



# PRISM

YALE INSTITUTE OF SACRED MUSIC

*"Common ground  
for musicians  
and ministers,  
for scholars  
and practitioners."*

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## Africa: Made in God's Image

— Jaime Lara

The exhibition of paintings by Ray Dirks, on display through December 18, is the fourth show since the opening of our gallery space last semester, and the second we have mounted in cooperation with our neighbor, the Overseas Ministries Study Center. In September, we celebrated the opening of the exhibition of impressionistic paintings of Nalini Jayasuriya, and now we are pleased to offer a contrasting spiritual vision.

Ray Dirks makes his home in Winnipeg, Canada. He is a Christian in the Mennonite tradition, a tradition especially sensitive to issues of world peace, justice, and human rights. In his works, one notices immediately Ray's attention to people as people, beyond mere folkloric interest, or a tourist's voyeurism of the exotic. Ray likes to call this way of seeing "normalcy." These are people who are doing the ordinary and extraordinary things of life, often under great economic and political hardships; children of the one God, and Mother/Father of us all.

As an instructor in the Christian visual arts, I am particularly struck by the faces, the eyes, and the gaze of the women and men of Ray Dirks's Africa. I am impressed by what Christians call "grace" – the presence of the divine, which is sheer gift. I was immediately reminded of the art of another artist, a craftsman of words and metaphors, the Jesuit Gerard Manley Hopkins, and his immortal poem *As Kingfishers Catch Fire*. In the last stanza, Hopkins speaks of seeing beyond the surface into the deep interior of humankind, of seeing as God sees, and recognizing women and men in their Christic identity.

*I say more: the just man justices;  
Keeps grace: that keeps all his goings graces;  
Acts in God's eye what in God's eye he is –  
Christ. For Christ plays in ten thousand places,  
Lovely in limbs, and lovely in eyes not his  
To the Father through the features of men's faces.*



It is a very great pleasure for us at the ISM to present the works of the artist and theologian, Ray Dirks.

*(adapted from remarks made  
on November 11, 2002)*

At left: Ray Dirks at work

## Harpsichord Dedication



Arthur Haas chats with Bobby Alexander

On Friday, November 8, harpsichordist Arthur Haas performed works of Bach, Couperin, D'Anglebert, and Forqueray in a recital in the ISM's Great Hall. The event, to dedicate the Kingston harpsichord donated by Bobby Alexander from the collection of Richard DeLong, was followed by a reception in honor of both the artist and the donor.

ISM Director Margot Fassler welcomed the audience to the first major musical event in this space, alluding to the tradition of the "intimate salons of a more civilized time," and pointing the way to a revival of that tradition at the ISM.



### Also in this Issue

The DeLong Harpsichord.....	Page 2
Alumni & Student News .....	Page 2
Artist's Statement .....	Page 3
Placement Listings .....	Page 4
Upcoming Events .....	Page 4
The Music of Settegn Atenaw .....	Page 5
Harpsichordist Arthur Haas.....	Page 6

# Harpsichord Dedication: the DeLong Harpsichord

The DeLong harpsichord and stand were built in Dallas, Texas, in 1975 by Richard Kingston, recognized as one of the country's premier harpsichord builders. The instrument was commissioned by Richard DeLong for the studio he maintained in his home, as well as for his recitals and church services. The two-manual instrument was built in the French style, as was its Louis XVI-style cabriole stand.



After Mr. DeLong's death, the instrument was donated in his name to the ISM by Dr. Bobby Alexander (at left). Before it was delivered in 1999, it was refurbished by Mr. Kingston, who donated his time and materials. At the same time, Dr.

Alexander commissioned Pamela Gladding to paint the soundboard and a memorial dedication to Mr. DeLong. The soundboard painting is in the tossed layout style of an 18th-century French harpsichord at the Smithsonian Institute. Depicted on the board and surrounding the Kingston mark rose in the center of the board are garden flowers, including purple irises— favorites of Mr. DeLong— and small birds. Below the keywell Ms. Gladding painted a history of the instrument.

Kevin Spindler carried out further work in the harpsichord early in 2002, after it was moved to the ISM's present location.

The instrument is given in the name of Mr. DeLong for use by ISM in the training of church musicians and the making of sacred music by faculty and students. The memorial inscription by George Herbert reads:

*Ad Gloriam Dei et in Memoriam  
Richard Paul DeLong 1951-1994.*

*My musick shall finde thee, and ev'ry string  
Shall have his attribute to Sing;  
That all together may accord in thee,  
And prove one God, one harmonie.*

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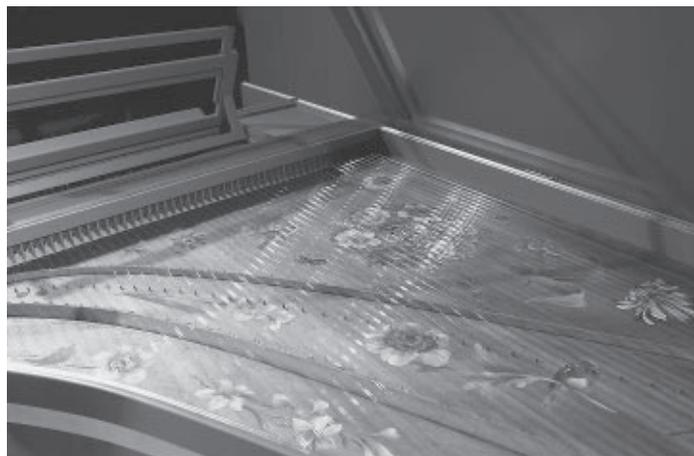
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The poet held special meaning for Mr. DeLong, many of whose choral compositions for the church year are set to Herbert's texts.

At right:  
Kevin Spindler  
shows the  
instrument.

Below:  
The interior  
of the  
DeLong  
harpsichord.



## ALUMNI & STUDENT NEWS

### UTS

**Franklin E. Perkins '51** and **Claudia Aline Ruple Perkins '51** can now be found at: 182 Ameren Way #744, Ballwin, MO 63021.

**Carolyn Allen Wiester '58** reports a new address: 1712 Vallejo Street, Santa Rosa, CA 95404-5339.

**Margaret Wright Randall '61** reports a new address: 1971 Village Road, Niskayuna, NY 12309.

### ISM

**Rev. Allison Denise Werner '96** has married (March, 2002) and her new name is Allison Werner Hoenen. She is currently co-pastoring the Church of the Resurrection (Auferstehungskirche) in Hof, Germany with her husband, Janning Hoenen. They will be serving this Lutheran congregation in the Evangelical Lutheran Church of Bavaria for the next two years. Their mailing address is: Friedhofstr. 9, 95032 Hof, Germany. email: [allison@hoenen.org](mailto:allison@hoenen.org). If you are in the area, let them know. They would love to have guests!

### STUDENT

**Iain Quinn** has been invited to lecture and teach at the Sarum College Centre for Liturgical Organ Studies in Salisbury (England) next summer. Located in the Cathedral Close, they have two tracker organs in their own building in addition to Cathedral organ for use.

# Africa: Made in God's Image

## Artist's Statement

Ray Dirks



In the early afternoon of September 1, 1983, the door of the Sabena jet opened and the thick, sticky air of central Africa flooded the cabin. Katie and I shuffled ahead to the doorway. Across the tarmac, at the entrance to a shabby terminal lounged several soldiers in battle fatigues, wearing mirrored sunglasses and carrying machine guns. When we entered the terminal, strangers

barged towards us demanding our passports. In the melée, I refused, remembering advice given to us on how to make our way through the airport. We struggled through the jostling, shouting crowd towards a blank wall with a long, narrow slot. A hand darted out and our passports disappeared into the slot. After awhile they popped out the other end. By blocking out as if for a basketball rebound, I created enough space to successfully retrieve our passports ahead of the men who make their living by kidnapping foreigners' passports and holding them for ransom.

Baggage pickup and clearing customs awaited. More chaos. Kinshasa!

Kinshasa is a large, tumultuous city along the fabled Congo River. There is a lot to be found in Kinshasa, at least when we lived there, that fits our stereotypes of Africa — soldiers, corruption, abject poverty and chaos. That cannot be denied. But I very quickly came to know the Africa beyond the stereotypes, the Africa we seldom hear about in North America. That Africa includes millions of decent people, doing the best they can for themselves and their families, struggling, working, incredibly resilient, joyful, stoic in the face of untold hardships. People of dignity, created in the image of God.

These ordinary Africans changed my life and career forever. Now I can humbly and thankfully say my best friends are Africans, and my most moving experiences have taken place on that great continent.

The focus of my career became to bring images of ordinary Africans, respectfully and honestly created, to North American audiences. My first priority is to honor the subjects in my artworks, and through that the reflection of God in them. My second priority is to counter the stereotypes of Africa we have in

North America. My third priority is to create a good painting.

After finishing work in Kinshasa as an illustrator for the Mennonite Brethren Church of Zaire, Katie and I returned to Canada — along with our daughter Lauren, born in the village of Vanga.

I have returned to Africa many times since. In my other life, as a curator, I have worked with artists in more than 30 countries,

including 15 in sub-Saharan Africa. My most recent journey was to Zimbabwe and Zambia in August 2002.

I visit Africa to meet with artists who are participating in touring exhibitions I bring together. These exhibitions also have an overarching goal of countering our stereotypes through the art of professional, talented, contemporary African artists. I travel alone and don't stay in hotels. I stay with ordinary families. I deliberately do not bring advice and solutions. I come to learn, watch and absorb. I eat what the family eats. I ride on public transit, whether in the city or across the country. I walk in the slums. I meet as many people as possible. This concentrated attempt to experience normalcy has led to countless profound experiences— and to my paintings.

Since I am not African but most of my subjects are, I believe my personal integrity and my acceptance by the people I'm with and by the future subjects of my paintings is of great importance. I try to work only with people who understand what I am doing and give their permission.

There are more paintings from Ethiopia in this collection than from any other country. Ethiopia holds a special place in my heart. It is an extremely poor country which has suffered through terrible droughts and far too many wars. Our image of the country is one completely consumed by these tragedies. That is an incomplete and sinfully wrong depiction.

Ethiopia is staggeringly beautiful. God has blessed Ethiopia with some of the greatest physical beauty on earth in its land and in its people. It is a land of ancient, wondrous cultures. The church has been in Ethiopia since the fourth century. A chain of almost 3,000 years of emperors ended in the 1970s. The country was never colonized. The ancient, African church, the long history of emperors, the



*Path of Inspiration*



*Above the Eighth Wonder*

*Continued on page 5*

# Upcoming Events — December, 2002

Through December 18, *Africa: Made in God's Image*, an exhibition of paintings by Ray Dirks

- 2 MONDAY Liturgy Group  
5:30pm, ISM Great Hall
- 2 MONDAY Student Organ Recital:  
Jared Johnson  
8 pm, Woolsey Hall
- 7 SATURDAY Camerata Advent Concert  
8 pm, Battell Chapel
- 9 MONDAY Repertory Chorus Recital  
5 pm, Marquand Chapel
- 9 MONDAY Student Choral Conducting  
Recital: Garmon Ashby  
8 pm, Battell Chapel
- 11 WEDNESDAY Student Organ Recital:  
Jason Roberts  
12:30 pm, Woolsey Hall
- 11 WEDNESDAY All-Bach Organ Recital:  
Paul Jacobs  
8 pm, Dwight Chapel
- 15 SUNDAY Great Organ Music at Yale:  
Thomas Murray  
8 pm, Woolsey Hall

YALE INSTITUTE OF SACRED MUSIC PRESENTS

## Sleepers, Awake!

*Advent Concert*

Yale Camerata  
marguerite brooks conductor

saturday december 7, 2002  
8:00 pm battell chapel  
corner of college and elm  
new haven  
free admission

works of  
**bach**  
**victoria**  
and  
others



information 203.432.5180  
yale institute of sacred music | [www.yale.edu/ism](http://www.yale.edu/ism)

- 18 WEDNESDAY Student Organ Recital:  
Chris Jennings  
12:30 pm, Woolsey Hall

## PLACEMENT LISTINGS

### Connecticut

**Parish Church & School of the Blessed Sacrament**, 182 Robbins St., Waterbury, CT 06708, *Director of Music*. One full-time or three part-time positions. Responsibilities include planning and coordinating music for all parish celebrations; playing/directing music program for weekend masses; weddings and funerals; teaching music in the school; directing parish choirs. Candidates should have strong voice and directing skills, solid understanding of Roman Catholic Liturgy, strong interpersonal skills and ability to work well with children, BA minimum in organ, choir directing or divinity. Send resume and three references to the attention of Music Director Search Committee at the above address or fax to (203) 596-0740.

**St. Paul's Episcopal Church**, P.O. Box 5002, Woodbury, CT 06798, *Organist/Director of Music*. Part time, immediate opening. Professionally trained and experienced, prepared to assume leadership of adult choir and children's choir, using J.W. Walker organ II/16. Salary: \$14K-17.2K. Send resume

with references to the attention of Rev. James R. Wheeler at the above address or email [st.paulswoodbury@prodigy.net](mailto:st.paulswoodbury@prodigy.net), EOE.

### Out of State

**Christ Church Cranbrook**, 470 Church Road, PO Box 801, Bloomfield Hills, Michigan 48303-0801, *Director of Music and Organist*. Overall management and coordination of the music program: serving as organist, preparing and directing the church choir, planning and executing periodic special music programs as outreach to the larger community, administrative responsibility for carillon performance, hand bell choir and youth choirs. Also responsible for developing and operating within an annual budget and selecting an assistant organist. Send resume, marked CONFIDENTIAL, to Chair of the Music Director Search Committee at Christ Church Cranbrook. Call Eugene Hartwig at (248) 646-5567 with questions.

**First Presbyterian Church**, 2050 Wood Street, Sarasota, FL 34237, *Director of Music Ministries*. Coordinate the music program with

the total life of the church, supervise and hire music staff, oversee an extensive music program that includes: sanctuary, youth, children, handbell and contemporary choirs, instrumentalists, soloists and ensembles; provide music leadership for four weekly services. Candidates should have a thorough understanding of reformed liturgy, good communication skills, enthusiasm and faith in Jesus Christ. Send resumes to the Attention of Music Search Committee. More information can be found at [www.firstpres.ws](http://www.firstpres.ws).

**Mamaroneck United Methodist Church**, 546 E. Boston Post Road, Mamaroneck, NY 10543, *Director of Music and Organist*. Part-time (12-15 hours per week), work closely with clergy in planning weekly services, serve as primary accompanist in worship, direct adult choir, develop children's choir. Candidates should have training in sacred music and experience directing volunteers with varying degrees of musical experience. Salary is \$20,000 and includes 4 weeks paid vacation. Contact: Javier A. Viera, Senior Minister, at 914-698-4343 or email [javier@mamaroneckumc.org](mailto:javier@mamaroneckumc.org). Fax: 914-698-4607.

# Africa: Made in God's Image

## Notes on the Music of Settegn Atenaw

**Settegn Atenaw** is the leading mesenko player of the new generation of Ethiopian musicians. Having thoroughly absorbed the heritage left by previous masters of the mesenko, he went on to create an original style and technique through which he has succeeded in winning over the contemporary audience to this venerable Ethiopian single-stringed instrument.

The mesenko, most popular and versatile of Ethiopian instruments, is a



kind of fiddle, whose sound box is made of goatskin stretched tight over a diamond-shaped wooden frame. Producing harmonics by slight variations of position and of pressure on his curved bow, the virtuoso mesenkoist can elicit an astonishing range of tones from the instrument's single horse-hair string.

The mesenko is typically the instrument of the azamari, or minstrel, a skilled purveyor of traditional melodies and rhymes, as well as an acute observer of the social scene who is known for mocking his listeners, especially those of some prominence, by means of extemporized verses which contain subtle double-entendres.

Because of its dramatic, piercing tone and superior melodic capabilities, the mesenko, along with the washint, or bamboo flute, functions as the lead when Ethiopian instruments perform in a group such as the Nile Ethiopian Ensemble, of Washington D.C., in which Settegn Atenaw is a featured performer.

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### Africa: Made in God's Image/Artist's Statement *continued from page 3*



*Omdurman Men*

undefeatable spirit and the ruggedness of the land have created a place that is truly unique in Africa. A place that counters another stereotype we have that Africa is all the same. Nowhere else is like Ethiopia.

In Ethiopia, as in most of Africa, the visitor receives unimaginable and humbling hospitality. And all Ethiopians, as all other Africans, are created, as we are, in the image of God.

Six years after leaving Kinshasa I returned. I was excited, curious and a little apprehensive as the plane touched down. Would winding past the thieves and soldiers, picking up my baggage and negotiating through customs be any different than before? Baggage handlers tried to run off with my suitcase. I tried to remember as much Lingala as possible as I had my passport stamped. As I neared customs an official whispered in my ear, "Donnez-moi de l'argent." Give me money.

Mwaku Kinana, my best friend in Zaire, appeared on the other side of the customs counter. As the customs agent berated me, Mwaku reached out his hand. In the turmoil I reached across the customs agent, over the jumble of suitcases and

other travelers trying to reach freedom outside the airport. Our hands joined. We both held fast.

I cleared customs. We made our way through the terminal and out into the parking lot. We held hands the entire time. We got into the waiting truck and hugged. I knew a fantastic welcome was ahead at his home and at the homes of other friends. I was back in Africa, and had confirmed that the unseen goodness of that special place was intact.

Special thanks for the opportunity to be in New Haven must go to Dr. Jonathan Bonk of the Overseas Ministries Study Center. A heartfelt thanks also to the Yale Institute of Sacred Music and all the people here who have been so kind and helpful. Thanks to God for placing Africa in my path and thanks to the many Africans who have changed my life.

October 2002

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## Africa: Made in God's Image

### The Reception

A reception was held at the Institute for Canadian artist Ray Dirks and Ethiopian musician Settegn Atenaw. Ethiopian and Eritrean fare was served to over 100 people in the Great Hall.



*Prof. Jaime Lara  
of the ISM and  
Dr. Jonathan Bonk  
of the OMSC  
toast the artists.*

## Harpsichord Dedication: Arthur Haas, Harpsichordist



Arthur Haas performing on the DeLong harpsichord in the ISM's Great Hall on November 8

**Arthur Haas**, who performed the dedication recital, is one of the most sought-after performers and teachers of Baroque music in the United States today. He is a member of the Aulos Ensemble and Musical Assembly, with whom he has recorded sonatas and suites from *Les Nations* of Couperin. Mr. Haas participated in the premiere recording of the Bach *Goldberg Variation Canons* with Alan Curtis, and has also recorded suites for two harpsichords by Gaspard LeRoux with William Christie. His solo CDs of *Pièces de clavecin* of Jean-Henry D'Anglebert and *Suites de clavecin* of Forqueray, both on the Wildboar label, have received critical acclaim, as has a recent disc of music by Purcell and his contemporaries. Known for his expertise as a continuo player, Mr. Haas has toured with such distinguished early musicians as Marion Verbruggen, Stephen Preston, Judith Nelson, Laurence Dreyfus, and Phoebe Carrai. A new recording of Bach's Cantata #199 and songs of Henry Purcell with Dawn Upshaw was recently released. He is currently professor of harpsichord and early music at the State University of New York at Stony Brook, serving also on the faculty of the Mannes College of Music.



WORSHIP · MUSIC · ARTS

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