that the laity’s active participation is so necessary “that without it the apostolate of the pastors is often unable to achieve its full effectiveness.” At The Basilica, parishioners serve the Church and assist their pastor by devoting their unique talents to nearly 3,000 volunteer positions — two of these positions are filled by The Basilica’s trustees.

On July 1, 2015, Father John Bauer, pastor of The Basilica, appointed Kathy Noecker as one of The Basilica’s trustees to replace Delia Bujold, who retired from the position after nine years of faithful service.

According to Terri Ashmore, Managing Director for The Basilica, the parish trustees serve several critical roles. First, the two lay trustees, along with the pastor, Archbishop, and Vicar General, are members of the parish corporation registered with the state; and their role fulfills civil statutory requirements.

Second, the trustees serve as respected senior advisors to the pastor. Third, the trustees maintain continuity with other governance committees by working with the Parish Council, Finance Committee, and The Basilica Landmark Board of Directors, on which they serve by reason of their office. Terri believes that Kathy’s dedication to The Basilica, prudent judgment, and experience make her well suited to successfully fill those roles.

By P. Joshua Hill

Born in St. Cloud, Minn., Kathy graduated from the College of St. Catherine in St. Paul, Minn., and Georgetown University Law Center, in Washington, D.C. She is a partner at the law firm of Faegre Baker Daniels, where she has held multiple leadership roles within the firm’s management and where she has practiced labor and employment law since 1987. In addition, Kathy is an active volunteer at The Basilica, serving as a youth program volunteer and as a respected member of the Parish Council since 2008. In her spare time, Kathy enjoys spending time with her husband, Duane, and their four children, biking, camping, and traveling.

Kathy and Duane were drawn to The Basilica while seeking a spiritual home in which to engage their children, who have been active in choirs and liturgy. Kathy “loves the Basilica because of its strong devotion to its mission and its focus on conveying its message through action.”

She is enthusiastic about embarking on her new role as parish trustee at a time when “Pope Francis is communicating such a positive tone and vision for the Church.” Kathy looks forward to supporting the talented and dedicated pastor and staff at The Basilica, and working to strengthen the sense of community.

She notes that, “as such a large parish we need to constantly raise awareness about the many opportunities available for parishioners to engage with one another and the community in carrying out a mission of service.” When asked what advice she has for others who wish to become more active at The Basilica, Kathy answered quickly and practically: “Just go talk to someone. While the size of The Basilica can be scary, with such diversity of people and opportunities there is a place for everybody to find their passion—and we need everyone!”

For more information on how you can volunteer at The Basilica, contact Ashley Wyatt, coordinator of New Members and Stewardship, at awyatt@mary.org.

P. Joshua Hill is an attorney practicing in the areas of civil litigation, estate planning and alternative dispute resolution. His and his wife, Jodi, are parishioners and active volunteers at The Basilica.
Johan M. J. van Parys, Ph.D., has been The Basilica’s director of liturgy and sacred arts since 1995. He has published numerous articles and writes a monthly column for Liguorian. His books include Symbols that Surround Us and What’s the Smoke for? And Other Burning Questions about the Liturgy, a collection of all previous Ask Johan columns.

Dear Johan,

I understand we will be celebrating a Year of Mercy. Is this your idea? If so, why did you do it and what is this all about?

Gentle Reader,

I wish I could take credit for this, but alas it was neither my idea, nor was it mine to have.

On March 13, 2015, the second anniversary of his election, Pope Francis surprised everyone by announcing a special Holy Year dedicated to the theme of Mercy. He made this official on April 11, 2015, the day before Divine Mercy Sunday through the papal bull Misericordiae Vultus (The Face of Mercy). The Year of Mercy is to be held from December 8, 2015 until November 20, 2016.

Though Pope Francis in known for his innovations, this is not one of them. The tradition of a Holy Year or a Year of Jubilee dates back to early Jewish times. According to Leviticus (25:8-13), every 50th year is to be celebrated as a Year of Jubilee. During this year debts are to be forgiven, slaves are to be set free, and the land is to be given a rest.

In 1300, Pope Boniface VIII called for a year dedicated to the celebration of the sacrament of reconciliation and the visitation of the tombs of St. Peter and St. Paul in Rome. Though Pope Boniface himself did not use the term, contemporary writers called it a Year of Jubilee thus establishing the first known Christian Year of Jubilee.

Though it was the intention of Pope Boniface that a Year of Jubilee be held every 100 years, by the 15th C. it had become customary to hold a Year of Jubilee every 25 years unless there was an impediment of a political or military nature. This custom has survived until today. Thus the last Holy year was the great Year of Jubilee of 2000, the second millennium since the birth of Jesus.

In addition to these regularly scheduled years of Jubilee, there also have been special Years of Jubilee. In 1628, e.g., Pope Urban VIII called a special Year of Peace in order to pray for the end of the wars in Northern Italy. In 1966, a Year of Jubilee was called by Pope Paul VI at the conclusion of the Second Vatican Council. In 1983 Pope John Paul II called a Holy Year of Redemption on the 1950th anniversary of the death and resurrection of Jesus.

Since becoming the Bishop of Rome, Pope Francis has often spoken on the one hand of God’s boundless mercy for us and on the other hand of the profound need for mercy in our church and our world. It is thus not surprising that he has called for this special Holy Year dedicated to mercy.

On December 8, 2015 Pope Francis will initiate the Year of Mercy by opening the Holy Doors at St. Peter’s Basilica in Rome. The following Sunday, December 13, we will open Holy Doors at The Basilica of Saint Mary. The custom of Holy Doors dates back at least to the 15th C. When the doors are closed they symbolize our sinful human condition and the fact that Paradise was closed to Adam and Eve and all their descendants. When they are opened, they symbolize how Jesus opened the gates to Paradise for us by virtue of his life, death, and resurrection. In his own words: “I am the gate. Whoever enters through me will be saved, and will come in and go out and find pasture.” (John 10:9)

As part of the Holy Year devotions, we are invited to walk through the Holy Door while we give thanks for God’s Mercy for us and while we in turn commit ourselves to show mercy to others. In addition, we are invited to rediscover the sacrament of reconciliation and celebrate the Eucharist often.

The Year of Mercy will be celebrated throughout the world. It will be a great opportunity for all of us to celebrate the mercy of God most profoundly shown to us in the life, death, and resurrection of Jesus. It will also be an invitation for us to show greater mercy to one another and to all of creation. May this truly be a year of great blessing and jubilation.
A Neighborly Connection

MCTC and The Basilica help Minneapolis thrive

“...provide access to the transformative power of education in a diverse and dynamic downtown environment...create a climate that empowers, supports and invites participation...be guided by honesty, fairness, and compassion in all our dealings.”

By Cecilia Hofmeister

OUT of context, it’s not difficult to imagine these words describing the attitude of The Basilica of Saint Mary, but these phrases are actually taken from the mission and value statement of Minneapolis Community and Technical College (MCTC).

Located across from The Basilica on Hennepin Avenue, MCTC is a public two-year college with an annual enrollment of nearly 15,000 students. According to their website, the school takes pride in being “an active partner in initiatives designed to strengthen the social, economic, and cultural vitality of the Twin Cities metropolitan area” and lists “build[ing] an interdependent community allied with our external partners” among its value statements. Perhaps these similar desires to serve the surrounding community made the formation of a partnership between The Basilica and MCTC inevitable. The relationship between the two organizations dates back 100 years and looks poised to continue for many more.

MCTC, as it stands today, is the merger between two colleges. The original technical college was founded in 1914. In 1996, it combined with a community college. The institution today is a part of the Minnesota State Colleges and Universities (MnSCU) system. Boasting a spacious campus with a new state-of-the-art Science Center, a culinary kitchen, and an outdoor plaza, the school is uniquely positioned to provide vocational training in the heart of the Twin Cities.

From the beginning, The Basilica and MCTC have worked together to grow and serve the city of Minneapolis. Like The Basilica parish, the MCTC student body is very diverse. The proximity of The Basilica campus and the MCTC campus opens up the opportunity to interface with a wide range of demographics, people, interests, races, and economic levels. Both organizations strive to meet people in their present situations and help them improve their circumstances — whatever those may be.

The Basilica and MCTC have leveraged their partnership in a variety of ways. Mike Christensen is the Associate Vice President of
Strategic Partnerships at MCTC and has been involved in the partnership for several years, overseeing many of the collaborations between The Basilica and MCTC. “We are so grateful to the clergy and staff at The Basilica for the partnership,” says Christensen. “We have a common cause which we work towards daily.”

Perhaps the most well-recognized collaboration is the Jeremiah Program. The Jeremiah Program operates out of a housing community behind The Basilica and addresses the needs of single mothers by providing a safe and affordable place to live while residents pursue educational opportunities and master life skills. Father Michael O’Connell spearheaded the campaign to bring the Jeremiah Program to the area and The Basilica has remained involved ever since. According to Christensen, 24 of the 34 current residents at the development are MCTC students. Explains Christensen, “We work together with Jeremiah on career and college planning with those residents ensuring that they have a great opportunity to succeed in this wonderful Minneapolis economy.”

Christensen emphasizes how pivotal The Basilica’s involvement is to the initial and ongoing success of the program: “Father O’Connell had established the Jeremiah Project right next to MCTC because he understood that housing and employment are related and that the best way to launch someone from a life of poverty is by a partnership between those who provide housing and those who really move people into careers. That’s what MCTC and The Basilica have been able to do with hundreds of residents of the Jeremiah Project. So that is a key learning for both large institutions as they look at the kind of impact they can have on this community.”

In addition to the Jeremiah Program, The Basilica also provides mentors for MCTC students. “Our students lack the kinds of social networks that have allowed other communities to thrive,” Christensen explains. “So they [the students] are deeply grateful to have mentorship from some of the leading citizens at The Basilica and we’re very grateful for The Basilica and its mentorship of our students.” The mentoring program pairs parishioner volunteers with current students. Mentors provide insight and guidance on what it takes to succeed in the professional world. Participants report that the relationship is rewarding for mentor and mentee alike. This shared focus on developing leaders and matching employers with suitable employees makes MCTC and The Basilica ideal partners.

MCTC and The Basilica also coordinate on events designed to further their coinciding missions. Last spring, the two organizations co-hosted Spirit and Soul. The event drew almost twenty acts to The Basilica stage which celebrated the “spirit and soul” of the south Hennepin Community.

Christensen describes how the event “highlighted a whole history of music from populations of color that have become a significant part of Minneapolis culture.” The event also explored the art forms of poetry and dance. MCTC instructors and students emceed the festivities.

With both institutions committed to the growth and betterment of our community while promoting justice and equality, particularly for underserved minority populations, the future of the relationship looks bright. The intersection of missions is a wonderful way to create relationships and promote cross-cultural understanding between parishioners and students. The mutual admiration shared by The Basilica and MCTC is sure to spur even more collaboration in many creative ways. If you are interested in helping, please visit www.mary.org or www.minneapolis.edu for more information.

Cecilia Hofmeister is the editor of BASILICA magazine.
Playing Sounds Our Ancestors Heard

The Basilica organ at 65

By Ann T. Dieman-Thornton
which he performed the complete organ works of French organist Olivier Messiaen. Jacobs played entirely by memory and his performance was aired live on MPR. The organ has also been host to the annual Young Organ Artists recital series, featuring Dr. Kim Kasling who served as the principal organist at The Basilica from 1981-2006.

Dr. Kasling is a Professor of Music, University Organist and Director of Liturgical Music Studies at St. John’s University in Collegeville, Minnesota. Kasling continues to serve as the senior adjunct organist at The Basilica, with the current principal organist Christopher Stroh.

Decades of extensive use led to a complete renovation of the organ in 2008. Though it had held up quite well through the years, it needed to be restored and updated. The project involved installation of an entirely new digital relay and console. While the technology was updated, “all of the original Willis-influenced pipework remained unaltered and carefully preserved.

While the organ has seen many famous visitors and been part of some significant concerts over the years, Kasling also shared stories about other special visitors.

He’s provided opportunities for children from North Minneapolis to visit The Basilica to learn about the organ. Wearing a cloak and renting a smoke machine for added effect, Kasling said the times he shared with the children were especially enjoyable and he hoped the experience “inspired young musicians.”

Acknowledging the size and ornateness of The Basilica, Kasling said the church needed a colorful and large enough instrument to match its grandeur. The organ has fulfilled that need, and as Kasling says, “You know you’re in for something extraordinary when you first see the organ in all its beauty.”

You can see the organ in all its beauty. The Basilica of Saint Mary will be honoring the anniversary of this magnificent instrument with an organ concert series in 2015-2016. Parishioners and community members can attend the concerts and enjoy an instrument whose stunning music, as Kasling says, “is like that of sounds our ancestors heard.”

Ann T. Dieman-Thornton has been a member if The Basilica for 14 years. She is a resident of North Minneapolis and is deeply concerned about making our community a better place.
Housing History: The Basilica Archives

From basement to fourth floor, the Archives find a new home

THINK for a moment about that box you have stashed in some corner of your house. You know the one. It contains a hodge-podge of things like graduation announcements, a couple of photo Christmas cards you couldn’t bear to throw away, and maybe a child’s artwork project (or two). Now imagine a room full of this type of material: boxes filled to the brim with decades of church history. When Rita Nagan walked into a basement room of the Reardon Rectory in 1997, that is exactly what she found.

Nagan had come seeking a photo for an issue of BASILICA magazine and found much more than she had bargained for — as well as a project that would keep her busy for some time to come. She quickly realized that these documents, photos, and other artifacts were an important legacy of not just the parish, but the community as well. Unfortunately, the basement was not the best place to house this history. The 12’x12’ room was dank and allowed for little natural light. Fluctuating humidity levels created the perfect breeding ground for mold. There were exposed pipes covered in asbestos and dust, exacerbated by the trucks rumbling through on the nearby freeway. Something needed to be done.

Over the next year and a half, Nagan and other volunteers worked to put some order to the chaos. At a minimum, they knew that items needed to be catalogued, cleaned, and stabilized. The archivist at the Archdiocese was consulted for advice on organizing and preservation. As one might imagine, it was a daunting task. The result of their hard work is the foundation of the current Archives.

In 1999, The Basilica Landmark, the 501(c)(3) nonprofit organization that supports the preservation, restoration, and advancement of The Basilica, enlisted the aid of Heather Craig, who brought both education (a Master of Library and Information Science degree) and experience (as former archivist of the Goodhue County Historical Society) to the table. In the ensuing 16 years, Craig and various volunteers have been hard at work preserving not just documents, but all manner of items. Walk into Craig’s office and you will see a camel, standing almost five feet high, who is the sole survivor of some long lost crèche. And that is not the only unusual item in the collection. Craig noted the Archives house a piece of scrimshaw as well as a Cheerios® box featuring Claus Oldenburg’s Cherry and Spoon sculpture and The Basilica...
in the background. Of course, in addition to the unusual, there are the everyday things one might expect to find in a typical archive — photos, letters, announcement books, and more.

Fortunately for The Basilica, Msgr. James M. Reardon, who was pastor from 1921-1963, was an avid historian of both the parish and the archdiocese. He kept numerous photos, drawings, and correspondence relating to the building of The Basilica. As a result, The Basilica is able to trace the steps and progression of such things as the carving, transporting, and installation of the marble used inside the church. The detailed architectural drawings and photos help to understand the magnitude and scope of the project and add to the appreciation of this uniquely beautiful building.

These amazing drawings, once shoved into cardboard tubes but now lying flat in cabinets, will soon find another new home where they will continue to be preserved for generations to come.

With the expected completion of the Reardon Rectory renovation scheduled for October, there will finally be a dedicated space for the Archives. Together with the Sacred Arts, the Archives will be housed on the fourth floor of the rectory. The room will be climate controlled and have moveable shelving, allowing for storage by size. This flexibility will dramatically increase the functionality of the space. In addition, there will be volunteer workstations where people can continue the work of preserving and cataloguing items. Currently, space is quite limited and requires volunteers to pack and unpack their projects each time they wish to work on them. The new workstations will give volunteers the space they need to follow a project through to completion.

As one might imagine, planning such a space can be a complex task. In addition to housing historical documents from a century ago, there is a need to capture and preserve ongoing activities. For example, there will be space in the new Archives dedicated to the Basilica Block Party. Consideration was also given to future growth and expansion needs. Working with the designers, Haldeman-Homme, Inc., a plan was developed to encompass the past, the present, and the future of the Archives.

Along every step of the way has been The Basilica Landmark. In addition to the funding provided for the ongoing maintenance for the “bricks and mortar” of The Basilica, the Landmark has been instrumental in supporting the conservation of these artifacts. True to its mission statement, the Landmark’s generosity has allowed for the preservation, restoration, and advancement of these important items. As a result, the story of The Basilica can continue to be told.

Ultimately, the Archives are not merely about housing artifacts, but also about sharing information. The new space will allow much easier access to this wealth of material not just for members of the parish, but for the entire Catholic community. In addition, these pieces of history go beyond the doors of The Basilica and archdiocese. They play an important role in understanding the community as a whole. As such, The Basilica is a contributor to the Minnesota Digital Library: Minnesota Reflections. This is a combined effort among the University of Minnesota, several institutions, and various historical societies and is a wonderful way to preserve the history of Minnesota. The original items shared with the Minnesota Digital Library remain housed at The Basilica, adding to the importance of continuing their preservation.

Protecting and maintaining these artifacts helps the community understand where they have been. They also help to understand who The Basilica is and where it is going. The preservation will allow future generations access to a wide variety of information. It could involve research on the early days of the parish when the community worshipped at the Church of the Immaculate Conception. It may mean finding a photo from the 1920s of the Hibernians and seeing your grandmother’s face smiling back at you. Each item — a letter, a diagram or even a Cheerios® box — has a story to tell. Personally, I’d like to hear the one about the camel.

Susan Hansen is a Training and Development Specialist at a national law firm in Minneapolis.
If a shrine needs a refresh of lighting sticks, Jost is your man.
If a shrine has flowers that look fresh and are well positioned, Jost is your man.
If lights are out, Jost makes note of that too.
Jost even makes sure that your prayers make it to the proper authority. He doesn’t read any prayers, but he does make sure they make their way upward.

Jost began his shrine ministry a little over two years ago, a bit after he retired. His path to caring for the shrines was not traversed without a little bit of hesitation and perhaps even some foot-dragging. Now that he’s in the ministry, Jost says, his path out of the ministry might fall under two conditions: both of which are not quotable, but the phrase “til death do us part” just might apply.

Jost’s story about how he got in the ministry might be a good way to explain why he’s in no hurry to leave.

A little over two years ago, Jost was approached by Mark Wyss, assistant to the
director of liturgy and sacred arts. In short, Wyss asked Jost to care for the shrines, but according to Jost, he heard Wyss ask for him to care for the whole basilica. To that, Jost said, “My response is not only no, but hell no.” But Jost quickly added “I will think about it.”

At the time, Jost had worked with Wyss on a PowerPoint and Microsoft Publisher project. Jost, a retired, self-proclaimed, computer geek, wanted to volunteer for The Basilica in a new capacity, but wasn’t sure what. Half of Jost was thinking that once he volunteered to take care of the shrines, there would be no graceful way to bow out. Leaving the parish or death seemed to Jost to be the only ways to terminate his volunteer position — thus his hesitancy to sign up in the first place. The other half of Jost thought that perhaps caring for the shrines might “just have something in it for me.”

After presenting the idea to his wife, Jost says, ”My wife, without prompting said that it didn’t sound like me, but that there may be something in it for me.” Jost added that his wife’s insight got him to weigh his options. Jost, now retired, wanted to be a writer and liked working on his own. He didn’t want his volunteer opportunity to be something also done on his own. Jost was ready to tell his new “boss” that he was ready for the assignment, but with two conditions: that there is training and that the position ends in one year, with the option for renewal.

Jost’s supervisor was to be Travis Salisbury, coordinator of liturgical celebrations. Jost said he was nervous about meeting with Salisbury because he was afraid he wouldn’t like him. Jost was also apprehensive that his training would be inadequate. Jost admits to being wrong about both Salisbury and the training. He says he has a great relationship with Salisbury and he was well prepared to care for the shrines.

Less than a week after talking with Salisbury, Jost began caring for the shrines. The first Monday at his new post was enjoyable, but not without a hitch. Jost had no checklist. He didn’t want to forget or overlook any detail. Jost was not thrown off. He quickly made a list, a list which he uses faithfully to help him with his job and make a full report to Salisbury.

Jost says his job is more than keeping the shrines looking nice. Jost makes sure all flowers are trimmed, fresh-looking, and in vases. He collects all hand-written prayers and ensures that they are given to Father Bauer. Jost says only real flowers are allowed at the shrines. He also made note that candles, if brought in, need to be in a canister. The church-provided candles are the best. Single votives are not allowed because they violate fire code.

Jost says while he does ensure that no shrine lighting is dim or burned out, he doesn’t actually change the bulbs. That is someone else’s ministry.

Jost says his ministry is more than the physical maintenance and organization of the shrines. His payback includes interaction with The Basilica staff, other volunteers and of course community members. Jost considers himself to be the face of The Basilica. He’s not a tour guide, but can tell you when the church was built, when the first mass was held and when the interior work was finished. He also can tell you where the bathrooms are. That is one of the first things Jost knew he needed to know.

Next time you’re at The Basilica and you see a man of average height, white mustache, greying hair, and oval glasses, it’s probably Walter Jost. If he’s pushing a janitor’s cart with trimming sheers, a water cylinder, and a broom and dust pan, it’s most likely Walter Jost. If he’s exuding pride to be a volunteer and can tell you where the bathroom is, I guarantee, it’s Walter Jost. Stop and say, “Hi.”

Steve Shore has a degree in journalism and loves to write whenever he has the chance. He currently works in contract administration at the University of Minnesota and enjoys long-distance cycling in his free time.
From Inspiration to Installation

The story behind The Basilica’s windows

As our lives fill with technology, automated machines, and cars that practically drive themselves, it can be easy to forget the precision and vision it once took to create beautiful pieces of art and architecture without today’s modern conveniences.

For example, how was The Basilica of Saint Mary constructed 100 years ago? Could we do it today without the technology that we rely on daily? For one piece of The Basilica — the stained glass windows — we could.

The storied history of stained glass and the process used 100 years ago largely remains the same to this day. It is a piece of art and architecture done by hand and without the conveniences of modern technology.

The Basilica’s windows were created by Thomas J. Gaytee studios during the 1920s. Little is known about Gaytee; urban legend says that he studied under Louis Comfort Tiffany in New York and moved to Minneapolis in 1918 as a salesperson for Tiffany and Co. In 1918, he opened his own studio — Gaytee studios. This is also when he began work on The Basilica.

Development

“Gaytee worked with Father Reardon, then-pastor of The Basilica, on all the design of the windows,” said John Salisbury, former owner of Gaytee studios. “Gaytee and Father Reardon had meetings to discuss what should be the theme of the windows in the church, what saints should be at the bottom, and how they should be placed.”

Reardon, known for his high expectations and keen eye for details, managed the design of the windows in the same fashion.

“There are a few sketches we have today that are not in the windows — they were rejected,” said Salisbury. “[The design process] was probably done over a period of 6-8 months to get the whole theme worked out.”

And that was just the beginning. After the initial design work was agreed upon, sketches were created to show the initial design.

Sketches

“A sketch is a rendering to scale of the actual window,” said Salisbury. “It was all hand drawn. For this church, there was also a series of four watercolor sketches that were done to scale to show the color and show how the window would look when it was done.”

Because Gaytee was also involved in the original interior decoration of the church, he took design elements of the walls and ceilings into consideration, creating complimentary window schemes.

After the sketches were complete, they moved on to cartoons, or full-size drawings of the windows.

By Stacy Glaus
“Every window has its own sense of value, worth, and uniqueness — some subtleties about it that make it special.”
— John Salisbury

CARTOONS
“If the window is six feet high, the cartoon is six feet high,” said Salisbury. “It’s all done right to full size and right to scale.”

Also on a cartoon were the cut lines indicating the size, shape, and sometimes color of the glass.

“All the lines that are going to be cut as pieces of glass are laid out on the cartoon so you know how the puzzle is going together,” said Salisbury. Eventually, these pieces were numbered so they could easily place the correct piece of glass on the corresponding piece of the cartoon.

PATTERNS
After the cartoon was made, they created patterns used to cut around the glass. These patterns were also used to identify where lead would be placed to hold the pieces of glass together. From there, it was time to find the glass.

“The glass that’s used in your windows is a variety of glass,” said Salisbury. “You have international windows up there.”

Glass from Germany, France, England, as well as a few pieces from the United States, specifically Indiana, make up The Basilica’s windows. The glass was set on the pattern and cut along the cut lines to form each piece — all of this work being done by hand.

PAINTING
After the glass was cut, the painting began. Painting of a stained glass window is done with vitreous paint. Vitreous paint is a mixture of ground glass and pigments that, when fired in a kiln, fuses to the piece of glass making it permanent. Tracing is the first step in the painting process.

“Tracing is a hard black line and is put on with a long striping brush. These are always freehand trace lines — you can almost even see the brush strokes,” said Salisbury. “That’s what you need the cartoon for because you need certain trace lines. You would use the cartoon to paint around those shapes.”

For windows comprised of many of the same borders or other design elements, stencils were made. Since tracing was always done by hand, stencils allowed tracing to be done more quickly.

Once a window was completely painted and fired in a kiln, it was time to put it together. This step is known as “glazing.”

GLAZING
“With the map down, you place your first piece of glass in the corner,” said Salisbury. “Then, as the pieces of glass start to assemble, you start using lead.”

Starting in a corner of each window, lead would be fitted around each piece of glass.

This process involved setting the glass in place using special nails, wrapping it in lead and continuing this process for each subsequent piece until the window was assembled.

FLUX, SOLDER, AND CEMENT
Next, you would flux and solder the glass pieces together. Flux is chemical used to promote the bonding of metals. After both sides are fluxed and soldering, the window is nearly complete.

“After it’s all soldered up, you have to cement the window,” said Salisbury. “This is a very crucial, important part of the window assembly because if the cement isn’t done right, the window will be loose, fall out, or leak.”

Using a brush, a cement mixture is used to work in the area near the lead, filling any holes that may exist. Then, using a pick, the craftsman picks off all the edges creating a clean line.

At this point, the windows were nearly ready for installation. Due to their large size, The Basilica’s windows were made in sections to allow for an easier installation.

BRACING AND INSTALLATION
“A big window that is 8 or 9 feet tall is hard to make in one piece. And not really very stable,” said Salisbury. “So they are built in sections.”

Braces are applied on each section to allow more stability for the glass. The bracing on The Basilica windows was incorporated into the design, deeming it nearly unnoticeable to the untrained eye.

After assembly was complete, the windows were installed in the mid-1920s and have remained untouched to this very day. They are one of the hallmark features of The Basilica.

“Every window has its own sense of value, worth, and uniqueness — some subtleties about it that make it special,” said Salisbury. “The Basilica was one of [Gaytee’s] crowning achievements in the early part of his life. You can hold up these windows to any church in Europe or any place, as far as I’m concerned. They are wonderful examples of stained glass.”

Stacy Glaus is the director of communications and marketing at The Basilica of Saint Mary.
Ministry of Maintenance

That could be you

The Basilica maintenance staff have a much bigger responsibility than just the care and preservation of the building. They serve in their own unique ministry.

Walk in to The Basilica on nearly any weekday and you can almost always find a member of the maintenance staff caring for The Basilica. One moment a member is buffing the floor, the next moment vacuuming the carpets, and the next setting up tables for an upcoming event.

Seems pretty straightforward, right? Wrong.

The Basilica maintenance staff have a much bigger responsibility than just the care and preservation of the building. They serve in their own unique ministry — the ministry of maintenance.

Any time a parishioner, visitor, or friend passes through the doors of The Basilica outside of a liturgy or event, they’ll likely run into a member of the maintenance staff. They give directions, offer mini-tours, and provide assistance to those in need.

“You never know what you are walking in to,” said Gerald Noblin,
can often come with its own surprises and challenges.

“I never thought I would see these kinds of things until I started working for the church,” said Noblin. “One of the things I think of is that it could be a member of my family or myself who is going through things like that. So you do the very best you can, offer a kind word, and hope that, just for that moment, maybe their day will be better.”

These interactions also teach the staff member a lesson as well.

“Year learn a lot about yourself,” added Noblin. “I went out to buy a new car and here I was worrying about the color of my car when people don’t even have money for a bus fare, tokens.”

But this ministry of hospitality and welcome can often come with its own surprises and challenges.

But the even bigger reward is the community that is created — a community of “regulars,” as Noblin describes, who visit The Basilica routinely for assistance, a sandwich, or maybe just conversation with someone who cares.

“We see each other downtown — it’s nice to see them,” added Noblin. “It’s a hard life out there and that could be you.”

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Stacy Glaus is the director of communications and marketing at The Basilica of Saint Mary.
Bringing Home the World’s Music

*Mundus reflects the world church through song*

MUNDUS is bringing the world’s music to The Basilica of Saint Mary. Michelle Arulfo, the Mundus choir manager, and Walter Tambor, the director of contemporary and world music and director of Mundus, took some time to share a little bit about themselves and what makes Mundus so special.

Mundus, Latin for “of the world,” was started in December 2004, according to Walter Tambor, because we “wanted to raise the level of The Basilica’s contemporary music to the level of its traditional music program, as well as fulfill the vision that The Basilica, as a local and Cathedral Church, be a microcosm of our World Church.” Walter’s role in this “is to bring the finest of contemporary sacred and liturgical music to our community while introducing some of the beautiful and diverse music of the World Church to our community.”

Mundus shares their voice twice a month at the 11:30 A.M. Mass. The selected music is prepared and sung in its native language. Offering a world choir is important to the mission of The Basilica and reflects its aim to gather and minister to all. This means making sure not only all are welcome, but that everyone feels the ability to personally connect. Mundus helps to bridge that gap by offering musical selections that would otherwise not be included in the services.

Diversity is important to The Basilica. In Walter’s own words, “we live in a rapidly changing world, and an increasingly global community. If The Basilica is to be a reflection of our World Church, we must actively work to embody that world in our liturgies and everyday lives.”

He refers to the changing ethnic demographics, “in order for The Basilica to continue to thrive and be relevant to the evolving community, we must embrace these changes and actively work to mirror the face of our community in our pews.”

Mundus strives to reflect the diversity of the parish. “One of our goals is for someone walking through our doors to see a reflection of themselves somewhere in our building, whether it be in a piece of art, a piece of music, a vestment, or the person next to them.”

In addition, Walter further explains the religious importance of Mundus. “Through

By Shelby Andersson
the music in our liturgies, we enter into and enhance our prayer in a unique way. Just as people respond and connect to different types of music, we need to offer singers different opportunities to enter into sung prayer.”

While Mundus includes selections from all over the world, Walter finds that “it’s easiest to find music from cultures that have Christianity as a major part of their religious life.” So far the ensemble’s selections have represented: English, Spanish, Filipino, Vietnamese, Portuguese, Hungarian, French, Polish, German, Nepalese, Quechuan, Swahili, Hebrew, Mandarin, and Arabic. This fall they will be incorporating an Egyptian Coptic chant into the annual Icon Procession. Walter explains, “just as travel broadens one’s world view and helps one understand a particular culture and people better, so too, do we come to appreciate and recognize the beautiful special way other people of faith around the world pray.”

The parish seems both receptive and appreciative of Mundus’ efforts. “There have been numerous occasions when a parishioner or a visitor to The Basilica has come to me after Mass to thank me and Mundus for singing a piece of music from their native country.”

Michelle, who has been the Mundus Choir Manager for a year, and has sung with Mundus for the past 4 years appreciates the diversity.

“I love that The Basilica offers a ‘world’ choir. The music from around the world inspires me and allows me to learn and explore cultures around the world.”

Growing up in Bloomington, she started singing in youth choirs in 4th grade and continued through college. “After college, I didn’t know about opportunities to sing in the community. Once I joined The Basilica, I found an inspiring musical home!”

Walter, who began piano lessons at six years old, has been in his current role as Director of Mundus since October of 2004. After a brief detour as an architect, he went back to school for his music degree and has been working as a full-time musician since. As a freelance musician in Chicago, he was led to a position as assistant organist and choir director at St. Clement Church in Lincoln Park, a neighborhood in Chicago. There, the music director urged him to apply for a full-time position at The Basilica, which he calls home almost 11 years later. He directs not only Mundus, but also Juventus, a choir for high school singers and instrumentalists, the Contemporary Musicians Ensemble, and coordinates and leads the music at the monthly Taizé prayer services, as well as scheduling and building relationships with visiting world musicians.

Mundus led music for the closing Mass at the Collegeville Conference on Music, Liturgy, and the Arts at Saint John’s University. The conference’s theme was “Worship in a Changing Church.” In April, Mundus went on tour to Chicago. They shared music with St. Edward Church in Chicago, and at Walter’s former parish, St. Clement Church. He said the “hope was to share some of our more unique repertoire with those two communities in Chicago, as well as provide an opportunity for choir members to explore a bit of the city and deepen relationships beyond making music together.”

Michelle reflects, “our choir is a family. We connect in so many ways when we are making music and when we are not. The tour was a fantastic way to deepen our friendships.” This tour was made possible by the wonderful efforts of volunteers and choir members who organized fundraising. While another tour is not yet planned, both Walter and Michelle hold high hopes for more to come in the future.

Shelby Anderson recently moved to Minnesota and is a new member of The Basilica.
Landmark Events
1) Fans listen to music at the Sun Country Airlines stage during the 21st annual Cities 97 Basilica Block Party July 10. The block party is an annual fundraiser for The Basilica Landmark, a non-profit organization separate from The Basilica that works to preserve, restore, and advance The Basilica and its campus.

2) Father Bauer talks with an actor portraying Emmanuel Masqueray during the 2015 Basilica Landmark Ball May 17 at The Basilica. Formerly known as the Masqueray Ball, this year’s newly named Basilica Landmark Ball made special acknowledgments to The Basilica’s architect, Emmanuel Masqueray.

3) Tom Paul, event chair of the 2015 Basilica Landmark Ball, speaks during the ball’s formal program May 17. The Basilica Landmark Ball is a formal ball held, this year, at The Basilica. Funds from the event are used for The Basilica and its campus.

4) Guests mingle and bid on silent auction items during The Basilica Landmark Ball May 17 at The Basilica of Saint Mary. Funds from this event are used for The Basilica Landmark’s ongoing work to preserve and restore The Basilica and its campus.

5) Fans listen to music at the Preferred One stage during the 21st annual Cities 97 Basilica Block Party July 10. The block party is an annual fundraiser for The Basilica Landmark, a non-profit organization separate from The Basilica that works to preserve, restore, and advance The Basilica and its campus.

6) A member of the band ‘Weezer’ plays on the Sun Country Airlines stage during the Cities 97 Basilica Block Party July 10. This year’s block party drew the second largest crowd in the event’s 21-year history with over 31,000 people in attendance.

7) Fans listen to music at the Sun Country Airlines stage during the 21st annual Cities 97 Basilica Block Party July 10. The Block Party is an annual fundraiser for The Basilica Landmark, a nonprofit organization separate from The Basilica that works to preserve, restore, and advance The Basilica and its campus.
ADVENT & CHRISTMAS AT THE BASILICA

ADVENT SOLEMN VESPERS
December 6, 13 and 20 at 3:00 pm
The Basilica Choir Stalls

CHRISTMAS EVE - THURS, DEC 24
4:00 pm, 6:30 pm, & 8:30 pm: Vigil Eucharist
11:00 pm: Choral Prelude Music
Midnight: Solemn Eucharist

CHRISTMAS DAY - FRIDAY, DEC 25
7:30 am: Eucharist at Dawn
9:30 am: Solemn Eucharist
Noon: Solemn Eucharist
4:30 pm: Festive Eucharist

SOLEMN VESPERS FEAST OF THE HOLY FAMILY
December 27 at 3:00 pm
The Basilica Choir Stalls

SOLEMN VESPERS SOLEMNITY OF EPIPHANY
January 3 at 3:00 pm
The Basilica Choir Stalls

GREGORIAN VESPERS
FEAST OF THE BAPTISM OF THE LORD
January 3 at 3:00 pm
The Basilica Choir Stalls
The Rose Ensemble

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The Basilica Landmark’s Mission

is to preserve, restore, and advance the historic Basilica of Saint Mary for all generations.

The Basilica of Saint Mary

Mission Statement

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- Extend Christian hospitality, and
- Rejoice in rich diversity.

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