



the magnificat

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MARY, QUEEN OF THE UNIVERSE SHRINE



UPDATE

Portals to a Third Millennium in Christ – Expanding Outreach for the Ministry at Mary's Shrine

Queen of the Universe Shrine emerges as a new landmark for pilgrimage, evangelization and spiritual enrichment.

ORLANDO —With the Great Jubilee of Year 2000, Pope John Paul II renewed a call to “*open wide the doors to Christ*”; and his words were to resonate through soaring cathedrals, parish churches and distant mission houses alike.

But this was far more than a Papal welcome to the new millennium, it was a challenge to each of Christ's faithful – and a reminder that evangelization is not the province of missionaries alone, but “*the baptismal responsibility of all.*”

It was a message that echoed once more during the Jubilee Year feast of Christ the King, as the Most Reverend Norbert M. Dorsey, C.P., Bishop of Orlando, told the faithful gathered at Mary, Queen of the Universe Shrine:

“Most everyone we meet offers us the possibility – in words or actions, or by our quiet patience and company – to live as Christ would have us live: models of the Christian message ... passing on the Gospel.”

And it is a message that continues to find a strong embrace in the ministry of Mary, Queen of the Universe Shrine – where religious join dedicated volunteers each month to welcome thousands more visitors from all corners of the world.

Indeed, with Mary's Shrine named a site of pilgrimage

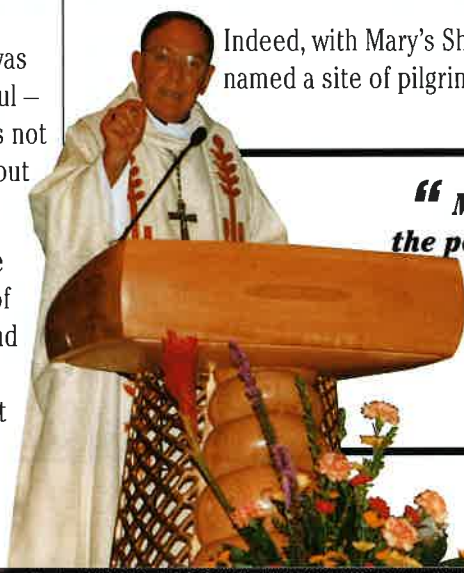
for the Great Jubilee of Year 2000, those twelve months alone brought more than one-half million men, women and families to share in the Eucharist, obtain spiritual counsel and consolation, explore glories of sacred art and artifacts, spend tranquil moments of reflection in the Outdoor Chapel and Rosary Garden; and, above all, draw ever nearer to both Jesus and His blessed mother.

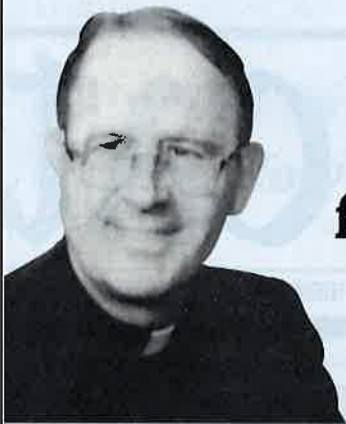
While the global economic slowdown discouraged theme park vacations during all of 2001 and much of the current year, many of those who did come to Central Florida, came also to Mary's Shrine.

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“ Most everyone we meet offers us the possibility . . . to live as Christ would have us live: models of the Christian message, passing on the Gospel.”

The Most Reverend Norbert M. Dorsey, C.P.
Bishop of Orlando





A Message from the Director

September, 2002

Dear Friend in Christ:

While the Church comes under increasingly harsh attack in the press, such media attacks bring no surprise.

But recalling how Jesus brought His disciples safely home through dark and stormy seas, we draw strength in knowing that every hour He is with us — His people, His Church.

Indeed, Matthew's Gospel ends with Our Lord's promise:
"I am with you always to the end of the world."

And in dedicating their lives to Christ and His people, more than 90 generations of priests and religious have joined in the great work: to make Jesus known and loved.

Still, in a world where vice outsells virtue, a priest struggling to bring God's word to peoples in the most scarred and war-torn regions might hardly seem worth notice.

Even closer to home, there seems little media interest in religious working on the 'front lines of poverty,' each day at life's risk to make Christ present amid the dark, violent and often despairing streets of America's inner cities.

Nor is there much 'hot copy' in priests who minister to the dying, religious who are Christ's voice in the cause of social justice, or countless priests working tirelessly to imbue their parishes with a greater moral purpose.

But if the day comes when America's media goes looking, they'll find thousands of truly heroic and compelling stories right in their own home communities.

Here in Florida, they could tell of our beloved Bishop Thomas J. Grady, a profoundly gracious influence on the Church for more than six decades.

Or Fr. Willie Boyle: for years he brought Christ's love into the darkness of prison life, then worked with us till bad health forced him to retire; or Fr. Fortune Frenoy, a superb preacher and welcoming presence here at Mary's Shrine.

Truly, there must be 50,000 such stories, all untold. But is the telling even necessary? Our Catholic people know well the commitment of their priests. And they know too, that Jesus keeps his word.

In the love of Jesus and Mary,

F. Joseph Harte

Father F. Joseph Harte

NOVENA

FRIENDS AND MEMBERS
OF THE
MARY, QUEEN OF THE UNIVERSE
SHRINE FAMILY
ARE INVITED TO SHARE
IN THE SPIRITUAL BLESSINGS
OF
A NOVENA OF MASSES
HONORING
OUR LADY
OF THE
MOST HOLY ROSARY
OCTOBER 7TH – 15TH
2002

MASS SCHEDULE

WEEKDAY MASSES

- 8:00 AM
- 7:00 PM
(MONDAY)
*Mass and
Perpetual
Novena
in honor of
the Miraculous
Medal*



SATURDAY VIGIL MASS

- 6:00 PM

SUNDAY & HOLY DAYS

- 7:30 AM
- 9:30 AM
- 11:30 AM
- 6:00 PM

A LEGACY OF FAITH

By means of a bequest,
naming Mary, Queen of
the Universe Shrine in your will,
you can bequeath to a
new generation a legacy of faith
and gain for yourself
the immeasurable blessing
and deep personal satisfaction
of knowing that your gift
will help, in perpetuity,
to further the work of
Our Lord Jesus Christ.

the magnificat

ISSUED PERIODICALLY FOR THE
FRIENDS AND BENEFACTORS OF

MARY, QUEEN OF THE UNIVERSE SHRINE
8300 VINELAND AVENUE
ORLANDO, FLORIDA 32821
(407) 239-6600



SACRED ART

Bruno Lucchesi – “Last of the Renaissance Sculptors”

NEW YORK — In commissioning renowned sculptor, Bruno Lucchesi, to create a new and strongly evocative image of St. Joseph for the Main Church at Mary, Queen of the Universe Shrine, the Shrine has taken yet another forward step in helping to preserve and enrich the glorious heritage of sacred art.

Acclaimed for sculptures that call to mind the intricately-detailed pulpits and portals of Europe’s great cathedrals, Lucchesi is today widely recognized as “the last of the Renaissance sculptors.”

But the Lucchesi ‘style’ transcends any one class, genre or historical period. The touches of everyday life in his work suggest a Gothic influence; his vigorous, flowing forms, however, seem typically Baroque; and his graceful figures reflect the classical or neo-classical traditions. Even his uniquely human ‘street people’ have a kinship with art’s past: the comic realism of France’s Honore Daumier.

While Lucchesi generously credits the influence of other artists and genres, his images are drawn largely from within. And his ‘artistic signature’ is today both distinctive and easily recognizable.

Indeed, the most profound influence on Lucchesi’s artistry has been life itself: from his Tuscan childhood to the vibrant world of art and artists he experienced as a young man in Florence and then, later, in New York City.

His life began more than 75 years ago in Fabbio Montanino “Little Mountain,” a sparsely-populated farming community near Pisa, where little had changed over the centuries.

In his early years, he carved animal figures while tending the family’s flock of sheep. At age ten, he began studies at the monastery in Lucca; and there, seeing actual sculptures for the first time, he realized that carving figures could be far more than playtime activity.

As a young man, he continued with his studies at the Art Institute of Lucca, then worked, crafting ceramic models, in Florence. While there, he developed a sculptural technique for creating realistic

folds in the texture of clothing — *sfoglia*, from *foglia*, the Italian word for leaf.

In Florence, Lucchesi also began a career in teaching, and was soon named assistant professor of architecture at the Art Academy. He was commissioned, in 1953, to sculpt a series of new works, among them, a *Madonna and Child*, *Saint Francis of Assisi*, and two ceramic murals for the Piazza Donatello.

Moving to New York in the 1950’s, Lucchesi was appointed to the faculty at both the New School for Social Research and the National Academy of Design. He also co-authored three classic works: *Terracotta*; *Modeling the Head in Clay*; and *Modeling the Figure in Clay*.



He gained international recognition in 1958, when the Whitney Museum of American Art chose a Lucchesi bronze for the Museum’s Annual. He earned further acclaim when, three years later, 28 Lucchesi bronzes were selected for the Forum Gallery’s inaugural exhibition. These bronzes, celebrating the rituals of everyday life: a mother feeding her child, a girl on a bicycle, a woman hanging out the laundry, proved enormously popular, and assured the exhibition’s success.

Even these early works conveyed a sense of time’s continuum: a flow of one movement into another. Wrote Thomas Buechner, then director of the Brooklyn Museum: “His moments are specific, accurately portrayed in the instant of their occurrence, but the gestures are as timeless as an Egyptian bas relief.”

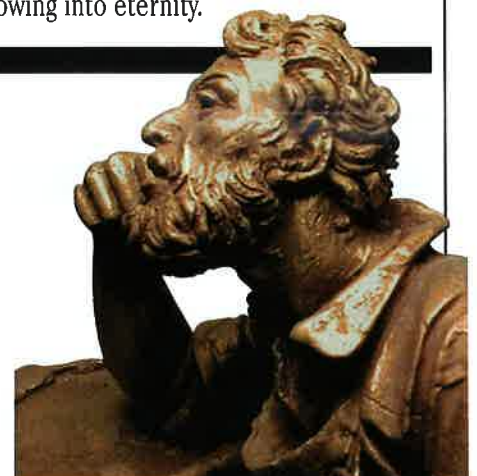
In the years that followed, Lucchesi received a growing number of important commissions: prominently, the Raleigh,

North Carolina, landmark, Sir Walter Raleigh; for Arrow Park in New York, Walt Whitman; and a Biblical-themed series of sculptures for the Cathedral of San Martino in Lucca.

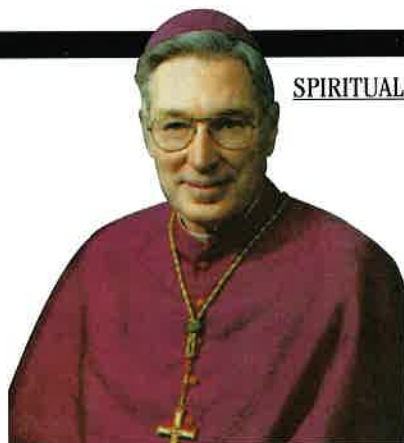
Lauded by John Canaday, art critic for *The New York Times*, and hailed by *The Christian Science Monitor*, Bruno Lucchesi continues to break new ground: originating sculpturing techniques like the cantilever — which permits objects to appear suspended in air.

In his *St. Joseph*, for Mary, Queen of the Universe Shrine, Lucchesi offers yet another extraordinary demonstration of creative mastery: the probing eye and skilled hands that give life to a quality, passion, idea or compelling insight.

Unlike many artist portrayals of Joseph that depict Mary’s husband as simply a background for images of Mary and the Infant Jesus, Lucchesi’s Joseph pulses with life: the skilled craftsman at his bench; the caring stepfather, at once loving and protective; the wise counsel; the man of faith inspired by God’s own trust in him. And the boy, seated across from him, atop the bench: here is Jesus at an age rarely envisioned by artists — a time in life’s course when fathers and sons begin to truly ‘know’ each other. And in Lucchesi’s work, such a moment is captured, as if frozen in time; and yet, even that moment seems alive, flowing into the next, flowing into eternity.



Biographical excerpts from Dena Merriam’s *Bruno Lucchesi: Sculptor of the Human Spirit* Hudson Hills Press



SPIRITUAL COMMEMORATION

Through the Rosary ... Reaching Towards God

With his passing five months ago, the Most Reverend Thomas J. Grady, retired Bishop of the Orlando Diocese, bequeathed to the quarter million people of his diocese, and the world, a legacy of great wisdom, love and faith.

An inspiring spiritual leader, the late Bishop was devoted to the Mother of God and a constant advocate of the Rosary as an aid to prayer. And as the friends and Associates of Mary's Shrine prepare for next month's novena honoring Our Lady of the Most Holy Rosary, we are pleased to share with readers this adaptation of Bishop Grady's article: *New generation asks: "What is the rosary?"*

There still are churches where people gather to recite the rosary, and still those for whom every month is truly the month of the rosary. But there remain countless children, teens – and even young adults – who might ask: "What is a rosary?"

For these young people, the rosary is simply not a part of their life experience. They don't hear it recited by those most influential in their lives. They're not taught it at school, nor even encouraged to learn it at home. For them, the rosary is a nonentity or, at best, a faded antique; and, sadly, each of these young people is missing something of inestimable value.

It is not the beads, it is the prayer

Physically, the rosary is a set of beads; but it makes no difference if the beads are simple knots on a string, as they were for so many in the concentration camps, or precious gems, strung on chains of gold;

for the beads are only an instrument – a help.

Indeed, the rosary is not the beads, it is the prayer: a heart's turning to God in the company of Mary; a presentation of faith and trust; direct contact with God – and a discipline that traces its roots more than 700 years back into history.



Back in the 14th and 15th centuries, monks regularly prayed the Divine Office or Liturgy of the Hours, a prayer based upon the 150 psalms – and a great help to them in their meditations. The rosary was developed as a psalter for lay people: with one "Hail, Mary" recited for each of the 150 psalms, the entire rosary totaling 15 decades.

While the rosary honors Mary, it's not centered on Mary, it's centered on Christ: a recitation that is to be accompanied by meditation on the Joyful, the Sorrowful

and the Glorious Mysteries of His life – with the 15 decades forming a pilgrimage through the key events of His ministry, His passion, death and resurrection.

And while the rosary is, essentially, words repeated over and over, they're not just words, they are the basic prayers of Christian faith: the *Our Father*, taught to us by Christ himself, and a compendium of Christian belief; the *Hail Mary*, itself drawn from Scripture and precious as a heritage of the Church; and the *Gloria*, saluting God in the deepest mystery of his being: one God in three divine persons.

As in Eastern spirituality, where use of the "mantra" – a word or phrase said over and over – helps to clear the mind, repetition that occurs in the rosary serves as a rhythmic background for meditation on the life of Christ.

Unlike Eastern spirituality, however, rosary recitations are never monotonous: for while Jesus Christ in his mysteries is always the same, our understanding of these mysteries grows steadily as our life journey passes from one stage to another. And while each stage may bring new joys and sorrows, opportunities and problems, the rosary helps us to explore new ways of relating ourselves to the mysteries of His life, His death and His resurrection – and to His gift of the Holy Spirit. In fact, through the rosary, our experience of life brings us closer to Jesus, and Jesus ever closer to us.

In the rosary, as well, we ask Mary to pray for us and with us – and we call upon her powerful intercession with God. And while the rosary is not the only way that we can turn to God in the company of Mary, it is a special way.

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GIFTS IN FAITH

For all friends and Shrine Associates joining with us through their petitions or simply by request, we're pleased to make available the gift of a special holy card: Our Lady of the Rosary (pictured above), enclosed in a protective laminate cover, with brief phrase guide to the Mysteries.

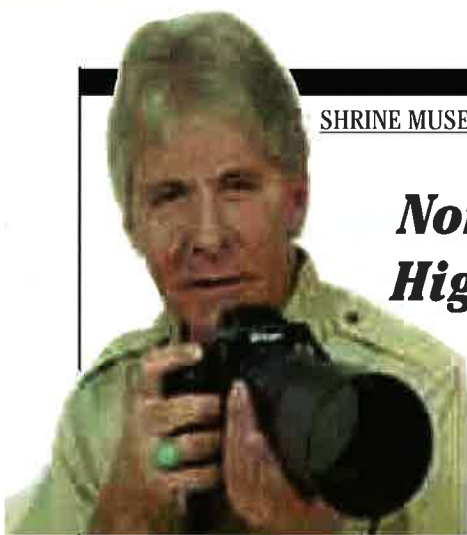
As a special expression of gratitude, donors of \$35 and above* will receive

an additional gift: The Shrine Rosary. Pictured to the left, this beautiful Rosary is crafted in European fine glass, with a sculpted crucifix and center medallion which features the Shrine's own defining image of Mary, Queen of the Universe.

**(does not include commemorative gifts or memorials.)*

**In Prayerful
Gratitude**





SHRINE MUSEUM

Non-Traditional Exhibits Highlight Museum Calendar



The Shrine Museum's catalogue of sacred art celebrates many centuries and genres in works largely representative of a 'traditionalist' approach – the familiar, beloved depictions of Jesus, Mary and Biblical narratives as imagined by major painters, sculptors and artisans down through the ages.

Yet the Museum also seeks to extend these 'traditionalist' boundaries in art by mounting special exhibits that challenge museum-goers to experience the familiar with "new eyes" – works that encourage viewers to respond not just to the images but to the colors, shapes and textures – even the artistic medium itself – in ways that are new and spiritually enriching.

The Museum's most recent exhibit – *Through the Camera's Eye: Visions of Art; Visions of Faith* – invited visitors to tour the wide world of sacred places through the eyes of noted lensman, Bob Buchwald.



Here, through Buchwald's artistic eye, was the great Cathedral of Notre Dame in Paris; the quiet Cloisters of Luxemburg's Trinitarian Monastery; the sun-baked, adobe missions of America's Southwest; and more, churches with unique histories, architecture and spiritual environment – yet all joined in the work of the Lord.

Departing even more directly from the classical tradition of church art, sculptor Cherie Saleeby's *From Eden to Eternity: Expressions of the Creator*, offered an energetic response to Pope John Paul II's urging that today's artists help to address "the need for a spiritual language of authentic Christian art."

Recognized for a body of work that employs the figure primarily as metaphor,

Saleeby infuses classical traditions with a contemporary edge – producing works that are unique and powerful

Most distinctive, though, is Saleeby's passion for uprooting what seems 'fixed' in the mind. She invites museum-goers not simply to come view her installations with their eyes but to actually participate in her (the artist's) own meditations on the origin and components of each work.

Particularly striking and provocative among the works chosen for the Shrine exhibit was Saleeby's "Angels, Including The Fallen," a series of wall-mounted, angelic wings that, at first welcomed, then challenged viewers to contemplate the nature of faith itself in these wings

which seemed to be floating and falling at the very same time.

Expressing what our Holy Father calls "the faith and hope of the Church," such works also reach growing numbers of those seeking more contemporary and often abstract approaches to spirituality in the arts.

SPIRITUAL COMMEMORATION continued from page 3

Stand in my place for her

From the cross, Jesus said to John: "here is your mother;" and then to Mary, "here is your son," – as if saying to her: "You have taken care of me, I have taken care of you, and I have been the center of your life. Now take care of John; let him take care of you. Make him the center of your life." And as if saying to John: "Care for her as I did; learn from her; stand in my place for her."

Here then, John was not merely John, but the new Christian community itself – God's people, the Church, you and me. And in speaking through John, Jesus was speaking to each of us: "Care for her as I did; learn from her; stand in my place for her."

As St. Augustine observed years later, it must have been heart-rending for Mary to accept John, his people – you and me, in exchange for her Son. But on Calvary, as at the Incarnation, we believe Mary's heart said once more: "Let it be done to me according to your word." And she has undertaken to care for us ever since.

So when we take up these beads – smoothed over in the course of centuries by countless hands, gripped hard in times of grief, often wet with tears; or in times of joy, when the risen Christ seems strong within us and the Spirit near, we do not pray alone; we are joined by a "cloud of witnesses," from the lowly to the saints, praying the rosary with our mother who treasures us at the command of her Son, and in the place of her Son.

How sad, then, that a new generation need ask: "Mommy, what's a rosary?"

IN MEMORIAM

Gone the Shepherd; Yet a Light Remains

To the family of Mary's Shrine, the Most Reverend Thomas J. Grady was a 'founding father' – the Bishop of Orlando who gave his early blessing to the vision of this uniquely welcoming outreach ministry, and then committed his Diocese to help fulfill the dream.

But to Christ's faithful worldwide, whom he served more than six decades, he'd been a teacher, Papal Chamberlain,

Director of the Shrine of the Immaculate Conception (D.C.), a Vicar General for the Archdiocese of Chicago, as well as Orlando's bishop; and so, when Bishop Grady was called home to God earlier this year, our world truly lost a shepherd. But through the influence of his writings, his teaching and his lifelong example of grace, a light yet remains, ever burning.

New Entrance Portals for Mary's Shrine — Gateways to a Third Millennium in Christ

Narrative church portals remain one of the oldest, and most magnificent traditions in sacred art and architecture.

Monumental doors, each fitted with ornately-sculpted bronze panels, statuary, and brilliant archway mosaics, unfolded the Gospel message across two millennia, welcoming all peoples into God's House. With recent years, though, church art and architecture have largely abandoned this glorious history, dissuaded by the sheer cost of such ornamentation – or simply replaced by more modern, utilitarian designs.

But with a just launched campaign – *Portals of Faith* – Mary's Shrine is now committed to renewing this historic expression of sacred architecture. The Shrine's goal: to underwrite a series of entrance portals that will illuminate 'The Bible in Bronze' for generations to come.

Proclaiming the Gospel Message

Much like stained glass windows, which helped bring the Gospel message to life for Medieval Europe's illiterate populaces, ornate narrative panels told the story of Christ's life and teachings – while honoring the cathedral's patrons. Indeed, ornately-paneled church doors were regarded as major articles of faith; and the gift of a door was deemed both a tribute to the Divine and a reflection of the patron's own piety.

Understandably, these highly visible church doors came to be championed by Europe's most influential princes, even the Papacy; and the work itself attracted the most renowned artists, and led to such marvels as Lorenzo Ghiberti's Florentine Baptistery (*below*) and Antonio Filarte's doors for St. Peter's Basilica in Rome.



Illuminating the Vision of Pope John Paul II

The Shrine's commitment to help renew sacral architecture's tradition of bronze-clad church doors was strongly reflected in the selection of Jill Burkee and Giancarlo Biagi – award-winning sculptors whose work illuminates Pope John Paul II's vision of art as "a bridge" to humankind's innermost being.

A recipient of the National Sculpture Society's Gold Medal, Burkee's previous work includes the Shrine's defining new image for Mary, Queen of the Universe. Giancarlo Biagi – also a Gold Medal recipient, as well as a teacher and editor of American sculpture's most important periodical – is today a major influence in the figurative arts.

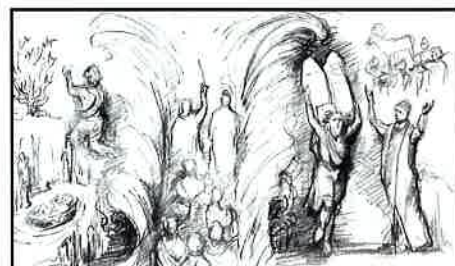
In a design that views the Shrine Church's three entrance portals as visual landmarks, Biagi and Burkee represent the Old Testament, New Testament, and The Living Church, each with large-scale mosaics filling the archway space above the doors, and each seeming to welcome God's faithful even as these visitors walk from the parking area, across the bridge, and toward the Shrine's worship spaces.



Portals of Faith

To the left, *The Portal of Abraham*, with a mosaic of Abraham, the Patriarch, rising behind 14, half-life size bronzes depicting the major and minor prophets.

On the doors, six narrative panels convey principal themes from the Old Testament, and six bronze plates (*roundels*) honor personages from The Old Testament.



The *Portal of the Good Shepherd*, the center entrance, is highlighted by an above-door mosaic, The Good Shepherd; and twelve bronze statues, the Apostles. Below, ceremonial doors depict major Gospel narratives – from the Baptism of Jesus to the Resurrection – while six roundels add further Gospel images.

On the far right, the *Portal of Mary* honors those identified with the rise and influence of Christianity. Above the door, a large mosaic of Mary, Mother of God, is joined by fathers of the early Church, 14 bronzes; while the doors themselves celebrate such events as The Nativity, Pentecost and The Assumption of Mary

To Realize the Vision

Portals of the Faith affords a range of named gift opportunities, from \$6,000 for a roundel, to \$400,000, the flagship commitment needed to designate one of the three, principal entrance portals in honor of an individual donor or family.

Most affordable, though, at \$500, is the Bronze Door Commemorative: a chance to have your own family name inscribed – in bronze-clad perpetuity – on one of these major entrance portals. Honoring your name before countless thousands of Shrine visitors each year, this prominent recognition can enrich the philanthropic heritage of your own family for all the generations to come.



For more complete information, please call or write for the Shrine's special brochure, *Portals of Faith*.

UPDATE

continued from page 1

Also gratifying has been the Shrine's fast-emerging role as host, resource and unique spiritual backdrop for programs and activities of the Church nationwide — a calendar of events that has included a Bishop's liturgy for over 1,600 students, gatherings of the Knights of Columbus; a Respect Life Pilgrimage; a celebration of Puerto Rican heritage; meetings of the Legion of Mary and National Conference of Communication Directors; honors for senior citizens; a Rosary gathering which featured distinguished theologian, Father Eamon Carroll; a workshop service for Habitat for Humanity; the annual Prayer for Peace Conference; and much more.

And following the tragic attacks that first rocked, then stunned an entire world last September 11th, Mary's Shrine was to become a place of solace and sanctuary not just for Christians, but for peoples of every faith and culture.

The past 18 months also brought substantial progress in the Shrine's effort to preserve and enrich the experience of sacred art and music.

Highlights of the Shrine's burgeoning cultural calendar have included Malcolm Miller, lecturer, author and authoritative guide to the storied Chartres Cathedral;



At work on the Sacred Heart sculpture in Carrara, Italy

a musical program featuring Germany's Wurzburg Police Choir in performance; a Te Deum Concert; and non-traditional exhibits of sacred art and architecture mounted by the Shrine Museum.

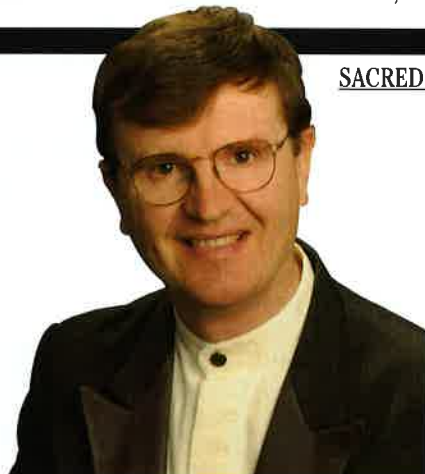
The installation of Bruno Lucchesi's masterful bronze depicting St. Joseph — the carpenter at his bench, a countenance both wise and loving; while seated atop the bench, the boy Jesus seems to return his stepfather's love in equal measure — brought new affirmation for the Shrine's emerging role in originating sacred art. Indeed, Lucchesi's sculptural depiction of Joseph at work with the young Jesus attaches an extraordinarily human face to the loving intimacy that characterized their relationship (*story on page 7*).

Nearing completion in northern Italy and already scheduled for installation is Giancarlo Biagi's Sacred Heart of Jesus, a work that is sculpted in marble from the legendary Carrarra quarries which, five centuries ago, gave Michelangelo the stone for his magnificent Pieta.

Equally anticipated was the arrival of Dr. William Picher, named last year as the Director of Music Ministries and organist for Mary's Shrine. His mandate: to integrate music more fully and richly within the Shrine's liturgical and cultural programs (*see below*).

And in working to further build on two millennia of Church contributions to art and architecture, Mary's Shrine has committed itself to revive the notable tradition of monumental church doors: bronze-clad images, Biblical narratives and statuesque figures of patron saints, popes and other major personages of Christian life (*story on page 5*).

Yet, most notable of the traditions reflected at Mary, Queen of the Universe Shrine each day anew are the generosity of spirit that greets each pilgrim, tourist and visiting family . . . and the generosity of spirit that truly defines the friends of this growing outreach ministry.



SACRED MUSIC

Dr. William Picher Named Director of Music Ministries

Arising from the rich tradition of Hebrew psalms and canticles, sacred music occupied a central place in the life and liturgies of the Church. Each new generation of legendary composers — Bach, Mozart, Beethoven and others — drew inspiration from the Gospels; and their glorious music continues, even today, to lift the heart and stir the passions of faith.

With the quickened pace of modern life, however, music's role in Catholic worship has declined sharply; and sadly, a new generation might never experience the resonant pulse, eloquence, and sheer vitality that music brings to the mass.

As such, the early commitment by Mary, Queen of the Universe Shrine to give sacred music an integral role

in both its cultural and liturgical programs is all the more welcome and compelling. And with the appointment of Dr. William Picher as Director of Music Ministries, Mary's Shrine takes yet another major step in working to realize its full potential as a "home for the sacred" in music as well as in art.

A native of Maine, Dr. Picher is an accomplished organist and trumpeter, with music degrees from the University of Maine, Rochester's Eastman School of Music and Catholic University in Washington, DC.

Prior to his appointment at Mary's Shrine, Picher won plaudits for his work as the Director of Music Ministries for St. Petersburg's (FL) Cathedral of St. Jude the Apostle. In earlier years, he served as music director/organist for Portland's (ME) Cathedral of the Immaculate Conception, as a trumpet instrumentalist with the United States Navy Band, and as a music instructor

at several leading universities.

A composing member of B.M.I.; member, the National Association of Recording Arts and Sciences; Associate, the American Guild of Organists, Dr. Picher has published works for brass ensembles, is featured on *Toccata*, a classical recording, and the Christmas CD, *Joyful and Triumphant*. He has given recitals nationwide; most recently at Chicago's Holy Name Cathedral, the National Cathedral (DC) and St. Mary's Cathedral in San Francisco.

In accepting the challenge to create and direct a music program for this fast-emerging outreach ministry, Dr. Picher has a marvelous chance to reinvigorate music's integral place both in the liturgy and in Christian life itself — introducing the inspired works of centuries to appreciative new audiences, while further enriching the Shrine experience for more than one-half million visitors each year.

COMMEMORATIVE OPPORTUNITIES

*To be Forever Remembered in the Life of
this Holy Apostolate, this ‘House of Pilgrimage’*

Mary, Queen of the Universe Shrine provides a wide range of opportunities for Christ’s faithful to be remembered, in perpetuity, within this holy apostolate designated by Pope John Paul II as: *“a house of pilgrimage.”*

Through commemorative gifts, donors can forever link their name with the life and ministry of Mary’s Shrine –

or perpetuate the memory of friends and loved ones within these sacred spaces.

Ranging upwards from \$50 to more than \$500,000, such gifts afford donors a certificate of recognition, individually inscribed on parchment stock, then set in a portfolio frame. Higher level gifts may be further recognized by a named Hymnal, engraved brick, marble plaque

or bronze inscription – permanently mounted and prominently displayed at the Shrine.

A uniquely enriching way to honor births, marriages and similar milestone events in the life of family and friends, Shrine commemoratives can also afford a marvelous spiritual remembrance for loved ones called home to God.



SHRINE TREE

\$ 800

In dedicating one of the Shrine’s majestic oaks, date palms, magnolias, or other stately trees, you will be helping to shape the spiritual landscape of Mary’s Shrine – while establishing for family or friend, a “living memorial” that will gain identity, in perpetuity, by an inscribed bronze plaque at the tree’s base.

BRONZE DOOR COMMEMORATIVE

\$ 500

The Shrine’s bronze doors renew the great tradition of magnificently-crafted Church portals, and donors who select this richly-historical commemorative option will see their names cast in bronze, and set permanently into one of the new entrance doors at Mary’s Church.



\$ 400

SANCTUARY STONE

Sanctuary Stone donors will have helped lay the foundations for the Shrine Altar, heart of the Church where Christ is offered to the Father, and then comes present to His people. And Sanctuary Stone donors are individually honored by a listing on the Sanctuary Stone Commemorative Plaque.

SHRINE CHURCH HYMNAL

\$ 250

To dedicate a Shrine Hymnal is to inscribe your name or that of a loved one, in perpetuity, among the songs of praise and thanksgiving by God is glorified. And each hymnal opens upon a bookplate, inscribed with the name of the Shrine donor who has generously made possible this “gift of praise and thanksgiving.”



ROSARY GARDEN BRICK

\$ 200

With brick tiles forming decades of beads, the Shrine’s unique Rosary Garden walkway takes the shape of a rosary, complete with a centerpiece and cross. Donors are honored, in perpetuity – their names etched into a brick that is then set permanently into the walkway itself.

ROOF TILE MEMORIAL

\$ 50

To provide a roof for Mary’s Church remains the most affordable of the Shrine’s named gift options; and Roof Tile donors receive a special, framed certificate that attests to their own personal role in helping to complete this major, new center for Christian worship, life and culture.

