

11/10/71

WORDS: H. H. TWEEDY, 1929

MUSIC:

THEMES FROM  
STRAVINSKY'S  
"FIREBIRD"  
ADAPTED AND M.

VERY SLOWLY

HANDBELLS

CHOIR

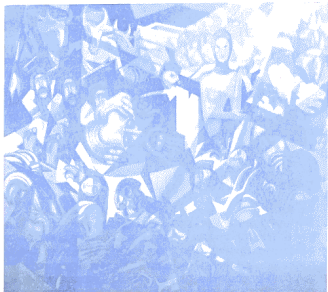
O God of beauty, oft re - vealed In dreams of

hum-an art, In speech that flows to mel - o - dy,

In hol - i - ness of heart; Teach us to ban all ug - - li -

ness That blinds our eyes to thee, Till all shall

(INTENSE) RITARD. . . . .  
know the love-li - ness Of lives made fair and free. A - men.



*Photo by Gray*

EVENSONG AND DEDICATION  
of the  
SERGEI SOUDEIKINE MEMORIAL  
Label Mould Termination Stone

10 November 1971  
4:00 pm

WASHINGTON CATHEDRAL

At the hour of Evensong  
in the Great Choir

"THE GLORY OF THE LORD"  
*an opera in two acts*  
*by*  
*many authors*

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*Principal characters in order of appearance:*

A Verger	John Marr
An ancient chronicler	Richard Dirksen
St. John the Divine	Dean Sayre

*Music by the Boys of the Cathedral Choir*

Musical Director	Paul Callaway
Chorus Master	Robert Tate

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*Produced by the Department of Worship*

*Stage set and props*  
*The Clerk of the Works and assistants*

*Lighting designed by Masters*

*Flowers by Lacey*

*Program layout by Schneider*

*Program printed by Cathedral Gothic Press*

COVER: A panel design by Sergei Soudeikine for  
the Steinway collection setting forth his impres-  
sion of Stravinsky's "Le Sacre du Printemps".

OVERTURE: Psalm 150 (*page 525*)      Chant: *Stanford*

## Act I of Revelation

Scene I: Second Chronicles, Chapter 5  
Cantate Domino (*page 27*)      Tone VIII,1

Revelation 22:1-14  
Benedic, anima mea (*page 29*)      Tone V,3

Scene II: Creed, Prayers and Grace

Finale: Hymn 279      "Praise to the Lord"  
(*sung by the entire company*)

Entracte and Procession      "Urbs beata"

*#At the beginning of the second stanza the choir  
and people begin a procession to the scene of  
Act II.*

Blessed city, heav'nly Salem,  
Vision dear of peace and love,  
Who of living stones art builded,  
In the height of heav'n above,  
And, with angel hosts encircled,  
As a bride dost earthward move;

From celestial realms descending,  
Bridal glory round thee shed,  
Meet for him whose love espoused thee,  
To thy Lord shalt thou be led;  
All thy streets and all thy bulwarks  
Of pure gold are fashioned.

Bright thy gates of pearl are shining;  
They are open evermore;  
And by virtue of his merits  
Thither faithful souls do soar,  
Who, for Christ's dear Name, in this world  
Pain and tribulation bore.



Many a blow and biting sculpture  
Polished well those stones elect,  
In their places now compacted  
By the heav'nly Architect,  
Who therewith hath willed for ever  
That his palace should be decked.

## Act II of Dedication

*#The Dean and people say responsively,*

The Lord loveth the foundations which he hath laid  
upon the holy hills:

*The gates of Zion are dearer to him than all the  
dwellings of Jacob.*

The Most High shall stablish her: when he writeth  
up the peoples, the Lord shall record "Each one was  
born in her."

*They that worship thee with dance and song: shall  
praise thy Name together.*

We gather here to dedicate the Soudeikine Memorial  
carved stone to the glory of God. In the name of  
the Bishop and Chapter of Washington Cathedral.

Remember all thy faithful servants departed this life,  
O Lord, especially now Sergei, and grant that increas-  
ing in knowledge and love of thee he may go from strength  
to strength, in the life of perfect service, in thy  
heavenly kingdom; through Jesus Christ our Lord, who  
liveth and reigneth with thee and the Holy Ghost ever,  
one God, world without end. *Amen.*

*#Here all are quiet while the choir, offstage, sings,*

O God of beauty, oft revealed  
In dreams of human art,  
In speech that flows to melody,  
In holiness of heart;  
Teach us to ban all ugliness  
That blinds our eyes to thee,  
Till all shall know thy loveliness  
Of lives made fair and free. *Amen.*

Lift up your hearts.

*We lift them up unto the Lord.*

Let us rejoice in the revelation of our Lord God.

*#Then all shall say together*

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With faith in Jesus Christ and in high thanksgiving  
we now dedicate this label mould termination stone  
to the Glory of God + in the Name of the Father +  
and of the Son + and of the Holy Spirit.

Thanks be to God. Alleluia

*#In the distance the offstage choir is heard singing the final stanza of "Urbs beata", over which the Dean gives, THE BLESSING. All remain quietly in place until the receding voices are heard no more.*

#### THE CURTAIN FALLS

*n.b. The management cordially invites members of the audience to remain and be greeted by the principal members of the cast.*

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#### SOUDEIKINE MEMORIAL

Sergei Soudeikine was born in 1882 in an ancient manor in the province of Smolensk. He spent his youth in Moscow, where he entered the Moscow School of Painting, Sculpture and Architecture at the age of fourteen. He executed his first commission for the stage for the private theatre of the distinguished art patron Mamontov. From then until the end of his life in 1946 his great talent and skillful command of theatre techniques of design brought him into close contact with every distinguished musician, composer and choreographer during that span. His rare inner understanding of music brought opportunities to design major operas and ballets in Moscow, Petrograd, Paris, and for the Metropolitan in New York. He worked very closely with Stravinsky on many of that master's works, and particularly in "Petroushka" and "Les Noces."

The south or right hand stone in the center bay of the east triforium arcade of the north transept is his memorial, given by his wife, Jeanne Palmer Soudeikine, herself a noted soprano, who sang with the Metropolitan. The sculptor has used, in addition to foliage, a stage curtain and a music stand to symbolize Mr. Soudeikine's career in stage design for operas. Also included is a small balalaika taken as a symbol of Mr. Soudeikine's origins.

The models were prepared by Carl L. Bush and the stones carved by Vincent Palumbo.