

Westminster Abbey



A Service of Thanksgiving
to celebrate the life and work of

SIR PETER HALL CBE

22nd November 1930–11th September 2017

Tuesday 11th September 2018
Noon

SIR PETER HALL

Sir Peter Hall, the creator of the Royal Shakespeare Company in the 1960s, and leader of the National Theatre in the 1970s and 1980s, was in many ways the defining figure of English theatre over the last half century. The architect of the modern theatre company, an inspiration to generations of actors and directors, he was profoundly serious, moral, and passionate about the role of theatre and culture in society. His approach was rooted in a faith in the words of great writers, from Shakespeare to the many contemporary dramatists he championed. As a celebrated opera director, most notably at Glyndebourne where he was Artistic Director from 1984–90, he brought the same purpose and acuity to each score.

He was an assured public figure, hugely ambitious, sometimes ruthless, yet much of his success lay in his understanding and delight in the collaborative nature of theatre, and his greatest pleasure was to work with actors in the rehearsal room.

Peter was born in Bury St Edmunds in 1930, the son of Reg, a Suffolk station master, and Grace, whose ambition for her son helped him win a scholarship to the Perse School in Cambridge. Here his catalytic experiences included becoming head boy, playing Hamlet, and discovering the piano, a lifelong source of pleasure. He began directing while a student at St Catharine's College, Cambridge, and continued almost without a break for another sixty years.

He first made waves in 1955 when he directed Beckett's *Waiting for Godot* at the Arts Theatre in London and won a never-repeated honour at The Evening Standard Awards for 'The Most Controversial Play of the Year'. The following year he directed his first Shakespeare play in Stratford, and by 1960 he had managed to persuade the board of the Memorial Theatre to back his idea for a Royal Shakespeare Company, dedicated to both Shakespeare and new drama, 'open to the present as well as expert in the past'.

At the heart of his plan was the creation of a permanent company with the aim of forging a distinctive and coherent style and approach to the work. Peggy Ashcroft agreed to lead a company of brilliant young actors including Judi Dench, Vanessa Redgrave, Peter O'Toole, Ian Holm, and David Warner. Landmark productions included a modern dress *Hamlet* and the history cycle *The Wars of the Roses*.

In 1973 Hall took over from Sir Laurence Olivier at the helm of the National Theatre. During a tumultuous fifteen years he fought numerous bruising battles on many fronts but established the National as a unique

world powerhouse for theatre. He brought classical theatre back into the mainstream with Tony Harrison's translation of *The Oresteia*, as well as new work by Pinter, Ayckbourn, Hare, and the hit show *Amadeus*. Obligated to fight relentlessly for funding at the National, he campaigned throughout his career for state support for the Arts.

He directed thirty operas, was devoted to Mozart, and tackled everything from Monteverdi to new works by Sir Michael Tippett. His production of Schoenberg's *Moses und Aaron* at the Royal Opera House forged his partnership with Sir Georg Solti with whom he went on to create a *Ring Cycle* at Bayreuth for Wagner's centenary in 1983. He relished the unique working environment at Glyndebourne, directing nineteen productions between 1970 and 2005, including legendary versions of the Mozart/da Ponte operas and a spellbinding account of Britten's *A Midsummer Night's Dream* with another favourite collaborator, Sir Bernard Haitink, and his long-time design team John and Liz Bury.

After the National, he turned his colossal energies to establishing The Peter Hall Company, directing over sixty West End and touring productions. He ran a repertory season at the Old Vic and enjoyed a long collaboration with Bath Theatre Royal, as well as directing extensively in the USA, including John Barton's mythological epic *Tantalus*. In 2003 he was the founding director of the Rose Theatre, Kingston upon Thames, modelled on the original Elizabethan playhouse.

Hall was married four times: to Leslie Caron, Jacqueline Taylor, Maria Ewing, and his last wife Nicki Frei. His children come from all four marriages, Christopher and Jennifer, Edward and Lucy, Rebecca, and Emma, and he has ten grandchildren. He is remembered by the whole family with immense warmth as a friend, counsellor, and a man who gave and inspired great love.

Rupert Edwards



Guy Gravett



Christopher Hall



Nobby Clark

MUSIC AND READINGS

The London Philharmonic Orchestra has been Glyndebourne's resident symphony orchestra for more than fifty years. Vladimir Jurowski, its Principal Conductor and Artistic Adviser, was also Music Director at Glyndebourne (2001–13) where he collaborated with Peter Hall on a new production of *La Cenerentola* in 2005 and conducted revivals of *Albert Herring* and *Otello*.

Peter Hall chose Michael Tippett's *Fantasia Concertante on a theme of Corelli* as the score for his 'most directly personal' work, *Akenfield*. The film, based on Ronald Blythe's book, is a portrait of a Suffolk village before and after two World Wars. It was shot over a year with all the characters played by local people who improvised their dialogue, drawing on their own knowledge and experience.

Judi Dench, playing opposite Anthony Hopkins, gave one hundred performances in Peter's landmark 1987 production of *Antony and Cleopatra*. She first worked with Peter in 1962 as Titania in *A Midsummer Night's Dream*, a role she reprised nearly fifty years later for him at the Rose Kingston, with frequent collaborations in between.

In Peter Shaffer's *Amadeus*, Mozart struggles to complete the *Requiem* as his own death approaches. The music fades as his fingers slow, drumming out the score and his life ebbs away.

Peter Hall ranked among 'his better achievements' the productions, with Bernard Haitink, of the Mozart/da Ponte operas at Glyndebourne in the 1970s. Thomas Allen sang the title role in *Don Giovanni* in its opening season.

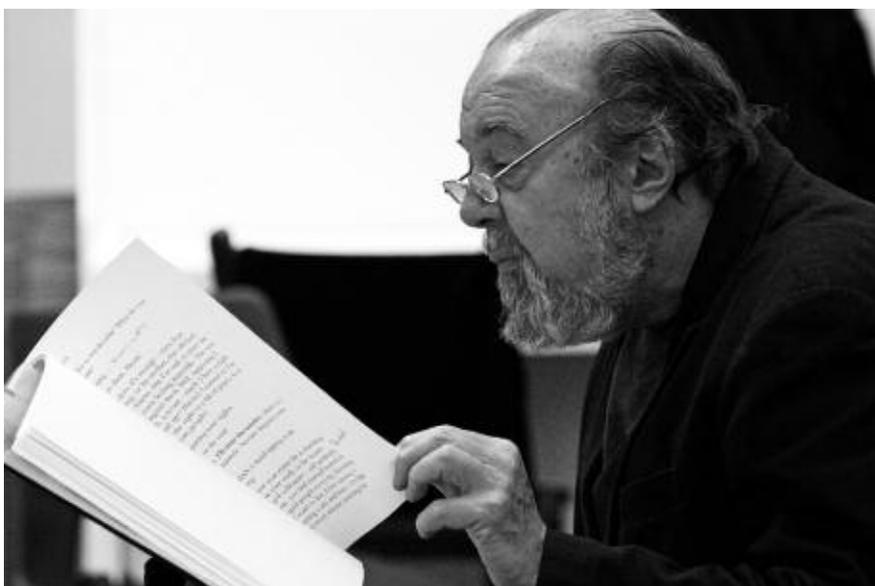
Both Bible readings—from Peter's favoured King James Version—formed part of Sir Fordham Flower's funeral service. 'Fordie' was Chairman of the RST Board, Peter's doughty champion and loyal friend whose unswerving support made the nascent RSC possible. Gregory Doran is the company's Artistic Director.

Ralph Vaughan Williams's text is drawn from Prospero's famous speech in Shakespeare's final play. Peter directed *The Tempest* twice, first with John Gielgud and then Michael Bryant in the role.

Peter Hall directed the world première of Peter Shaffer's *Amadeus* at the NT in 1976; it proved a huge popular hit. He revived the play at the Old Vic in 1988 with David Suchet as Salieri and Michael Sheen as Mozart. Both productions transferred to Broadway.

John Eliot Gardiner and Peter Hall were personal friends although they never worked together. Peter was present at the live recording of this work by J C Bach with the Monteverdi Choir at the Cadogan Hall in 2009. This cantata and the music of his father, J S Bach, resonated particularly with Peter during his illness and gave him much pleasure.

Peter Hall's magical 1981 production of Benjamin Britten's *A Midsummer Night's Dream* at Glyndebourne remains in the company's repertoire after thirty-seven years, with its most recent revival in 2016. Ian Holm first played Puck for Peter at Stratford in 1959. Ben Hall is Peter's grandson and an actor.



Nobby Clark

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

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

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

The Westminster Abbey Special Service Choir and the Choristers of the Choir of Westminster Abbey are directed by James O'Donnell, Organist and Master of the Choristers.

The organ is played by Peter Holder, Sub-Organist.

The Monteverdi Choir is directed by Sir John Eliot Gardiner CBE.

The London Philharmonic Orchestra is conducted by Vladimir Jurowski.

The orchestra plays

Fantasia Concertante on a Theme of Corelli Michael Tippett (1905–98)

The Right Worshipful the Lord Mayor of Westminster and Deputy High Steward, Councillor Lindsey Hall, is received at the Great West Door by the Dean and Chapter of Westminster. Presentations are made. All stand as she is conducted to her seat, and then sit.

Sir Kenneth Branagh, representing His Royal Highness the Prince of Wales, is received at the Great West Door by the Dean and Chapter of Westminster. Presentations are made.

All stand.

ORDER OF SERVICE

Dame Judi Dench CH DBE reads

from ANTONY AND CLEOPATRA, ACT V

IDREAMT there was an emperor Antony.
O, such another sleep, that I might see
But such another man!

His face was as the heavens, and therein stuck
A sun and moon which kept their course and lighted
The little O, the earth.

His legs bestrid the ocean; his reared arm
Crested the world; his voice was propertied
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn it was
That grew the more by reaping. His delights
Were dolphin-like: they showed his back above
The element they lived in. In his livery
Walked crowns and crownets; realms and islands were
As plates dropped from his pocket.

Think you there was or might be such a man
As this I dreamt of?

William Shakespeare (1564–1616)

Lucy Crowe, soprano, together with the choir and orchestra, sings

INTROITUS and KYRIE

from REQUIEM K 626

REQUIEM aeternam dona eis Domine et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion et tibi reddetur votum in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.

*Rest eternal grant unto them, O Lord and let light perpetual shine upon them.
Thou, O God, art praised in Zion and unto thee shall the vow be performed in
Jerusalem.*

Hear my prayer: unto thee shall all flesh come.

Lord, have mercy.

Christ, have mercy.

Wolfgang Amadeus Mozart (1756–91)

All sing

THE HYMN

during which the procession moves to places in Quire and the Sacrarium



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 an English folk song
by Ralph Vaughan Williams (1872–1958)

from The Pilgrim's Progress
John Bunyan (1628–88)
adapted by Percy Dearmer (1867–1936)

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

THE BIDDING

ONE year ago today, Peter Hall's life on earth drew to its close. Today, we come to celebrate his life and his works and to give thanks to almighty God for the concentrated focus of his gifts and his extraordinary enrichment of the cultural life of our nation.

We celebrate the work in theatre and opera and film of a director and impresario known as the most important figure in British theatre for half a century, whose influence on the artistic life of Britain in the twentieth century was without parallel.

As we give thanks for Peter Hall, we are enlivened here in the Abbey by the tales of great actors and directors, celebrated in their day, whose memory lives on. We pray for his family and those closest to him who mourn his death and give thanks for his life. And we pray for his fellow actors and directors, writers and designers, producers and impresarios in theatre, opera, and film.

All sit for

THE TRIBUTE

by

Sir David Hare

Sir Thomas Allen CBE, baritone, with the orchestra, sings

SERENADE

from DON GIOVANNI K 527

DEH vieni alla finestra, o mio tesoro,
deh vieni a consolar il pianto mio.
Se neghi a me di dar qualche ristoro,
davanti agli occhi tuoi morir vogl'io!
Tu ch'hai la bocca dolce più del miele,
tu che il zucchero porti in mezzo il core!
Non esser, gioia mia, con me crudele!
Lasciati almen veder, mio bell'amore!

*Come to the window, my treasure,
come to console my lament.
If you deny me some relief,
I want to die before your eyes!
You whose mouth is sweeter than honey,
you whose heart cradles sweet desires!
Do not, my beloved, be cruel to me!
At least let me see you, my loved one!*

Wolfgang Amadeus Mozart

Gregory Doran reads

ECCLESIASTES 3: 1–8

TO every thing there is a season, and a time to every purpose under the heaven:

A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;

A time to kill, and a time to heal; a time to break down, and a time to build up;

A time to weep, and a time to laugh; a time to mourn, and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;

A time to get, and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak;

A time to love, and a time to hate; a time of war, and a time of peace.

The choir sings

THE CLOUD-CAPP'D TOWERS

from THREE SHAKESPEARE SONGS

THE cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Ralph Vaughan Williams

*from The Tempest
William Shakespeare*

Vanessa Redgrave CBE reads

1 CORINTHIANS 13

THOUGH I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not love, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not love, it profiteth me nothing.

Love suffereth long, and is kind; love envieth not; love vaunteth not itself, is not puffed up, Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; Rejoiceth not in iniquity, but rejoiceth in the truth; Beareth all things, believeth all things, hopeth all things, endureth all things.

Love never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. And now abideth faith, hope, love, these three; but the greatest of these is love.

THE ADDRESS

by

Sir Trevor Nunn CBE

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 sit. David Suchet CBE reads

from AMADEUS, ACT I, SCENE V

THAT night I heard Mozart's music for the first time: a concert at the Baroness Waldstädten. I heard it through the door—some wind Serenade: at first only vaguely—too horrified to attend. But presently the sound insisted—a solemn Adagio in E flat.

The Adagio of the Serenade for Thirteen Wind Instruments begins to sound

It started simply enough: just a pulse in the lowest registers—bassoons and basset horns—like a rusty squeezebox. It would have been comic except for the slowness, which gave it instead a sort of serenity. And then suddenly, high above it, sounded a single note on the oboe. It hung there unwavering—piercing me through—till breath could hold it no longer, and a clarinet withdrew it out of me, and softened it, and sweetened it into a phrase of such delight it had me trembling. The light flickered in the room. My eyes clouded! The squeezebox groaned louder, and over it the higher instruments wailed and warbled, throwing lines of sound around me—long lines of pain around and through me. Ah, the pain! Pain as I had never known it. I called up to my sharp old God 'What is this?... What?' But the squeezebox went on and on, and the pain cut deeper into my shaking head until suddenly I was running—dashing through the side-door, stumbling downstairs into the street, into the cold night, gasping for life. 'What? What is this? Tell me, Signore! What is this pain? What is this need in the sound? Forever unfulfillable yet fulfilling him who hears it, utterly. Is it Your need? Can it be Yours?...' Dimly the music sounded from the salon above. Dimly the stars shone on the empty street. I was suddenly frightened. It seemed to me I had heard a voice of God—and that it issued from a creature whose own voice I had also heard—and it was the voice of an obscene child.

Peter Shaffer (1926–2016)

The Reverend Christopher Stoltz, Minor Canon and Precentor, leads

THE PRAYERS

In thanksgiving to almighty God for Peter's life and work, let us pray.

All kneel or sit

Christopher Hall says

FOR his exceptional wisdom and generosity of spirit, expressed through his own actions and the civilising importance of theatre and the arts, and for the privilege of having known him and in gratitude for those moments shared;

let us bless the Lord.

Thanks be to God.

Jenny Hall says

FOR his family and friends, for all who continue to mourn his death both personally and professionally, and for those whose current undertakings continue to find support and encouragement in him;

let us bless the Lord.

Thanks be to God.

Edward Hall says

FOR his long and distinguished career, his vision and dedication as a director, and the inspiration and generosity of spirit which served to encourage the artists whose work he recognised and promoted;

let us bless the Lord.

Thanks be to God.

Lucy Edwards says

FOR God's world in its beauty and complexity, and that the visual and performing arts may enliven and enrich all places and peoples through the promotion of understanding, peace, and unity;

let us bless the Lord.

Thanks be to God.

Rebecca Hall says

FOR those who are steadfast in their support of the arts and culture: within the arts community, in education, and in government, and for individuals and organisations whose creativity and generosity build on his legacy;

let us bless the Lord.

Thanks be to God.

Emma Hall says

FOR his characteristic twinkle and his undeniable humanity, for his unwavering belief in those whom he loved and respected, and for always seeing and appreciating our true selves while empowering us with the confidence to achieve anything;

let us bless the Lord.

Thanks be to God.

The Venerable David Stanton, Canon in Residence, says

In gratitude to almighty God, let us pray in the words Jesus Christ has given 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 sit. The Monteverdi Choir sings

ES IST NUN AUS MIT MEINEM LEBEN

ES ist nun aus mit meinem Leben,
Gott nimmt es hin, der es gegeben.
Kein Tröpflein mehr ist in dem Fass,
es will kein Fünklein mehr verfangen,
das Lebens Licht ist ausgegangen.
Kein Körnlein läuft mehr in dem Glas.
Nun ist es aus, es ist vollbracht,
Welt, gute Nacht!

*Now my life is ended,
God who gave it, takes it to him.
Not the smallest drop remains in the vessel,
no faint spark will now avail it,
life's light is extinguished.
No grain of sand runs through the glass,
it is now ended, it is accomplished,
world, good night!*

Komm, Todestag, du Lebenssonne,
du bringest mir mehr Lust und Wonne,
als mein Geburtstag bringen kann,
du machst ein Ende meinem Leiden,
das sich schon mit den Kindtauffreuden
von jenem hat gefangen an.
Nun ist es aus, es ist vollbracht,
Welt, gute Nacht!

*Come, day of death, O sun of life,
you bring me more joy and bliss
than the day of my birth can bring,
you put an end to my suffering,
which before the joys of christening
was already begun.
Now it is now ended, it is accomplished,
world, good night!*

Welt, gute Nacht! behalt das Deine
und lass mir Jesum als das Meine,
denn ich lass meinen Jesum nicht!
Behüt euch Gott, ihr meine Lieben,
lasst meinen Tod euch nicht betrüben,
durch welchen mir so wohl geschieht;
mein Leid ist aus, es ist vollbracht,
Welt, gute Nacht!

*World, good night! Keep what is yours,
and leave Jesus as my own,
for I will not leave my Jesus!
May God protect you, my dear ones,
let my death not grieve you,
since it has brought me such happiness;
my suffering is ended, it is accomplished,
world, good night!*

Was wollet ihr euch doch nach mir sehnen?
Ach! stillet, stillet eure Tränen,
weil meine schon gestillet sind,
mir wischt sie Jesus von den Augen,
was wollen denn die euren taugen?
und lachtet mit mir als ein Kind.
Was Jesus macht, ist wohlgemacht!
Welt gute Nacht!

*Why would you grieve for me?
Ah, ease your tears,
for mine are now eased;
Jesus wipes them from my eyes;
what use would yours be?
Laugh with me as a child.
That which Jesus does is well done!
World, good night!*

Johann Christoph Bach (1642–1703)

All stand. The Dean pronounces

THE BLESSING

THE Lord bless you 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.**

Sir Ian Holm CBE, speaker, Lucy Crowe, soprano, Tim Mead, counter-tenor, Choristers from the Choir of Westminster Abbey, and the orchestra perform

FINAL SCENE

from A MIDSUMMER NIGHT'S DREAM

NOW, until the break of day,
through this house each fairy stray.
To the best bride-bed will we,
which by us shall blessed be;
and the issue there create
ever shall be fortunate.
So shall all the couples three
ever true in loving be.
With this field-dew consecrate,
every fairy take his gait;
and each several chamber bless,
through this palace,
with sweet peace;
ever shall in safety rest,
and the owner of it blest.

Trip away; make no stay;
meet me all by break of day.

If we shadows have offended,
think but this, and all is mended:
that you have but slumber'd here,
while these visions did appear.
Gentles, do not reprehend:
if you pardon, we will mend;
else the Puck a liar call.
So goodnight unto you all.
Give me your hands, if we be friends,
and Robin shall restore amends.

Benjamin Britten (1913–76)

*William Shakespeare
adapted by Peter Pears (1910–86)*

All remain standing as the choir and clergy depart

Music after the service

Sinfonia to Cantata 29

Johann Sebastian Bach (1685–1750)

‘Wir danken dir, Gott, wir danken dir’

arranged by Marcel Dupré

(1886–1971)

**Members of the Congregation are asked to remain
in their places until invited to move by the Honorary Stewards**

The bells of the Abbey Church are rung

There will be a retiring collection in aid of the
Rose Theatre Kingston Peter Hall Emerging Artists’ Fellowship
and the RTST Sir Peter Hall Director Award,
run by the Royal Theatrical Support Trust with regional theatres.
Both schemes endeavour in different ways
to help artists establish themselves
in the profession at the start of their careers.

With very special thanks to Nobby Clark and John Haynes who together photographed more than fifty of Peter's productions.

Also to Catherine Ashmore, James Clarke, Donald Cooper, Anthony Crickmay courtesy of the V&A, Zoë Dominic, Gerry Goldstein, Gordon Goode courtesy of the Folger Shakespeare Library, Guy Gravett, Manuel Harlan, William Harris, Frank Hermann, Mike Hoban, Michael Mayhew, Angus McBean, Stephen Morley, Alistair Muir, Frederic Ohringer, Rex Pyke, Dan Rest, Tony Russell, David Sim, Allan Titmuss (invitation photo), Reg Wilson, Glyndebourne Festival Opera, the National Theatre, the Royal Shakespeare Company, Theatre Royal Bath, and the University of Bristol Theatre Collection.



James Clarke

Unable are the loved to die
For love is immortality

Emily Dickinson (1830–86)

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
