

Westminster Abbey



A SERVICE OF THANKSGIVING
FOR THE
LIFE AND WORK
OF
THE LORD ATTENBOROUGH CBE

Tuesday 17th March 2015
Noon





THE LORD ATTENBOROUGH CBE

Richard Attenborough was born on 29th August 1923 in Cambridge to Frederick Attenborough, a fellow of Emmanuel College, and Mary Attenborough (née Clegg), a linguist, suffragette and founder member of the National Marriage Guidance Council. He was educated at Wyggeston Grammar School in Leicester, where his father had become Principal of Leicester University College, overseeing its transition to a fully fledged university. (The largest building on the university campus is named the Attenborough Building after his father.) Richard then studied and trained at the Royal Academy of Dramatic Art. He was the eldest of three sons, alongside naturalist and broadcaster David, and John, who worked in the motor trade (*d* 2012).

In 1945, he married his former fellow drama student, Sheila Sim. They had met at RADA and, despite the vicissitudes of the war, had become inseparable. By now, both of their careers were beginning to blossom, with Richard playing small roles in Powell & Pressburger's *A Matter of Life and Death* and Peter Ustinov's *School for Secrets*, and the lead, opposite Sheila, in *The Guinea Pig*—the story of a working-class fourteen-year-old (played by a twenty-five-year-old Attenborough) sent to public school. However, it would be his performance as Pinkie Brown in *Brighton Rock* that would push him towards stardom. The film received critical acclaim and became the most popular British movie of 1947. It took Richard to a new level of public attention, but with it came the problem of being increasingly typecast in films such as *London Belongs to Me* and *Boys in Brown*.

In 1955, he played 'Knocker White' opposite John Mills in *The Baby and the Battleship*. On the set, Richard met another actor who had himself become typecast; Bryan Forbes and Richard Attenborough formed a friendship and an association that would help shape both of their lives. In 1959, Richard gave up acting and with Forbes set up Beaver Films. Their first venture, *The Angry Silence* (co-produced with Forbes, who wrote the screenplay), lacking sufficient financial backing, was one of the first profit-share films to be made in Britain. There then came a seminal moment in Richard's creative life: no-one would agree to play the leading role for next to nothing, so Richard had no choice but to play it himself. It won him a BAFTA nomination and transformed his acting career; he went on to play in such films as *10 Rillington Place*, *Guns at Batasi*, *The Flight of the Phoenix*, *The Great Escape*, and *The Sand Pebbles*.

Attenborough and Forbes then joined Allied Film Makers, a consortium of British filmmakers who each put in £5,000, with the Rank Organisation guaranteeing distribution. It was this group that made such films as *The League of Gentlemen* (written by Forbes, starring Attenborough and

Forbes), *Whistle Down the Wind* (directed by Forbes, produced by Attenborough), and *Séance on a Wet Afternoon* (directed by Forbes, produced by and starring Attenborough), the latter winning Richard his first BAFTA award for Best Actor.

With his career on the rise and three young children, Richard and Sheila became increasingly involved in charities and creative institutions. He recalls that his parents had from a very early age instilled in him a moral, social and political impulse: ‘They believed it was no use whatsoever offering sympathy; the point was to *do* something’. This resulted in a number of lifetime associations, including those with Muscular Dystrophy UK, The Cinema and Television Benevolent Fund, and The Actors’ Charitable Trust.

In 1968, Richard began developing *Oh! What a Lovely War*; the film would be his directorial debut, but before work could begin he needed to secure funding. He persuaded actors such as Lord Olivier OM, Sir John Gielgud OM CH, Sir Dirk Bogarde, Sir John Mills CBE, Sir Ralph Richardson and Dame Maggie Smith CH DBE to star, and on that basis Paramount agreed to ‘green light’ the film. It was released in 1969 to great acclaim, winning five BAFTAs, with Richard himself receiving a nomination for Best Director.

More directorial successes followed with films such as *Young Winston*, *A Bridge Too Far*, and *Magic*, but forever in his mind was the film he had been planning for almost twenty years—before he ever began directing: the life story of Mohandas K Gandhi. But none of the major distributors believed it would be commercial, and even though, by the late ’70s, he finally obtained clearance to film in India, he still had no financial backing. Then, at last, in 1980, Jake Eberts of Goldcrest Films decided to back the movie, and production began on Richard’s long fought-for epic film. Even once completed, the question of whether *Gandhi* would pull in the crowds weighed heavily on Richard’s mind. He need not have worried: *Gandhi* opened in December 1982 to wonderful reviews and a hugely enthusiastic worldwide response. In 1983, it was nominated for eleven Academy Awards (Oscars), winning eight, including Best Picture and Best Director. For Richard personally, it was an incredible achievement, but for his family and close friends it was a moment of vindication following years of rejection and indifference from mainstream Hollywood.

With the success of *Gandhi* behind him, Sir Richard, as he was by then, became ever more involved with his charitable, professional, and political commitments. Over the coming years, he became a UNICEF Goodwill Ambassador, Chairman of Goldcrest Films, Chairman of Channel 4, Chairman of Capital Radio, Chairman and later Honorary President of the British Screen Advisory Council, Life President of Chelsea Football Club,

Chairman of the British Film Institute, President of BAFTA, President of the National Film and Television School, President of Waterford Kamhlaba School in Swaziland, Chancellor of Sussex University, a Trustee of the Tate Gallery, and Chairman and later President of RADA.

Richard went on to direct *A Chorus Line* (1985), *Cry Freedom* (1987), and *Chaplin* (1992). In 1993, whilst in pre-production on *Shadowlands*, director Steven Spielberg persuaded the by then retired actor to return in front of the camera for his film, *Jurassic Park*. In the same year, *Shadowlands* won the BAFTA for Best British Film.

Richard Attenborough, arguably more than any other, has helped shape our film, television and radio industries—in fact, our entire cultural landscape. He was a man who, through his life, led by example, never putting himself first, but working ceaselessly for social justice and universal access to the arts. As he said in his maiden speech in the House of Lords: ‘The arts are not a prerequisite of the privileged few; nor are they the playground of the intelligentsia. The arts are for everyone—and failure to *include* everyone diminishes us all.’

Lord Attenborough was the recipient of several honorary doctorates, two Oscars, six BAFTAs, and four Golden Globes. In 1992, he was made an Honorary Fellow of the British Film Institute. He was awarded the Padma Bhushan in India, the Legion D’Honneur in France, and, in 1983, the Martin Luther King Peace Prize.

A dubbing studio in Twickenham Studios, a sound stage at Pinewood Studios, and a cinema in Knightsbridge are all named after him. He founded the Richard Attenborough Arts Centre in Leicester, designed to provide access for disabled practitioners, with a whole new wing currently being built and due to open later this year. In September, the Attenborough Centre for the Creative Arts will open at Sussex University, where he was Chancellor for ten years.

He was awarded the CBE in 1967, knighted in 1976, and made a life peer in 1993.

On Boxing Day 2004, he lost his daughter Jane and granddaughter Lucy in the Indian Ocean Tsunami.

In 2008, he suffered a stroke and fell down a flight of stairs, which robbed him of the ability to read, write, walk and speak properly.

He died on August 24th 2014, and is survived by his wife Sheila, their relationship having spanned seventy-four years, his son Michael, his daughter Charlotte, and six grandchildren.

Members of the congregation are kindly requested to refrain from using private cameras, video, or sound recording equipment. Please ensure that mobile phones, pagers, and other electronic devices are switched off.

The church is served by a hearing loop. Users should turn their hearing aid to the setting marked T.

The service is conducted by The Very Reverend Dr John Hall, Dean of Westminster.

The service is sung by the Westminster Abbey Special Service Choir, conducted by James O'Donnell, Organist and Master of the Choristers.

The organ is played by Daniel Cook, Sub-Organist.

Music before the service:

Martin Ford, Assistant Organist, plays:

Prelude and Fugue in A BWV 536 *Johann Sebastian Bach*
(1685–1750)

Organ Concerto in F HWV 293 *George Frideric Handel* (1685–1759)

Psalm Prelude Set 1 no 2 *Herbert Howells* (1892–1983)

Prelude and Fugue in G Op 37 no 2 *Felix Mendelssohn* (1809–47)

Sospiri Op 70 *Edward Elgar* (1857–1934)
arranged by Martin Ford (b 1986)

Rhosymedre *Ralph Vaughan Williams* (1872–1958)
from Three Preludes
Founded on Welsh Hymn Tunes

Hymns covered by Christian Copyright Licensing (Europe) Ltd are reproduced under CCL no 1040271.

The Lord Speaker is received by the Dean and Chapter of Westminster at the Great West Door and is conducted to her place in Quire. All remain seated.

The Lord Mayor of Westminster is received by the Dean and Chapter of Westminster at the Great West Door and is conducted to her place in Quire. All stand, and then sit.

The Representatives of His Royal Highness The Prince of Wales and His Royal Highness The Duke of Cambridge are received at the Great West Door. Presentations are made. All remain seated.

The Representative of His Royal Highness The Duke of Edinburgh is received at the Great West Door. Presentations are made.

All stand as the Dean conducts the Representatives to their places in Quire, and then sit.

ORDER OF SERVICE

All stand. As the Collegiate Procession moves to places in Quire and the Sacrarium, Andrew Crowley, trumpet, and the Sub-Organist play:

Shadowlands

George Fenton (b 1950)

All remain standing. The Choir sings

THE INTROIT

VENI, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.

*Come, Holy Spirit,
and send forth the heavenly
radiance of your light.*

Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.

*Come, father of the poor,
come, giver of gifts,
come, light of the heart.*

Amen.

*George Fenton
from the film 'Shadowlands'*

*from the Sequence for Pentecost
Stephen Langton (c1150–1228)*

All remain standing. The Very Reverend Dr John Hall, Dean of Westminster, gives

THE BIDDING

WE come to this holy place at the centre of our nation's life, where for over a thousand years kings and queens have been anointed and crowned, and where they and the greatest men and women of our history have been commemorated and buried. Here amongst them are remembered stars of stage and screen.

We come to celebrate the life and achievement of Richard Attenborough, a truly great man: certainly a star of stage and screen, but also a pioneer film-maker, an exemplary leader of his profession, a man of deep commitment, of great generosity of spirit, and of personal warmth.

We shall give thanks to almighty God for him and pray for him a place of light and peace and eternal joyful surprise. We shall also pray that his story might continue to inspire and inform others to follow his example, that our world might become a little brighter and better.

All sing

THE HYMN



HE who would valiant be
'gainst all disaster,
let him in constancy
follow the master.
There's no discouragement
shall make him once relent
his first avowed intent
to be a pilgrim.

Whoso beset him round
with dismal stories,
do but themselves confound,
his strength the more is.
No foes shall stay his might,
though he with giants fight:
he will make good his right
to be a pilgrim.

Since, Lord, thou dost defend
us with thy spirit,
we know we at the end
shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
to be a pilgrim.

Monk's Gate 372 NEH
adapted from a traditional English melody
by Ralph Vaughan Williams (1872–1958)

John Bunyan (1628–88)

All sit. Sir David Attenborough OM CH CVO CBE reads from the Great Pulpit

*from THE LORD ATTENBOROUGH'S
MAIDEN SPEECH*

I HAVE it on the best authority—from a not too distant relative—that we are related to apes. But it is surely not only the ability to stand on our hind legs that sets us so singularly apart from the animal kingdom. The crucial difference must lie in what we call ‘soul’ and creativity.

From the very earliest of times, the arts have been an instinctive essential of our humanity. They are a miraculous sleight of hand which reveals the truth; and a glorious passport to greater understanding between the peoples of the world. The arts not only enrich our lives, but also grant us the opportunity to challenge accepted practices and assumptions. They give us a means of protest against that which we believe to be unjust; a voice to condemn the brute and the bully; a brief to advocate the cause of human dignity and self-respect; a rich and varied language through which we can express our national identity.

Today, as a nation, we face daunting problems—problems which are obliging us to examine the very fabric of our society. And the role of the arts in healing a nation divided, a nation in which too many lack work, lack self-esteem, lack belief and direction, cannot be over-estimated.

The arts are not a luxury. They are as crucial to our well-being, to our very existence, as eating and breathing. Access to them should not be restricted to a privileged few. Nor are they the playground of the intelligentsia. The arts are for everyone—and failure to *include* everyone diminishes us all.

*Lords Hansard
22nd November 1994*

Penelope Wilton OBE, actor, reads from the Great Lectern

1 ST JOHN 4: 7–9, 11–12, 18, 20

BELoved, let us love one another: for love is of God; and every one that loveth is born of God, and knoweth God. He that loveth not knoweth not God; for God is love. In this was manifested the love of God toward us, because that God sent his only begotten Son into the world, that we might live through him. Beloved, if God so loved us, we ought also to love one another. No man hath seen God at any time. If we love one

another, God dwelleth in us, and his love is perfected in us. There is no fear in love; but perfect love casteth out fear: because fear hath torment. He that feareth is not made perfect in love. We love him, because he first loved us. If a man say, I love God, and hateth his brother, he is a liar: for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?

All remain seated. The Choir sings

A SPIRITUAL: STEAL AWAY

STEAL away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

My Lord, he calls me by the thunder,
the trumpet sounds within-a my soul,
I han't got long to stay here.

Green trees a-bending, poor sinner stands a-trembling,
the trumpet sounds within-a my soul,
I han't got long to stay here.

*Michael Tippett (1905–98)
from A child of our time*

traditional American spiritual

Tom Hiddleston, actor, reads from the Nave Pulpit

ST MATTHEW 5: 1–10

SEEING the multitudes, Jesus went up into a mountain: and when he was set, his disciples came unto him: and he opened his mouth, and taught them, saying, Blessed are the poor in spirit: for theirs is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled. Blessed are the merciful: for they shall obtain mercy. Blessed are the pure in heart: for they shall see God. Blessed are the peacemakers: for they shall be called the children of God. Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

All stand to sing

THE HYMN



COME down, O Love divine,
seek thou this soul of mine,
and visit it with thine own ardour glowing;
O Comforter, draw near,
within my heart appear,
and kindle it, thy holy flame bestowing.

O let it freely burn,
till earthly passions turn
to dust and ashes in its heat consuming;
and let thy glorious light
shine ever on my sight,
and clothe me round, the while my path illuming.

Let holy charity
mine outward vesture be,
and lowliness become mine inner clothing;
true lowliness of heart,
which takes the humbler part,
and o'er its own shortcomings weeps with loathing.

And so the yearning strong,
with which the soul will long,
shall far outpass the power of human telling;
for none can guess its grace,
till he become the place
wherein the Holy Spirit makes his dwelling.

Down Ampney 137 NEH

Ralph Vaughan Williams (1872–1958)

Discendi, Amor santo Bianco da Siena (c 1350–99)

translated by Richard Littledale (1833–90)

All sit. Sir Ben Kingsley and Geraldine James OBE read from

THE WRITINGS OF GANDHI

LIVE as if you were to die tomorrow. Learn as if you were to live forever.

Be the change that you wish to see in the world.

It has always been a mystery to me how men can feel themselves honoured by the humiliation of their fellow-beings.

What difference does it make to the dead, the orphans and the homeless, whether mad destruction is wrought in the name of totalitarianism, or in the holy name of liberty and democracy?

There are many causes I would die for. Not one I would kill for. An eye for an eye only turns the whole world blind.

Poverty is the worst form of violence.

Of all the evils for which man has made himself responsible, none is so degrading, so shocking or so brutal, as his abuse of the better half of humanity; the female sex.

Terrorism is a weapon not of the strong, but of the weak.

Civilisation is the encouragement of differences.

The day the power of love overrules the love of power, the world will know peace.

When I despair, I remember that all through history the way of truth and love have always won. There have been tyrants and murderers, and for a time, they can seem invincible, but in the end they always fall. Think of it—always.

There are no goodbyes.

Wherever you'll be, you'll be in my heart.

Mahatma Gandhi (1869–1948)

Unnati Dasgupta sings from the Organ Loft

RAGHUPATI RAGHAVA RAJA RAM

RAGHUPATI Raghava Raja Ram
Patita Pavana Sita Ram
Sita Ram jaya Sita Ram
Bhaja Pyare tu Sita Ram
Ishwara Allah tero naam
Saab ko Sanamati De Bhagavan

*Divine Lord Rama, you have appeared in the Raghu Dynasty.
O divine couple Sita and Rama,
you are the saviours of the fallen souls.
Beloved, worship Sita and Rama.
God is one, but his names are many.
O Lord, bless everyone with wisdom.*

*Vishnu Digambar Paluskar (1872–1931)
based on a mantra
by the Marathi saint-poet Ramdas (1608–81)
Sung by Gandhi and his followers
on the Salt March to Dandi*

*from Shri Nama Ramayanam
Lakshmanacharya*

THE ADDRESS

by

The Lord Puttnam CBE

A recording of The Lord Attenborough is played, in which he reads

SONNET 17

WHO will believe my verse in time to come,
If it were fill'd with your most high deserts?
Though yet heaven knows it is but as a tomb
Which hides your life and shows not half your parts.
If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say, 'This poet lies,
Such heavenly touches ne'er touch'd earthly faces.'
So should my papers, yellow'd with their age,
Be scorn'd like old men of less truth than tongue,
And your true rights be term'd a poet's rage
And stretched metre of an antique song:
But were some child of yours alive that time,
You should live twice,—in it and in my rhyme.

William Shakespeare (1564–1616)

All remain seated. The Choir sings

THE ANTHEM

LUX aeterna luceat eis Domine cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis, Domine; et lux perpetua luceat eis. Cum sanctis tuis in aeternum quia pius es.

Let perpetual light shine upon them, O Lord, with your saints for ever, for you are merciful. Grant them eternal rest, O Lord, and let perpetual light shine upon them.

after Nimrod from Variations on an original theme 'Enigma' Op 36

Edward Elgar (1857–1934)

arranged by John Cameron (b 1944)

All kneel or remain seated. The Reverend Dr James Hawkey, Minor Canon and Precentor; together with Jaygann Ayeh, Tamara Lawrance, Caolan McCarthy, and Rosie Sheehy, students, Royal Academy of Dramatic Art, leads

THE PRAYERS

Let us pray.

We give thanks to God for Richard's great capacity for love and affection; for his devotion to family, his loyalty to friends, and his unfailing courtesy to all he met.

O ETERNAL God, whose beloved Son Jesus Christ revealed that love is the fulfilment of the law: we praise thee for the gift of love experienced through family life and friendship, and for the virtues of loyalty, intelligence, and compassion which contribute to our flourishing. Set in the hearts of all thy children, we pray, such a love for one another that the world may finally be refashioned in the image of thy perfect love; through the same Jesus Christ our Lord. **Amen.**

We give thanks to God for Richard's professional vision, talent and skill; for his contribution to the arts as an actor, director, producer, campaigner and commentator, and for his sense of grace and fun.

LORD and Giver of life, from whose treasure-house of wisdom cometh craftsman's art and music's measure, and who hast given us the capacity to wonder and delight in one another: open our eyes, we beseech thee, to behold thy gracious hand in all thy works; that, rejoicing in thy whole creation, we may learn to serve thee with gladness of heart; for the sake of him by whom all things were made, thy Son Jesus Christ our Lord. **Amen.**

We give thanks to God for the support Richard gave to many charities, especially for his work with UNICEF and organisations committed to racial harmony and human rights; for his commitment to The Actors' Charitable Trust, and to those suffering from muscular dystrophy.

LOVING Father, whose beloved Son Jesus Christ healed the sick and tended those who were fearful: grant to those who live with disability or illness a deep knowledge of thy presence and thy love; bless doctors, nurses and carers, and those who watch their loved ones suffer; and grant to us all a deep longing for the day when all pain and suffering will give way to the full healing and wholeness promised in the coming kingdom of Jesus Christ our Lord. **Amen.**

We give thanks for Richard's work for the common good; for his active encouragement of the next generation of actors and directors; and for his passionate commitment to the right of every young person to an education that realises to the full their creative potential.

GOD of all beauty and hope, the fountain of all that is true and just: bless with thy wisdom all who seek to inspire our young people with creativity and skill, and empower all to serve thee with the gifts with which they have been bestowed; through Jesus Christ our Lord. **Amen.**

The Reverend Jane Sinclair, Canon Steward, says:

As we give thanks for Richard's life and work, let us pray that our own lives might know the fullness of Christ's peace.

O LORD, support us all the day long of this troublous life, until the shades lengthen, and the evening comes, the busy world is hushed, the fever of life is over, and our work is done. Then, Lord, in thy mercy, grant us safe lodging, a holy rest, and peace at the last; through Jesus Christ our Lord. **Amen.**

The Choir sings:

O TASTE and see how gracious the Lord is: blest is the man that trusteth in him.

Ralph Vaughan Williams (1872–1958)

Psalm 34: 8

The Precentor concludes:

All these our prayers and praises let us now present before our heavenly Father, in the prayer our Saviour Christ has taught us:

OUR Father, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done; on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation; but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever. Amen.

All stand to sing

THE HYMN

AND did those feet in ancient time
walk upon England's mountains green?
And was the holy Lamb of God
on England's pleasant pastures seen?
And did the countenance divine
shine forth upon our clouded hills?
And was Jerusalem builded here
among those dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
nor shall my sword sleep in my hand,
till we have built Jerusalem
in England's green and pleasant land.

Jerusalem 488 NEH
Hubert Parry (1848–1918)

William Blake (1757–1827)

All remain standing. The Dean pronounces

THE BLESSING

UNTO God's gracious mercy and protection we commit you. The Lord bless and keep you; the Lord make his face to shine upon you, and be gracious unto you; the Lord lift up the light of his countenance upon you, and give you peace; and the blessing of God almighty, the Father, the Son, and the Holy Spirit be among you and remain with you always. **Amen.**

Music after the service:

Toccatà from Symphonie V

Charles-Marie Widor (1844–1937)

All remain standing as the Procession moves to the west end of the Abbey.

Members of the congregation are requested to remain in their places until invited to move by the Stewards.

A retiring collection will be taken for Muscular Dystrophy UK.

The bells of the Abbey Church are rung.

Printed by
Barnard & Westwood Ltd
23 Pakenham Street, London WC1X 0LB
By Appointment to HM The Queen, Printers and Bookbinders
& HRH The Prince of Wales, Printers
Printers to the Dean and Chapter of Westminster
