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About the Cover: The Basilica from the Walker Art Center Sculpture Garden

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FROM THE EDITOR

“Will you let me be your servant, let me be as Christ to you?”

— David Haas

David Haas’ pure and soulful Servant Song makes me teary at every hearing. Will you let me be your servant, let me be as Christ to you? Pray that I might have the grace to let you be my servant too. The lyrics encompass the individual and collective spiritual journey on which we’ve all embarked. I think of this Basilica community and the warm embrace of faithful discipleship which took root here for me over two decades ago. We are here to help each other walk the mile and bear the load.

I started attending The Basilica almost 25 years ago as a non-Catholic, recent college graduate, and new Minnesotan. It was the religion and parish of my husband and it quickly and deeply became my spiritual home too. I remember feeling called to a deeper relationship with the community and its members. At times the call was a fiery blaze, other times it was a comforting ember, but the call was always there: I will hold the Christ light for you; speak the peace you long to hear.

This year is the 25th year of dedicated service for Dr. Johan van Parys, our Director of Liturgy and Sacred Arts. I fondly remember Johan’s earlier years here, when he had longer dark hair and a thicker Belgian accent. I recall his unexpected cancer diagnosis last year. And I think of today, when a cancer-free Johan joyfully and graciously continues his ministry and service at The Basilica and as an author, teacher, and liturgical consultant.

The word liturgy comes from the Greek word leitourgia, which is the people’s work and the outward, visible celebration of faith. The catechism says liturgy is the action of the whole Christ — all of us — and it is the whole community who celebrates together. When asked why we do what we do liturgically, Johan gives three answers: 1. So that we may become what we believe. 2. So that we may be all on fire with the love of God. 3. So that we may truly encounter the Paschal Mystery.

In this issue, we look at ways our parish is on fire with the love of God, including our master planning initiative which thoughtfully and strategically plans for our community’s exciting future. We also learn about our music ministry (led by Teri Larson, also celebrating her 25th year of Basilica service), our parish’s deep commitment to both service and peace, and a variety of events to close our sesquicentennial year and to join in grief and solidarity with our global Church.

I pray that I may be your servant, and that I let you be my servant too. Until — together — we’ve seen this journey through.

— Melissa Streit
Ten years ago I co-chaired the Task Force on Planning for our Archdiocese. The work of this Task Force involved making recommendations in regard to the closing, merging, or yoking of various parishes in our Archdiocese. The reason for the Task Force was that it had become clear that some parishes were no longer viable as "stand alone" parishes. While there were several reasons why some parishes needed to be closed or merged, the bottom line in most cases were finances, demographics, or the physical deterioration of the church or other parish buildings. While recommending the closure or merging of a parish was sad, the real sadness was that in many cases the parishioners were unaware that their parish was in financial straits, or that their buildings were in bad condition, or that their membership had been in decline. The pain and sadness of these parishioners was multiplied by the fact that for most of them the decision to close or merge their parish seemed to come out of the blue.

During the year or so that I co-chaired this Task Force, it became clear to me that one of my responsibilities as a pastor was always to be honest, transparent, and accountable for the status of our parish in regard to finances, demographics, and the physical condition of our buildings. In this regard, I am happy to report that at The Basilica we are financially solvent, and while our demographics continue to change we have remained stable at around 6,400 households for the past several years. We also work hard at the ongoing maintenance of our buildings, so that they remain safe and sound.

One of the other things that also became clear to me when I chaired the Task Force on Planning was that, as pastor, I needed to keep an eye on the future and not focus exclusively on the present. Fortunately, I also realized that looking to the future was a task that would need the keen eyes of many people in addition to myself. In this regard, I am happy to report that in the last several months, due to the hard work of many of our parishioners, we have developed a new five-year strategic plan (Our Parish, Our Future). Additionally, for the past few months we have been working with a change management consultant to help us identify those ministries, services and programs, etc. that are important and necessary for our parish community, and needed to continue, as well as those that need to change or end. Further, in consultation with our Parish Council, The Basilica Landmark board established a Master Planning Committee to work with HGA Architects and their team to develop a Master Plan for The Basilica and its campus. In conjunction with this, The Basilica Landmark board also approved funding to hire the firm of Bentz Whaley Flessner to conduct a feasibility study to help determine the fundraising capacity of any potential Capital Campaign that would be needed to implement elements of the newly developed Master Plan.

This past year our parish celebrated our 150th anniversary. 150 years ago, the Church of the Immaculate Conception was founded in Minneapolis. When the parish outgrew its original site, seven lots were donated at 16th and Hennepin, and the cornerstone of The Basilica of Saint Mary was laid in 1908. 150 years is a significant amount of time. It speaks highly of the faith and dedication of those who have gone before us that not only has our parish survived, it has thrived. As our parish moves into the next 150 years we are blessed by our parish leadership who serve our parish so well. It is the task and challenge for all of us, though — and it will take our combined efforts — to ensure that for the next 150 years our parish will continue to be a beacon of hope on the Minneapolis skyline and a place of welcome for all who come to our doors. I am excited by this challenge, and given all the work that has gone on the past several months — and in some cases, continues to go on — I am very hopeful for the future.

— Fr. John Bauer
I AM often asked how I got involved with The Basilica Landmark and why being the Landmark board chair is important to me. There is no simple answer, but the following is the best description I can give. Eleven years ago our family of four decided to join the Catholic Church. We decided to participate in the RCIA (Rite of Christian Initiation of Adults) at The Basilica of Saint Mary because it was a central location for our children, and the group was large enough so we would not overwhelm it as an entire family.

What I learned from that experience was very impactful. The number of programs that were offered through The Basilica and, more importantly, the large number of people impacted by those programs was impressive. We decided that getting involved was the only choice we could make as a family. Our daughter, Katie Trevena, took the lead on feeding homeless men once per month for over five years through the Higher Ground program. Our son, Joe Jetland, became a Eucharistic Minister, and my wife Mary took over feeding the homeless men when Katie had her first child. I was asked to join the Landmark board by two good friends, Jack Helms and Steve Sefton. Nearly seven years later I am honored and grateful to have been asked.

In my mind, the architecture of The Basilica of Saint Mary is awe-inspiring and a landmark to the Twin Cities community. For me, without that architectural splendor I may not have gotten as involved as I did. To think that in the 1990s demolishing The Basilica was contemplated, as it was in significant disrepair, is unimaginable. I was committed to joining an organization that would work hard providing time, talent, and treasure to ensure that our Basilica would continue, not only be preserved, but improved to serve the needs of our ever-changing community.

It has been my pleasure to serve as The Basilica Landmark board chair the past year, and for the next year to come. I can envision some very exciting times ahead for The Basilica campus and all the programs served through The Basilica. To know that in a small way, I, along with many others, have had an impact in charting a course for the future of this fine organization is extremely rewarding. I look forward to serving my last year on the board with great appreciation to all those people who have made The Basilica Landmark a success in maintaining and restoring this Building of Hope! 🙏

— Jim Jetland, President of The Basilica Landmark
A Symbol of Catholic Values

Honoring our past, celebrating our present, preparing for our future

DURING his Christmas sermon in 1903 Archbishop John Ireland announced his desire to build a church in Minneapolis that would strikingly symbolize the values and significance of the Catholic Church. He asked for the support and cooperation of the parishioners of the Church of the Immaculate Conception in realizing this dream. By early 1904 committees had been established and the project had begun.

In 1905 Archbishop Ireland appointed Emmanuel Masqueray as the principal architect for the project. Masqueray was born in Dieppe, France in 1861. He was educated in Rouen and Paris where he studied architecture at L’École des Beaux Arts. He came to New York City in 1887 to work for the firm of John Mervin Carrère and Thomas Hastings, fellow students at L’École des Beaux Arts in Paris. Five years later, he joined the office of Richard Morris Hunt, the first American architect to attend L’École des Beaux Arts. Of note is that while in New York he established two so-called ateliers where he taught young architects. One atelier was for men, the other for women. About the latter he said that he had “unbounded faith in women’s ability to succeed in architecture... provided they go about it seriously.” In 1901 he left New York to become Chief of Design for the St. Louis Exposition. In 1905 he moved to St. Paul to work on the St. Paul Cathedral and the Pro-Cathedral of Saint Mary, now The Basilica of Saint Mary.

Ground was broken for the Pro-Cathedral of Saint Mary in 1907. The corner stone was placed by Archbishop Larissa, the Apostolic Delegate to the United States, on May 31, 1908 in the presence of 30,000 people. Six years later to the date, the first Mass was celebrated. Though the building could be used for worship, the interior was not finished. As a matter of fact, neither Emmanuel Masqueray (who died in 1917) nor Archbishop John Ireland (who died in 1918) saw the finished interior of the church. Work...
on the interior began in 1923, two years after Father James S. Reardon, later Msgr. Reardon, became pastor.

Msgr. Reardon carefully oversaw the interior design. The work was done by the local architectural firm Abrams and Slifer, two of Masqueray’s collaborators who took over his firm upon his death. McGinnis and Walsh from Boston designed the high altar and baldachino. And Thomas Gaytee created the stained glass windows. The interior was completed in 1926. That same year the sacristy and rectory were added onto The Basilica. During his 43 years as The Basilica’s rector, Msgr. Reardon kept making changes to the building. In 1950, the Wicks organ with a faux-stone case was added. In 1952, the ceiling was repainted in the “colors of Mary.” In 1954, the bronze doors were installed replacing the original oak doors.

While at prayer in The Basilica, Msgr. Reardon died on December 13, 1963 — the same year Pope John XXIII died and Pope Paul VI was elected, and one year into the Second Vatican Council. In response to Sacrosanctum Concilium, the document on the liturgy promulgated by the Second Vatican Council just days before his death, the Office for the Dead for Mgr. Reardon, previously prayed in Latin was celebrated in English for the first time at The Basilica. An editorial published at the time described Reardon as “a clerical gentleman” and “a link with the past, a tradition himself.” But change was clearly coming to the Catholic Church. One cannot but wonder what Mgr. Reardon thought about the Second Vatican Council and how he might have reacted to the many changes happening in the years after his death.

1963 indeed marked a big shift for the Catholic Church, both locally and internationally. The document Sacrosanctum Concilium set in motion a complete re-ordering of the liturgical life of the Catholic Church that had not been witnessed in centuries, if ever. The point of departure for this was the affirmation that “the liturgy is the summit toward which the activity of the Church is directed; at the same time it is the font from which all her power flows” (SC10). This necessarily called for the full, active, and conscious participation in the liturgy by all those present (SC14). As a result all the liturgical rites, from Baptism to Eucharist to Funeral, were revised with the above mentioned principles in mind and based on careful analysis of the ways these liturgies were celebrated in the earliest centuries. Since 1963, the way we celebrate the liturgy has continued to evolve. The Roman Missal, for instance which provides all the instructions and texts for the celebration of the Eucharist has been revised numerous times, first under the pontificate of Paul VI and then under Pope John Paul II. The most recent revision dates to 2002.
These liturgical revisions have had a great impact on church art and architecture. To give just a few examples, the fact that the Mass was to be celebrated with the community gathered around the altar and with the priest facing the people made most every altar built before Vatican II useless, as they were constructed to accommodate the celebration with the priest facing east (ad orientem), i.e. with their back to the people. The rediscovery of full immersion as the norm for baptism rendered the pedestal baptismal fonts useless and required the construction of large immersion fonts. The emphasis on reconciliation rather than confessing one’s sins during the Sacrament of Reconciliation necessitated the replacement of confessional chapels. The US bishops have written two documents to assist parishes with the building and adaption of existing spaces to accommodate current liturgical needs: Art and Environment for Catholic Worship (1986) which was superseded by Built of Living Stones (2000).

In addition, the full, active, and conscious participation of the entire Body of Christ...
calls for full accessibility for all. Most churches built before 1960 are intended, in the words of Archbishop Ireland, to symbolize the significance of the Catholic Church; thus, elevation and majestic stairs were the norm, both outside and inside the building. Little or no consideration was given to accessibility when building a church. However, again in the words of Archbishop Ireland, a church building must also symbolize the values of the Catholic Church. These values today clearly include the kind of accessibility, inclusivity, and welcome that go far beyond the requirements of the Americans with Disabilities Act (ADA) of 1990 and are described in the US Bishops document: Guidelines for the Celebration of the Sacraments with Persons with Disabilities (revised in 2017).

So today, 116 years after Archbishop Ireland announced his intention to build the Pro-Cathedral of Saint Mary in order to symbolize the significance and values of the Catholic Church; 111 years after the placement of the cornerstone; 105 years after the celebration of the first Mass; 93 years after the completion of the interior; 78 years after the solemn dedication of The Basilica of Saint Mary; 67 years after the interior redecoration; 56 years after the proclamation of Sacrosanctum Concilium; 19 years after the publication of Built of Living Stones, the US bishops’ document on church art and architecture; and 2 years after the revision of Guidelines for the Celebration of the Sacraments with Persons with Disabilities we need to ask ourselves if The Basilica of Saint Mary accomplishes Archbishop intentions: to symbolize the significance and the values of Catholicism in our world today and tomorrow.

To answer this question we embarked on a long journey that started in early 2018 with a diverse group of parishioners representing different constituencies called the Campus Space Planning Committee, under the guidance of Fr. Gilbert Sunghera, S.J., our space planning consultant. After many months of study we settled on a vision statement for our project: If the next intervention to the physical campus does nothing else, it should

- be a gateway that invites encounters, in a dynamic environment
- that embraces tradition, provides refuge, builds connections and
- inspires service as a catalyst to build inclusive communities.

After the completion of this vision statement, the Campus Space Planning Committee set out to hire a team to help us realize the vision. With the help of The Basilica Landmark, through a competitive process, renowned and multidisciplinary design firm HGA was selected to lead the Master Planning and Phase 1 Design for our Basilica campus. The team for the project exemplifies a unique blend of expertise: HGA in architecture and engineering, as well as historic preservation in partnership with Beyer Blinder Belle; Duval Companies in urban strategy; and TEN x TEN in landscape architecture.

Continued
This professional team is engaging with Fr. Gilbert Sunghera, S.J., Basilica staff, and volunteers as they translate our vision into architectural concepts. A small group of representatives from both The Basilica and The Basilica Landmark, called the Master Planning Committee, are working more closely with the design team and will continue to do so until a Master Plan for The Basilica Campus is complete.

This is a very exciting time for our Basilica community as we evaluate how our buildings may best serve our mission today and into the future. As we continue on this journey, let us keep those charged with the visioning in our prayers. Theirs is not an easy task; exciting yes, but not easy. May the creator of all creativity bless them with great insight, imagination, and inspiration so that the end result may be both inspired and inspiring. 

Johan M.J. van Parys has been The Basilica’s director of liturgy and sacred arts since 1995.

The Master Planning Committee members:
- Kathy Andrus (co-chair)
- Terri Ashmore
- Peter Crain
- Felicia De Santos
- Todd Grugel
- Tom Paul (co-chair)
- Deb Pekarek
- Johan van Parys
- Bob Welch
- Fr. Gilbert Sunghera, S.J. (consultant)

JOHN COOK, FAIA
Senior Project Architect  |  HGA
Since joining HGA in 1997, John has been instrumental to the development of several high-profile, award-winning religious, museum, and cultural projects. Recognized for his considerable technical design skills, he is adept at resolving complex programs, and researching innovative materials, building systems, and structural solutions. John’s partnering with Joan and other leading architects including Frank Gehry, Herzog & de Meuron, David Chipperfield, the artist James Turrell and international landscape architects Michel Desvigne and Petra Blaisse, is a testament to his expertise in managing state-of-the-art projects that push the limits of aesthetics, engineering, and technology.

GINNY LACKOVIC, AIA
Lead Preservation Architect  |  HGA
Ginny specializes in historic preservation, building forensics, and preservation technology. She takes a hands-on approach during design and construction, working with owners, city officials, historic preservation commissions, government agencies, and other stakeholders to design sensitive solutions that respect a building’s architectural integrity while supporting new requirements for contemporary uses. As a preservation specialist, Ginny has reviewed and advised on hundreds of projects impacting historic landmarks throughout Minnesota, collaborating with some of the most committed preservation advocates from across the state. She serves as chair of the Minneapolis Heritage Preservation Committee and in 2016, Ginny was awarded the City of Minneapolis’ Steve Murray Award — the top individual honor for preservation in Minneapolis.

TOM LINDBERG, AIA, LEED AP
Preservation Project Architect  |  BEYER BLINDEL BELLE
Tom has 30 years of experience on a wide range of religious, institutional, and cultural projects, including the restoration of several historic landmarks. He specializes in planning and design for ecclesiastical and sacred spaces, from feasibility studies to preservation and restoration of large iconic churches and cathedrals across the country. His notable projects include the Cathedral of the Blessed Sacrament in Sacramento; the Church of Heavenly Rest, St. Thomas Church, and Temple Emanu-El in New York; and the Cathedral of St. John in Providence, Rhode Island. Tom is recognized for his extensive experience with projects that require comprehensive conditions studies resulting in prioritized recommendations for preservation and maintenance. His experience with historic building upgrades and rehabilitations, many of which have included masonry, roof repairs, and modernizing mechanical, electrical, and fire protection systems, will be invaluable to The Basilica.
Kjersti is co-owner and CEO of Duval Design and Duval Development, related firms (Duval Companies) that provide development, design, and policy solutions for public, private, and nonprofit entities. At Duval, she directs the Civic Studio, which specializes in urban projects with a public realm or public interest component. Prior to Duval, Kjersti served as planning director for the City of Minneapolis (2013-16) and as the real estate strategy market sector leader for the US Eastern region at AECOM, a global design and engineering firm.

Kjersti is a frequent public speaker on urban issues and specializes in complex urban projects and strategic initiatives. She has lived and worked around the world, but her deepest roots are in Minnesota, where she was born and raised. Her strong relationships with local leaders in the public, private, nonprofit, and academic sectors give her unique implementation insights that cross scales and uncover synergies. Active in civic life, Kjersti serves on multiple boards and committees. She is a leading voice on topics such as public realm enhancement and livability, next generation transportation and wayfinding, iconic placemaking, and the future of Downtown Minneapolis.

Ross has led the visioning and execution of significant religious and cultural projects. His work explores the art and temporality of landscape and its power to build strong communities and institutions by leveraging landscape’s capacity for transformation. Prior to TEN x TEN he was the Director of Landscape Architecture at HGA where he designed Lakewood Cemetery, Temple Israel and American Swedish Institute. His current religious projects include Luther Seminary Campus of the Future in Saint Paul, Kol Rinah Synagogue Campus in Saint Louis, and Tri Faith Initiative Commons in Omaha. His work has received awards and recognition from ASLA National, ASLA Minnesota, GSA Design Awards, and the Graham Foundation. He was the 2012-2013 Rome Prize Fellow in Landscape Architecture at the American Academy in Rome.

Alex is the founder and president of Duval Companies and has over 18 years of experience working on culturally and geographically diverse projects both nationally and internationally. Prior to founding Duval he was a director at Portman Financial, a private investment office with assets under management of over $1.5 billion; a director at Portman Holdings, a real estate company with over 50 million square feet of built projects; and a project manager with John Portman & Associates, where he led the design and planning of complex projects in the US and abroad. His research and writings on urbanism have been published by Routledge, Urban Land Institute, Princeton Architectural Press, and others. In addition to his professional work, he has lectured at Harvard University, Yale University, Columbia University, Tongji University, Georgia Institute of Technology, and other higher education institutions. Alex is a parishioner of The Basilica of Saint Mary and an oblate of Saint John’s Abbey.
On October 4, 2018, Joan Prairie knew it was going to be a special year for The Basilica of Saint Mary. On that date in 1868, parishioners at the “shed church” — the spiritual forerunner to The Basilica — first celebrated Mass together. A few miles down the road and 150 years later, parishioners honored that auspicious event. “It would have been the first Mass celebrated in the shed church, so we had a vespers that night at The Basilica followed by a celebration with current leaders of our parish” said Prairie. She enjoyed the closeness and intimacy of the vespers service as well as the camaraderie afterward in Teresa of Calcutta Hall.

Joan and her husband, Tom Geisen, served as co-chairs of The Basilica’s 150th anniversary celebration committee. The year-long sesquicentennial festivities featured reunions, celebrations, gatherings, and acts of service to commemorate the history of the church and to inspire community members into the future full of hope.

Prairie felt the community come alive over the year. “For me, it felt like I was a small part of something much much larger,” she said. “There’s a connection. There’s a deepening of your faith. There’s a deepening of the relationships that you have within the community.”

The sesquicentennial events brought together many different parts of the community over the year. In February, the parish welcomed couples who had been married in The Basilica for a special Mass and reception. In September, former students of The Basilica School gathered for an All-School Reunion and Mass. It was a wonderful afternoon with over 200 alums, teachers, and staff sharing memories, connecting with old friends, and celebrating together.

The number 150 was also used as a focal point for the celebrations. During Advent, 150 creches from all over the world were on display. And in the spring, parishioners brought 150 books to students in North Minneapolis. “We had volunteers reading to the children,” said Prairie, “and then at the end of the day, each of the children
went home with the book *All Are Welcome* by author Alexandra Penfold and illustrator Suzanne Kaufman.”

One of the most vivid celebrations was the 150 Faces exhibit, which featured photos and stories of parishioners from throughout the 150 years. The exhibit was created by Basilica archivist Heather Craig and a team of volunteers. One person featured in particular stood out to Janice Andersen, the Director of Christian Life at The Basilica. “There was a woman named Charlotte Robinson who was sleeping right across the street from the rectory. I got to know her well over these 20 some years,” she said. Robinson died a year ago, and she was also selected as one of the 150 people profiled. “When I got that call from Heather Craig, it took my breath away and it just made me cry.”

And while the 150 years celebration ended in September, the parish is committed to keeping service to those in need at the heart of its mission through our Basilica Serves initiative. “At the roots of this congregation, people cared about reaching out and responding to the needs of the poor,” said Andersen “It is who this parish was, and it continues to be.”

The Basilica celebrated our St. Vincent de Paul ministry and the guests who take part in the ministry with a Mass and gathering in September.

After the church celebration, The Basilica has made a recommitment to serve the community through our Basilica Serves initiative. “What are the needs of our community today, in 2019? And what are the things this parish can do to respond to those needs? We just want to be intentional about it, we’re going forward. We’re not celebrating and being done. The Holy Spirit still calls this community to that active engagement,” said Andersen.

The initiative focuses on providing service opportunities in different ways. “It provides a foundation to be able to bundle with and target events, as well as a way to develop relationships or strengthen something with outside outreach organizations,” said Prairie.

The types of service include opportunities within The Basilica itself, like participating in a food pack after Mass or a school supply drive; working with a partner organization such as the Habitat for Humanity;
or serving in your individual way, such as visiting an elderly neighbor or helping clean up your neighborhood.

However parishioners give back to their communities, it’s important to remember that it’s been a part of the parish’s fabric throughout its 150 years and into the future. “Deep roots of service have been ingrained in this community since the very beginning,” said Andersen. “That has been inspiring.”

Visit mary.org/basilicaserves for more details on The Basilica Serves initiative.

Nick Hansen has been an active volunteer and parish members since 2015.

PATHWAYS

Pathways is part of The Basilica’s St. Vincent de Paul Ministry. Pathways is a 10 week life-skills faith-based mentoring program.

This summer volunteers wanted to offer Pathways guests a fun summer evening on the lawn with a special meal grilled outside. Approximately 50 guests and volunteers attended the meeting and barbecue August 29, 2019.

Erik Miles and Theresa Olson serve as Pathways Core Leader volunteers, planning schedules, recruiting/interviewing new volunteers, preparing materials, and coordinating with the Christian Life Department staff.

Theresa Olson said, “Pathways has a special place in my heart, not only because as a volunteer I am giving back, but also what I learn from the wisdom and grace of our guests. The program provides a safe space for guests to learn, share their thoughts, and build community. I am also continually inspired by the gifts and talents that more than 25 volunteers bring to the program. It’s a blessing!”
Music Ministry at The Basilica

Sharing God-given talents of music and song

Mundus (Contemporary/World music) with director Walter Tambor

PHOTO/ELYSE RETHEKE
THE fourth- through eighth-graders in our Cathedral Choristers recently sang these lines, from *In The Image* by Mark Burrows. Anyone who hears the talented and passionate Basilica musicians knows how singing as one, as the Body of Christ, amplifies our worship and praise — our community’s heart-song of God and to God.

The US Catholic Bishops note, “one of God’s greatest gifts to us, his creation, was the gift of song. In words and music, our ancestors in faith — Moses, David, Deborah, Paul, Saint Gregory — have taught us how to revel in God’s infinite love, proclaim his glory, give thanks for his abounding generosity, and plead for mercy and forgiveness.”

The variety of music at The Basilica also honors and reflects the many spiritual and ethnic experiences which form our vibrant faith community. The Basilica is blessed with many volunteer singers of all ages, led by several musical directors and staff members. Their talent and passion, shared so generously, enrich our liturgies and enliven our spiritual journeys.

**25 YEARS OF MUSIC LEADERSHIP**

Director of Music Teri Larson grew up in a music-filled Lutheran family where children received hymnals at their confirmation. She received a Bachelor of Fine Arts degree with a music concentration and a Religion major from St. Olaf, and received a Masters degree in Music from St. Cloud State University.

Larson joined The Basilica staff in 1995 and is celebrating the 25th year of service to our community. She directs the 80–member Cathedral Choir, the Cathedral Choristers, and several ensembles including the *Schola Cantorum*, a men’s choir, and a women’s choir. She sees it as her vocation and mission “to inspire and bring the singer and listener closer to an experience of the Divine.” One of her early goals was to get children singing; her vision and leadership began our various children’s choirs and a junior cantor ministry.

*God’s voice is every voice singing as one, the heart-song of God.*

**BY MELISSA STREIT**

*The Basilica Cathedral Choir, directed by Teri Larson*
As a former Lutheran and St. Olaf graduate, understandably one of the most memorable experiences for her was the recent concert to commemorate the 500th anniversary of the Reformation. She co-directed a combined Catholic and Lutheran choir (including members from her beloved St. Olaf choir) who sang to an ecumenical audience at The Basilica.

COMPOSER-IN-RESIDENCE

Teri’s husband, Dr. Donald Krubsack, is also involved in music ministry at The Basilica as a member of the Cathedral Choir and our Composer-in-Residence. Don, who is employed as the band director at Wayzata High School, also comes from a musical family where his father was his high school band director.

Krubsock attended St. Olaf College and received a Masters degree in Conducting and Music Education from Northwestern University. He earned a Ph.D. from the University of Minnesota and focused his doctoral dissertation on the effects of singing as a teaching method for instrumentalists. “I love how music is an agent for ministry here, and how it can aid in our conviction to transport love into the world,” Krubsack shares.

He also leads The Basilica Brass Ensemble and, as our Composer-in-Residence, has composed numerous choral pieces and psalm settings for The Basilica. Krubsack composed Mass in Honor of Saint Mary, Mother of God in 2011, commissioned for The Basilica’s centennial year. He recalls how thrilling it was to hear the piece performed by the Cathedral Choir for the first time, and then participating in the Mass setting over subsequent years “feeling the wide embrace of the congregation for the music as they proclaim in full voice.”

A GLOBAL PERSPECTIVE

Walter Tambor describes his music career as a detour. Although he started piano lessons at age 6, the self-described “good, responsible, first-born son of Filipino immigrant parents” majored in architecture rather than music at the University of Notre Dame. He kept music as a hobby until the age of 30, when successful treatment for testicular cancer prompted him to re-examine his career and life goals. Tambor went back to school and got a degree in collaborative piano from DePaul University.

Tambor moved to Minnesota in 2004 to serve as the first Director of Contemporary and World Music at The Basilica. “As a team, we aim to engage our diverse community in beautiful sung prayer, enhancing worship by offering a wide range of musical styles expressed at a high level,” he shares. “Our mission is to bring the music of the world church to our local church, sharing the diverse cultural expressions of sacred worship music. We have sung music from around 25 different countries of the Americas, Europe, Africa, and Asia.”

With a focus on global music, the choirs Tambor leads often sing in a variety of languages. “We always hope that every person in the pew sees themselves reflected somewhere else in The Basilica, whether in a piece of art, musician, lector, acolyte, or other liturgical minister.” He has received many comments from worshippers who were moved at hearing a song in their native tongue — Spanish, Portuguese, Polish, Filipino, Swahili, and more. “We never know who is sitting out in the congregation, what their story is, or how our music may touch them.”

Continued

Cherubs, Children’s, and Choristers choirs at the Blessing of the Animals 2019.
MUSIC GROUPS AND ENSEMBLES
AT THE BASILICA
Singers of all ages and skills can share the gift of song with our community.

FOR CHILDREN & YOUTH, IN AGE ORDER

Cherubs: for children ages 4-6; sing at 11:30AM Mass every 4-6 weeks, plus Christmas and Palm Sunday.

Children’s Choir: for children ages 7-9; sing at 11:30AM Mass every 4-6 weeks, plus Christmas and Palm Sunday.

Cathedral Choristers: for youth in 4th-8th grade; sing at 9:30 or 11:30AM Mass monthly, plus Christmas, Palm Sunday, and Easter.

Juventus: for youth in 9th-12th grade; singers and instrumentalists representing about 12 different metro high schools; lead music at 4:30PM Mass monthly.

OTHER MUSICAL OPPORTUNITIES
FOR CHILDREN & YOUTH

Children’s Christmas Musical: children enrolled in all youth choirs or our Learning programs; sing and act in performances every Christmas.

Faith Formation: all students enrolled in our Faith Formation program (Sunday mornings and Wednesday evenings) sing for the first 15 minutes of class.

Junior Cantor Ministry: youth singers serve as lead cantors and psalmists at Mass.

Music and Arts Immersion Summer Camp: a shared ministry with our sister parish, Church of the Ascension, that immerses children of diverse abilities and cultures into choral singing, world music, and the arts.

FOR ADULTS

Cathedral Choir: 75-80 volunteer singers who provide music for 9:30AM Mass plus Christmas, Holy Week, Triduum, and Easter.

Contemporary Music Ensemble: singers and instrumentalists who provide music at 11:30AM, 4:30 and 6:30PM Masses when there is not a choir or visiting musical ensemble.

Mundus: 30 volunteer singers who provide music semi-monthly at 11:30AM Mass plus Christmas, Holy Week, Triduum, and Easter.

Schola Cantorum: a semi-professional choir of 16-18 members who sing for vespers and other special liturgies.

Taizé Ensemble: singers and instrumentalists who lead contemplative Taizé prayer services the 2nd Tuesday of each month (October through May) plus during Advent and Holy Week.

VISITING MUSICIANS

Missa Choralis: visiting choirs and instrumental ensembles from around the region and country provide music year-round at our 5:00PM Saturday Mass of Anticipation.

World Musicians: singers and instrumentalists from across the globe have shared their music at the 4:30PM Mass.

AN INSTRUMENT OF INTERNATIONAL RENOWN

And adding to The Basilica’s musical majesty is our magnificent organ — and organist. Christopher Stroh remembers hearing organ music as a child in both his mother’s Lutheran church and his father’s Catholic church. “Hearing how the instrument energized each worship space and congregational singing with the organ was always something I eagerly anticipated as a child,” Stroh recalls. He studied piano, trumpet, and horn and began playing organ while in high school in North Dakota.

Stroh first met long-time Basilica organist Dr. Kim Kasling while on a confirmation trip to the Twin Cities, which included attending a 5:00PM Mass of Anticipation at The Basilica. He remembers being completely in awe of The Basilica building and the “mystical and enthralling sound of The Basilica organ.” He enrolled at Saint John’s University, earning a degree in Organ Performance, and was mentored by Dr. Kasling. After graduation, he earned an organ scholarship to the Cathedral of St. Paul; as that was ending, the organist position opened at The Basilica upon Dr. Kasling’s retirement.

As our organist, Stroh believes “The ultimate goal of music ministry is to draw all persons from all cultures closer to Christ, and to inspire our living faith through song and imaginative musical experience.” And he sees the organ as a wonderful symbol. “The organ’s numerous components and pipes that appear in all shapes, sizes, and varieties of material and tone are all working together. Just as the many individual parts of the organ work together to establish musical unity, so too must we find harmonious ways of coming together for the sake of good. Every person has a role and each contribution — from every part of the Body — is absolutely necessary.”

Juventus (Youth choir) with director Walter Tambor
LIFTING OUR HEARTS, MINDS, AND VOICES
Music ministry volunteers are vital, helping our community to lift our hearts and minds to God. Hear from a few of our volunteer singers and instrumentalists.

“The singing of the Mass itself is living prayer. We consecrate and offer our music to God, in the sincere hope of uniting and lifting the hearts of those attending Mass. Through the common breath, supported by excellent instrumentalists, in this magnificent home where Mary lives and the spirit of grace resides, we open our hearts and lift our voices. As a choir, we strive for wholeness and the loss of ego in one sound. And the global repertory so carefully chosen for Mundus accentuates our global connection as a World Church, which is so vital to healing this fractured world. Mundus is my Basilica family. In this way of fellowship, we walk with each other.”

— Meg Bradley, Mundus member

“We are very grateful to be part of The Basilica music family. Our kids have been exposed to music, and also to theater, dance, poetry, practice, preparation, responsibility, teamwork, and amazing role models. The musical and spiritual instruction they’ve received is a gift they will have forever. The choirs, musicals, and camps have expanded their minds, hearts, and spirits. We feel lucky as parents to have the staff and volunteers of The Basilica interact with our children. Sean finds great joy and faith by singing in the Cathedral Choir and cantoring, and is honored to be able to show this part of him to our children in The Basilica community we both love.”

— Sean and Jennifer Campbell, Children’s Choir family and Cathedral Choir member

“For ten years, both Dan and I were blessed to be able to celebrate our faith in the warm glow that has always been at the heart of The Basilica community. When we moved an hour away, finding a more local option was very attractive. But we missed the high quality of the repertoire selected by Teri and the amazing musical talents of the singers. Returning to the Cathedral Choir truly feels like coming home.”

— Ken Cheney, Cathedral Choir member

“The brass are stationed behind the altar in one of the most visually beautiful and sonically interesting sacred spaces in the Midwest. To sit in this space, to look up into the dome, to hear the Gospel read at a pace that allows reflection, to be brought to tears by the singing of the wonderful Basilica choir, to listen in wonder at the improvisational acumen of our organist, and to hear our sounds reverberate throughout the space are the joys of being a musician at The Basilica of Saint Mary. After these many years, I still feel the same sense of awe as I felt the first time I took my place. This is a wonderful place for musicians.”

— John Froelich, Brass Ensemble member

“I have been involved with Basilica music ministry since I was six years old, and it has single-handedly influenced my life more than any other activity. It is about mentorship, worship, community, and deepening faith and connection through song. Participating as a member of Children’s Choir, Choristers, Junior Cantor ministry, Juventus, Mundus, the Schola Cantorum and the Cathedral Choir allowed me to flourish, find what it means to me to be Catholic, and nurtured me through every stage of my life. The music staff have left an indelible mark on my spirituality and personhood.”

— Mattie Mellin, former youth choir participant, Mundus and Cathedral Choir member

“Choir has been part of my life since I was four years old and it has made me a better singer. It’s also given me opportunities to connect with the church community and share something important to me with the community.”

— Elly Ruch, former youth choir participant, Youth Cantor and Juventus member

A FAMILY AFFAIR
Janet Grove has been singing at The Basilica since 1976 as a choir and Schola Cantorum member, cantor, soloist, and as a singer for weddings, funerals, and other special liturgies. She and her husband, Jerry Irvin, raised their three children at The Basilica; they all participated in various children and young adult choirs. Grove co-directs the children’s Christmas musical and the summer Music and Arts Immersion Camp, and also helps couples getting married at The Basilica plan their wedding liturgies and music selections.

Their eldest daughter, Katie Irvin, now directs the Cherub and Children’s Choir for singers ages 4-9 and co-directs the children’s Christmas musical. She studied music education at Luther College and is currently the choir director at Hopkins High School. Katie “sang at The Basilica for as long as I can remember” and loves continuing that tradition with her own family. In working (patiently) with our youngest singers, many of whom can’t yet read, Irvin sees it as her role to “help children find a place in the church through the music ministry.”
Please tell us about your family, childhood and education.

My early years were pretty nomadic due to housing instability, but the bulk of my childhood was spent in Southern California. I have lived in small Oklahoma towns and large cities like Chicago, Washington DC and now Brooklyn, NY. In a lot of ways, that is why Jeremiah Program resonated with me so deeply; I loved the fact that we were working in both urban, rural, and a variety of communities in between.

I hold a bachelor’s degree from the University of Oklahoma and an MBA from the Kellogg School of Management at Northwestern University. I am a 2012-13 Pahara-Aspen Education Fellow with the Aspen Global Leadership Network and also serve on the board of directors for the Sargent Shriver National Center on Poverty Law.

How does education open a world of dreams for students affected by poverty?

Frankly, I live a life that my mother and grandmother could not have dreamed for me, because they didn’t know it existed. As a first-generation college graduate, I am clear that education has not been the panacea for inequity in my life but it did have a transformative impact in defining my dreams, narratives, and revolutions.

Women and children are experts of their own lives; honoring their lived experiences and needs requires a commitment to having them deeply involved in possible solutions or opportunities. Ralph Ellison said, “being poor is very expensive.” These words remind me of the complexity of intergenerational poverty and how there are no simple answers. However, we do know that there are critical variables in dismantling the inputs that make intergenerational poverty systemic — insecure housing, education, and quality partnerships that speak to the holistic needs of a parent and child.
What does social justice mean/look like to you? What tangible actions can each of us take to create equality, narrow the opportunity gap, and ensure all people are seen, heard, and valued?

As believers in equity and justice we must not only lend our passion and support to the outcomes of injustice, we must also simultaneously work to dismantle it. I hope to illuminate both sides of this equation and the role that Jeremiah Program will play.

One of my immediate goals is to increase Jeremiah’s visibility and voice. I want to make sure that anyone who is committed to disrupting cycles of poverty and dismantling the systems and structures that lead to it, knows our work. We will have to broaden our tent of supporters and champions as we seek to demonstrate transformative impact on a larger scale.

Please share some about your professional experiences, at Color of Change or elsewhere.

Similar to Jeremiah Program, I deeply believe that education is a critical lever in disrupting intergenerational poverty. Over the past two decades, I have had the privilege of working in organizations equally committed to disrupting cycles of intergenerational poverty through advocacy and education. What excites me most about Jeremiah’s mission is our unapologetic and laser-focused commitment to single-parent women, providing resources, tools, and access to some of the most systemic barriers: housing, education, and economic stability.

Jeremiah resonated with me on a deeply personal level, as a first-generation college graduate who grew up poor with a single mom and a lot of housing instability, education was the lever that disrupted my own family’s cycle of generational poverty. What Jeremiah Program is building is not only inspiring but urgent.

What is your vision for Jeremiah Program’s future?

As CEO of Jeremiah Program I am going to prioritize talent development, vision enlistment, and scaling with excellence. These aren’t the only things I will prioritize, but I do think they are integral in ensuring diversity and equity is the nucleus of a best-in-class organization delivering unparalleled outcomes.

My ultimate philosophy is that we remember that we are not saving any parent or child — rather, we are providing opportunity and access to actualize and redefine their dreams, while strengthening our collective communities.

Melissa Streit has been an active volunteer and parish member since 1996.

JEREMIAH PROGRAM transforms families from poverty to prosperity two generations at a time. Jeremiah prepares determined single mothers to excel in the workforce, readies their children to succeed at school, and reduces generational dependence on public assistance.

Five core pillars, supported by personal coaching, form Jeremiah’s holistic model:

• Support for a career-track college education
• Quality early childhood education
• Safe and affordable housing
• Empowerment and life-skills training
• Supportive community

Founded by former Basilica rector Michael J. O’Connell in 1993, leaders from key sectors of business, education, faith, government, and philanthropy advanced the vision of the Prophet Jeremiah, to seek the well-being of our city. The first Jeremiah Program campus was built near The Basilica of Saint Mary at 16th Street and Laurel Avenue in Minneapolis, on land donated by Northern States Power (now Xcel Energy).

Since then, Jeremiah Program has expanded nation-wide to meet the growing demand for its two generation model. Campuses are operating in St Paul, MN, Austin, TX, and Fargo, ND/Moorhead, MN. A campus in Rochester, MN is in construction, and Jeremiah is partnering with leading organizations in Boston, MA, to deliver its holistic model. Leaders in Charlottesville, VA, and Brownsville, NY, are actively exploring bringing Jeremiah Program to their communities.
The Basilica of Saint Mary All-School Reunion was held Saturday, September 7, 2019, and was attended by over 200 alumni, staff, and parents who enjoyed a wonderful afternoon of fun activities, reuniting with classmates, and visiting classrooms. The reunion was part of the 150th anniversary celebration of The Basilica parish. Attendees enjoyed connecting with teachers, old friends, sharing memories, and celebrating together.

Many attendees had photos taken with classmates, teachers, or the principal and shared favorite memories at a video station. Several guests donated items to our archives to help preserve the memory of The Basilica of Saint Mary School for future generations.

The Basilica School first opened as the Pro-Cathedral School in August of 1913. The school was staffed by the Sisters of St. Joseph of Carondelet and closed in 1975. Over 100 years after its doors first opened, the school has remained a cherished part of our parish history. 

The Basilica of Saint Mary
All-School Reunion Committee
William Baron (Class of ’70)
Clarence Birk* (’45)
Ann Streitz Christensen (’73)
Glenda Gilham-Swan (’71)
Mary Price Houns (’69)
Anne Lahiff Klein (’47)
Anne Price Lutz (’73)
Martha Nemesi (’60)
Donald Pirner (Parent)
Roger Sinclair (Teacher, Principal, Parent)
Leah Harrison Stich (’75)
Robert Stock (’70)
Mary Streitz (’72)

*Clarence Birk passed away October 17, 2019. May he rest in peace.
Mae Desaire is the director of marketing and communications for The Basilica.
Sharing our Talents

*Basilica parishioners...*

As we bring the celebration of our 150th year to a close, I would like to introduce you to the last of my *150 Faces of the Parish*. I have been privileged to learn the stories of some of our parishioners. When at Mass, at a concert, or while volunteering, be sure to look around. Everyone has a story, and everyone’s story helps create and recreate who we are at The Basilica.

**MOLLIE GLEASON MULHERAN AND JOSEPH MULHERAN**

It was Mollie Gleason’s ambition to be an opera singer at the Met in New York City. The daughter of a family deeply interwoven in the early history of our parish, and a student of the renowned Fraulein Anna Schoen-René, Mollie received a scholarship given in 1909 by a Berlin Opera Company to study in Germany for a year.

Mollie accepted, then told her fiancé, Minneapolis fireman Patrick Henry “Harry” Mulheran, that their wedding would need to be postponed. He told her, “Oh no! Let’s get married now and have our honeymoon in Berlin!” They were married in a simple and dignified ceremony at Immaculate Conception Church on August 23, 1909, and set sail on September 12.

Mollie Gleason Mulheran and her son, Joseph Mulheran, Basilica School class of 1932
The couple traveled widely across Europe and returned to Minneapolis in June, 1910. Mollie continued to sing not only at the Pro-Cathedral, but at many other venues in the Twin Cities. Becoming a mother to five children did not hold her back — she continued singing through all her pregnancies. At a notable performance at the St. Paul Hotel, she sang from behind a screen, with only her head showing, so the audience would not be offended by the advanced state of her pregnancy.

Mollie never sang at the Met. But she was a celebrity here in her hometown, and she was proud to contribute financially to the household.

Her son, Joseph Mulheran, inherited her love of singing. He graduated from The Basilica School in 1932. He moved on to De La Salle high school but was uninterested in academics. So he quit at age 14 and spent a year driving a beer truck for Cold Spring Brewery. He ultimately returned, graduated, then put himself through St. Thomas College by singing tenor at churches and other venues, as well as selling life insurance.

At age 22, he and his new wife Mary Rocheford were sent to Sioux Falls to open a new agency for North American Life. They’d been there only a year before WWII broke out. They returned to Minneapolis and Joe joined the Air Force. He flew 31 missions as a heavy bomber pilot above Europe. He and Mary raised their family in Edina, and he continued to sing, even making some recordings.

**JOSEPH PERIS AND DIANA GULDEN**

Joseph Peris grew up in The Basilica parish. He went to Sunday School in the Cowley Center, and later became an acolyte, serving mostly at the 5:00 pm and 9:30 AM Masses. He loved to fill the thurifer with incense (perhaps too much) and enjoyed being behind the scenes, getting to know the people in the rectory. At the age of 12, he was just the second person to win the Basilica Block Party raffle grand prize — the first being Fr. Dale Korogi’s pet pug. He is still maybe a little disgruntled that the money went directly into his college fund.

He remembers The Basilica as a great close-knit family in which to grow up. “It is a beautiful church with beautiful liturgies,” he said. “But it is the people and the relationships that keep coming to mind. It’s the warm, fuzzy feeling of having that support system there for you.”

Joe attended Blake School, then University of Notre Dame. He worked at Target for a few years as a business analyst. He loved negotiating and fell in love with the idea of having a tangible impact on helping Minneapolis grow. After earning an MBA in Real Estate and Finance at the Kellogg School of Management at Northwestern, he worked in Chicago for a while, returning home to Minneapolis a year and a half ago. He works now for Ryan Companies on urban infill projects, active in the green communities movement here in the city.

Continued
Joe’s mother Diana Gulden is familiar to many people here at The Basilica. She and Joe’s dad, José, were married here in 1983 — in the Sacristy rather than the church, because intense organ restoration work meant electrical cords were everywhere throughout the sanctuary.

The first service Diana and Jose attended at The Basilica just happened to be the Blessing of the Animals. They found it to be so welcoming and amazing that she ended up volunteering for many years with the event.

A tireless volunteer and booster, Diana has served as Parish Council chair and on The Basilica Landmark board. Her latest work has been on the Sesquicentennial Celebration committee, researching the history of the parish, and also hemming miles of felt for the Serving Hands mobile art installation.

**FRAN MURNANE**

Fran Murnane’s mother was a consummate volunteer. She believed that it was important to help other people and to give back when you yourself have been blessed. Fifty years ago, not long after joining The Basilica with her husband, George, Fran decided to follow her mother’s example and served as Chair of The Basilica Education Committee. The committee oversaw adult education opportunities, trying to offer interesting topics for a range of people. It was just the first of many volunteer positions for Fran: choir member, Finance and Development Committee member, and planning the celebration for the 25th anniversary of Michael O’Connell’s ordination.

In 1990, Fran was a key part of the group organizing “Of Monument and Music,” a gala fundraiser for restoration work, which was a precursor to the work of the Friends of The Basilica (later The Basilica Landmark). The event was a progressive party, starting with beverages in the Sacristy, then a Minnesota Sinfonia concert in the nave, then through a tented hallway to the school third floor for a grand dinner, finally returning to the church for a second concert by the Saint John’s and Saint Benedict’s choirs.

Fran loves planning elaborate events. She believes strongly that development work is not about the money, but about the people and the relationships you build. She did this work as a volunteer here, as an employee at St. Olaf, and embarks this Fall at a new adventure at Assumption Church. “I was born sunny side up,” she says. “I have been blessed.” ✗

Heather Craig is archivist for The Basilica.
Dear Johan,

I am 30 years old and thus was not alive when Vatican II happened. I never experienced the Latin Mass but hear so many good things about it. Was Vatican II a mistake? And if so, can we undo Vatican II?

Gentle Reader,

We really cannot undo Vatican II. And I would hesitate to call the work of the Holy Spirit a mistake. Like you, I did not grow up with the Latin Mass and the many other things that characterized the Catholic Church prior to Vatican II. Of course, I have enjoyed the luxury of studying not only the current way we celebrate the liturgy, but also the so-called Tridentine Rite (Latin Mass) and even rites that are much older than that. One of the most important things I learned is that, contrary to common belief, diversity in the liturgy has been the norm from the very beginning and this continues until today.

During the earliest centuries of the church, different dioceses and regions had their own way of celebrating the liturgy. The essence was the same, but the details of the liturgy differed. There was the Milanese Rite celebrated by the church in Milan; the Gallican Rite celebrated in the ancient diocese of Gaul (including parts of modern France, the Low Countries and parts of Germany); and there was the Roman Rite celebrated by the bishop of Rome, just to name a few.

In the end it was the Roman Rite that gradually became the norm for the universal church. First, the Franciscans adopted the Roman Rite and brought it with them wherever they traveled. Second, and more importantly, in response to the Protestant Reformation, the Council of Trent (1545-63) clarified Catholic identity and set a course to solidify Catholic uniformity. Seven years after the Council, Pope Pius V (1566-1572) issued a new version of the Roman Rite, commonly known as the Tridentine Rite. He also demanded that this rite become the norm for liturgical celebrations throughout the world. Still, venerable ancient rites such as the Milanese and Gallican Rite, as well as several Eastern Rites, were preserved and are celebrated even today.

The Tridentine Rite saw many revisions under successive popes. The last revision was made in 1962 by Pope John XXIII, just years before a totally new version of the Roman Rite was promulgated by Pope Paul VI in 1969, after the Second Vatican Council.

Traditionally, when a new version of the Roman Rite is promulgated the previous version is abrogated. This has been the case with all previous revisions. Some doubt was raised whether this was the case with the Mass of Paul VI. As a result, the Mass of John XXIII was gradually re-introduced under Pope John Paul II and Pope emeritus Benedict XVI. With the 2007 motu proprio, Summorum Pontificum, Benedict XVI declared that the Mass of Paul VI is the ordinary form of the Roman Rite, whereas the Mass of John XXIII is the extraordinary form, which every Catholic priest is allowed to celebrate and every Catholic should be able to attend. As a result, though the majority of Catholics celebrate the ordinary form of the Roman Rite, some celebrate the extraordinary form.

And so, liturgical diversity continues even today. Not only do we have the two forms of the Roman Rite but we also have the ancient western Catholic rites and the Eastern Catholic rites. And all these rites can easily co-exist. Some people’s spiritual needs may be better met by the extraordinary form of the Roman Rite. Others may find greater spiritual nourishment in the ordinary form or even in one of the other rites. We run into difficulty when we start politicizing our liturgical celebrations and we present one of these rites as more Catholic than the others. All of them are equally Catholic and those who attend one rite are not necessarily more Catholic than those attending another.

So, my advice to you is to attend a celebration of the extraordinary form, and if you find greater spiritual nourishment in it than in the ordinary form then that may be the rite for you. However, please accept the fact that others may not feel the same and that is perfectly fine as well.

Johan M.J. van Parys, Ph.D., has been The Basilica’s director of liturgy and sacred arts since 1995.
Commitment to Our Campus

The Basilica Landmark’s work in 2019

Once a month, I take up a unique ministry at The Basilica. I’m one member of a small group that makes up the doughnut ministry. Our task is to pick up the many dozen assorted doughnuts from a bakery in south Minneapolis and bring them to the lower level of the church for distribution after Masses on Saturday and Sunday. Recently, on a beautiful Saturday afternoon, I was in the church doing my doughnut thing, when I noticed a number of visitors inside the church while a wedding party readied for their special event beginning a bit later. All had come to The Basilica because it’s a stunningly beautiful and classic building, the perfect setting for a wedding but equally amazing as a tourist stop.

While I had noticed the interior of the church many times, something special struck me that afternoon. The light from a brilliant sun caused the stained glass to glow almost supernaturally. The shadows danced as I moved through the church and the incomprehensible strength of the stone and masonry made me stop to marvel at what people 100 years earlier had built as a place to glorify their God.

I tell this story as a way to remember that the building in which we find shelter, seek forgiveness, greet friends and strangers alike, and worship is ours to keep and protect. While the scaffolding that appears from time to time is a more visible sign of the effort it requires, much goes on that seems like routine maintenance but is every bit as important in keeping The Basilica a welcoming place for all that enter.

This summer, we’ve had two projects going on, both vital to maintaining the strength, safety, and usability of our treasured Basilica. These projects, like so many others, are funded through the efforts of The Basilica Landmark, which exists as...
its mission statement states, “to preserve, restore, and advance the historic Basilica of Saint Mary for all generations.”

The first of this year’s projects is the exterior facade masonry repairs on The Basilica School. You might be tempted to say, “I didn’t know The Basilica had a school.” In fact, the building that opened in 1913 as the Pro-Cathedral parochial school is still used daily, with space shared by a tenant, Child Garden Montessori School, on weekdays and religious education classes, nursery care during Masses and other events, our children’s and youth choirs, a variety of meetings and programs, and community partners such as Alcoholics Anonymous regularly using space.

A team of experts, including architects, engineers, and preservation specialists, have been assessing the south entrance and front stairs of the school for structural issues. Their work includes repairing and replacing brick and masonry with special care to matching color and texture. This work will help restore and preserve the school building to maintain its beauty and functionality while enhancing accessibility.

The second significant project of the summer is the renovation of Teresa of Calcutta Hall. This space, which you might know best as the place where you meet friends for coffee and a doughnut(!) after Mass, is one of the most frequently used spaces on The Basilica campus. Activities there serve the daily physical, mental, emotional and spiritual needs of thousands of parishioners, visitors, and community members. From homelessness, employment, and immigration support to interfaith collaborations, training seminars, artist exhibits and beyond, Teresa of Calcutta Hall has hosted thousands of people. One of the more noticeable updates to the space is the new carpeting, which, by my simple math, takes over for carpeting that has had a half million feet on it since it was first installed.

These projects are two in an ongoing series of efforts, both large and visible and smaller and less noticeable, that are critical to supporting the many ministries and outreach efforts that are core to The Basilica’s mission. The church building is an anchor in downtown Minneapolis and our people and programs are a spiritual anchor in the lives of many. Both of these projects will impact the appearance, usability, safety, and enjoyment of our shared spaces and enhance our ability to serve. Our parish is certainly a beneficiary, as is the broader community as well. We have a unique opportunity to enrich the life and vitality of downtown Minneapolis and we are doing that daily.

It goes without saying that all the effort to maintain and upgrade our campus facilities cannot happen without the remarkable work of The Basilica Landmark. Thank you to everyone who contributes to The Landmark by supporting its annual fundraiser, designating The Landmark in their estate plans, and making regular gifts to this essential mission. Thank you as well to the staff and volunteers who do the everyday work of The Basilica Landmark. Please keep these vital efforts in your prayers. We hope you enjoy these new upgrades and improvements.

Bob Kleiber is a member of the Strategic Planning Committee and has been a parishioner since 2006.
A Place of Peace

Our Basilica refuge in the world

BY MAE DESAIRE

Every day The Basilica’s doors are open, offering refuge and peace in a world that can often feel chaotic and precarious. At times our society can cause panic and stress. To help process our fears and acknowledge the root causes of injustice and suffering in our world, we can turn to God in prayer and community.

Throughout the past year, there have been several major events that have brought us together in prayer for peace and understanding. On April 15, 2019, a fire broke out beneath the roof of Notre Dame de Paris Cathedral. Watching this sacred building burn was horrifying and tragic for people of all faiths and backgrounds. Notre Dame stands as a symbol of the divine in our world and represents more than just wood and stones.

"During Holy Week, Catholics around the world were saddened by the destruction of the iconic Cathedral. The loss of precious relics, irreplaceable art, striking architecture, rich history and culture were simply devastating," said Johan van Parys, director of liturgy and the sacred arts. On Tuesday, April 16, the Noon Mass was held in honor of Notre Dame in The Basilica’s Saint Joseph Chapel, followed by a rosary to Our Lady of Paris.

The Basilica stood in prayer and support with the Notre Dame Cathedral community and the city of Paris. We prayed for the safety of the first responders and invited the broader community to join us in prayer and to share a message to the people of Paris. A book for prayers and messages was placed on the Altar of the Sacred Heart in The Basilica for people to write and send to the people of Paris. The book was then sent to the Archbishop of Paris, Michel Aupetit.

On Easter Sunday, April 21, 2019, 253 people were killed and 500 were injured in Sri Lanka at three Catholic churches and three hotels in a series of coordinated terrorist suicide bombings. The Basilica dedicated Divine Mercy Sunday vespers on April 28 to those who were killed and injured. Those gathered at The Basilica also prayed for the victims and their families of a mosque shooting in New Zealand and a synagogue shooting in San Diego. The vespers was led by The Basilica’s Schola Cantorum, a semi-professional music ensemble that sings for vespers, Archdiocesan confirmations, and other special liturgies.
OUR COMMITMENT TO PEACE

As part of our celebration of 150 years as a parish community, our parish recommitted to peace and was rededicated as an International Peace Site on Sunday, April 28, 2019. “The Peace Pole represents our commitment to take action towards peace and social justice in our neighborhood, city, and the world. May peace prevail on earth,” said Janice Andersen, director of Christian Life.

Parishioners and visitors gathered around our Peace Pole, located in front of The Basilica near the Fr. Hennepin statue, after 9:30 AM Mass to ask for God’s blessings on our work of peace and justice in our years ahead. The wooden Peace Pole was also refinished for the rededication.

World Citizen is a 501(c)(3) corporation providing two programs: International Peace Sites and Peace Education. A Peace Site empowers communities to educate for a just and peaceful world and models five vital peace actions in the community:

- Seek peace within yourself and others
- Reach out in service
- Protect the environment
- Respect diversity
- Be a responsible citizen of the world

Pope Francis has stated that our world, our common home, “demands love, care, respect... just as humanity demands peace and brotherhood.” Together as a community, we continually work to live this calling — to be a place of worship. A place of refuge. A place of peace.

Mae Desaire is the director of marketing and communications for The Basilica.
2019 Cities 97.1 Basilica Block Party
FRIDAY & SATURDAY, JULY 7-8

1. JOHNNYSWIM performs on the Great Clips stage on night two.
2. Fan rocks out for the 25th anniversary!
3. CHVRCHES headlines the PreferredOne stage on night two.
4. Grammy winning Kacey Musgraves headlines the Great Clips stage on night one.
5. Fans enjoy the Hiway Federal Credit Union silent disco!

BBP Chair: Racine Hansen
1 Event Chair, Karen Capiz, and her husband Paul greet guests as they arrive.

2 Kristian Mauel Nguyen, Executive Director of The Basilica Landmark, and Jim Jetland, Landmark Board President, remark on the fabulous year for The Basilica Landmark.

3 Jay Fuchs band rocks out during the dancing portion of the evening.

4 Guests practice their bidding skills for the live auction.

Thank you to Karen Capiz for chairing the event.
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Advent Solemn Vespers
December 1, 8, 15, & 22 at 3:00pm

Christmas Eve
*Tuesday, December 24*
3:00pm Vigil Eucharist
5:30pm Vigil Eucharist
8:00pm Vigil Eucharist
11:00pm Choral Prelude Music
11:30pm Vigil of Lights
Midnight Solemn Eucharist

Christmas Day
*Wednesday, December 25*
7:30am Eucharist at Dawn
9:30am Solemn Eucharist
Noon Solemn Eucharist
4:30pm Festive Eucharist

The Basilica of Saint Mary
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
is a community rooted in the gospel of Jesus Christ.

As disciples of Jesus Christ we:
• Practice biblical stewardship
• Share our faith with others in word and deed
• Pursue ecumenical and interfaith relationships
• Extend Christian hospitality, and
• Rejoice in rich diversity.

As Co-Cathedral of the Archdiocese of St. Paul and Minneapolis we are committed to provide:
• Inspiring liturgies and sacred arts
• Transforming life-long learning opportunities
• Engaging service to one another and justice for all.