

# Prism

## MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

### Monteverdi Festival at Yale



The Yale Baroque Opera Project, and the Yale Schola Cantorum with the Yale Collegium Players present performances of two of the greatest works in the history of western music: Claudio Monteverdi's opera *Orfeo* published in 1609 and his monumental *Vespers* of 1610.

Monteverdi's *Orfeo*, often considered the single work from which all operas are descended, brims with a lively and varied musical language, both vocal and instrumental. In solo recitative, song, chorus and dance, Monteverdi illustrates the joy,

grief, loss, and triumphant transformation of Orpheus, the first in a long line of operatic heroes, who harnessed the power of music to achieve their own ends. There will be two performances at Trinity Lutheran Church in New Haven (corner of Wall and Orange), on Friday, April 18 at 5:15 PM and on Saturday, April 19 at 2 PM. Musical direction is by Robert Mealy, Grant Herreid, and Charles Weaver; stage direction by Ethan Heard. The Yale Baroque Opera project is funded by the Andrew W. Mellon Foundation. Ellen Rosand is the executive director and Richard Lalli the artistic director. For more information, contact [ybop@yale.edu](mailto:ybop@yale.edu).



Monteverdi's *Vespro della beata vergine* (1610), comparable to *Orfeo* in many ways — even to the extent of sharing its overture — is one the most glorious works in the entire repertoire of sacred music for soloists, choir, and instrumental ensemble. When he published these *Vespers* in Venice, along with a six-part mass for voices and instruments, Monteverdi was seeking a new employer. He was known as the most prolific composer of secular music in all Italy, one who went beyond the conventions of his time, constantly exploring novel ideas, but he had not written any sacred music in nearly 30 years. The publication of 1610, a real tour-de-force, immediately established his mastery in the sacred realm. It seems as if he poured everything into the *Vespers*, composing psalms, vocal and instrumental concertos and decidedly secular songs with sacred texts, in a vast range of styles while binding everything together by building each movement around traditional plainchant. The work will be performed in New Haven on Friday, April 25 at 8 PM in Woolsey Hall (corner College and Grove), and in New York City at St. Michael's Church on Sunday, April 27 at 8 PM. Simon Carrington will conduct the Yale Schola Cantorum the Yale Collegium Players (Robert Mealy, director) and the Elm City Girls' Choir (Rebecca Rosenbaum, director). Vocal soloists are current and former students in the vocal program in early music, oratorio, and chamber ensemble led by James Taylor. More information is at 203/432-5062.

All performances are free and open to the public; no tickets are required.

## PLACEMENT LISTINGS

### CONNECTICUT

#### **CHRIST EPISCOPAL CHURCH, GUILFORD**

Music Director and Organist (part-time). Historic church with superb acoustics and Southfield Pipe Organ (large two manual instrument, built in 2002) seeks an accomplished organist with excellent musical and leadership skills. Responsibilities include directing an adult choir of volunteer church members aided by paid section leaders; leading and continuing to develop a twenty-member-and-growing youth chorister program organized around the Royal School of Church Music curriculum; recruiting special vocal and instrumental ensembles as required for special services, and administering the music budget, in consultation with the Rector. Additional compensation for weddings and funerals. 12-14 hours per week (\$17,000 annual salary). May 5 deadline. Position available July/Sept. 08. E-mail Rhoda Whitman, Senior Warden, at toodotmom@juno.com.

#### **FIRST CONGREGATIONAL CHURCH OF GUILFORD, GUILFORD**

Director of Music Ministries (Full Time). 1100 member congregation seeks energetic, creative, dynamic, and enthusiastic leader for a thriving music program spiritually centered in church music ministry; Austin pipe org (1981) 3 manual, 38 rank; Ibach grand piano in sanctuary; 3 rank Guittari portative organ (1997) in Chapel. Provide organ, piano, and choral music for 2 Traditional Services weekly: 8:30 & 10:00 am, monthly Contemporary Service, seasonal services, and other special services. Direct Sr. Choir (35-50 voices) and Hand Bell Choirs (beginner, youth, intermediate, 5x5); Weddings/Funerals; teaching privileges. Worship services blend wide variety of music from traditional to contemporary - music is truly a hallmark of the church. Extensive music library. Superior skills as organist, pianist, choir director and administrator are essential. Graduate training in sacred music a plus. SALARY: \$45K-\$49K, full benefits, 4 wks paid vacation. Send Resume, references, and short essay describing philosophy of church music to ATTN: Music Search Committee at above address or to MusicSearch@firstchurchguilford.org before May 15, 2008. (see also www.firstchurchguilford.org).

#### **IMMANUEL ST. JAMES EPISCOPAL CHURCH, DERBY**

Immanuel St. James Episcopal Church, 123 Minerva Street, Derby, CT looking for an Organist each Sunday at 10 am. Please contact Father George Brower at 203-267-4100 (Rector).

### OUT OF STATE

#### **THE PRESBYTERIAN CHURCH IN NORWOOD, NORWOOD, NJ**

Choir director/organist (part-time). Responsibilities include: strengthening the music program in partnership with the pastor, accompanying hymns and providing appropriate organ/piano music during Sunday worship and at several special services, directing the adult choir and possibly the hand bell choir, meeting with the pastor regularly to plan appropriate anthems and special music for worship. Work with volunteers and instrumentalists hired occasionally to provide a variety of musical styles supporting worship. 6. Establishment of a children's choir. Experience and/or a Degree in Music: required and must have an enthusiastic approach to establishing a children's choir. Salary is negotiable, depending on experience, four weeks paid vacation. For more information call: 201.768.2223, or fax: 201.768.8428.

### SPECIAL OPPORTUNITIES

The **COLLEGE ART ASSOCIATION** is sending out a call for participation in their upcoming annual conference in Los Angeles, CA, February 25-28, 2009. For information on the various session and submitting proposals, visit <http://www.collegeart.org>

Founded in 2001, the **JORDAN INTERNATIONAL ORGAN COMPETITION** is one of the premier competitions in the world, offering the largest First Place prize (US \$ 30,000) and significant additional prizes. Competitors around the globe compete via CD and live selections rounds in Philadelphia, Seoul and Leipzig, being judged by a panel of international concert organists and teachers. The competition culminates in the Semi-Final and Final rounds, held in the visual and aural splendor of Legacy Hall of RiverCenter for the Performing Arts in Columbus, USA. This entire event is made possible through the continuing generosity of the Jordan family and the Jordan foundation. First Place: The Jordan Prize \$30,000 Including artist management by Karen McFarlane Artists for the U.S. and Canada and by ORGANpromotion for Europe The application deadline is August 1, 2008. All information, including repertoire requirements and an application form, is also available on the World Wide Web at <http://jic.colstate.edu>.

Each year the **TRINITY ARTS CONFERENCE** at the University of Dallas draws filmmakers, journalists, actors, writers, poets, composers, visual artists, dances, and musicians for three days of workshops, seminars, lectures, readings, exhibitions, and performances. Speakers include Bruce Herman, Ann McCutchan, Andy Whitman, Reva Williams, and Gregory Wolfe. For details, visit [www.trinityartsconference.com](http://www.trinityartsconference.com).

## Did You Know?

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# Mendelssohn's *Elijah* – The Romantic Hero and the Dawning of the Divine Light

Markus Rathey

Felix Mendelssohn Bartholdy, like most of his contemporaries in the 19<sup>th</sup> century, liked the idea of the lonely romantic hero, the man who stands – alone – for his convictions, overcoming all obstacles and adversaries. In his Reformation symphony, composed in 1830 in commemoration of the Augsburg Confession, it is the image of Martin Luther that is evoked in the last movement: the flute (an instrument associated with Luther by contemporaries) intones alone the Lutheran chorale “A mighty fortress is our God” before the other instruments enter. Ten years later, Germany celebrated the quadricentennial of the invention of printing with movable type by Johann Gutenberg. Like Luther, Gutenberg was a national hero, who was seen as the one who brought the power of knowledge and enlightenment that ended the dark middle ages. Mendelssohn's *Lobgesang* symphony, composed for that celebration, honors the occasion with a large scale work for orchestra and voices. When the singers enter in the last movement, they offer words of praise to God, but they also juxtapose the times of darkness with the new dawn of light, and enlightenment. At the very point where darkness turns into light, Mendelssohn employs again a solo voice (this time a soprano) who announces the end of the night and initiates melodically the shift from a dark d-minor to the bright D-major of the following movement.



Martin Luther as Romantic hero

For Mendelssohn and his contemporaries, it is the individual who inspires the changes in the community. The hero might stand alone, but he has to follow his predetermined path. It is this very idea that informed the beginning of Felix Mendelssohn Bartholdy's oratorio *Elijah*, composed in 1846. Instead of the large scale instrumental overture his listeners would have expected, the oratorio starts with the lonely voice of the prophet Elijah, sung by the bass, announcing God's wrath: “As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, there shall not be dew or rain, but according to my word.” Only after this recitative does the overture begin with a searching melodic line in the instrumental bass, which later

develops into a fugue for the string section.

While the polyphonic texture of the fugue reflects Mendelssohn's fascination with baroque music (and that of Johann Sebastian Bach in particular), the bass-melody continues on an instrumental level the presentation of the lonely romantic hero. The first measures of the overture present in a nutshell not only what the oratorio is about (the lonely path of the prophet) but they also set the stage for its reception. After a performance on April 23, 1847, in front of Queen Victoria of England and her husband Prince Albert, the prince wrote to the composer: “To the Noble Artist who, surrounded by the Baal-worship of debased art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole maze of his creation, from the soft whispering to the mighty raging of the elements.”

For Prince Albert, Mendelssohn is the romantic hero who, like Elijah, defends the (esthetic) truth against false idols, in Mendelssohn's case by a combining of contemporary harmonic and melodic sensibilities with baroque techniques of counterpoint (as we can see already in the first measures of the Overture) that attracted the attention of the Royal Consort.

However, the oratorio is neither about Mendelssohn nor about the esthetic truth of music, but narrates scenes from the life of the prophet Elijah. The oratorio is in two parts, each presenting three events from the prophet's life. The first part revolves around the drought that was sent to Israel as a punishment for its renunciation of Yahweh and the adoration of Baal. Elijah revives the son of the widow and finally confronts the worshippers of Baal. This dramatic confrontation (again, Elijah is depicted as the lonely romantic hero) leads to the prophet's victory and the lifting of the draught. The musical transition from drought to rain reminds of the transition from darkness to light in the second symphony mentioned above.

The action-packed first part of the oratorio is followed by a more contemplative second half, narrating the story of the Israelite King Ahab and his wife Jezebel; Elijah's loneliness in the wilderness; and finally his ascension to heaven.



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# New Yale Chaplain Installed



*On February 24, 2008, Sharon M. Kugler was installed as the seventh chaplain of Yale University. In the absence of President Levin, Linda Lorimer, vice president of the university and co-chair (with YDS Dean Harold Attridge) of the chaplain search committee, thanked Martin Jean (who also served as organist at the installation service), Robert Blocker, and Martha Highsmith for their leadership and service, as well as the Johns Hopkins community and the new chaplain's family for their nurture and support, and expressed to the new chaplain and those assembled a vision for this new chaplaincy.*

## A Vision for a New Chaplaincy

Linda Koch Lorimer

In thinking of the journey ahead, the last 80 years of the Yale chaplaincy must be viewed as providing an incredible “base station.” Each of the last six Chaplains, in his own distinctive way, touched countless lives, made meaning in this holy place and offered substantial contributions to our University.

We know our new Chaplain will do the same. But we come to this Installation with greater aspirations, rooted in the much greater religious diversity of our community. We now have a student population that comes from all parts of the world. We now have a campus community that reflects well over 25 religious traditions. The greater diversity of our community calls upon us to be more attentive in how we support those of all faiths.

For President Levin and me, the journey to this day starts about five years ago, when we asked why we should not aspire to have Yale's programs of religious life be the best of any university in the nation. We expect that of our curriculum for undergraduates, and for so much of the extracurricular activity for students.

We say regularly that Yale provides as rich and rewarding an educational experience as is available anywhere. Why not aspire to say the same for students' religious life?

These thoughts were followed by President Levin's actions. In 2003, he assembled a University Council committee of religious leaders from around the nation to advise us on what Yale should *do* to support and encourage the full range of religious beliefs on campus. I am particularly thrilled that Rabbi Susan



Laemmle, who was one of our wise counselors on that Committee, turns out to be one of Sharon's dear friends and is here to celebrate her--and to usher us into the future she helped to describe in the University Council report. Parenthetically, I hope that she might also be applauding (at least, a little) how this institution took her Committee's concluding challenge to heart. The closing sentences of the 2004 report of the University Council Committee on Religious Life offered this exciting call to Yale:

“In a changing religious culture, colleges and universities seek evolving and innovative models for serving the spiritual needs of campus communities. Many look to places like Yale for ideas and inspiration. As one of the nation's oldest colleges and one grounded in a three-hundred-year history..., Yale has a special calling to align the quality of its religious ministries with its recognized excellence in nearly every other area. This is a significant, yet attainable, vocation.”

This is to be the vocation of our seventh chaplain of Yale University.

We hold the hope that in your tenure and with your leadership, Sharon, we can envision and then create as successful and superb a set of campus ministry programs as found anywhere.

### Charge

This brings me to the formal Charge to the Seventh Chaplain of Yale University, which I offer with great pride in you—and also in our University in arriving at this moment when we install our first female chaplain and the first one called intentionally to serve those of all faiths as the Chaplain's primary duty.

*Sharon,*

*We look to you to provide ecumenical and interfaith leadership to the Yale community honoring its treasured Christian history, while embracing the expanding*

**CONTINUED ON PAGE 7**



## The Chaplain's Response

Sharon M.K. Kugler

I stand before you, admittedly a bit weak in the knees, but very strong of heart. I stand before you in this place of such majesty and memory

alone at this podium yet profoundly aware that I am held in love and with wisdom by a cast of many.

I would not be here if 25 years ago a Jesuit priest had not said to me, "Of course you are called by God to do this work. Do it!" I would not be here if it weren't for an Orthodox Rabbi and an Episcopal priest who, unbeknownst to me, took it upon themselves nearly fifteen years ago to convince the then president of Johns Hopkins University, Bill Richardson, to appoint me as their next chaplain. And I would not be here if he had not taken their advice. I would not be here if it were not for respected colleagues across the nation who welcomed me, a Roman Catholic laywoman, into their ranks, and who even more importantly became cherished friends in the field. I would not be here if it were not for the countless students over the course of three decades who left everlasting imprints on my heart.

I would not be here if I were not blessed by a husband and two daughters who came to believe

many years ago in the importance of this work. They have been continuously generous and patient. They have been so very willing to take this next step with me and see the great promise of it. Their love has consistently fed my soul and always makes my heart soar.

I most certainly would not be here had I not been given the precious gift of a faith community by my parents. Though at times I have struggled with it, I was taught to rely on it. I was taught never to abandon it, and I have not.

And finally, I wouldn't be standing here today had Yale not genuinely committed itself to taking this historic step.

In accepting this charge at Yale, I have the privilege to walk the path of extraordinary chaplains who have gone before me. Each of them, unique and gifted, gave to this community in a way that had a profound hand in forming futures, forming values, and forming faith. It is not lost on me how big this job is, how much it has mattered to the story of this institution. As a chaplain, as a person who dearly loves this work, to be somewhere that holds such a rich legacy is a privilege that I embrace with great humility.

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## Installation of Sharon Kugler as Yale's Chaplain: Words of Blessing

Rabbi Susan Laemmle, Ph.D.

Let us begin with four line of verse by the 13<sup>th</sup> century Sufi poet Rumi:

Something opens our wings. Something  
Makes boredom and hurt disappear.  
Someone fills the cup in front of us.  
We taste only sacredness.

Rumi's words apply to this fine occasion of installation—as the wings of Yale as an institution, of its students, and of its new chaplain all, as it were, open to new flights of possibility. Our lips taste the sacredness of which Rumi speaks, as we drink from ancient wells as well as contemporary sources of nourishment.

Rumi's words also describe the work to which Sharon Kugler has been called—the work that those of us who serve as deans of religious life and university chaplains throughout our country endeavor to perform. Writing some eight hundred years ago, Rumi captures the spirit of the work, which is the spirit of religious pluralism and spiritual renewal.

When speaking of my own work at the University of Southern California, I have been known to say that our "bottom line" is not God, but meaning. Can you see how Rumi's words spread a sacred canopy over such meaning-making work? His words help us see how the supportive

"something" that enables a hesitant undergraduate eventually to soar; the kind "someone" whose generosity makes it possible

for a struggling graduate student to complete the dissertation and emerge grateful; the what or whoever it is that, to echo William Blake, cleanses the doors of perception so that what was boring or hurtful suddenly appears infinite—all these carry us into the realm of the sacred.

In the 21st century, the vocation of university chaplain/dean of religious life is more needed and valuable than ever—but also more demanding. Firmly rooted in a particular religious tradition, the chaplain will encourage the rich multitude of faiths, outlooks and searchings that characterize a global campus like Yale. She or he will get people from all these quarters talking to and learning from one another. And most demanding of all, the chaplain will cultivate and model a fruitful interchange between academic disciplines, values, and leadership on the one hand, and their spiritual counterparts on the other.



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## NEW CHAPLAIN (KUGLER) CONTINUED FROM PAGE 5

For a number of years now I have kept two very tattered looking post-it notes by my computer. I even brought them with me from Baltimore. These two post-it notes contain what I like to call my inner inspiration for chaplaincy. The first one reads “The unknown next.” The second says “Cultivating tomorrow’s hope.”

I am not sure where the “unknown next” phrase came from, whether I thought of it myself or read it somewhere. It has simply always served as a reminder to me of the great mystery of this work. The “unknown next” is the pulse of this ministry. It is the beautiful, humbling call that leads to the unfolding of holy moments in the life of a university community. We don’t know what each day will bring. Be it a day of holding deep sorrow, or a day of lifting joyful triumph, we are simply called to be fully present to it.

“Cultivating tomorrow’s hope” was my response to the question, “What is at the heart of what you do?” The answer was clear; I help to cultivate tomorrow’s hope. As you witnessed earlier, hearing the voices of our extraordinary students, they are tomorrow’s hope and our world such as it is right now needs them desperately. I believe with all my heart that they must, and indeed will, have a hand in curing the darkness. The role of any chaplain is to nurture that into being.

My sisters and brothers, every heart in this holy space on this stunningly beautiful day is a creation of God. Every heart is called by God to irrigate this earth, to nurture it to flourishing. We are each different, and that is the intention of our loving Creator. It is also the intention of that same Creator to have us come to know and ultimately love one another.

We live in a world that is fractured by violence in our cities and towns and in lands far away, we live in world that aches from the alienation of desperate poverty and by conflict that holds no clear solution. The intention of our Creator is often lost to our own

fears of the unknown. The ignorance that divides us is the true enemy. It is the division that is killing us, not the difference.

Martin Luther King Jr. wrote, “We are caught in an inescapable network of mutuality, tied in a single garment of destiny.”

So what are we to do?

What is the world for which God longs?

It is the one where we are all not the same, but rather one where our mutuality is actually our path; where mutuality is at the heart of our hunger; where mutuality is what moves us forward – and forward is where we must go.

Hard as we might try to distinguish ourselves we are, in the end, *of* one another; we are in the end meant to be part of one another.

It is in that oneness that we are taken to the Divine.

Last night we dedicated a labyrinth that had been faithfully painted by a few members of the Yale community over the course of the last week. As we gathered to walk it for the first time I was struck by the living, breathing example of what God is asking of us. It was a beautiful scene to see this spiritual tool shared by a magnificent array of people from several different religious traditions. My heart was warmed by the picture of it, all of us walking together to reach the same end, mindful that the journey is both individual and shared.

My sisters and my brothers, we are all walking this path toward the future together, at different paces and with different meditations, yet we walk it as members of one human family, and we walk it open to the sacred, open to the holy, open to the unknown next.

I accept the charge that Yale has given me with sincere humility, I am grateful for the confidence, and I am counting on the wise, loving guidance and prayers of everyone assembled here today.

**SHARON M. K. KUGLER**, the new chaplain, was profiled in the March 2007 PRISM.

## NEW CHAPLAIN (LAEMMLE) CONTINUED FROM PAGE 5

Though not an easy one, this is a richly rewarding role—a role that my friend and colleague Sharon Kugler is certainly up to—through strong preparation, wide experience, and natural gifts. All that she needs now is our support and our blessing. I take the liberty of offering two blessings, the first excerpts from a poem by Rainer Maria Rilke and the second, the traditional priestly benediction from the biblical book of Numbers.

From Rilke to Sharon:

Just as the winged energy of delight  
Carried you over many chasms early on,  
Now raise the daringly imagined arch  
Holding up the astounding bridges.

Take your well-disciplined strengths  
And stretch them between two  
Opposing poles. Because inside human beings  
Is where God learns.

And from the Bible for Sharon:

*Yeverechecha Adonai v'yishmerecha:*

May God bless you and keep you.

*Yaehr Adonai panav aylecha veechonecha:*

May the Eternal show you favor and be gracious to you.

*Yesah Adonai panav aylecha v'yasehm lach Shalom:*

May the Holy One’s presence shine upon you, and grant you peace.

And let us say, Amen.

**RABBI SUSAN LAEMMLE** is Dean of Religious Life at the University of Southern California.

## NEW CHAPLAIN (LORIMER) CONTINUED FROM PAGE 4

religious and spiritual composition of our campus community.

We need your help in supporting the spiritual journeys for all of our faculty, staff, students and their families.

We count on you to give conspicuous leadership to the Yale Religious Ministry and to bring together individuals from the rich array of student religious organizations. We need you to give our students (indeed, all of us) opportunities to engage with one another, to encounter a stranger who might then become a friend and to foster greater understanding and true appreciation across and among religious and spiritual traditions.

We look to you to provide pastoral leadership to the Yale community in times of deep sorrow and in times of joyful celebration. Already in your first year we have seen how blessed we are to have you here—how you can be the ear that hears our deep longings and our gnawing questions and can help us weather difficult passages in the life of a school or individual.

We want you to be the voice that articulates religious values in ways that compel and challenge us to be our best selves, and that regularly remind us that the world beyond this campus is in great need of our contributions.

We need you to guide us on the next leg of the journey of this University as you shape a new chaplaincy that will honor what has come before, that will preserve—indeed strengthen—the Christian traditions on which this institution was founded, and that will create new



The new chaplain with students from the Multifaith Council

traditions, programs, and structures for the many other faiths that animate our world and will increasingly energize this campus.

This is our Charge to you, and with it goes our commitment to support this noble set of ambitions and to support you as colleague, leader and friend.

LINDA KOCH LORIMER is vice president of the University. She co-chaired the search committee to call the seventh chaplain.

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## MENDELSSOHN CONTINUED FROM PAGE 3



Elijah

The final movements of the oratorio take a Christological turn, announcing the one who will come after Elijah to bring salvation. The last two movements again evoke the idea of the lonely hero and the transition from darkness to light so important to Mendelssohn and his contemporaries. The penultimate chorus begins with the male

voices declaiming in unison: “But the Lord, from the north has raised **one**, who from the **rising of the Sun** on His name shall call.” The unison evolves on the words “rising of the Sun” into a bright D-major-chord, depicting the brightness of the divine light. The final movement of the oratorio confirms this in a jubilant chorus, reminiscent in its clear declamation and polyphony of the splendor of a Handel oratorio: “And then shall your light break forth as the light of morning.” The lonely hero has finally succeeded; he has led the community from darkness to light, just as Luther did in Mendelssohn’s Reformation symphony and Johannes Gutenberg in the Lobgesang symphony.

The notes in the printed program for the Yale performance were composed collaboratively by the members of a seminar on Mendelssohn’s oratorios, taught by me this spring at the Yale Institute of Sacred music and the School of Music.

## ALUMNI, STUDENT AND FACULTY NEWS

### ALUMNI NEWS

**MINA CHOI** (MM-O '05) won first prize in the 2008 Max Reger Orgelconcours in Leeuwarden, The Netherlands. Mina is currently studying at the Conservatorium van Amsterdam, The Netherlands, with Prof. Pieter van Dijk, and she will do one year of exchange study next year in Stuttgart, Germany to specialize in Max Reger's Organ music and Performance Practice under the supervision of Prof. Bernard Haas at Hochschule fur Muzik und Kunst in Stuttgart.

Next September **LAURA JULIET IDE** (MAR '03) will be teaching English literature at ACS Egham, right outside of London. Laura will move there in August from Milan, Italy, where she has been teaching English at The American School of Milan for the past three years. In addition, Laura just finished giving a well-received series of Lenten Talks called "God in Poetry" for All Saints' Anglican Episcopal Church in Milan. She says, "My training at ISM helped enormously in this endeavor!"

### STUDENT NEWS

**DANIELLE TUMMINIO** (STM '08), the instructor for Yale's Harry Potter course "Christian Theology and Harry Potter," said her academic background in literature and theology, combined with her personal interest in the books, inspired her to design the course. The course, written up by CNUU, uses all seven Potter books and the students examine Christian themes such as sin, evil and resurrection. The class was an immediate draw for students. Seventy-nine people showed up at the first session for the 18 open seats.

### FACULTY NEWS

Prism readers may remember the meeting of the Forum on Music and Christian Scholarship (FMCS) at the ISM in February 2007. The meeting this year was at Baylor University (Waco, Texas). Professor **MARKUS RATHEY** attended the meeting and was reelected Vice President of the FMCS. He also read a paper entitled "Piety and Moral Values in Carl Philipp Emanuel Bach's Oratorios." If you are interested in the work of the FMCS please contact professor Rathey (markus.rathey@yale.edu) or visit the society's website: [www.fmcs.us](http://www.fmcs.us)

YALE INSTITUTE OF SACRED MUSIC PRESENTS

# CLAUDIO MONTEVERDI

*Vespers of the Blessed Virgin (1610)*

FRIDAY, APRIL 25 • 8:00 PM • WOOLSEY HALL

**YALE SCHOLA CANTORUM**, Simon Carrington, *conductor*  
**YALE COLLEGIUM PLAYERS**, Robert Mealy, *director*  
and **ELM CITY GIRLS' CHOIR**, Rebecca Rosenbaum, *director*

Free; no tickets required. For information call 203.432.5062.

PART OF THE **MONTEVERDI FESTIVAL AT YALE**



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