THE IVOR GURNEY SOCIETY NEWSLETTER

NUMBER 59 February 2016

Spring Weekend 2016, 7-8 May 2016
Gurney and Blunden

The Spring Weekend 2016 event features a talk and discussion led by the author, poet and WW1 expert John Greening, and by Margi Blunden. They will talk about Edmund Blunden (Margi's father), who knew Gurney and was his first editor. John Greening recently produced a beautiful new edition of Blunden's *Undertones of War* for OUP. There will also be a display of Blunden items. Later there will be a recital by Midori Komachi (violin) and Simon Callaghan of British Music, to include Gurney and Vaughan Williams's 'The Lark Ascending'. Final programme to be confirmed, but may also include Holst and Delius. Saturday 7th May events will take place at St Andrew's Church Centre, Station Road, Churchdown, Gloucester GL3 2JT. To book a place, please complete and return the enclosed form to Colin Brookes, Treasurer.

Edmund Blunden

Programme for 7 May: (11.00 am Doors open)
12.00 noon Annual General Meeting
12.30 pm Lunch
1.30 pm Talk and discussion led by John Greening and Margi Blunden
2.30 pm Break
3.00 pm Recital by Midori Konachi accompanied by Simon Callaghan

Those attending should bring a packed lunch. Coffee, tea and soft drinks will be available.

8 May - Cranham: Poetry Walk (see p.2)
'Remembering always my dear Cranham'

Sunday Morning Walk, May 8 2016 10.30am

'Remembering always my dear Cranham' is a phrase from a letter sent by Gurney to Herbert Howells in February 1916. Gurney was listing those places that brought him joy and stimulated his creativity. He loved the Cranham beechwoods and commonlands and these appear frequently in his poetry. On Sunday morning 8 May, as part of the Spring Weekend, we will explore a small part of this environment and read some of Gurney's poetry along the way.

Cranham woods in June

Trees

The dead land oppressed me
I turned my thoughts away,
And went where hill and meadow
Are shadowless and gay.

Where Cooper's stands by Cranham,
Where the hill gashes white
Shows golden in the sunshine,
Our sunshine, God's delight.

Beauty my feet stayed at last
Where green was most cool
Trees worthy of all worship
I worshipped…then, O fool,

Let my thoughts slide unwitting
To other, dreadful trees…
And found me standing staring
Sick of heart at these.

Black Horse Inn, Cranham

Meet in the car park of the Black Horse Inn GL4 8HP; SO 896130 (car park is up hill to right of pub in picture) at 10.30am Sunday 8th May for 10.45am start promptly. Walk will take approx. 2 hours. A roast lunch is available at the pub if booked in advance on 01452 812217.

Society Matters

AGM 2016

Notice is hereby given that the Annual General Meeting of the Ivor Gurney Society will be held on Saturday 7 May 2016 at 12 noon at the St Andrew's Church Centre, Station Road, Churchdown, Glos. Nominations for the Committee and resolutions to be considered should be with the Secretary by Monday 25 April.

Subscriptions

Subscriptions for 2016-17 are due by 1 April 2016. These can be paid through PayPal http://ivorgurney.org.uk/join.htm or send a cheque to the Treasurer. For acknowledgement, include your email address. Individual £14; Joint £18; Individual retired £10; Joint retired £12.50; student £5.00; overseas £25. Please note the increase in the overseas subscription, necessitated by the decision to continue sending paper copies of the Newsletter.

Website News

The Ivor Gurney Society website http://ivorgurney.org.uk/ has been refreshed and is full of up-to-date information. The Resources area now allows downloads of music scores (Scores Downloads) as well as containing Biography and Bibliography sections.

We hope to keep the News and Events section as up-to-date as possible. Members wishing to publicise a Gurney-related event should contact the Newsletter Editor or the Secretary (see back page for e-mail addresses).

Ivor Gurney: Poems of War (ed RK Thornton)

This is still available (£5). Contact Kelsey Thornton at 2 Rectory Terrace, Gosforth, Newcastle-upon-Tyne, NE3 1XY. rkrthornton@btinternet.com

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P J Kavanagh and the editing of Gurney's poems.

By R.K.R. Thornton

The editing of any author is a process. Each editor builds on what has gone before; but from time to time there is one editor who pushes forward the study and understanding of his author in a significant way, as P.J. Kavanagh

did with Ivor Gurney. Before Kavanagh, there had been precious little published on which anyone could make a serious assessment of Gurney's range and power. *Severn & Somme* (1917) and *War's Embers* (1919), largely apprentice work, had been published in Gurney's lifetime, containing 46 and 58 poems respectively. Edmund Blunden's *Poems by Ivor Gurney* (1954) contained 78 poems, of which 12 had previously appeared in periodicals. Leonard Clark's *Poems of Ivor Gurney 1890-1937* (1973) published 140 poems, reprinting 12 from the books published in Gurney's lifetime, 43 from Blunden's book, and 8 from periodicals.

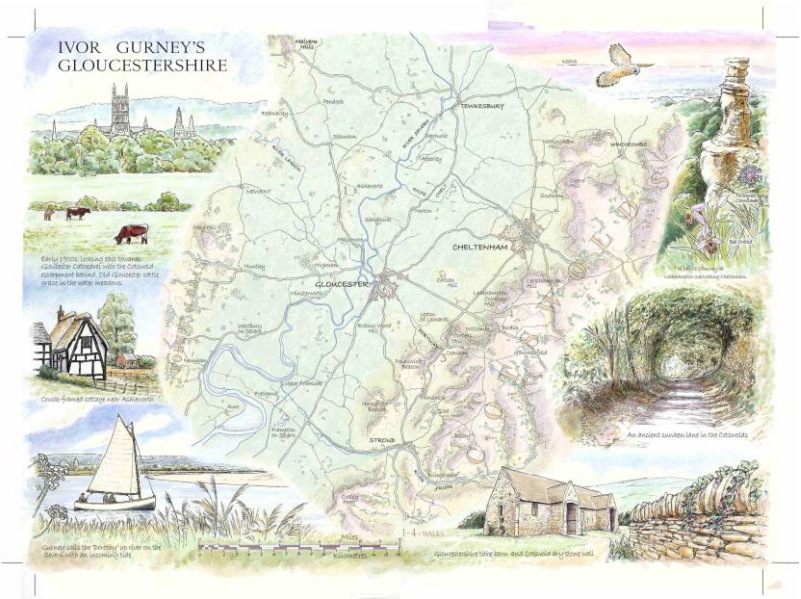
P.J. Kavanagh's edition, the *Collected Poems of Ivor Gurney,* came out in 1982 with 292 poems, freshly edited and annotated from the manuscript collection in Gloucester. And that phrase 'from the manuscript' is important because Kavanagh corrected from the manuscript many little errors which had crept in and disfigured the poems. And the poems with an asterisk indicating that they are first collected here include 'The Incense Bearers', 'Hedger', 'Signallers', 'Felling a Tree', 'London Dawn', 'If I Walked Straight Slap' and many another that one would not wish to be without.

I will not have been the only person to whom P.J. was to say indignantly that he never wished to call it a *Collected*, which he knew very well it was not, but the publisher insisted. 'Collected' or not, it provided that range and depth which finally demonstrated how powerful Gurney's work could be, and what a sustained performance. Coming, as it did, not long after Michael Hurd's biography *The Ordeal of Ivor Gurney* (1978), it allowed the audience which Hurd had generated to see for themselves the quality which had not been fully evident from earlier selections.

The work which went into editing the material may not be obvious to those who pick up the well-organised volume. But those who have worked in the archive, and in the voluminous and repetitive near-chaos of the manuscripts, recognise the valuable ordering that was needed to achieve the work we see. And not only P.J. but Kate Kavanagh deserves our thanks for putting some semblance of order into the mass of material.

Let us not forget, either, the elegance of the introduction, which sets the reader on right roads, as an introduction should, not over-praising or refusing to see faults, but recognising the greatness which this volume revealed. The forthcoming OUP three-volume edition will add to our knowledge and enjoyment, and will no doubt consolidate Gurney's reputation. But I doubt if it will totally supersede P.J. Kavanagh's handy volume or have quite its impact on the trajectory of Gurney's fame.

Ivor Gurney's Gloucestershire – Poster Maps

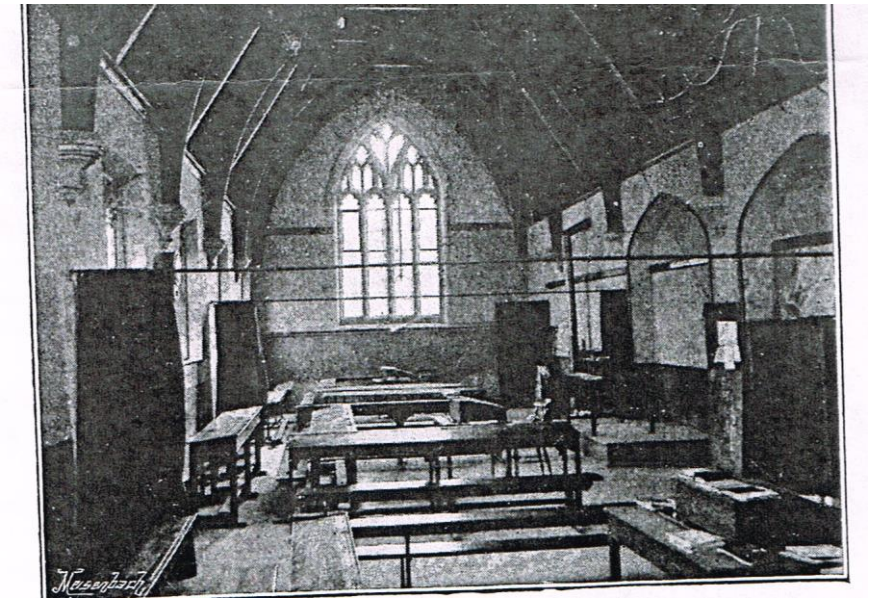


These map posters are archival quality colour prints suitable for framing, produced on fine art paper. **Ivor Gurney's Gloucestershire** is the map featuring in Eleanor Rawling's book of the same name (2011). It was produced by drawing on Gurney's poetry and writings. Order size of map required from Eleanor Rawling, 8 Mill Paddock, Abingdon, OX14 5EU enclosing a cheque made out to Eleanor Rawling for correct amount, and your address.

Size of Map	Cost with cardboard map roll if collected in person at Spring weekend 7 May 2016	Cost if posted to you Includes cardboard roll and postage
12 x16 inches	£18	£24
18 x 24 inches	£24	£30
24x 32 inches	£36	£48

The Great School Room

(early 1900s, taken from a King's School brochure
and thanks to Anthony Boden who drew this photograph to my attention)



"The Great Schoolroom is situated on the north side of the Cathedral and forms part of the Cathedral Buildings. It has classrooms and a playground attached to it." (Kings School Brochure, early 1900s)

So here's to the room where the dark beams cross over,
And here's to the cupboard where hides the cane;
The paddock and fives-court, great chestnut, tall tower-
When Fritz stops his fooling we'll see them again.

(from *Day-boys and Choristers; to the boys of King's School, Gloucester 1900-05)* by Ivor Gurney, *War's Embers* 1919)

Ivor Gurney's walk from High Wycombe to Dryhill in 1920.

Some observations from Colin J Brookes

I would like to comment on the speculations surrounding the walk by Ivor Gurney in February 1920 outlined by Philip Richardson in the Newsletter of November 2015.

I understand that Gurney left High Wycombe on foot, although you wonder why he did not take the train from High Wycombe via Thame to Oxford. The answer is quite interesting and has a significant bearing on Gurney's movements from Oxford to Crickley/ Dryhill Farm.

It is very easy to overlook the problems facing all railways, and in this case especially the Great Western Railway, following the First World War. Most passenger services were curtailed from about 1915 and indeed some branch lines never reopened. As late as 1920 most of the lines were still closed and the High Wycombe Thame and Oxford was not available until the grouping of 1922/3, which was a solution to allow the railways to recover.

According to my Volume 1 of the Cheltenham and Banbury Railway, it was just possible to travel (albeit a limited service) from Oxford to Kingham, then from there to Cheltenham, and I am sure that this was what Gurney did as you state.

However, alighting at Andoversford Junction and walking seven miles across the hills to Crickley might have been unlikely, for the simple reason that he could have stayed on the same train for two stops and got off at Leckhampton Station which is just two miles from Crickley and would pass the Leckhampton Quarries a favourite subject of much of his writings. If Leckhampton (sometimes also known as Cheltenham South) was not available the previous Station of Charlton Kings would have been. It is all the same railway line so if he could get to Andoversford Junction, he would have been able to use either Charlton Kings or Leckhampton Even if he had to travel through to Cheltenham because intermediate stations were still closed, the walk from Cheltenham would still have taken just one hour via the Leckhampton Road.

As for the overnight eight miles from Oxford it has to be Wheatley which is 20 miles from High Wycombe and along the old Oxford/London Road. In the 1920's this would have been the regular route for thousands of travellers, and like pretty well all "High Roads" would have had a good footpath as most travelling people were still walking. When I cycled that route in about 1954 overnight I only saw two cars (at least two hours apart). However I wonder if he traversed Christmas Common and Watlington, but I note that this would have entailed at least an extra ten miles and I feel that the high road was the most sensible, with a better chance of a lift and above all refreshment stops.

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'Remembering always my dear Cranham, Framilode and Minsterworth. ….'

Edited extracts from Gurney's Letters 100 years ago

18 February 1916
My Dear Chapmen*…… This is chiefly to let you know that we are nearly certain to be off on Saturday to Tidworth** that haunt of devils. If so it is not far from Reading – and – consequently from the Merry Chapmen. Prepare to receive music and books forthwith.

* the Chapman family ** the battalion went to Tidworth on 19 February

17 February 1916 -Printed Circular from the Royal College of Music Union sent to Ivor Gurney:

It has been brought to the notice of the RCM Union General Committee that some of the members who are on active service may have experienced difficulties in arranging for the maintenance of their professional musical interests during their enforced absence, and may be glad to know where to apply in the event of their wanting a temporary teacher for their pupils, a reliable deputy to take over a position, or a responsible representative to gather any royalties from publishers which may accrue.

It has therefore been suggested that it might be desirable to form a sub-committee ……kindly let us know at your earliest conveniences what your views are……

Gurney's Reply written on the reverse of the circular

Dear Committee
I have experienced no great difficulty in arranging for the maintenance of my professional musical interests, for at best they were only slightly more than nil. As for requiring a temporary teacher, you could serve me little in this, but for any temporary pupils – at half a guinea a lesson of 20 minutes – I should feel most grateful. Your remark about collecting royalties happens to be merely ironic; and so does not give me anything like the pleasure the only other offer does – that offer to provide a deputy for my position. My position is, at present, that of a private in the 2/5 battalion of the Gloucesters, who are about to move to huts on Salisbury Plain. Any deputy, trustworthy or otherwise, would be most gratefully welcomed, and fulsomely flattered, receive all my military decorations, and valuable insight into the best methods of mud-cleaning with vocal accompaniment.

22 February 1916
Dear Miss Scott (from Park House Camp, Salisbury)

Thank you for your kind letter. Yes the Elizabethan songs are good. They are damned good – and no apology……

…….. In my best moods I feel, though at the same time recognising fully what the names of Beethoven and Bach stand for, that I have immense capabilities in me – if only I can make myself strong and tranquil and are given time. I am not greatly afraid of Death. I am big enough to view great things in their true proportions, more or less, though not yet the smaller ones. Of all the written words of Man that help one to submit to Destiny I know nothing more persuasive than that part of *War and Peace* which tells of Pierre's captivity and his peasant friend…….

Late February 1916
Dear Mrs Voynich (from Park House Camp, Salisbury)

The two camp pianos are distressing. One suffers badly from a disease, the opposite of aphasia. Its nervous system is so weak that some time must elapse before a note can be repeated. And may I pause here to repeat my firm faith

that the slow movement of the C Major Rasoumoffsky Quartett is one of the loveliest things in music? …….

Late February 1916
My Dear Howler (Herbert Howells – from Park House Camp, Salisbury)
Here am I, not so very long ago an invalid, cohabiting with 30 others in a small hut; to feed on the first thing that comes along – so be the canteen is shut – to sleep on bare boards, no paliasses, in damp blankets; rising at midnight to stoke fires, or fulfil the needs of nature; going forth into snowdrifts 8 inches deep, as they are now; reading Shakespeare and composing in a continual and profane noise; meekly obeying my spiritual and temporal pastors and masters; not at all unhappy, and remembering always my dear Cranham, Framilode, Minsterworth. I am sure either to be killed or cured by this, hein? ……

(Extracts taken from *Ivor Gurney: Collected Letters* ed RKR Thornton MidNAG Carcanet 1991, copyright Ivor Gurney Trust)

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Gurney Society Notecards

8 different cards designed and produced by Eleanor Rawling Each card is 4" x 6" and presents a high quality colour photograph of a landscape with special meaning for Ivor Gurney, and a poetry extract. Envelopes provided. One pack of 4 cards showing Cotswold Edge scenes £6.00 inc. p&p; One pack of 4 cards showing Severn Valley scenes £6.00 incl. p&p. Two packs cost £12.00 (incl. p&p). Specify which packs you want and send a cheque made out to The Ivor Gurney Society for the correct amount to:

Eleanor Rawling, 8 Mill Paddock, Abingdon, OX14 5EU.
eleRawling@aol.com

Update on Musical Recording, Events and Publications

By Philip Lancaster

CD Releases:

The Sixteen's recent recording of *Since I Believe in God the Father Almighty*.

COR1613 Price: £12.50 *Poetry in Music* the latest disc from Harry Christophers and The Sixteen on the Coro label, combines an attractive selection of British choral music spanning four centuries, with an emphasis on the combination of music and fine poetry. Many of the texts are sacred, but cover a fine variety with music by William Harris, Michael Tippett, Thomas Weelkes, James MacMillan, Ivor Gurney, Robert Ramsay, Benjamin Britten, Edmund Rubbra, Michael East, Herbert Howells, Robert Pearsall and Thomas Tomkins, setting texts by Spenser, Christopher Fry, Robert Burns, Robert Bridges, W. H. Auden, Helen Waddell, Beaumont and Fletcher, Robert Herrick, John Donne and the bible.

Five Western Watercolours

Gurney's published (but long out of print) set of miniatures for solo piano, *Five Western Watercolours*, has been recorded by Duncan Honeybourne and was released by EM Records in December 2015. The set is a set of 'pictures' of Gloucestershire landmarks: 'Twyver River', 'Alney Island', 'The Old Road', 'Still Meadows' and 'Sugarloaf Hill'.

Ludlow and Teme

Tenor Charles Daniels and the Bridge Quartet, with Michael Dussek (piano) have recorded Gurney's song cycle *Ludlow and Teme* for imminent release on EM Records. Also featured on the disc is the slow movement of Gurney's late String Quartet in D minor, which received its premiere in a Radio 3 broadcast in July 2014, and a small selection of Gurney songs. Other works on the disc (titled 'Heraclitus') include George Butterworth's *Suite for String Quartet* and songs by Peter Warlock. If you wish to support the release of this disc by subscribing to its release, please visit the EMR website: https://www.em-records.com/disc-subscriptions.html

Tentative futures

There has been some interest in the possibility of recording Philip Lancaster's recent edition of Gurney's *The Western Playland (and of Sorrow)*. We'll keep you posted.

Performances:

Howells's Gurney orchestrations, June & July 2016

The Royal College of Music orchestra, with tenor Nicholas Moreton, is to give two performances of Howells's two 1917 orchestrations of songs sent home by Gurney from the trenches, *In Flanders* and *By a Bierside* : on Thursday 30 June, at the Royal College of Music, Kensington, London (Gurney's *Alma Mater*; see http://www.rcm.ac.uk/events/) and on Saturday 9 July in Gloucester Cathedral as part of the Cheltenham Festival. (http://www.cheltenhamfestivals.com/music/)

Gurney String Quartet in the Midlands, 15 March 2016

Birmingham Conservatoire's Klee Quartet are to perform the three movements of Gurney's 1919 A major String Quartett on Tuesday 15th March at 7.30pm in St. Nicholas's Church, Codsall (Wolverhampton). Tickets are available from 16 February from two different Codsall retailers on 01902 845300 or 01902 847565. Further details at www.codsallartsfestival.org.uk

***War Elegy* in Manchester, 19 March 2016**

The Manchester Beethoven Orchestra are performing Gurney's *War Elegy* in a programme including Elgar's *Cello Concerto*, Butterworth's *A Shropshire Lad* rhapsody and works by Ravel and Granados in Holy Innocents Church, Fallowfield, Manchester, on Saturday 19 March at 7.30pm. Further details at www.beethovenorchestra.co.uk

Tardebigge: Celebrating English Song 2016

This year's season of 'Celebrating English Song' at Tardebigge, near Bromsgrove in Worcestershire, celebrates the 60th birthday of the Lead Trustee of the Gurney Estate, and lately Chairman of the Society, Ian Venables. As one might expect, Gurney features in the three recital programmes, both as composer and as poet, set by Ian:

— ***Sunday 26 June*** (3pm): Benjamin Appl (baritone) and Simon Lepper (piano) *includes* Gurney's 'In Flanders', 'On the Downs', 'When Death to either shall come' and 'Sleep'
and Ian Venables's settings of Gurney's 'The Wind' and Leonard Clark's 1938 poem 'In Memomoriam: Ivor Gurney'

— ***Sunday 17 July*** (3pm): Kitty Whately (mezzo) and Iain Burnside (piano) *includes* Gurney's 'Down by the Salley Gardens'

— ***Sunday 28 August*** (3pm): Roderick Williams (baritone) and Susie Allan (piano)

includes Gurney 'Black Stitchel', 'Lights Out' and 'Captain Stratton's Fancy'.

All recitals are preceded by a pre-concert talk, at 2pm. Further details from www.celebratingenglishsong.co.uk

Gurney abroad:

In Melbourne, on 21 August 2016, The Australian Discovery Orchestra will be giving the Australian premiere of Gurney's *A Gloucestershire Rhapsody*, alongside Cecil Armstrong Gibbs's Symphony no.3 (Westmoreland). Venue yet to be confirmed. Details at http://australiandiscoveryorchestra.com/events/

We have also received enquiries about a possible performance of Gurney's *War Elegy* in Belgium in September 2016, and about a performance of Philip Lancaster's reconstruction of the original scoring for wind and harp of the *Five Elizabethan Songs* in the United States. It is great to see Gurney breaking out into the world in this way!

Other Matters of interest:

A Finzi Window

On Saturday 25 June 2016 a new companion to the Gurney window in Gloucester Cathedral's Lady Chapel is to be dedicated. Thomas Denny — the artist who created the Gurney window —has been commissioned to design and create a window to Gerald Finzi, which will sit below that to Gurney. As a devout champion of Gurney's work, Finzi being one of those to whom we are so indebted both for his work in bringing Gurney's music and poetry to public attention and also for his ensuring the preservation of Gurney's extensive manuscript archive, there can perhaps be no better companion.

2016 Three Choirs Festival

This year's Three Choirs Festival takes place in Gloucester between 23 and 30 July, and will include performances of some works of significance for Gurney's own relationship with the festival: Mendelssohn's *Elijah*, in which Gurney sang one of the solo parts at short notice in the 1904 Gloucester Festival, and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*, which so excited both Gurney and Howells at its Gloucester premiere in 1910 — as well as the usual dose of Gurney's hero, Edward Elgar, whose *The Kingdom* and *Enigma Variations* are to be performed.

We do not yet know whether Gurney's music features in any of the services or chamber music events (the programme is released in April), Gurney's poetry feature will certainly appear in a new work commissioned for the festival from Philip Lancaster. The St Cecilia Singers, conducted by Gloucester Cathedral's Assistant Director of Music, Jonathan Hope, will be premiering a new chamber oratorio by Philip, which is a telling of the Passion story interspersed with a commentary taken from the work of nine war poets. The ideas of sacrifice and salvation are common to both the war and to the story of Christ's Passion, and the image of the crucifixion appears in several war poems — and even in the geography of the war (Gurney's *In Flanders* was composed at 'Crucifix Corner' near Thiepval on the Somme in January 1917 — one of several 'Crucifix Corners', so named for the Catholic icons that adorned those places). The idea for the work has grown out of Philip's work on Gurney, and more particularly his research into Gurney's place amongst the war poets. He hopes that the bringing together of this poetry with one of the most potent and moving stories in human history, will be both striking and poignant.

Philip's *War Passion* is an extended, hour-long, work in four movements, for four soloists, choir and thirteen-piece ensemble. It includes a setting of Gurney's September 1917 poem, 'The Sentry' (published in the *Collected Letters*, pp.388-389), alongside poems by Edmund Blunden, Robert Graves, Julian Grenfell, Herbert Read, Isaac Rosenberg, Siegfried Sassoon, Charles Sorley and Edward Thomas. While the piece does have some brief glimpses of hope and redemption, don't expect any heart-warming conclusions . . .

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Forthcoming Events and Society Activities

Friends of Dymock Poets
Saturday 12 March at The Burgage Hall, Ledbury HR8 1DW Talks on John Drinkwater (by James Kelly) and John Haines (by Robert Moreland). Further details nearer the time on www.dymockpoets.org.uk

Edward Thomas Fellowship
The Edward Thomas Birthday Walk, Sunday 6th March 2016
Each year, on the Sunday nearest to Edward Thomas's birthday (3rd March), the Fellowship organises a walk in the countryside near his home at Steep,

near Petersfield in Hampshire. This event is the main annual gathering for Fellowship members. For more information or to participate see www.edward-thomas-fellowship.org.uk

Edmund Blunden Society
There is an official Edmund Blunden Society at http://www.edmundblunden.org

Gloucester Music Society
Saturday 19 March, 2016, 3.00pm - Christopher Boodle (organ). For his recital, Christopher Boodle has chosen a programme to show off the historic organ at St Mary de Lode, and including Herbert Howells. Concert in St Mary de Lode Church, Archdeacon Street, Gloucester GL1 2QT. Please contact the Society if you need directions.
http://www.gloucestermusicsociety.org.uk/

Finzi Friends
25 June 2016 Finzi Memorial Window - Gloucester
To commemorate the 60th anniversary of Gerald Finzi's death a Finzi Memorial Window, designed by Tom Denny, a celebrated stained glass window designer, which is to be positioned alongside the Gloucestershire Musicians commemorated in the Cathedral, is to be unveiled during a service at the Cathedral. It will be dedicated at Evensong when Gerald Finzi's music will be sung by the combined choirs of all three Festival cathedrals.
http://www.finzifriends.org.uk

Arthur Bliss Society
This year's AGM and recital will be on Saturday 9 July in Cheltenham as part of the *Festival Fringe.* See http://www.arthurbliss.org

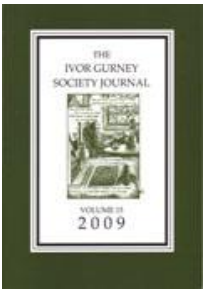
The Ivor Gurney Society

www.ivorgurney.org.uk
The Ivor Gurney Trust (www.ivorgurneytrust.com)

***Patrons of the Society*:**
Sir Andrew Motion
Ian Partridge CBE
Sarah Connolly CBE

President: Group Captain Anthony Boden ***Vice-President***: Adrian Partington

Membership rates (UK) *(all rates per annum)*:
Individuals £14; Joint £18; Students £5; Retired £10 single; £12.50 joint;
Institutional £12.50; International see website.
International membership:
You can join the Society by contacting the Treasurer at the address below or online at www.ivorgurney.org.uk via PayPal.



The Ivor Gurney Society Journal
As well as the biannual Society newsletter, the Gurney Society publishes an annual journal, known as 'The Gurnal' which contains scholarly articles on Gurney's work and related items, incl. book and CD reviews. This is sent to all Society members and is for sale to non-members (see website).

Current officers:
Chair: Rolf Jordan chair@ivorgurney.org.uk
Secretary: Philip Richardson secretary@ivorgurney.org.uk
Treasurer: Colin Brookes, 83 Castle Road, Hartshill, Nuneaton CV10 0SG treasurer@ivorgurney.org.uk
Newsletter Editor: Eleanor Rawling, 8 Mill Paddock, Abingdon, Oxfordshire OX14 5EU newslettereditor@ivorgurney.org.uk
Journal Editor: April Frederick journal@ivorgurney.org.uk