

# Westminster Abbey



A SERVICE OF CELEBRATION  
TO MARK THE 50<sup>th</sup> ANNIVERSARY  
OF THE ARTS SOCIETY



Wednesday 16<sup>th</sup> May 2018  
Noon

## HISTORICAL NOTE

The roots of The Arts Society go back to the late 1960s, a decade that certainly swung, but tended to disdain the past whilst celebrating the hedonistic and ephemeral. Country houses were in jeopardy from decades of neglect and the threat of demolition, thousands of parish churches had little idea of their rich and varied holdings, and specialist heritage skills were unfashionable and declining. There were few opportunities for public education in the arts and museum education programmes were scant or non-existent, yet there was a public thirst for knowledge and a desire on the part of a growing number to actively support our then endangered national heritage.

This was the context in which a young housewife named Patricia Fay was inspired to organise an event at which Miss D K Millington discussed her collection of Victorian tea spoons at Chenies Manor in 1965. To her surprise, so many people flocked to the talk that more chairs had to be found and Mrs Fay, with a hit on her hands, was asked to organise more events. From the modest beginnings of her Chiltern Antiques Group, a movement grew: local groups of enthusiasts established themselves as Societies and, in 1968, grouped together as the National Association of Decorative and Fine Arts Societies (NADFAS) which held its inaugural meeting at the V&A.

NADFAS expanded rapidly and, early on, established the three pillars of its mission, still integral to The Arts Society today. First, there was the setting up of a programme of lectures given by specialists from across the arts, who were rigorously vetted not only for their knowledge, but also for their ability to be articulate and engaging. Second, there's a determination to provide practical help to the arts and heritage through the recruitment and training of an army of volunteers to work in country houses, museums, and galleries, to act as church recorders, and to enthuse children and young people in the arts. Third, the charity broadened its horizons with international study tours and, later, the setting up of Societies abroad. Today there are 387 Societies circling the globe from Petersfield to Penang.

Many of the problems that inspired the creation of NADFAS are long gone, but there are now greater challenges. We are working towards a society in which the arts are a vital part of lifelong learning and in which everyone, of whatever background, interest or ability, has the chance to pursue their interest in the arts and have their lives enriched. And we never forget the injunction of our founder that, above all, it should be fun.

*Loyd Grossman  
President, The Arts Society*

THE PATRICIA FAY MEMORIAL FUND  
*for which a collection will be taken following the service*

Today we are celebrating fifty years of enrichment and friendship enjoyed by our members, who in turn have given their time and money for the benefit of their local communities, believing that the arts can uplift the lives of everyone. So, with confidence, we look to a future of continuing delight in and support for the arts, through our wide range of activities and grant giving.

The Patricia Fay Memorial Fund, established by members in memory of our founder, has enabled us to assist local Societies with their own arts projects; and nationally our student bursaries have ensured that precious skills and creativity are nurtured and developed. Bursaries have enabled talented young people to engage in post-graduate curatorial and conservation studies, in apprenticeships in endangered crafts, and supported creative artists in developing their talents. These grants have also assisted the colleges, galleries, museums, and studios where individual students work, helping to ensure that our heritage and arts institutions will remain a vibrant part of our national life. We are proud of the impact we have had and are committed to continue and develop it.

*The Trustees of The Arts Society*

ECCLESIASTICAL

For 130 years Ecclesiastical has been trusted to protect much of the UK's irreplaceable heritage and art. We are therefore delighted to support this fiftieth anniversary celebration of The Arts Society's role in enriching people's lives through the arts.



*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 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 Matthew Jorysz, Assistant Organist.*

*Before the service Benjamin Cunningham, Organ Scholar, plays:*

Church Bells Beyond the Stars                      *Cecilia McDowall (b 1951)*

Cantabile    *César Franck (1822–90)*

Walthers Preislied                                      *Richard Wagner (1813–83)*  
*from Die Meistersinger von Nürnberg*              *arranged by Herbert Brewer*  
*(1865–1928)*

La Cathédrale Engloutie                              *Claude Debussy (1862–1918)*  
*arranged by Léon Roques (1839–1923)*

*Dr Paul Knapman DL, representative Deputy Lieutenant for the City of Westminster, representing the Lord-Lieutenant of Greater London, is received at the Great West Door by the Dean and Chapter of Westminster. Presentations are made, and he is conducted to his seat.*

*The Right Worshipful The Lord Mayor of Westminster and Deputy High Steward, Councillor Ian Adams, is received at the Great West Door by the Dean and Chapter of Westminster. Presentations are made. All stand as he is conducted to his stall in Quire, and then sit.*

*Her Royal Highness The Duchess of Gloucester is greeted by the Dean at the West Gate. All stand. Presentations are made.*

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# ORDER OF SERVICE

*The choir sings*

## THE INTROIT

**T**O thee, O Lord, do I lift up my soul;  
my God, I trust in thee.

*Sergei Rachmaninoff (1873–1943)  
from the Liturgy of St John Chrysostom*

*Psalm 25: 1a*

*All sing*

## THE HYMN

*during which the procession makes its way to places in Quire,  
the Lantern, and the Sacrarium*



**F**OR the beauty of the earth,  
for the beauty of the skies,  
for the love which from our birth  
over and around us lies:  
*Lord of all, to thee we raise  
this our sacrifice of praise.*

For the beauty of each hour,  
of the day and of the night,  
hill and vale, and tree and flower,  
sun and moon and stars of light:

For the joy of human love,  
brother, sister, parent, child,  
friends on earth and friends above,  
for all gentle thoughts and mild:

For the joy of ear and eye,  
for the heart and brain's delight,  
for the mystic harmony  
linking sense to sound and sight:

For each perfect gift of thine,  
to our race so freely given,  
graces human and divine,  
flowers of earth and buds of heaven:

*England's Lane 285i NEH  
adapted from a folk song  
by Geoffrey Shaw (1879–1943)*

*Folliot Pierpoint (1835–1917)*

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

## THE BIDDING

**H**ERE in Westminster Abbey, we are in a place where almighty God has been worshipped and God's beauty and love honoured for over a thousand years. Here we are embraced by a building of extraordinary magnificence, the third church on this site; the home, for over almost 750 years, of acts of worship and events of outstanding significance. Here we are uplifted by monumental sculpture commemorating men and women and occasions of transforming power. Here we are inspired by music of incomparable beauty offered to the glory of God and the enhancement of the worship of God.

We come to Westminster Abbey today to celebrate the arts; to rejoice in all that contributes beauty to people's lives and helps us stretch our imaginations and yearnings and reach beyond ourselves. We come as representatives of a network of societies that has grown over the past fifty years from small beginnings and to give thanks for its development from the National Association of Decorative and Fine Arts Societies into The Arts Society.

We come above all to worship God: Father, Son, and Holy Spirit; Creator, Redeemer, and Inspirer; to celebrate God's gifts of love, beauty, and goodness, and to be encouraged in our own vocation to honour God's gifts and to enliven our families, our friends, and our communities that all may rejoice in the beauty of the arts.

*All sit. Cerys Matthews MBE reads:*

COME, ye Sons and daughters of Art, come away,  
Tune all your voices and instruments play  
To celebrate this triumphant day.  
Sound the trumpet till around  
You make the listening shores rebound.  
On the sprightly hautboy play.  
All the instruments of joy  
That skilful numbers can employ  
To celebrate the glory of this day.  
See Nature, rejoicing, has shown us the way,  
With innocent revels to welcome the day.  
The tuneful grove, and talking rill,  
The laughing vale, the replying hill,  
With charming harmony unite,  
The happy season to invite.

What the Graces require,  
And the Muses inspire,  
Is at once our delight and our duty to pay.  
Thus Nature, rejoicing, has shown us the way,  
With innocent revels to welcome the day.

*Nahum Tate (1652–1715)  
adapted by Cerys Matthews (b 1969)*

## THE TESTIMONY

*from*

Loyd Grossman

*The Kansas Smitty's House Band performs*

CHRISTI AUDI NOS

*Shelagh Townsend-Rose, Member of Borders Decorative and Fine Arts Society and Volunteer, reads*

### THE FIRST LESSON

**G**OD said, 'Let the earth bring forth living creatures of every kind: cattle and creeping things and wild animals of the earth of every kind.' And it was so. God made the wild animals of the earth of every kind, and the cattle of every kind, and everything that creeps upon the ground of every kind. And God saw that it was good.

Then God said, 'Let us make humankind in our image, according to our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the wild animals of the earth, and over every creeping thing that creeps upon the earth.'

So God created humankind in his image,  
in the image of God he created them;  
male and female he created them.

God blessed them, and God said to them, 'Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth.' God said, 'See, I have given you every plant yielding seed that is upon the face of all the earth, and every tree with seed in its fruit; you shall have them for food. And to every beast of the earth, and to every bird of the air, and to everything that creeps on the earth, everything that has the breath of life, I have given every green plant for food.' And it was so. God saw everything that he had made, and indeed, it was very good. And there was evening and there was morning, the sixth day.

*Genesis 1:24–end*

*The choir sings*

### THE PSALM

**O** PRAISE God in his holiness :  
praise him in the firmament of his power.  
Praise him in his noble acts :  
praise him according to his excellent greatness.  
Praise him in the sound of the trumpet :  
praise him upon the lute and harp.  
Praise him in the cymbals and dances :  
praise him upon the strings and pipe.  
Praise him upon the well-tuned cymbals :  
praise him upon the loud cymbals.  
Let every thing that hath breath :  
praise the Lord.

Glory be to the Father, and to the Son :  
and to the Holy Ghost;  
as it was in the beginning, is now and ever shall be :  
world without end. Amen.

*Charles Villiers Stanford (1852–1924)*

*Psalm 150*



*June Robinson BEM, Member of The Arts Society Leatherhead and Chairman of Trustees, reads*

## THE SECOND LESSON

**W**E have not ceased praying for you and asking that you may be filled with the knowledge of God's will in all spiritual wisdom and understanding, so that you may lead lives worthy of the Lord, fully pleasing to him, as you bear fruit in every good work and as you grow in the knowledge of God. May you be made strong with all the strength that comes from his glorious power, and may you be prepared to endure everything with patience, while joyfully giving thanks to the Father, who has enabled you to share in the inheritance of the saints in the light. He has rescued us from the power of darkness and transferred us into the kingdom of his beloved Son, in whom we have redemption, the forgiveness of sins.

He is the image of the invisible God, the firstborn of all creation; for in him all things in heaven and on earth were created, things visible and invisible, whether thrones or dominions or rulers or powers—all things have been created through him and for him. He himself is before all things, and in him all things hold together. He is the head of the body, the church; he is the beginning, the firstborn from the dead, so that he might come to have first place in everything. For in him all the fullness of God was pleased to dwell, and through him God was pleased to reconcile to himself all things, whether on earth or in heaven, by making peace through the blood of his cross.

*Colossians 1: 9b–20*

*All stand to sing*

THE HYMN



**L**ET all the world in every corner sing,  
My God and King!  
The heavens are not too high,  
his praise may thither fly;  
the earth is not too low,  
his praises there may grow.  
Let all the world in every corner sing,  
My God and King!

Let all the world in every corner sing,  
My God and King!  
The Church with psalms must shout,  
no door can keep them out;  
but above all, the heart  
must bear the longest part.  
Let all the world in every corner sing,  
My God and King!

*Luckington 394 NEH  
Basil Harwood (1859–1949)*

*Antiphon (I) in The Temple  
George Herbert (1593–1633)*

*All sit for*

THE ADDRESS

*by*

The Right Reverend Christopher Herbert

*The choir sings*

## THE ANTHEM

*Commissioned for this service by The Arts Society.*

*The music was inspired by the triptych reproduced below.*

**L**ANGUET anima mea amore tuo,  
O benignissime Jesu!  
Aestuat et spiratet  
In amore deficit.

*My soul languishes in love for you  
O most gracious Jesus!  
It burns and sighs,  
and succumbs to love.*

O vulnera, vita  
Coelestis amantis  
Trophea regnantis  
Cor mihi aperite.

*O wounds, celestial life,  
symbols of victory  
of the loving sovereign,  
open your heart to me.*

Transfigite pectus,  
Confodite pectus,  
Sic mori beatum  
Me facit dilectus.

*Pierce my chest,  
tear my chest,  
so that my beloved  
may die happy.*

Amoris tui jaculo  
Vulnerasti cor meum,  
O bone jesu, languentem  
Nunc ergo refice spiritum meum  
Et novas ad auge amoris flammam,  
Ut laeta queam canere.

*With the lance of your love  
you have wounded my heart,  
O good Jesus, renew  
now therefore my languishing spirit,  
renew and increase the flames of my love,  
so that I can happily sing.*

*Matthew Sheeran (b 1989)*

*anonymous*



Triptych—The Virgin and Child Enthroned with Saints  
1338, Bernardo Daddi (c 1280–1348)

*Courtesy of The Samuel Courtauld Trust, The Courtauld Gallery, London*

*All kneel or remain seated. The Reverend Mark Birch, Minor Canon and Sacrist, leads*

## THE PRAYERS

In the power of the Spirit and in union with Christ, let us pray to the Father.

*Alison Galvin-Wright, The Arts Society Kennet and Swindon and Trustee, says:*

**L**ET us give thanks to God for the gift of beauty in creation and in human art: for the gift of sense and all that brings delight to eye and ear; for all that elicits a joy that can be shared.

Let us bless the Lord.

**Thanks be to God.**

*Rachel Fay, daughter of our Founder Patricia Fay and Member of The Arts Society Chiltern, says:*

**L**ET us give thanks for human creativity: for skills of hand and eye; for grace in movement and diligence in craft; for every artistic impulse through which we reflect God's image and likeness.

Let us bless the Lord.

**Thanks be to God.**

*William Dawson, The Arts Society Costa del Sol and Trustee, says:*

**L**ET us pray for all artists, musicians, writers, dancers, craftsmen and women: for the challenges they face and the sacrifices they make; for those who support them as partners, patrons, and sponsors; that their work may be recognised and treasured.

Lord, in your mercy

**hear our prayer.**

*Pauline Stewart, The Arts Society South Devon and Volunteer, says:*

**L**ET us pray for all who teach creative arts in schools, colleges, and universities: for those in government responsible for policy and funding; that the gifts of every generation may be discovered and encouraged.

Lord, in your mercy  
**hear our prayer.**

*The Venerable David Stanton, Canon in Residence, says:*

**L**ET us pray for the work of The Arts Society: for its officers and trustees; for donors, sponsors, grant recipients, and beneficiaries; for our lecturers, and above all our members, volunteers, and staff; that by promoting and celebrating the arts in this nation, they may be more widely appreciated and enjoyed.

Lord, in your mercy  
**hear our prayer.**

*The Sacrist concludes:*

All these our prayers and praises let us offer to the Father in the words our Saviour has taught us:

**O**UR Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done; in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that 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



ANGEL-VOICES ever singing  
A round thy throne of light,  
angel-harps for ever ringing,  
rest not day nor night;  
thousands only live  
to bless thee  
and confess thee  
Lord of might.

Thou who art beyond the farthest  
mortal eye can scan,  
can it be that thou regardest  
songs of sinful man?  
Can we know that  
thou art near us,  
and wilt hear us?  
Yea, we can.

In thy house, great God, we offer  
of thine own to thee;  
and for thine acceptance proffer  
all unworthily  
hearts and minds and  
hands and voices  
in our choicest  
psalmody.

For we know that thou rejoicest  
o'er each work of thine;  
thou didst ears and hands and voices  
for thy praise design;  
craftsman's art and  
music's measure  
for thy pleasure  
all combine.

Honour, glory, might, and merit  
thine shall ever be,  
Father, Son, and Holy Spirit,  
blessèd Trinity.  
Of the best which  
thou hast given  
earth and heaven  
render thee.

*Angel-voices 336 NEH*

*Francis Pott (1832–1909)  
Edwin Monk (1819–1900)*

*All remain standing. Simon Callow CBE reads from a stand designed and crafted by Paul Ferguson MBE, member of the Master Carvers' Association and an accredited member of the Institute of Conservation. The stand is a tribute to Thomas Chippendale on the tercentenary of his birth.*

**A**s a sudden flash of lightning destroys the visual powers, so as to rob the eye of strength to realise even the clearest objects, so a living light shone round me, leaving me bathed in such a veil of its brightness, that nothing was visible to me. 'The Love, that stills Heaven, always accepts spirits, into itself, with such a greeting, to fit the candle for its flame.'

As soon as these few words entered me, I felt I surmounted my normal powers, and blazed with such new-created sight that there is no unalloyed light that my eyes could not hold their own with. And I saw brightness, in the form of a river, shining, amber, between banks pricked out with miraculous Spring. Living sparks flashed from this river, and fell into the blossoms on all sides, like gold-set rubies. Then they plunged themselves, again, into the marvellous vortex, as if drunk with the perfumes, and as one entered, another issued out.

Paradiso Canto XXX: 46–96 The River of Light  
*from Divine Comedy*  
Dante Alighieri (c 1265–1321)  
*translated by Anthony Kline (b 1947)*

*All remain standing. The Dean gives*

#### THE BLESSING

**T**HE 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 amongst you and remain with you always. **Amen.**

*All sing*

THE NATIONAL ANTHEM

**G**OD save our gracious Queen.  
Long live our noble Queen.  
God save The Queen.  
Send her victorious,  
happy and glorious,  
long to reign over us:  
God save The Queen.

*All remain standing as the procession leaves the Abbey Church.*

*The organist plays:*

Prelude and Fugue in G BWV 541

*Johann Sebastian Bach  
(1685–1750)*

*Members of the Congregation are requested to remain in their places  
until directed to move by the Stewards.*

**There will be a retiring collection in aid of  
the Patricia Fay Memorial Fund.**

*The bells of the Abbey church are rung.*