

ORGAN CENTENARY FESTIVAL 1926-2026



ST. JOHN GANTIUS CHURCH • CHICAGO ILLINOIS



Dear Friends,

This year we give thanks for a remarkable milestone: the centennial of our Casavant pipe organ. For one hundred years, its voice has served the worship of God, and for many of those years it has found a home in this church, where it now nobly supports the sacred liturgy. Through its music, prayer has been lifted, feasts solemnized, and hearts drawn toward the beauty of holiness.

More than a fine instrument, the organ is a servant of worship, giving fitting expression to the Church's sung prayer and reminding us that beauty has an essential place in the praise of Almighty God. We are deeply grateful to all those whose vision, generosity, and labor made it possible for this instrument to be brought here and preserved with such care over the years, especially Mr. Richard Ryan, whose dedication has helped ensure its continued strength and beauty.

As we celebrate this anniversary, we honor both the craftsmanship of Casavant Frères and the many musicians who, through their skill and devotion, have made its voice so beautifully heard. May its music continue to lead hearts heavenward for generations to come.

Sincerely in Christ,

Fr. David Yallaly, SJC
Pastor
St. John Cantius Church



It is a great joy to welcome you to the Organ Centennial Festival, a celebration of a truly historic instrument that has sounded forth in this sacred space for a century. For generations, this organ has accompanied prayer, lifted hearts to God, and given voice to the Church's rich musical tradition. Its pipes have borne witness to countless moments of faith, solemnity, and praise. Today we honor not only its longevity, but also its enduring mission.

The organ is far more than a remarkable work of craftsmanship; it is a living part of our parish's history. Through careful stewardship and love for the sacred liturgy, it continues to serve as a bridge between past and present, reminding us that beauty, when offered to God, never grows old.

We are especially pleased and grateful to welcome these extraordinary musicians from around the world, whose artistry and collaboration allow this historic instrument to speak anew. Their willingness to come together, across cultures, schools, and traditions, embodies the very spirit of this festival: a shared devotion to sacred music in the service of the Church.

May this celebration deepen your appreciation for the gift of sacred music, inspire gratitude for those who have preserved this organ through the years, and draw us all more fully into the mystery of God's beauty made audible.

With gratitude and prayers,

A handwritten signature in black ink that reads "Fr. Joshua Caswell, SJC". The signature is fluid and cursive, with a small flourish at the end.

Fr. Joshua Caswell, SJC
Superior General
Canons Regular of St. John Cantius

FESTIVAL OPENING CONCERT
SATURDAY, FEBRUARY 7, 6:30 PM

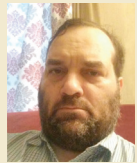
PRESENTED BY
MEMBERS OF THE AMERICAN GUILD OF ORGANISTS



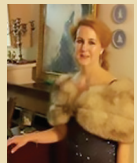
JOHN MACKEY, Chicago Chapter
Alec Rowley
Gaudeamus from 5 Improvisations



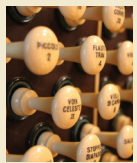
TZUAN LEE, Prospective
Louis Vierne
Pastorale, from 24 Pièces en style libre



GEORGE KARST, Chicago - Northwest Indiana Chapter
Max Reger **Prelude in C, Op. 63, No. 1**
Samuel Scheidt **Magnificat noni toni, SSWV 148**



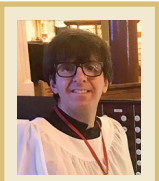
DIANA KIRKPATRICK, Chicago Chapter
César Franck
Prelude, Fugue et Variation Op 18



BENJAMIN AMENTA, Northwest Indiana Chapter
Alexandre Guilmant
Scherzo Symphonique, Op 55, No.2



JOHN GOUWENS, Northwest Indiana Chapter
Sigfrid Karg-Elert
Ave Maria from Cathedral Windows



CHARLIE CARPENTER, Chicago Chapter
Johann Sebastian Bach
“In dir ist Freude” BWV 615



ANIKA SUNDBERG, Chicago Chapter
Thomas H. Kerr
From Suite Sebastienne
- Procession of the Gargoyles - Reverie for Celestes



SHARON PETERSON, Chicago Chapter
Felix Mendelssohn
Organ Sonata Op. 65, No.
- Andante Recitativo - Allegro assai vivace



CONCERT — SUNDAY, APRIL 26, 3:00 PM



LAURENT JOCUM, PARIS, FRANCE

Johann Sebastian Bach **Passacaglia and fugue in c BWV 582**

César Franck **3^{ème} Choral**

Denis Bédard **Variations sur Christus Vincit**

Mons Leidvin Takle **Power of life**

Léon Boëllmann **Premier Verset de Procession sur l'Adoro Devote**

Giuseppe Verdi **Marcia trionfale da Aïda**

Laurent Jochum is the esteemed Organiste Titulaire of the Cavaille-Col organ at the Saint Jean Baptiste church in Belleville, Paris, succeeding notable musicians like Pierre Vidal. He also serves as the organist for the middle and high school chapel Saint Louis-de-Gonzague, boasting a rich and varied career spanning over two decades.

Born in Thionville into a family of liturgical organists, Jochum developed a passion for music early on. He started his musical education with piano lessons before transitioning to the organ under the guidance of Raphaëlle Garreau de Labarre. His studies progressed with André Stricker at the Conservatory of Strasbourg and Louis Robilliard in Lyon, where he achieved a unanimous first prize and a first prize for improvement. He has further honed his skills with esteemed professors, including Vincent Warnier and Thierry Escaich, and has triumphed in several competitions, notably the International Organ Competition of Lorraine and the 1999 Angers Inter-Conservatory Grand Organ Award, now known as the Jean-Louis Florentz-Académie des Beaux-Arts Prize.

Jochum is an accomplished performer, regularly giving recitals and collaborating with various instrumental and vocal ensembles both in France and internationally. He has graced prestigious locations such as the Cathédrale Notre-Dame and La Madeleine in Paris, and he frequently participates in renowned festivals across France. His international engagements have taken him to countries including the Czech Republic, Poland, England, and the United States, where he performs alongside distinguished artists like violinist Marina Chiche and baritone Philippe Brocard. His diverse background in both piano and organ allows him to work with various choirs, including those of the French army and the young singers of Saint-Marc. Currently, he collaborates with the choirs of Francis Bardot and accompanies the master at Saint Louis de Gonzague, Sophie Chiu, further enriching his performance portfolio.

Jochum holds a CAPES in Musicology and is dedicated to fostering musical education in a Parisian middle school, where he initiates projects for young music learners.

His technical proficiency enables him to navigate a repertoire that encompasses baroque to contemporary works as well as romantic and symphonic music of the 19th century, which have garnered critical acclaim.

CONCERT — SUNDAY, MAY 17, 3:00 PM



GAIL ARCHER, NEW YORK

Johann Sebastian Bach	Prelude and Fugue in e BWV 548 O Lamm Gottes, unschuldig BWV 618
Robert Schumann	Fugue uber BACH Op. 60 n. 5
Johannes Brahms	Mein Jesu, der du Mich Op. 122 n. 1
Mieczyslaw Surzynski	Improvisation on a Polish Hymn
Grazyna Bacewicz	Esquisse for Organ
Feliks Nowowiejski	Symphony No. 8 for Organ
Nadia Boulanger	Prelude – Petit Canon – Improvisation
Jeanne Demessieux	Te Deum

Gail Archer is an international concert organist, recording artist, choral conductor and lecturer who draws attention to composer anniversaries or musical themes with her annual recital series in New York City. These include a Bulgarian Celebration, a Slavic Celebration, Max Reger, The Muse's Voice, An American Idyll, Liszt, Bach, Mendelssohn and Messiaen.

Archer was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer's birth in 2008. Time Out New York recognized the Messiaen cycle as "Best of 2008" in classical music and opera. In spring 2024, Dr. Archer received grants from the Harriman Institute, Columbia University and Vassar College to record a new CD of Bulgarian organ literature in the Concert Hall in Dobrich, Bulgaria; the CD, Dobrich A Bulgarian Odyssey was released on April 8, 2025.

Her previous recordings include the 2022 Polish release, Cantius, and Chernivtsi, A Russian Journey, The Muse's Voice, Franz Liszt: A Hungarian Rhapsody, Bach: The Transcendent Genius, an American Idyll, A Mystic in the Making (Meyer Media), and The Orpheus of Amsterdam: Sweelinck and his Pupils (CALA Records).

Ms. Archer's 2025 European tour took her to the Slovak Republic, Norway, Sweden, Poland, Germany, Italy and the island of Sardegna. Highlights include the Oliwa Cathedral, Gdansk, Poland, St. Martin's Cathedral, Bratislava, the Slovak Republic, the Lambertus Basilica, Dusseldorf, Germany, Herforder Munster, Herford, Germany, the Basilica Concattedrale of San Maurizio, Imperia, Italy, and the Basilika Steinfeld, Steinfeld, Germany. The historic organ in the Steinfeld monastery church was built in 1727 by Balthasar Konig.

She is the founder of Musforum, www.musforum.org an international network for women organists to promote and affirm their work. Dr. Archer is college organist at Vassar College, director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus and Chamber Singers and a faculty member of the Harriman Institute, Columbia University.

For the next two years, Dr. Archer will serve as the Co-Deputy Director of the East Central European Center in the Harriman Institute. She is artistic director of the artist and young artist organ recital series at historic Central Synagogue, New York City.

CONCERT — SUNDAY, JUNE 14, 3:00 PM



ELENI KEVENTSIDOU, LONDON (UK, GREECE)

Johann Sebastian Bach	Prelude and Fugue in a BWV 543
Camille Saint -Saëns	3 ^{ème} Fantaisie, Op. 157
Jehan Alain	Scherzo, from Suite pour Orgue JA 70
Yannis Konstantinidis	Greek Dances No 5 and 8
Sigfrid Karg-Elert	Lauda Sion from Cathedral Windows, No. 6, Op. 106
Eudoxia Ypsilanti	Invitation to Dances (World Premiere) Ragtime – Variete – Swing – Waltz
Max Reger	Fantasy and Fugue on B-A-C-H, Op. 46

A native of Athens, Eleni Kevevsidou began piano studies at the age of eight with Danae Stavraki and later Kate Trulli at the Athens National Conservatory, graduating in 1995 with a unanimous First Prize. She went on to study organ with Nicolas Kynaston at the Athens Concert Hall as a three-year scholarship recipient of the Friends of Music Society, and subsequently continued her training as an Alexander S. Onassis Foundation scholar at the Royal Academy of Music in London with Nicolas Kynaston and David Titterington, completing the Postgraduate Performance Course with Distinction in 2004.

Her awards include the Margaret and Sydney Lovett Organ Prize and the United Music Publishers Ensemble Prize (Royal Academy of Music, 2004), as well as the Artistic Director's Prize at the Mikael Tariverdiev International Organ Competition in Kaliningrad, Russia (2007).

Eleni has appeared as a soloist and ensemble performer at major festivals in Greece, Cyprus, Romania, United Kingdom, Spain, France, Italy, Belgium, Germany, Norway, Finland, Poland, USA, Australia. She has collaborated with the Capella Istropolitana, the Athens Radio and State Orchestras, the Athens Camerata, and the Athens Philharmonic Orchestra. Recent highlights include performances at the RCO Winter Conference Celebrity Organ Recital (2021) and the Royal Festival Hall's 70th-anniversary organ recital series (2024).

Her discography includes a joint recording project with the Royal Academy of Music and the Southwark and South London Organ Society at the Royal Festival Hall, a CD of English choral music with the Rugby School Choirs, and a newly released album of Reger's Opp. 46, 60, and 73 for Selby Abbey Organ Masters.

Dr. Kevevsidou has previously served as Organist-in-Residence at Tonbridge School, Bilton Grange School, and Bishops Stortford College. She currently teaches piano and organ at Rugby School, organ at Eltham College, and has served as Organist of the French Protestant Church since 2023.

She earned her PhD in Organ Performance from Canterbury Christ Church University in 2016. In recognition of her contributions to the field, she was elected Associate of the Royal Academy of Music (ARAM) in 2023.

CONCERT — SUNDAY, JULY 5 3:00 PM



CORRADO CAVALLI, CHICAGO (USA, ITALY)

Aaron Copland	Fanfare for the Common Man
Calvin Hampton	America the Beautiful
Dale Wood	Prelude on Amazing Grace
William Grant Still	Elegy
Pietro Yon	American Rhapsody
Charles Callahan	Preludes on African American Spirituals - Steal Away - - Swing Low, Sweet Chariot - Lord, I Want to Be a Christian
Dudley Buck	Concert Variations on “The Star-Spangled Banner”

Corrado Cavalli, born in Turin, Italy, has served as the organist at St. John Cantius Church in Chicago since June 2015.

He holds two Master's Degrees—one in Organ and another in Choral Conducting and Composition—from the Conservatorio Statale di Musica “G. Verdi” in Turin, where he studied piano, organ, composition, and choral conducting. Additionally, he pursued a Doctorate in Musical Arts at the University of Illinois and attended master classes at The Summer Academy for Organists in Haarlem, the Netherlands. Following his Master's degree in organ, he received a grant from the Turin Conservatory for research on Turin's organ music from 1850 to 1950. Among his accolades, Corrado Cavalli won the Conservatory prize, the Premio Silipo, for achieving summa cum laude in his Master's in organ, the Concorso Nazionale d'Organo Città di Viterbo (Premio Pinchi) in 2007, and the Brownson Fellowship for his doctoral studies at the University of Illinois at Urbana-Champaign.

As an organ soloist, he has performed at numerous international festivals and cathedrals across various countries, including Italy, Austria, France, Germany, Ireland, Norway, the U.K., Poland, Monaco, Slovakia, and the United States. Some of the notable venues where he has performed include the cathedrals in Paris, London, Berlin, and Dublin, as well as in cities like New York, Washington, San Francisco, Pittsburgh, Salt Lake City, Baton Rouge, Milwaukee, and universities such as Princeton, Chicago, and Turin.

Recently, he established a music studio at St. John Cantius Church that focuses on Sacred Music. His scholarly work specializes in Italian organ music from 1850 to 1950, and he has given lectures in both Italy and the United States.

Dr. Cavalli has recorded for several music labels, including Biretta Books, De Montfort, AimHigher, Sony Classical, Elegia Records, and ElleDiCi. He has also published works through Biretta Books in Chicago and the Italian music publishing company Armeiln Musica. Since 2015, he has been a member of the American Guild of Organists, Chicago Chapter.

CONCERT — FRIDAY, SEPTEMBER 18, 7:30 PM



PETER VAN DE VELDE, ANTWERP (BELGIUM)

Nicolas de Grigny **Pange Lingua** - Pange lingua en taille à 4 (Plein jeu)
- Fugue à 5
- Récit du Chant de l'hymne précédent

Johann Sebastian Bach **Pièce d'orgue in G BWV 572**

Olivier Lantry **Salve Regina**
I Salve Regina - Avec la liberté du chant grégorien
II Vita dulcedo - Calme
III Ad te clamamus - Martelé, sauvage
IV Ad te suspiramus - Sombre, implacable
V Eia ergo - Profond
VI Et Jesum - Comme une lente procession
VII O clemens

Firmin Swinnen **Aria**

Naji Hakim **Agâpe** - Lauda Sion salvatorem
- Bone Pastor, panis vere
- Tantum ergo sacramentum

Peter Van de Velde started his organ studies by himself at the age of nine. At the age of twelve he became organist at the local church in the little Flemish village of Doel. He received his first musical tuition at the Antwerp Academy of Fine Arts where he concluded his organ studies with highest honours. He went on to pursue his studies at the Royal Antwerp Conservatory of Music where he won several first prizes in addition to other comparable awards. In 1996, as last pupil of Stanislas Deriemaeker, his studies at the Conservatory earned him a Masters degree. During the course of his studies, and also thereafter, he followed various master classes for the organ, improvisation and performance technique.

In his capacity as Music Director and Titular-organist of Antwerp Cathedral, the largest Gothic cathedral in the low countries, he plays on both the romantic Schyven-organ (1891) and the classical Metzler-organ (1993) and is responsible for all musical activities.

His concert tours bring him all over Europe, North America, Middle and Far East. He is also much in demand for accompanying choirs and instrumental and vocal soloists and plays regularly with different orchestras in performing A.O. organ concertos with conductors like Philippe Herreweghe, Martin Brabyns, Edo De Waart, Peter Biloen and Sir Mark Elder. He also has a fixed duo with mezzo soprano Anastasiia Staroselska.

He has a very wide repertoire ranging from early baroque to contemporary composers and he's renowned for his recordings and performances of music of the 19th and 20th centuries from his native country with composers like Edgar Tinel, Joseph Jongen, Paul de Maleingreau, Flor Peeters, Joseph Callaerts and Guy Weitz. Many of these recordings are praised and awarded in international reviews. In 2023 he received the German "Preis de deutschen schallplattenkritik."

CONCERT — SUNDAY, OCTOBER 11, 3:00 PM



ANDREA MACINANTI, BOLOGNA (ITALY)

Vincenzo Antono Petrali

Sonata

Ottorino Respighi

Two organ Preludes on Bach Chorales:

- Ich hab mein Sach Gott heimgestellt
- In dich hab' ich gehoffet, Herr

Giacomo Puccini

Chrysanthemums

(arr. A. Moore)

Costante Adolfo Bossi

Six Morceaux op. 37

- Prélude
- Méditation
- Trio ancien Style
- Scherzo
- Noël
- Grand Chœur

Marco Enrico Bossi

- Fervor op. 140 No. 1, from *Scenes From The Life of St. Francis*
- Stunde der Freude op. 132 No. 5 from *5 Orgelstücke in Freiem Stil*

Born in Bologna, Italy, Andrea Macinanti is a prominent figure in the international organ community. He studied at the Conservatories of Bologna and Parma, earning diplomas in Organ, Harpsichord, and Voice. He furthered his advanced studies in Munich under Klemens Schnorr.

In addition to his musical expertise, Dr. Macinanti has a strong foundation in the humanities, having obtained a degree in Letters from the University of Bologna and a PhD in Philosophy of Music from the University of Geneva.

Currently, Macinanti is Organ Professor at the “G. B. Martini” Conservatory of Music in Bologna. He maintains an extensive concert career, performing in prestigious venues worldwide, such as Musashino Hall in Tokyo, Grace Cathedral in San Francisco, and historic concert halls in Russia.

His discography, published almost exclusively by the Tactus label, is regarded as a definitive benchmark for the Italian repertoire. Notable for both their scope and scholarly value are his complete recordings of the works of Ottorino Respighi, Lorenzo Perosi, and, most significantly, the monumental 17-CD cycle of the organ works of Marco Enrico Bossi. In the editorial field, his collaboration with Francesco Tasini for Ut Orpheus has produced essential critical editions, including Frescobaldi’s *Fiori Musicali* and the complete keyboard works of Alessandro Scarlatti, G.B. Martini, and Marco Enrico and Costante Adolfo Bossi.

A member of the Accademia Filarmonica di Bologna, Dr. Andrea Macinanti was honored by President Sergio Mattarella as an Official of the Order of Merit of the Italian Republic (*Ufficiale dell’Ordine al Merito della Repubblica Italiana*) in recognition of his outstanding contributions to the arts and culture.

SUNDAY, NOVEMBER 15 3:00 PM



CORRADO CAVALLI, CHICAGO (USA, ITALY)

Charles Tournemire

Improvisation sur Te Deum

Olivier Messiaen

Offrande au Saint Sacrement

Otto Olsson

Adagio in E flat Major

Anton Bruckner

Scherzo, from Symphony 0 (arr. E. Horn)

Modest Mussorgsky

Pictures at an Exhibition (arr. C. Cavalli)

- Promenade [I]

- Ballet of the Unhatched Chicks

- Gnomus

- Samuel Goldenberg und Schmuyle

- Promenade II

- Promenade [V]

- Il Vecchio Castello

- Limoges, le marché

- Promenade III

- Catacombæ (Sepulcrum romanum)

- Tuileries (Dispute d'enfants après jeux)

- Cum mortuis in lingua mortua

- Bydło

- The Hut on Fowl's Legs (Baba-Yagá)

- Promenade IV

- The Great Gate of Kiev

For bio, see page 13.

A BRIEF HISTORY OF THE CASAVANT ORGAN AT SAINT JOHN GANTIUS CHURCH

ORIGINS AT ST. JAMES METHODIST CHURCH



St.
James
Methodist
Church

Ellis Ave. at
Forty-sixth Street
Chicago 15, Ill.

In 1926, the Casavant Frères Organ Company of Sainte - Hyacinthe, Quebec, installed its Opus 1130 at St. James Methodist Church in Chicago. This brand-new instrument replaced an organ lost when the previous church building

burned in 1925. The design for the new organ was supervised by Tina Mae Haines, a prominent Chicago musician, and during the following years, it became one of the city's most distinguished concert organs. Even the famous Parisian organist and composer Marcel Dupré (1886–1971), a friend of Ms. Haines, played the instrument and declared it one of the finest organs in the country.

Beyond these details, little is known about the organ's history at St. James. Over the decades, as the church faced economic challenges, the organ fell into disrepair. St. James Church ultimately closed its doors in 2011, leaving the fate of this magnificent instrument uncertain.

RESTORATION AND RELOCATION TO SAINT JOHN GANTIUS

In 2012, a new chapter began when Jeff Weiler of JL Weiler Inc. proposed restoring and relocating the Casavant organ to Saint John Cantius Church in Chicago. Father C.F. Frank Phillips, then pastor of St. John Cantius, Father Scott Haynes, then Music Director, and Joseph Phelps enthusiastically accepted the proposal. The parish had been searching for an organ worthy of its impressive music program, and the historic Casavant presented an ideal opportunity.

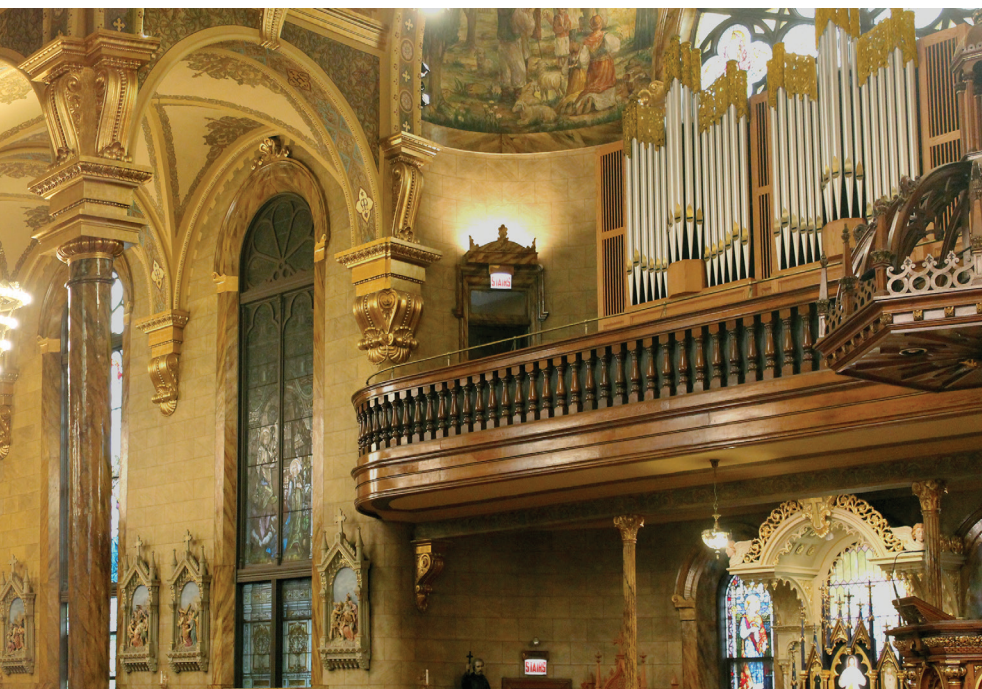
When the organ left St. James, it was in poor condition and required thorough restoration. The work involved not only refurbishing the



instrument but also reconfiguring it to fit the different architectural space and acoustics of St. John Cantius. At St. James, the organ had been divided between the left and right sides of the church's apse. At St. John Cantius, five of the six sections were installed on the second west loft, with the Echo division, the sixth section, placed on the north loft. This new arrangement helps unite congregational singing when the church is full and enhances the building's acoustics.

Casavant Frères and Weiler, Inc. created new organ cases for both the main organ section in the west balcony and the Echo division in the north balcony. The original electro-pneumatic relay system connecting the console to the pipes was replaced with modern microprocessor technology, allowing the console to be moved around the choir balcony to accommodate various seating arrangements for choir and orchestra.

The restoration took nearly two years and required reinforcing the second loft itself, as the organ weighs more than 23 tons. Finally, in 2023, two new stops for the pedal, the 32' Contra Trombone and the 16' Bourdon in the Echo case, were added to complete the organ's original tonal design.



THE ORGAN TODAY

The current instrument comprises 58 stops, including Chimes and Celesta (two percussion stops), with a total of 3,902 pipes spread across four keyboards and a pedalboard. The variety and quality of stops offer a remarkable range of tonal colors, including flutes, clarinets, orchestral strings, and powerful trumpets, with pipes ranging from 32 feet in length to less than an inch. In 2013, the organ committee made the crucial decision to preserve the original voicing of every pipe without tonal alterations. This choice maintains the dark, warm character typical of American organs from the early 1900s, a sound that is rare to hear today, and attracts the interest of organists from around the world. Since its dedication on October 20, 2013, the Casavant Opus 1130 has become an essential part of Saint John Cantius Church's music program.

From my privileged perspective as principal organist since 2015, I have witnessed how thoroughly this organ has been integrated into our liturgical life. Countless scores have been played on this instrument, from early Renaissance works to contemporary compositions world-premiered during our liturgies and concerts. Whether accompanying our choirs or featured in solo repertoire, the voice of this wonderful instrument fills the nave of our church in praise and worship.

ACKNOWLEDGMENTS

I would like to express my personal gratitude to the three Music Directors, Fr. Scott Haynes, Maestro Kevin Allen, and Maestro Massimo Scapin, who have served over these past thirteen years and who have skillfully integrated this organ into our choral program. I also thank Mr. Thomas Zeman and Dr. Jonathan Rudy, who have shared the organ bench with me. Special thanks go to our Superior, the Very Reverend Fr. Joshua Caswell, SJC, and our Pastor, the Reverend Father David Yallaly, SJC, for their dedication to ensuring that this instrument will serve future generations of St. John Cantius parishioners. On behalf of our entire community, I want to express our deepest gratitude to Mr. Richard O. Ryan, without whom none of this would have been possible.

Dr. Corrado Cavalli, *Principal Organist of St. John Cantius*

SUGGESTED DONATION FOR CONCERT PERFORMANCES IS \$15.
PROCEEDS SUPPORT THE MUSIC PROGRAMS AT ST. JOHN CANTIUS.



RESTORE

The Patrons of Sacred Music work within the AMDG Foundation to assist the various music programs of the Canons Regular of St. John Cantius. They help to increase awareness of the Church's patrimony of Sacred Music.

SACRED

Each year, the members of the Patrons of Sacred Music are invited to an annual dinner and recital of sacred music, and a preview of the upcoming music program. Additionally, each Patron, plus two guests, are offered reserved seating at the annual Festival of Nine Lessons & Carols, each Advent.

MUSIC

Join the Patrons of Sacred Music, with an annual support of \$500 or more, which can be payable at this link, or reach out to us for more information at patrons@cantius.org. Please partner with us to Restore Sacred Music.



THE RICHARD O. RYAN ORGAN

1926 Casavant Organ, Op. 1130
St. Cantius Church, Chicago, IL



West Upper Loft

GREAT ORGAN (II) 9 STOPS

Wind pressure: 4"

	Length	Material	# of pipes
Double Open Diapason	16'	Metal	73
First Open Diapason	8'	Metal	73
Second Open Diapason	8'	Metal	73
Doppelflöte	8'	Wood	73
Gemshorn	8'	Metal	73
Octave	4'	Metal	73
Harmonic Flute	4'	Metal	73
Mixture IV	(12,15,17,19)	Metal	292
Trumpet	8'	Metal	73
Chimes (from Echo)			

SWELL ORGAN (III, ENCLOSED) 17 STOPS

Wind pressure: 4½" & 7" (stops marked *)

	Length	Material	# of pipes
Bourdon	16'	Wood	73
Open Diapason *	8'	Metal	73
Violin Diapason	8'	Metal	73
Salicional	8'	Metal	73
Stopped Diapason	8'	Wood	73
Viola da Gamba	8'	Metal	73
Voix Celeste II (2nd rank from F)	8'	Metal	141
Aeoline	8'	Metal	73
Violina	4'	Metal	73
Flauto Traverso *	4'	Wood	73
Piccolo	2'	Metal	61
Dolce Cornet III	(12,15,17)	Metal	219
Oboe	8'	Metal	73
Vox Humana	8'	Metal	73
Double Trumpet	16'	Metal	73
Cornoepan *	8'	Metal	73
Clarion *	4'	Metal	73
Tremulant			
Chimes (from Echo)			

GHOIR ORGAN (I, ENCLOSED) 10 STOPS

Wind pressure: 6"

	Length	Material	# of pipes
Contra Gamba	16'	Metal	73
Open Diapason	8'	Metal	73
Concert Flute	8'	Wood	73
Dulciana	8'	Metal	73
Unda Maris	8'	Metal	73
Flute d'Amour	4'	Wood	73
Nazard	2 2/3'	Metal	73
Flageolet	2'	Metal	61
Cor Anglais	8'	Metal	73
Clarinet	8'	Metal	73
Tremulant			
Celesta			61 bars
Harp			Celesta Sub

SOLO ORGAN (IV, ENCLOSED) 5 STOPS

Wind pressure: 12"

	Length	Material	# of pipes
Stentorphone	8'	Metal	73
Gross Flute	8'	Wood	73
Viole d'Orchestre	8'	Metal	73
Viole Celeste	8'	Metal	73
Tuba	8'	Metal	73
Tremulant			

ECHO ORGAN (IV, ENCLOSED) 5 STOPS

(Located on the north-transept loft)

Wind pressure: 3½"

	Length	Material	# of pipes
Echo Diapason	8'	Metal	73
Cor de Nuit	8'	Wood	73
Fern Flute	4'	Wood	73
Musette	8'	Metal	73
Tremulant			
Chimes			25 tubes
Pedal Echo			
Bourdon (2023)	16'	Wood	32

PEDAL IO STOPS

Wind pressure: 4" & 6" (Reeds)

	Length	Material	# of pipes
Double Open Diapason*	32'	Wood	12
Open Diapason	16'	Wood	44
Bourdon	16'	Wood	44
Contra Gamba	16'		From Choir
Lieblich Gedeckt	16'		From Sw Bourdon 16'
Flute	8'		Ext. of Open Diap.
Stopped Flute	8'		Ext. of Bourdon
Cello	8'	Metal	32
Contra Trombone (2023)	32'		Ext. of Trombone 12
Trombone	16'	Metal	32
Chimes			From Echo

*Resultant, with independent quints, extension of Open Diapason 16'



North-transept Loft

COUPLERS

Great 8 to Pedal
 Swell 8 to Pedal
 Choir 8 to Pedal
 Solo 8 to Pedal
 Echo 8 to Pedal
 Swell 4 to Pedal
 Solo 4 to Pedal
 Great 4 to Pedal
 Pedal
 Swell 16 to Great
 Swell 8 to Great
 Swell 4 to Great
 Choir 16 to Great
 Choir 8 to Great
 Choir 4 to Great
 Solo 16 to Great
 Solo 8 to Great
 Solo 4 to Great
 Echo 16 to Great
 Echo 8 to Great
 Echo 4 to Great

Great 4 to Great
 Echo on Great Off
 Swell 16 to Swell
 Swell 4 to Swell
 Solo 8 to Swell
 Swell 16 to Choir
 Swell 8 to Choir
 Swell 4 to Choir
 Solo 16 to Choir
 Solo 8 to Choir
 Solo 4 to Choir
 Choir 16 to Choir
 Choir 4 to Choir
 Echo 16 to Solo
 Echo 8 to Solo
 Echo 4 to Solo
 All Swells to Swell
 Great 8 to Solo
 Swell 8 to Solo
 Solo 16 to Solo
 Solo 4 to Solo

300 levels of memory

Great 1-5

Swell 1-7

Choir 1-5

Solo 1-3

Echo 1-3

Pedal 1-5

General 1-10

Sequencer +/-

The console is placed in the lower loft, and the pipes are in the upper one.
The Console is not in a fixed position, so it can be moved if needed.

Keyboard compass: 61 keys.

Pedalboard compass: 32 pedals.

58 Stops (including Celesta and Chimes).

57 ranks.

Key and Stop action is electric/electronic.

The expression-shoe order doesn't follow the AGO standard.

From left to right: Solo/Echo, Choir, Swell.

The crescendo pedal (three programmable crescendos) is at the right of the Swell shoe.



THE MUSIC STUDIO



The Music Studio at St. John Cantius Church assists aspiring and advanced musicians to increase their knowledge and skill primarily in sacred music and its performance. The studio currently offers organ, piano, and vocal training plus instruction in music theory, including analysis, aural skills, harmony, counterpoint, and composition.

The Music Studio operates at a high level of expertise while seeking to expand students' appreciation and fulfillment as musicians.

Visit cantius.org/music-studio for more information.

CASAVANT
Frères

Crafting, refurbishing, and relocating world renowned organs for over 146 years





FROM THE LOFT

PATRONS OF SACRED MUSIC

From the Loft is the monthly newsletter of the Sacred Music Program brought to you by the Canons Regular of St. John Cantius.

Discover inspiring updates straight from the choir loft: behind-the-scenes insights into our world-renowned Sacred Music Program, previews of upcoming music for liturgies and recitals, stories of our choirs and musicians, special events, and reflections on Restoring the Sacred through beauty in liturgy.

Stay connected to the mission of bringing hearts closer to our Lord through the transcendent beauty of Sacred Music. Subscribe today!



restoresacredmusic.org/subscribe

THANK YOU TO OUR SPONSORS!!



ISTITUTO
italiano
DI CULTURA

The Italian Cultural Institute of Chicago is an office of the Consulate General of Italy operating as a vibrant source of information on Italian life and culture and showcases Italy's classical and contemporary heritage, with particular reference to art, music, cinema, design, architecture, literature, fashion, theatre, cuisine, science and technology.

The Organ Historical Society

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historical style, through research, education, advocacy, and music.

Founded in 1980, the Chicago Midwest Chapter has grown in size and prominence, and has hosted national OHS conventions in 1984, 2002, & 2012.

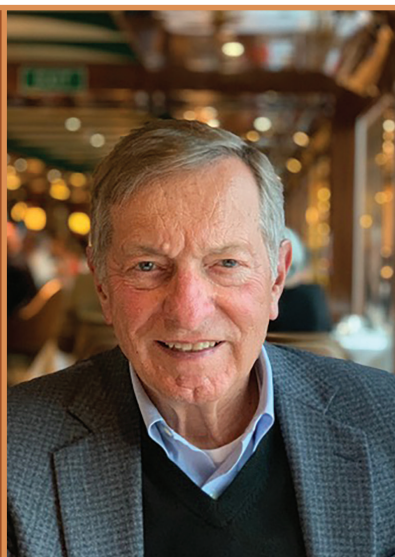


The chapter typically hosts an organ tour in the Autumn and Spring to see and hear organs in several different churches throughout the Chicago Midwest area. The chapter also publishes *The Stopt Diapason*, a newsletter journal with current information about our activities and historical pipe organs in the area. Visit cmwohs.org for more info.

WITH PROFOUND GRATITUDE
WE EXTEND OUR THANKS TO
RICHARD O. RYAN,
NOTED CHICAGO BUSINESSMAN,
PHILANTHROPIST, AND PARISHIONER
WHO HAS POWERED OUR ORGAN'S
RESTORATION FROM ITS INITIAL
STAGES TO THIS DAY.

THROUGH HIS GENEROSITY THIS
"KING OF INSTRUMENTS" AT ST. JOHN
GANTIUS CHURCH NOW SPEAKS
WITH ITS FULL AND SONOROUS VOICE.

THANK YOU!



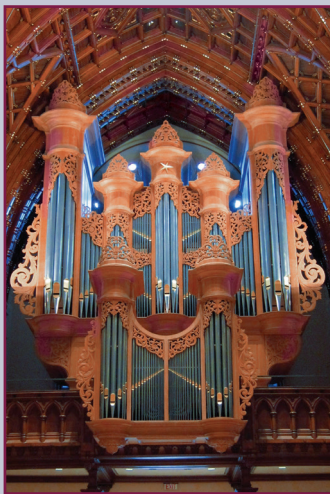
Chicago Chapter

American Guild of Organists



Fostering a Thriving Community of Organists

- Professional credentials through AGO certification
- ◆ Further development of organ & choral conducting skills
- Celebrating the organ in historic & evolving contexts
- ◆ Online organ & choral world news
- *The American Organist*
- ◆ Nurturing new organists of all ages
- Sharing knowledge & expertise
- ◆ Great chapter events & conventions
- Inspiring, challenging & encouraging
- ◆ Showcasing great organs & organists
- Career opportunities & job listings
- ◆ Connecting organists with each other



chicagoago.com



ST. JOHN GANTIUS CHURCH · 825 N CARPENTER ST · CHICAGO, IL 60642 · GANTIUS.ORG