

Hansol Kim

Indiana University—Jacobs School of Music

Saturday, November 16, 2024, 3:00 pm

Organ Graduate Award Program

Hansol Kim, Organ

Greeting	Pr. Mark Sloss
Congregational Hymn: "A Mighty Fortress is Our God" EIN FESTE BURG	Hymnal 504
Organ Sonata in D Minor, Op.65, No.6	Felix Mendelssohn Bartholdy (1809-1847)
Sonata No.6 in G Major, BWV 530 I. Vivace II. Lente	Johann Sebastian Bach (1685-1750)
Studien für den Pedalflügel Op. 56 I. Nicht zu schnell (C-dur) V. Nicht zu schnell (h-moll)	Robert Schumann (1810-1856)
Suite Brève, Op.6, No.2 I. Prelude III. Romance	Rachel Laurin (1961-2023)
Introduction and Passacaglia in d moll, WoO IV/6	Max Reger (1873-1916)
Nun komm, der Heiden Heiland, BWV 659	J.S. Bach (1685-1750)
Choral-Improvisationen für Orgel, Op.65 No.59 Nun danket alle Gott	Sigfrid Karg-Elert (1877-1933)
Presentation of the Award	Immanuel Lutheran Church

*Please join us for a champagne & dessert reception in Fellowship Hall
immediately following the program.*

Program Notes

Felix Mendelssohn Bartholdy (1809–1847): Organ Sonata in D Minor, Op. 65, No. 6

Felix Mendelssohn, an influential composer of the early Romantic era, was deeply influenced by the music of J.S. Bach, especially in his organ compositions. His Six *Organ Sonatas*, Op. 65, were written in 1844–1845 at the request of the English publisher Coventry & Hollier and have since become cornerstones of the organ repertoire. In these sonatas, Mendelssohn masterfully blends Baroque forms with the lyrical, expressive qualities of Romantic music.

The *Organ Sonata in D Minor*, Op. 65, No. 6, is one of the most profound works in Mendelssohn's sonatas and exemplifies his ability to synthesize the formal discipline of Baroque music with the emotional expressiveness of the Romantic era. The sonata opens with a Chorale, based on the melody of *Vater unser im Himmelreich* (*Our Father, who art in Heaven*), a traditional Lutheran hymn tune. Following this, the sonata transitions into an *Andante sostenuto*, where a lyrical and hymn-like melody develops, characterized by flowing, expressive lines. This leads into the lively and vigorous *Allegro molto*, where the music gains momentum and excitement. The *Fuga* then builds in intensity, combining complex counterpoints with Romantic drama and culminating in an exhilarating and triumphant conclusion. Finally, following the *Fuga*, the sonata transitions into a calm and heavenly soft *Andante*, offering a gentle resolution that envelops the listener in a profound sense of peace and tranquility.

Johann Sebastian Bach (1685–1750): Sonata No. 6 in G Major, BWV 530

I. Vivace

II. Lente

Born into a musical family in Eisenach in 1685, Johann Sebastian Bach's influence on the organ repertoire cannot be overstated. Bach's *Sonata No. 6 in G Major*, BWV 530, is the final work in his set of six *Trio Sonatas for organ*, composed during his time in Leipzig. The *Trio Sonatas* show each of the three voices treated equally, allowing for intricate interplay and dialogue. This independence of the voices showcases Bach's mastery of counterpoint, as he uses together melodic lines that are both harmonically and rhythmically engaging. The trio sonatas demand a high level of coordination from the performer, requiring them to manage the independent melodies in the hands while simultaneously playing the bass line with the

pedal. Notably, *Sonata No. 6* is considered one of the most challenging pieces in the set.

The first movement, *Vivace*, bursts with joyful energy and rhythmic vitality. The concerto-like structure, featuring passages for full ensemble and solo sections, is most evident in this movement. Its bright and dance-like character is conveyed through the lively *Vivace* tempo and vibrant rhythm. In contrast, the second movement, *Lente*, is structured in binary form, offering a moment of serene reflection through its melodic style. Its slower tempo and lyrical, flowing melodies provide a striking contrast to the preceding *Vivace*.

Robert Schumann (1810–1856): Studien für den Pedalflügel, Op. 56

I. Nicht zu schnell (C-dur)

V. Nicht zu schnell (h-moll)

Robert Schumann, best known for his contributions to piano and orchestral music, also composed for the Pedal Piano. His *Studien für den Pedalflügel, Op. 56: 6 Stücke in Kanonischer Form (Studies for the Pedal Piano: 6 pieces in canonic form)*, was written as a series of studies intended to develop canonic form in independence of the hands and feet, and though originally designed for the *Pedalflügel*.

No. 1, *Nicht zu schnell in C Major*, opens the collection with a lively, flowing character, showing its contrapuntal texture. The piece is structured in two sections, following an A-B-A form. Schumann's use of canonic writing in this piece reinforces the interconnectedness of the melodic lines while maintaining a sense of clarity and balance throughout. No. 5, also marked *Nicht zu schnell*, but in *B Minor*, maintains a lively and dance-like character in canonic form with the characteristic continuous staccato. This movement features rapid, energetic passages that show a contrapuntal texture.

Rachel Laurin (1961–2023): Suite Brève, Op. 6, No. 2

I. Prélude

III. Romance

Rachel Laurin, a celebrated female Canadian organist and composer, was known for her virtuosic compositions that combine modern harmonies with a deep understanding of the organ's expressive possibilities. Her *Suite Brève, Op. 6 (1988), No. 2*, composed early in her career, shows her remarkable ability to evoke contrasting emotions and colors within a concise form. This suite consists of four pieces: *Prelude*, *Intermezzo*, *Romance*, and *Toccata*.

The *Prelude* opens the suite with gentle sensitivity and calm. Its subtle textures and nuanced dynamics create an atmosphere of tranquility, displaying Laurin's flair for crafting music that invites reflection. As the piece unfolds, it builds to a more majestic section, characterized by richer textures and heightened dynamics. Following this climactic moment, the music transitions back to a calm state, returning to its reflective.

The *Romance* offers a lyrical and introspective mood, distinct from the *Prelude*. While the *Prelude* begins with gentle sensitivity and gradually builds to a majestic climax, the *Romance* maintains a consistently serene atmosphere throughout. The dynamics remain soft and nuanced, creating a peaceful environment that contrasts with the more varied textures of the *Prelude*.

Max Reger (1873–1916): Introduction and Passacaglia in D Minor, WoO IV/6

Max Reger, one of the most significant German composers of the late Romantic period, was known for his complex counterpoint and intense emotional expression, often drawing from the traditions of J.S. Bach and Johannes Brahms. His *Introduction and Passacaglia in D Minor, WoO IV/6*, composed early in his career, reflects his deep respect for the Baroque form while infusing it with his own late-Romantic harmonic language.

The *Introduction* begins with a bold and dramatic gesture, setting the tone for the work with its rich chromaticism and dynamic contrasts. Following the *Introduction*, the *Passacaglia* unfolds—a series of variations over a repeating bass line. This structure, reminiscent of Bach's famous passacaglias, allows Reger to explore a wide range of textures, harmonies, and moods. The piece builds in intensity and complexity, leading to a grand and powerful conclusion.

J.S. Bach (1685–1750): Nun komm, der Heiden Heiland, BWV 659

Nun komm, der Heiden Heiland, BWV 659, is part of J.S. Bach's collection known as the *Leipzig Chorales*, or *Great Eighteen Chorale Preludes*. This work, based on Martin Luther's Advent hymn, invokes anticipation of the season as it reflects the coming of Christ as the Savior of the nations.

Bach presents the melody played in an embellished style in the upper voice, while the left hand and pedal provide harmonic support. The flowing ornamentation of the chorale tune

contrasts with the steady accompaniment. Through this deeply expressive setting, Bach transforms a simple chorale melody into a profound theological and musical statement, showing his unique ability to merge faith and artistry.

Sigfrid Karg-Elert (1877–1933): Choral-Improvisationen für Orgel, Op. 65

No. 59, Nun danket alle Gott

Sigfrid Karg-Elert was a prominent German composer of the late Romantic period, renowned for his innovative use of harmony and color in his organ compositions. His *Choral-Improvisationen*, Op. 65, is a collection of 66 chorale preludes that exemplifies his distinctive style. Karg-Elert's ability to blend traditional hymn tunes with chromatic harmonies and unique textures brings a fresh, expressive depth to the familiar melody.

No. 59 *Nun danket alle Gott* (*Now Thank We All Our God*), is based on the well-known Lutheran hymn of thanksgiving. This setting begins with a grand and majestic presentation of the chorale melody, establishing a celebratory tone that reflects the hymn's theme. Karg-Elert employs rich harmonic language, utilizing chromaticism and modulations that add emotional depth and complexity to the piece.



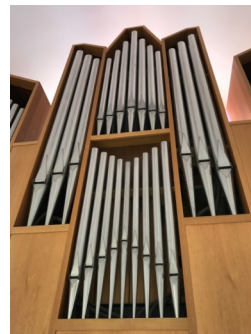
About the Award Recipient

Originally from Busan, South Korea, Hansol Kim is a passionate organist, choral accompanist, conductor, and church musician. She began studying piano at the age of five and discovered the majestic sound of the organ at thirteen, sparking a lifelong love for sacred music. Hansol is currently a graduate student at Indiana University's Jacobs School of Music, where she studies organ under Dr. Janette Fishell and sacred music and improvisation with Dr. Jeffrey Smith. Additionally, she has been a recipient of the Chairman's Scholar Award Fellowship, The Robert C. Rayfield Memorial Scholarship, and the Wilma Jensen Scholarship from the Jacobs School of Music.

As a performer, her achievements include winning first prize in the Fox Valley Organ Competition and Strader Organ Competition and second prize in the Sursa American Competition. She was also a finalist in the Asia Organ Competition and a semi-finalist in the International Alexander Goedicke Organ Competition in Russia.

Hansol's deep passion for the organ and sacred music has led her to serve as the organist and Assistant Music Director at First United Church in Bloomington, Indiana. In this role, she brings both brilliance and dedication, leading the bell choir and assisting the Music Director by rehearsing and conducting the choir. Her connection to the church community runs deep, and she finds immense fulfillment in using her musical gifts to inspire and uplift others.

THE IMMANUEL LUTHERAN CHURCH MUSIC OUTREACH ENDOWMENT ORGAN AWARD



The annual Immanuel Lutheran Organ Scholar Award is funded through the Immanuel Lutheran Church Music Outreach Endowment Fund. The award, consisting of a cash gift of \$3,500, a medallion, and an opportunity to perform a full concert, is given to a student in an organ or church music degree program in an accredited school who has been nominated by the organ or church music faculty. The purpose of the award is to encourage careers in organ and church music. We are pleased to present the 2024 Immanuel Lutheran Organ Scholar Award for Undergraduate Students to Trevor Good. Brochures about the Music Outreach Endowment Fund will be available at the reception following the performance.

Previous Immanuel Organ Scholar Award recipients:

2002	Ross Updegraff	2016	Nicole Simental
2003	Brian Wentzel	2017	Hannah Koby
2004	Joy-Leilani Garbutt	2018	Andrew Barbour
2005	Nathan LeMahieu	2019	Josh Ring
2006	Laura Zimmer	2020	Dale Nickell—Graduate
2007	Emily Woock	2021	Matthew Wachtman—Undergraduate
2008	Paula Maust	2022	Sol Rizzato—Graduate
2009	Jonathan D. Rudy	2022	Katherine Joliff—Undergraduate
2010	Justin Knabach	2023	JoEllen West—Undergraduate
2011	Kipp Cortez	2023	Kelsey Berg—Graduate
2012	Matthew Gerhardt	2024	Trevor Good—Undergraduate
2013	Priscilla Weaver	2024	Hansol Kim—Graduate
2014	David Lim		
2015	Kevin Vaughn		

For more information on the Organ Scholar Program and bios of the winners, scan the QR code.



Immanuel Music Events in 2025

Trombone Choir—Selected French Works

Saturday, March 15, 2025

3:00 pm

French Vocal Concert; Jimmy & Friends

Saturday, May 3, 2025

3:00 pm

Chicago-Midwest Chapter of The Organ Historical Society

Member's Organ Recital: Dr. Christine Kraemer

Sunday, June 8, 2025

3:00 pm



Indoor Farmers Market

Immanuel's Indoor Farmers Market season for 2024-2025 begins on Saturday, November 23, 2024 from 8:00 am to 12:30 pm in Fellowship Hall. Immanuel's marketplace focuses on farmers, emphasizing the sale of locally grown greens, vegetables, fish, eggs, meats, cheeses, and dry goods. This helps producers create a revenue stream in an otherwise bleak season.

Most importantly, this market has Christ and community at the center. All the money gathered by the church from the kitchen, pantry, and vendor space donations is given to hunger-based organizations. Over \$30,000 has been given away over the last three years to organizations like Evanston Community Fridges, Hillside Food Pantry, Soup-at-Six, Curt's Cafe, YWCA Women's Shelter, Evanston's Interfaith Action, and Lutheran World Hunger. Your purchases at the market bring the vendors back each week, which allows for the distribution of gifts. Shopping here actively benefits Evanston!

At our Advocacy Table, free postcards and free stamps are available to shoppers who want to exercise their civic voice. The farmers' market, feeding the hungry, and postcard advocacy all fit into Immanuel's "Faith that Feeds" focus. Come for veggies! Come for postcards!



Immanuel's Indoor Farmers Market 2024-2025

Immanuel Lutheran Church
presents Farmers Markets
from November – April.

November 23
December 7 & 21
January 4 & 18
February 1 & 15
March 1 & 15
April 5

Time:
8:00 – 12:30 p.m.



Evanston's Community
Indoor Farmers Market

www.immanuelevanston.org
616 Lake Street, Evanston

Celebrate the Christmas Season at Immanuel

Midweek Advent Prayers

Wednesdays, Dec. 4, 11, 18, 2024. 7:00 pm

Restore Our Hope: An Advent Midweek Prayer Service

In this evening prayer service, the assembly will reflect on scripture and the season in light of the many pressures of our surrounding culture that challenge the message of Advent.

Reflection: The Spiritual Practice of Florilegia

A medieval Christian practice called Florilegia (in Latin it means “gathering flowers”) is the act of gathering favorite words and phrases from a text like gathering flowers into a bouquet. In the seventh century, a monk in France named Defensor called his gathering of favorite words and phrases The Book of Sparklets. In this season we will collect sparklets! As you listen, you may underline or circle words, phrases, or whole verses that “sparkle” to you, or sketch a picture of an image you hear in the text. When the reading ends, you’ll have a few moments for quiet reflection to write one of your sparklets down to share.

Christmas Eve Candlelight Service

Tuesday, December 24, 2024. 9:00 pm



Immanuel Lutheran Church is a Reconciling in Christ (RIC) congregation.
We welcome people of every age and size, color and culture, every sexual orientation and gender identity, socio-economic status and marital status, every ability and challenge.

We welcome believers and questioners, and questioning believers.

We are also a member congregation of the Chicago Coalition of Welcoming Churches.

We believe that God works in and through all of us, and so we invite you to join with us in worshipping God and in doing the work God is calling us to do together in our communities and in our world.

Visit our website at www.immanuelevanston.org by scanning the QR code and “like” us on Facebook.

The Rev. Mark Sloss, Pastor

Dr. Christine Kraemer, Principal Organist; Mr. Greg Hummel, Organist Emeritus;

Ms. Laurie Stivers, Associate Organist

Mr. James Morehead, Music Director

