

THE IVOR GURNEY SOCIETY NEWSLETTER

NUMBER 63

February 2018

Spring Weekend 2018, 12 and 13 May

For the first time the IGS will hold its Spring Weekend Event at the **Ivor Gurney Hall**. The hall is the King's School's 19th century schoolroom. It was extensively restored in 2015 to show the glory of its arch-braced roof in a striking multi-coloured style associated with the Gothic Revival movement.

Saturday 12 May

12.30 pm - Annual General Meeting

1.00 – Lunch - NB: Make Own arrangements for lunch - the King's School Hall is close to Gloucester town centre

2.00 - Professor Tim Kendal - 'The Comedy of War'

2.35 - Dr Philip Lancaster, 'The Acquiescence of Fate: Coming to terms with the experience of War'

3.10 - Tea

3.40 – 5.00 'A recital of music and poetry' with *Divertimento* (string quartet), Michael Lampard (baritone) and Nicola Harrison (reader). The concert will include music by Elgar, Butterworth and Gurney and will feature a rare opportunity to hear Butterworth's song cycle 'Love Blows as the Wind Blows', Gurney's 'Molto in F' and the recently reconstructed slow movement of his 1925 D minor string quartet.

Sunday 13 May

10.30 am IG Society walk at Minsterworth led by Eleanor Rawling (see over).

IGS Walk, Sunday 13 May: Will Harvey and Minsterworth

The Ivor Gurney Society Walk will focus on the Minsterworth area. Just 4 miles downstream from Gloucester, Minsterworth is a small Severnside village. It was the location of the Harvey household at Redlands and, for Gurney, the Severn Meadows were always associated with Will Harvey. The poem 'After-Glow' (*S&S*) is dedicated to 'F W Harvey' and contains memories of Redlands - 'the little room with tea-talk loud and laughter of happy boys'. 'The Farm' is another poem, in this case dedicated to 'Mrs Harvey and Those Others', in which Gurney tells how during the war 'when in queer holes of chance, bedraggled, wet, / Lousy I lay; to think how by Severn-side / A house of steadfastness and quiet pride / Kept faith to friends (when hope of mine had died almost to ash)'.

Redlands still stands beside the busy A48 today, now hidden behind tall trees. Our walk will cross the road to the lane besides the Apple Tree public house and we will then walk down to the banks of the Severn and walk along the riverside path towards the church where Will Harvey is buried.

Meet at Minsterworth Church car park GL2 8JJ , OS ref 774170, at 10.30 am, Sunday 13 May



Minsterworth Church

Society Matters

The Website

The address of the Society's website is now www.ivorgurney.co.uk It is full of up-to-date information about Gurney, items for sale and notification of news and events. Note that there are now new publications and more CDs to purchase including several at discount, and other shop items, so keep checking what is available.

CDs discounted

Andrew Kennedy: On Wenlock Edge Price: £6.00 (was £10.00)

English Orchestral Songs Price: £9.00 (was £13.00)

New Publications

Since I Believe in God the Father Almighty

This is a motet for un-accompanied double choir and organ, with the text by Robert Bridges. Price (single copy): £3.00 (Postage: £1.50)

The Trumpet

The vocal score of a setting for choir and orchestra (or piano) of Edward Thomas's 'The Trumpet' Price: £2.50 (Postage: £1.50)

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 Chair or the Secretary (see back page for e-mail addresses).

Subscriptions

Subscriptions are valid for a year from first payment date and can be paid through PayPal www.ivorgurney.co.uk or send a cheque to Ian Venables, 2 Turrall Street, Barbourne, Worcester WR3 8AJ. For acknowledgement, include your email address. Individual £14; Joint £18; Individual retired £10; Joint retired £12.50; student £5.00; individual overseas £25 (for current rates, contact Membership Secretary or see website membership@ivorgurney.co.uk

Ivor Gurney: Poems of War (ed RKR Thornton)

This is still available (£5.00). Contact Kelsey Thornton at 2 Rectory Terrace, Gosforth, Newcastle-upon-Tyne, NE3 1XY. rkrthornton@btinternet.com

Ivor Gurney Trust

<http://www.ivorgurneytrust.com/>

The Trust's primary purpose is to preserve and promote Ivor Gurney's literary and musical legacy. The website provides details of the Trust's history, its mission and its work. It also contains advice and information about public performances of Ivor Gurney's work. Gurney's vocal motet, '*Since I believe in God the Father*' has been published by the Ivor Gurney Trust (July 2017) and is on sale through the Society's website.

Baedeckers and Benedictions: Finding Gurney

An article based upon Philip Lancaster's talk at St Bartholomew's, Churchdown, at the last meeting of the Gurney Society — a day shared with Finzi Friends — has been published in the annual Finzi Friends journal. To acquire a copy of this latest edition of *The Finzi Journal* contact the secretary of Finzi Friends, Eric Hazelwood, at erichazelwood888@btinternet.com.

IGS Privacy Statement and the new Data Protection Regulations

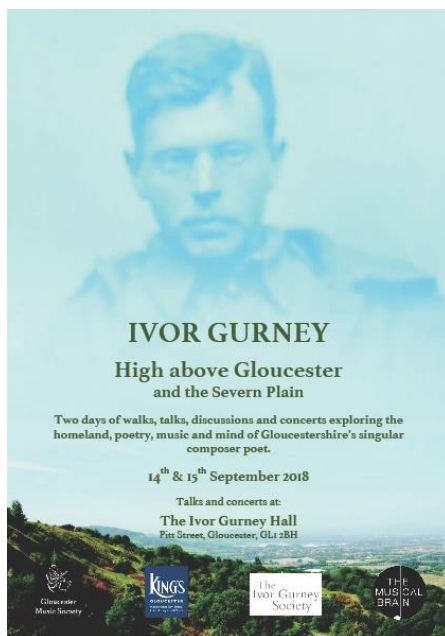
On 25 May the Data Protection Act (1998) will be replaced by the EU-wide GDPR (General Data and Protection Regulations). The IGS has made changes in order to protect the rights of society members in relation to the data we hold. Our updated privacy statement has now been published on our website and members can make changes via the website, if they should so wish. We would like to reassure our members that the data we hold is secure and under no circumstances would it be passed on to a third party without prior permission. To see or make changes to your membership details you will need to contact our Website Manager, Mr John Elkington (email: webmanager@ivorgurney.co.uk) who will then send you a 'client number'.

Ivor Gurney; High Above Gloucester and the Severn Plain

14 and 15 September 2018 in the Ivor Gurney Hall, Gloucester

The Society is collaborating in a special event organised by The Musical Brain. Ivor Gurney; High Above Gloucester and the Severn Plain comprises two days of walks, talks and discussion exploring the homeland, poetry, music and mind of Gloucestershire's composer and poet. For further information and to book, see www.themusicalbrain.org.

High Above Gloucester and the Severn Plain



Ivor Gurney drew deeply on the landscapes of his native Gloucestershire, both to stimulate his rare combination of gifts as poet and composer, and as a source of his own identity and well-being. He returned there whenever he could, and his rooted devotion shines through his poetry and music – rejoicing when living there as a young man, lamenting his absence when a soldier in The Great War, and as a patient in a mental asylum for the last fifteen years of his life. In a two-day celebration of Gurney's life and art, the writer and broadcaster Stephen Johnson and the Gurney scholar Eleanor Rawling will lead a series of walks, talks, discussions and poetry readings in Gloucester and the surrounding countryside. Each day will include a performance of the music of Gurney and his contemporaries, with James Gilchrist, tenor and Anna Tilbrook, piano. Tickets are available for the full programme, including the walks, and also for the talks, discussions and concerts without the walks.

For further information and to book, visit: www.themusicalbrain.org

Hopkins and Ivor Gurney

The following extract is taken from an essay by Kelsey Thornton which will be published next year in *The Fire That Breaks: Gerard Manley Hopkins's Poetic Legacies*, Clemson University Press (USA) in partnership with Liverpool University Press UK. The essay seeks to identify the influence of the poetry of Gerard Manley Hopkins on the poetic practice of Ivor Gurney. In the essay, Thornton studies three pairs of poems by the two writers. The extract below focuses on Gurney's *Sonnet to J S Bach's Memory* and Hopkins's *Henry Purcell*.

So the relationship between Gurney's poem and one by Hopkins is likely to be of mood and tone as much as diction. Take for example Gurney's 'Sonnet to J.S. Bach's Memory'.

Sonnet to J.S. Bach's Memory

Honoured Sebastian, that to many men
Has been the speaker of their deep honour –
You that have kept makers in fine manner
Beyond any, save Shakespeare – here again
One writes to praise thee; and for thy Christian
Greatness, thy nobleness of strict banner,
Of grey metal, of truth of love's demeanour –
Page on page with the look and life of stone –
Europe gives thanks ennobling, Sebastian,
When her heart touches thy praise. It is her own
Hard and age-old virtue, out of prayer grown.
The aisles that fill with thunder, the height that thrills,
Most to thy name respond. And it is predestined
That by thy chief gratitude men will make miracles.

There is little which fixes this uncontrovertibly as some form of 'imitation' of Hopkins – the direct address, the interest in the effect on men, the Christian emphasis – yet it does strongly recall Hopkins's 'Henry Purcell', a poem to which Gurney would have been naturally drawn because of its musical subject. The note which Hopkins prefixed to his poem could well stand before Gurney's with a change of name.

The poet wishes well to the divine genius of Purcell and praises him that, whereas other musicians have given utterance to the moods of man's mind, he

has, beyond that, uttered in notes the very make and species of man as created both in him and in all men generally.

Have fair fallen, O fair, fair have fallen, so dear
To me, so arch-especial a spirit as heaves in Henry Purcell,
An age is now since passed, since parted; with the reversal
Of the outward sentence low lays him, listed to a heresy, here.

Not mood in him nor meaning, proud fire or sacred fear,
Or love or pity or all that sweet notes not his might nurse:
It is the forgèd feature finds me; it is the rehearsal
Of own, of abrupt self there so thrusts on, so throngs the ear.

Let him Oh! with his air of angels then lift me, lay me! only I'll
Have an eye to the sakes of him, quaint moonmarks, to his pelted plumage
under
Wings: so some great stormfowl whenever he has walked his while

The thunder-purple seabeach pluméd purple-of-thunder.
If a wuthering of his palmy snow-pinions scatter a colossal smile
Off him, but meaning motion fans fresh our wits with wonder.

As so often seems to be the case, it is not the details of the diction by which Gurney's poem recalls Hopkins, but his practice gives Gurney the green light to write a particular type of poem, this time one in praise of some literary or musical figure. Having found the model, Gurney returned to it in a number of poems. In 'George Chapman – the Iliad', for example, where he writes the Hopkinsian lines 'Still unwearying. Still face on: and the wide heaven taking / At one glance in his eye: O that set on shaking / Keats, and new wonder brought fresh from mortal power'; and in those other poems in praise of an individual artist which follow Hopkins's model: 'Thoughts on Beethoven', 'Schubert', 'Thomas Heywood', 'Hazlitt', even the more discursive 'William Byrd' – none of them copies, but permitted by Hopkins's example.

NB There is accompanying anthology of poetry, *The World is Charged: Poetic Engagements with Gerard Manley Hopkins*, (ed. Westover, D and Wright W, 2016) also published through Clemson/Liverpool and it includes Thornton's version of how Hopkins might have written 'Adestrop'

Firelight (discussion by Ian Brinton)

An extract from the First World War Bookmarks Series no. 4 by Ian Brinton, with acknowledgement to The English Association. For complete article, see <https://www2.le.ac.uk/offices/english-association/publications/bookmarks/WW1/ivor-gurney>

Firelight

Silent bathed in firelight, in dusky light and gloom
The boys squeeze together in the smoky dirty room,
Crowded round the fireplace, a thing of bricks and tin,
They watch the shifting embers till the good dreams enter in,

That fill the low hovel with blossoms fresh with dew,
And blue sky and white clouds that sail the clear air through.
They talk of daffodillies and the bluebells' skiey bed,
Till silence thrills with music at the things they have said.

And yet, they have no skill of words, whose eyes glow so deep,
They wait for night and silence and the strange power of sleep,
To lift them and drift them like sea - birds over the sea
Where some day I shall walk again, and they walk with me.

(From Severn and Somme 1917)

When Gurney sent the manuscript of this poem to Marion Scott on 3rd February 1917 he wrote 'The boys are nearly all asleep — eight of us in a room, say, 14 feet by ten , with a large stack of wood, a fireplace and equipment. Outside it is bitterly cold; in here, not so bad; and good companionship hides many things.' This sense of camaraderie in the trenches was central to Gurney's experience and as Hurd put it 'Caught up in a loving comradeship wherein all suffered equally and endured, he felt perhaps for the first time in his life a sense of security — a sense that he was no longer the odd man out, and that he had found the family he had always been looking for.' This sense of camaraderie moves in the first stanza from 'bathed' to 'squeeze together' and 'crowded' and the sense of a common quality of living is emphasised as they focus on the fire. The fact that its embers are shifting works in two ways: not only does the movement allow for a removal from the sordid present, enabling 'good dreams' to appear, but also it hints at a

dissolution as the moment of fraternity is recognised as fragile. The dreams themselves are not those to be found in sleep but are the ones recreated through shared memory: it is the 'talk' which musically weaves together the patterns of a home life so distant from the present. Some weeks later Gurney revised this line to become 'Till Silence thrills and murmurs at the things they have said' allowing the word 'murmurs' to express the sound rather than comment upon it. The breaking - up of the group as they drift off to sleep is conveyed in the image of gulls which seem to suggest a search for a home 'over the sea' and a hope that a reunion of this comradeship might be found at some later stage.

Sappho, Shropshire and Super-Tramp:
A Collection of Modern English Art-Song



http://www.musicweb-international.com/classrev/2018/Jan/Sappho_DDA21230.htm

Sarah Leonard (soprano), Johnny Herford (baritone), Nigel Foster (piano)
rec. Monkton Combe School, Bath, 2015; St Michael and All Angels Church,
South Yardley, Birmingham, 2016

DIVINE ART DDA21230 [77:36+79:05]

NB This is an edited selection from the review.

The CD liner notes begin with a sobering reflection on British music-making. Richard Carder notes that '[The English Poetry and Song Society] competitions for composers started in 1992, celebrating the bi-centenary of the birth of Shelley, and continued every year after that with anniversaries of various poets, as a way of increasing interest in English Art-Song, which has always been a poor relation compared with German Lieder, French Mélodies, and Italian Arias; – as Hubert Parry noted in his *History of Music*, "The English prefer foreign music!"

This new release from Divine Art, sponsored by The English Poetry and Song Society contains music by eight Society composers, 'who have all featured as prize-winners in past competitions, including the three complete cycles [alluded to in] the album title, and a song by each of the four past chairmen of the society.' It is a potpourri of fascinating music.

Of the 52 songs on this 2-CD set, I will note several highlights-for me.

The main event is the three song cycles by Ivor Gurney, William Carnell and Dennis Wickens. These are settings of poetry by Sappho, A.E. Housman and W.H. Davies respectively.

Clearly Ivor Gurney is the best-known composer on this album, with many CDs devoted to his vocal music. Gurney's *Seven Sappho Songs* were selected from poet William Bliss Carman's (1861–1929) volume *Sappho: One Hundred Lyrics*. This book was an adaptation of several fragments by the Aeolic Greek lyric poet. Three songs were originally published by Oxford University Press, with the remaining four being edited by Richard Carder as part of a project to realise Gurney's unpublished songs. I understand that this is the first recording of Gurney's complete 'Sappho' cycle. These are beautiful songs that are full of passion and emotion: they perfectly reflect the blue skies and seas of the Isle of Lesbos.

It is hardly surprising that Housman is represented on this disc. For many years, he was one of the foremost poets set by English composers. William Carnell has selected six songs from Housman's *A Shropshire Lad*, including such favourites as 'In Summertime on Bredon Hill', 'Along the Field' and 'O see

how thick the gold cup flowers'. They are all well-crafted songs and that are in the trajectory of earlier settings. *A Country Lover* is splendidly sung by Johnny Herford. The work was first performed in 2007.

When I was a teenager, I read W.H. Davies *Autobiography of a Super Tramp*. This fascinating 'romp' around Great Britain, the United States and Canada appealed to my sense of adventure and history. It was not until many years later that I discovered that Davies had also written poetry. Dennis Wickens has set several of these verses. Alas, the liner notes give no information about this work, which is a pity. For me, it is the most important and vibrant work on the CD.

The second CD presents several stand-alone songs by a variety of composers as detailed in the batting-order below. These set an eclectic variety of poets, including relative rarities in the English art-song tradition such as Carol Ann Duffy, Rabindranath Tagore, Hart Crane and Edith Sitwell. More common sources for songs include Walter de la Mare, Christina Rossetti, A.E. Housman and Thomas Hardy.

The liner notes have been assembled by Richard Carder, David Crocker and several of the composers. They vary in information, with Carder's comments on Ivor Gurney being essay-length and notes on several of the composers and their contribution being little more than a couple of short paragraphs. The texts of all the songs are provided which is helpful, although I would have liked the source of each text to have been included in the track-listings. Dates of composition were not included in the track-listings and are not always given in the liner notes. For biographical details of the performers, the listener is invited to visit the Divine Art Website. The performance of these songs is typically very good. Both Sarah Leonard and Johnny Herford bring considerable skill, magic and understanding to this music. The words are always clearly enunciated and are immediately understandable. The piano part is well-executed by Nigel Foster.

This is an excellent exploration of (mainly) contemporary English art-song, written in largely, but not exclusively traditional style, and goes a long way to prove that the genre is alive and well in the early 21st century.

John France

Poetry Fragment by Simon Armitage

Taken from *The Unaccompanied*, Simon Armitage's latest book of poems, published by Faber and Faber 2017. Page 46.

Avalon

To the Metropolitan Police Force, London:
The asylum gates are locked and chained but undone
By wandering thoughts and the close study of maps,
So from San Francisco, patron city of tramps,
I scribble this note, having overshot Gloucester
By several million strides, having walked on water.

..... (15 more lines not included here for copyright reasons)

I am, ever your countryman, Ivor Gurney.

Music Update for February 2018

The Western Playland (and of Sorrow)

1. Stainer & Bell are currently preparing Philip Lancaster's recent edition of Gurney's 1920 song cycle for publication. It will probably be available on print-on-demand only, as a corrected edition of the original 1926 publication.

2. The Western Playland at the English Music Festival

Prior to their recording, the Roderick Williams, the Bridge Quartet and Michael Dussek are performing *The Western Playland* at The English Music Festival, Dorchester-on-Thames, on Monday 28 May. The festival also features Gurney's *Prelude in F sharp for piano* in a programme titled 'Never Such Innocence' on Sunday 27th May, performed by Gamal Khamis. Details at www.englishmusicfestival.org.uk.

3. Request for support for the recording of Gurney's 'The Western Playland' and the 'String Quartet in D minor'. The Bridge Quartet, with Roderick Williams and Michael Dussek, is to record these two works in the summer, for EM Records, and the quartet is currently fundraising in order to support the

making of that disc. If you would like to make a donation towards the cost of recording the disc, please do so at <https://www.justgiving.com/crowdfunding/bridgequartetpremieresproject>

War Elogy performances: Flanders and Suffolk

Flanders

The Flanders Symphony Orchestra are giving five performances of Gurney's 1920 War Elogy for orchestra across March and early April. They are touring a programme titled 'Elogy', in which the Gurney features alongside Vaughan Williams's Pastoral Symphony and Elgar's Cello Concerto. Performances are in Antwerp (11 March), Brussels (13 March), Bruges (15 March), Ghent (16 March), and Koksijde, near Dunkirk (2 April).

Details at <http://www.symfonieorkest.be>.

Suffolk

On 15 September the Trianon Music Group, conducted by Emeritus Prof Chris Green, will be performing the work at the Snape Maltings Concert Hall, near Aldeburgh in Suffolk. Details at <https://www.tmg.org.uk/remembrance-and-renewal/>.

The Trumpet, in Nottinghamshire

Gurney's choral setting of Edward Thomas's 'The Trumpet', as orchestrated by Philip Lancaster, is to be performed by the Bingham & District Choral Society in their concert autumn concert, on 17 November, 'War, Remembrance and Peace'. It will be held at St Mary's church, Radcliffe on Trent, on the east side of Nottingham. The concert will also feature a few of Gurney's songs, scored for strings by their music director, Guy Turner. Details at www.binghamchoral.org.uk.

New settings of Gurney in Lancashire

Composer Sasha Johnson Manning has composed a new choral work titled 'War's Embers' which sets several poems from Gurney's 1919 poetry collection of that same title. It has been commissioned by the Whittingham Lives Association project, an organisation devoted to exploring the history of Whittingham Asylum — the sister asylum to Lord Derby's War Hospital at Winnick, where Gurney was hospitalised for a time in 1918. It is to be premiered at St. George's Church, Stockport, on 23 June, alongside a performance of Durufle's Requiem. Details at www.st-georges-singers.org.uk.

The Caprice Singers

Are performing *Since I believe in God the Father Almighty* on:

- 15 March, 7.30pm, Oakham School Chapel
Tickets £10, boxoffice@oakham.rutland.sch.uk
- 5 July, 3.00pm, Highnam Church, Gloucester
Tickets will soon be available via Cheltenham Festivals box office.
- 10 November, 7.30pm, Pinner Parish Church
Tickets will soon be available.

The English Music Festival

Performing Gurney on:

- Sunday 27 May at The Silk Hall, Radley College, Oxon
Christopher Ken (actor), Gamal Khamis (piano)
Never Such Innocence: Poems and Music from the First World War
Elgar: *Salut d'Amour*
Elgar: *Troyte* and *W.N.* from *Enigma Variations* (transcr. Elgar)
Alwyn: *Water Lillies*
Bridge: *Lament*
Bax: *In a Vodka Shop*
Daniel Kidane: *Tritych: Six*
Gurney: *Prelude No.8 in F sharp*
Vaughan Williams: *Hymn-tune Prelude on Song 13 by Orlando Gibbons*
Elgar: *Nimrod* from *Enigma Variations* (transcr. Elgar)
- Monday 28 May at Dorchester Abbey, Oxon
Roderick Williams (baritone), Bridge Quartet, Michael Dussek (piano)
Elgar: *Piano Quintet*
Gurney: *The Western Playland*
Howells: *Phantasy Quartet*
Gurney: *Desire in Spring*
Gurney: *Black Stichel*
Gurney: *Sleep*
Gurney: *Captain Stratton's Fancy*

All details and booking from: www.englishmusicfestival.org.uk

or contact Em Marshall-Luck for a full Programme and Booking Brochure:

Suite M0222, 265-269 Kingston Road, Wimbledon, London SW19 3NW

07808 473889 em.marshall-luck@englishmusicfestival.org.uk

Gloucester Music Festival 24 -30 June, 2018

This will feature lunchtime recitals, an American orchestra, a community choir, an 'ensembles' day, and evening concerts. Gurney will feature on the programme with support from the Ivor Gurney Society. Further information available later in March from Sebastian Field, (Membership Secretary –see below)

Edward Thomas Fellowship

www.edward-thomas-fellowship.org.uk

Autumn Walk

Saturday 22 September 2018

Aston Upthorpe and the Berkshire Downs

This year's Autumn Walk will be preceded, in Aston Upthorpe Village Hall, by a presentation by Professor Patrick Dillon (a specialist in environmental history) about the connections between John Masefield, Edward Thomas and the Berkshire Downs which both knew well. Lunch may be either a picnic or a local pub meal. In the afternoon, Patrick Dillon will lead a walk around Aston Upthorpe, Lollington and Aston Tirrold villages, covering this area's literary associations. More details will be posted on the website closer to the time.
mikecope@tiscali.co.uk

CD of poetry and prose by Edward Thomas

Fast Beat My Heart: Edward Thomas and Family at Steep is an hour-long CD, produced by Chris Brown and featuring readings by Alastair Danson and Harriet Grasby of the Spoken Word company. The CD includes the voice of Myfanwy Thomas with a few extracts from her book *One of These Fine Days*. The programme divides into four segments: 'Openings' / 'Steep - Season by Season' / 'Home - at the crest and the feet of the hill' / 'Towards an Ending'. The content is taken from Edward Thomas's poetry, prose and letters, together with sections from his wife Helen's letters and prose and from his daughter Myfanwy's writing.

Costs £10.00 incl. p&p. Cheques should be payable to 'The Edward Thomas Fellowship'. Orders (with a return address clearly stated, please) should be sent to: Richard Emeny, Edward Thomas CD, Melrose House, 4 High Street, North Petherton, Bridgwater, Somerset TA6 6NQ.

The Ivor Gurney Society

www.ivorgurney.co.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.co.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 and Acting Treasurer: Ian Venables chair@ivorgurney.co.uk

Secretary: Rolf Jordan secretary@ivorgurney.co.uk

Membership Secretary: Sebastian Field membership@ivorgurney.co.uk

Website Manager: John Elkington webmanager@ivorgurney.co.uk

Newsletter Editor: Eleanor Rawling newsletter@ivorgurney.co.uk

Journal Editor: April Frederick journal@ivorgurney.co.uk