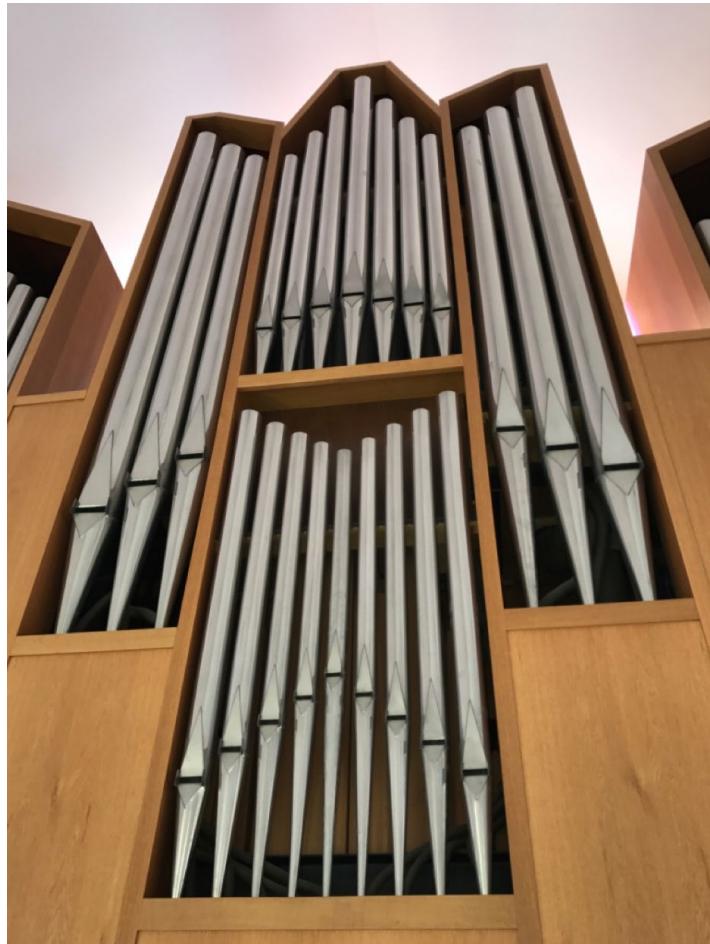




Immanuel Lutheran of Evanston



**A Celebration of Greg Hummel's 50 Years of Service
As Immanuel Lutheran's Principal Organist**

**Sunday, September 18, 2022
3:00 pm**

Welcome!

**Immanuel Lutheran Church is a Reconciling in Christ 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.**

Please keep your masks on during the concert and when moving to and from your place in the Fellowship Hall for the Reception.

Facilities

- Restrooms are downstairs near the meeting of the two hallways. Accessible restrooms are located near the elevator on both upper and lower levels. A gender-neutral restroom is located on the lower level by the elevator.
- Wi-Fi is available throughout most of the building. The network is “Immanuel,” password “allarewelcome”. Please use the Internet responsibly!

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

See our website at www.immanuelevanston.org for more information, and “like” us on Facebook.

The Rev. Mark Sloss, Pastor

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Concert Program

Mr. Gregory Hummel, Celebrating 50 Years at Immanuel's Organ

Ms. Christine Kraemer, Principal Organist

Ms. Laurie Stivers, Associate Organist

Mr. James Morehead, Music Director

Welcome

Pr. Mark Sloss

Prelude and Fugue in E (the Great) BWV 566

Johann Sebastian Bach (1685-1750)

Mr. Greg Hummel

Rhosymedre from "Three Preludes"
(Founded on Welsh Hymn Tunes)

Ralph Vaughan Williams (1872-1958)

Ms. Laurie Stivers

Variations on "Balm in Gilead"

Rebecca te Velde (1956-)

Ms. Christine Kraemer

Suite Sunday for Organ and Piano

Emma Lou Diemer (1927-)

Praise
Dance
Song
Prayer

Ms. Christine Kraemer, Organ
Mr. James Morehead, Piano

Choral No. 1 in E Major

César Franck (1822-1890)

Mr. Greg Hummel

Congregational Hymn: "Now Thank We All Our God"

Hymnal 840

(printed on the following page)

Ms. Laurie Stivers

Concluding Remarks

Pr. Mark Sloss

*We invite you to join us in Fellowship Hall for a
Champagne Reception immediately following the program.*

Now Thank We All Our God

1 Now thank we all our God with hearts and hands and voic - es,
2 Oh, may this boun - teous God through all our life be near us,
3 All praise and thanks to God the Fa - ther now be giv - en,

who won - drous things has done, in whom this world re - joic - es;
with ev - er joy - ful hearts and bless - ed peace to cheer us,
the Son, and Spir - it blest, who reign in high - est heav - en,

who, from our moth - ers' arms, has blest us on our way
and keep us all in grace, and guide us when per - plexed,
the one e - ter - nal God, whom earth and heav'n a - dore;

with count - less gifts of love, and still is ours to - day.
and free us from all harm in this world and the next.
for thus it was, is now, and shall be ev - er - more.

Program Notes

Prelude and Fugue in E (the Great) BWV 566 by Johann Sebastian Bach is an early example of Bach's brilliance presaging his heyday in Weimar. Likely composed in 1704, it clearly reflects Bach's debt to Dietrich Buxtehude, the great Danish organist seated at Lübeck, the commercial capital of the Hanseatic League. Recall that Bach took a 4-month sabbatical in 1704 (not fully authorized) to study with Buxtehude. The *Prelude* opens with manual and pedal flourishes separated by a grand chordal passage, then modulates through the balance of the *Prelude* featuring among other things pedal work that anticipates elements of the fugal treatments that follow. Then, an extended fugue unfolds, followed by a fantasy like flourish, another fugue and then the grandest flourish yet closes out this wonderful example of the young Bach's art demonstrating his early mastery of the North German organ school's compositional techniques.

Rhosymedre from “Three Preludes” (Founded on Welsh Hymn Tunes)

Living in the village of Rhosymedre in the County Borough of Wrexham, Wales, Vicar John David Edwards (1806-1885) named his hymn tune composition after his village. “Rhosymedre” translates from Welsh to “Lovely” in English. Many Protestant hymnals contain the hymn “My Song is Love Unknown” using the hymn tune of *Rhosymedre* with text by Samuel Crossman (1624-1683) or “Our Father, by Whose Name” with text by F. Bland Tucker (1895-1984). Ralph Vaughan Williams used this tune as the basis of the second movement of his organ composition *Three Preludes on Welsh Hymn Tunes*. Originally written for organ, the piece has been arranged for a multitude of other instruments. *Rhosymedre* was played at the funeral of Princess Diana and at the wedding of both of her sons.

Variations on “Balm in Gilead”

Rebecca te Velde (b. 1956) holds degrees in organ performance from Seattle Pacific University and University of Western Ontario. She is organist at First Presbyterian Church, Stillwater, Oklahoma and adjunct music faculty at Oklahoma State University in Stillwater. Her five variations on the African American Spiritual “There Is a Balm in Gilead” are dedicated to the memory of her father, Lester H. Groom, who was also her teacher at Seattle Pacific University.

Suite Sunday for Organ and Piano

Emma Lou Diemer, a native of Kansas City, Missouri, has been composing since she was a child and held her first organist position at age 13. She holds a Bachelors and Masters degree from Yale Music School and her Phd from Eastman School of Music. Over the years, her compositional style has ranged from tonal to atonal, from traditional to experimental. As an accomplished keyboard performer, she performs many of her own works as well. *Suite Sunday* was published in 1997 and is scored for organ and piano or harpsichord or synthesizer. It consists of four movements in a tonal contemporary almost popular music style. Each utilizes the strengths of the different keyboard instruments to complement each other throughout the work.

Choral No. 1 in E Major by César Franck stands as one of the magnificent pieces composed in 1890, the last year of Franck's life. *Choral No. 1* is the most complex of his three organ chorales. These chorales form his valediction. The A and B themes are elusive. This chorale is also replete with chromatic sequences and uses varied tonal colors and registrations. Marie Claire Alain said it best when describing this chorale as follows: “[It] is a large-scale symphonic variation, the “chorale” is slowly built up through the work and finally brings the piece to its conclusion when it appears in canon between the outer parts. The opening theme (A) is developed in Foundation stops of 8'. It leads to the second theme (B) exposed on the Voix Humaine with Tremulant. The first theme appears again in the Trompette ornamented in the soprano, then in the tenor, and ending with another more sophisticated exposition of theme B. After a transition on the Full Organ comes a third element in the minor mode. Little by little, theme B and theme C become superimposed, in different keys, intermingled with some parts of theme A. A gigantic crescendo, recalling all themes, brings the conclusion with theme B treated canonically between soprano and bass on the Full Organ.” The foregoing describes what Franck did on the organ at the Church of Sainte-Clotilde in Paris. We have recreated as much as possible on Immanuel's tracker.

Congregational Hymn: “Now Thank We all Our God” Hymnal 840

Now Thank We All Our God is a popular hymn translated from “Nun danket alle Gott,” written by the Lutheran pastor Martin Rinkart around 1636. The text is based on Ecclesiastes 50:22-24 and the melody is attributed to Johann Crüger. Our hymnal edition utilizes Crüger’s harmonization as well. However, many composers, including J.S. Bach, Max Reger, Felix Mendelssohn among others, have incorporated this famous melody into many other compositions.

Performer Notes

Greg Hummel became Immanuel’s organist on July 9, 1972, and retired on Easter Sunday, 2022. He studied organ from the 7th grade in his hometown of Sterling, Illinois and minored in Organ Performance at Mac Murray College in Jacksonville, Illinois, from 1967 – 1971. There, he studied with Dr. Francis Hopper and Richard Dower where Hopper fed his love of J. S. Bach and Dower introduced him to César Franck. Later, he studied with Wolfgang Rübsam in the 1980s, David Schrader in the 2000s, and Christine Kraemer today. One of his passions is Immanuel’s Organ Scholar Program, now in its 20th year. Details about this music ministry can be found at <https://immanuelevanston.org/organ-scholar-program/>.



THE IMMANUEL CHURCH MUSIC OUTREACH ENDOWMENT ORGAN AWARD

The annual Immanuel Organ Award is funded through the Immanuel 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.
<https://immanuelevanston.org/organ-scholar-program/>.

Previous Immanuel Organ Award recipients:

2002	Ross Updegraff	2013	Priscilla Weaver
2003	Brian Wentzel	2014	David Lim
2004	Joy-Leilani Garbutt	2015	Kevin Vaughn
2005	Nathan LaMahieu	2016	Nicole Simental
2006	Laura Zimmer	2017	Hannah Koby
2007	Emily Woock	2018	Andrew Barbour
2008	Paula Maust	2019	Josh Ring
2009	Jonathan D. Rudy	2020	Dale Nickell
2010	Justin Knabach	2021	Matthew Wachtman
2011	Kipp Cortez		
2012	Matthew Gerhardt		

Upcoming Recitals

Sol Rizzato, 2022 Graduate Recipient
Sunday, October 9, 2022, 3:00 pm

Katherine Jolliff, 2022 Undergraduate Recipient
Saturday, December 17, 2022, 7:00 pm



Immanuel's Staff and Leadership

The Rev. Mark Sloss	Pastor
Dana Barron	Congregation President
Bert Mount.....	Congregation Vice President
Steve Warner	Congregation Secretary
Susan Ross.....	Congregation Treasurer
Diane Keely, Michael Kloster, Lisa Larson, Jim Skelton, Grace Yarnoff.....	Congregation Council Members
Mary Ann Kearns.....	Financial Secretary
Elizabeth Stegner	Assistant Financial Secretary
James Morehead	Music Director
Christine Kraemer	Principal Organist
Laurie Stivers	Associate Organist
Jane Kaihatsu	Parish Administrator

**Immanuel Lutheran Church is a Reconciling in Christ congregation of the
Evangelical Lutheran Church in America (ELCA), Metropolitan Chicago Synod.
We've been worshiping God and serving the Evanston community since 1888!**