

THE IVOR GURNEY SOCIETY NEWSLETTER

NUMBER 66

October 2019

Delegates at the Spring Conference 2019



Photograph: Susan Crownshaw

Ian Venables, IGS Chair addresses delegates at the Spring Conference
of the Ivor Gurney Society 2019

**Please note that there will not be a Spring Conference in 2020. The
next event will be in Spring 2021, to be announced in the newsletter.**

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. The Resources area allows downloads of music scores (Scores Downloads) and also contains Biography and Bibliography sections. The website shop provides a variety of items including CDs for sale. 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 St. 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, see website membership@ivorgurney.co.uk).

Chairman's Report, May 2019 (By Ian Venables)

The Society's work during the past twelve months has, inevitably, been less intensive now that the WW1 Commemorations have drawn to a conclusion, nevertheless the Society continues to make progress in a number of areas. Before I outline some of these I would like to begin by thanking our Committee for their continued commitment and hard work over the past year. As Chairman, it is reassuring to be working alongside such a dedicated team and it is certainly one of the reasons why the Society continues to flourish. As I said last year we really do need additional help to cover some of the essential committee jobs which are now vacant, so if anyone would like to offer any help I would love to hear from you.

Last year's Spring Event (2018) was held here at the Ivor Gurney Hall. It was the first time that we have had a Society event at the King's School and this is, in part, due to the generosity of the then Headmaster who kindly offered the Society the use of this venue 'gratis' and in perpetuity. It is a wonderful venue in its own right but the association with Gurney does give it a special resonance. The Saturday event included two short talks by Prof Tim Kendal and Dr Philip

Lancaster that centred on Gurney's poetry and experiences in the Great War. They were followed by a fabulous recital of music and poetry with the acclaimed young Australian Baritone, Michael Lampard, and The Divertimento String Quartet. The concert included a rare opportunity to hear Gurney's *Molto in F*, a single movement for string quartet, as well as arrangements of his songs for voice and quartet. The concert was interleaved by a selection of Gurney's poetry read eloquently by Nicola Harrison. The weekend was rounded off on the Sunday morning with a walk at Minsterworth led by Eleanor Rawling. This popular and well attended walk took us along the banks of the Severn and ended with a visit to Minsterworth churchyard to see Will Harvey's grave.

This year's Annual Society Journal maintains its benchmark status as one of the finest of all the British literary society journals and the latest one (vol 23) is full of ground-breaking articles. April Fredrick's editorial work is first rate and I would like to take this opportunity to thank her for her continued hard work and dedication to this flagship publication. Of no less importance are Eleanor Rawling's informative and attractively produced 'Newsletters'. The Newsletter is the lifeblood of our society, keeping our members up to date about events and forthcoming activities, as well as being a rich source of informative articles and reviews. I would like to thank her for all the time and energy she gives to this important publication. Sadly, she cannot be here today as she is celebrating a significant birthday! Linked to the Newsletter is the Society's Website, which has over the past few years become increasingly important as a way of communicating and connecting with fellow 'Gurneyites' across the world. Our brilliant website manager, John Elkington, has reliably informed me that our website 'visitor' figures have grown from 9,092 in 2017 to 10,302 in 2018. Most visitors come from UK (53%), USA (28%) and Germany (10%), with the remaining percentage being scattered across the globe. In addition, John Elkington has added some new facilities, such as making all our past Newsletter available to be read or downloaded and he has expanded our online shop facility. This year we have added further CD recordings and Eleanor has designed three new notelet cards for sale. The Trust's publication of the music scores now includes Gurney's motet *Since I believe in God the Father Almighty*. So do please take a look at our impressive website at www.ivorgurney.co.uk

Beyond the Society, the most important event of 2018 was a two-day conference in September devoted to walks, talks, discussions and concerts that explored the landscape, poetry, music and mind of Ivor Gurney. The idea for

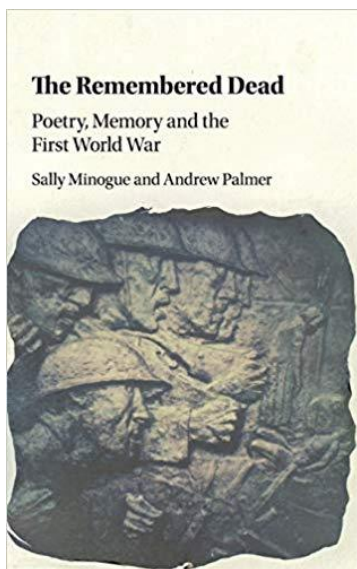
the conference, entitled 'Ivor Gurney - 'High above Gloucester and the Severn Plain' was the inspiration of Eleanor Rawling and Michael Pugh who is the chairman of the Musical Brain www.musicalbrain.org. Together they devised an exciting programme of lectures given by a distinguished group of academics and musicians. Contributors included: Stephen Johnson, Peter Parker, Eleanor Rawling, Kate Kennedy, Tim Kendall, Michael Trimble, April Fredrick, Philip Lancaster and Adrian Partington. The fruits of this conference will form the centrepiece of this year's Society Journal.

At the end of last year there were a number of WW1 Commemorative events that included Gurney's poetry and music. Last October, the BBC Concert Orchestra, conducted by David Temple gave a magnificent performance of Gurney's *A Gloucestershire Rhapsody* at the Watford Colosseum. This concert was broadcast earlier this year on BBC Radio 3 to mark the 100th anniversary of the signing of the Armistice. Gurney's other orchestral work, *War Elegy*, received its German premiere last September performed by the Deutsches Staatsphilharmonie Rheinland-Pfalz. There were also three separate performances in November, in Halifax, Lyndhurst and Oakham. In November, the Britten Sinfonia performed Gurney's chamber song cycle *The Western Playland* (the cycle we are hearing today) in a concert entitled 'The Last Letter'. This concert also included readings of Gurney's poetry. Society member and actor Jan Carey toured the country with her Gurney inspired stage production "*Author, Composer, Soldier-of-a-Sort*". Written and performed by Jan Carey, her presentation brought to life to story of the friendship between Gurney and Marion Scott. The final performance of this production took place in March this year at the King's Head Theatre in London.

Since the Trust's publication of Gurney's late motet *Since I believe in God the Father Almighty*, this work has received a remarkable amount of interest from leading choral groups and choral societies, here and abroad. Last November it received its US premiere in Seattle and this was followed by several performances including its Swedish premiere given by Tenebrae and its German premiere in Stuttgart at the Mosel Musikfestival. The UK-based choral group Tenebrae recorded the motet on a CD called *Walking with Gurney*. This recently released CD is available today from our bookstall at a special discounted price. Gurney's choral setting of Edward Thomas's *The Trumpet* arranged by Philip Lancaster was performed in November by the Bradford Festival Choral Society and then again in December by the Chipping Campden Festival Chorus.

On the literary front, this year has seen a number of important publications - Sally Minogue and Andrew Palmer's major collection, *The Remembered Dead: Poetry, Memory, and the First World War* was published in November last year by Cambridge University Press, and Anthony Gibson's attractively produced book, *The Coloured Counties* was published by Fairfield Books. Last year also saw the publication of the latest edition of the Norton Anthology edited by Prof Tim Kendall. Gurney's representation in this famous anthology has increased and it now includes such seminal poems as *Pain*, *To His Love*, *Sea-Marge* and *The Silent One*.

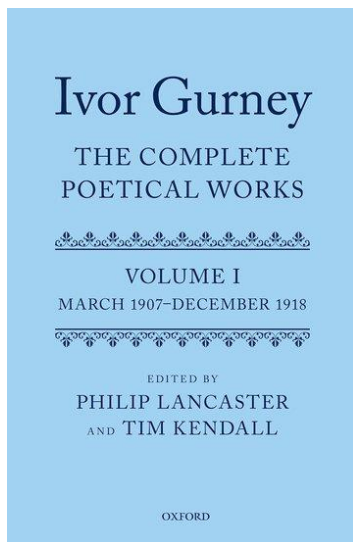
Finally, turning to the work of the Trust. In addition, to the promotion and publication of Gurney's music, some of which I have already mentioned, the most important news is a recent bequest to the Gloucestershire Archives by Anne and Anthony Boden. This collection contains, numerous correspondence and manuscripts collected by Anne Boden's mother Winfred and other family members. Many of these letters were published in Anthony Boden's indispensable Gurney book, *Stars in a Dark Night* (The Letters of Ivor Gurney to the Chapman Family).



by Sally Minogue , Andrew Palmer, Cambridge University Press, 2018

Ivor Gurney: The Complete Poetical Works, Volume 1

March 1907-December 1918



Edited by Philip Lancaster and Tim Kendall

- A transformative, critical edition of the complete poetry of a significant poet of the early twentieth century
- Gurney's poetry is presented in chronological order and accompanied by textual notes, allowing readers to chart the development of his work both within each poem and across his oeuvre
- Hundreds of poems across the edition have never before appeared in print and are being brought to publication for the first time

This first volume of the *Complete Poetical Works of Ivor Gurney* will be published by Oxford University Press early in 2020. While OUP set to work on bringing this volume to press, Philip and Tim are now working on completing the second volume, which will take the edition up to September 1922. The first book may be pre-ordered from OUP on their website <https://global.oup.com/academic/product/ivor-gurney-the-complete-poetical-works-volume-1-9780199566952>

**A Recital of English Music at the Ivor Gurney Hall,
King's School, Gloucester
12 May 2019**



Photograph: Carducci String Quartet (Matthew Denton & Michelle Fleming [violins], Eoin Schmidt-Martin [viola], Emma Denton [cello]).

The recital included the following works:

Bliss – String Quartet in A major, Op.4

Ian Venables – *The Song of the Severn* Op.43

Gurney – *The Western Playland (and of Sorrow)*

Played by the Carducci String Quartet, and
Andrew Randall (baritone), Eric McElroy (piano)

Review by John Quinn

This recital, entitled 'Sounds and Sweet Aairs', was given under the joint auspices of the Ivor Gurney Society and The Arthur Bliss Society and with financial support from the Ivor Gurney Trust and the Bliss Trust. It would be hard to think

of a more appropriate venue than the small concert hall at the King's School, Gloucester, since Gurney was once a pupil at the school. The hall itself looks from the outside like a Gothic Revival chapel – without a spire. Formerly known as the Old Schoolroom, it was used for tuition in the Victorian period – and possibly right up to Gurney's own days at the school. Refurbished and re-purposed as a small concert hall and performing space it was opened in its present guise in February 2016 and named after Gurney.

Proceedings opened with a performance of the early String Quartet in A major by Bliss. The composer wrote two mature quartets – No.1 in B flat major (1941) and No.2 (1950), but these were preceded, I believe, by a Quartet written in 1923 and the present work, composed in 1913. I learned from Giles Easterbrook's valuable programme note that the A major Quartet was among the pre-War compositions that Bliss suppressed after his war service. Only in 1993 was Lady Bliss persuaded to sanction a private performance of the work together with the Piano Quartet, Op.5. Impressed by what she heard, Lady Bliss overruled her late husband's withdrawal of both works. I had heard neither of them until encountering the Quartet today but on the evidence of this performance we can be grateful to Lady Bliss for a wise decision.

The Quartet, which took some 25 minutes to play, is cast in three movements, *Moderato ma tranquillo – Andante sostenuto – Allegro vivace con grazia*. This performance revealed it to be a score of genuine substance. The first movement is primarily lyrical with excellent melodic invention. The layout for the four instruments seemed entirely convincing. It was, as Giles Easterbrook commented, as if Bliss had been composing for the medium of the string quartet all his life. The textures seemed to me to have a transparent feel to them and the writing for and interplay between all four instruments was most effective. In particular, there were several notable *cantabile* opportunities for the cello which were gratefully received by Emma Denton. The slow movement opened with a winning melody for solo viola, which formed the basis for the movement. The tune had a folk-like quality to it and it was especially rewarding to hear on the occasions that Bliss entrusted it to the cello. This was an entirely charming movement, deliciously played by the Carduccis. The finale impressed as a cheerful creation. At times there may have been a slight Irish accent in the melodies but what particularly caught my attention was the energy of the music, which benefitted greatly from the Carducci's animated performance. I believe this Quartet is new to their repertoire. I hope they will continue to play

it and, since I think it has yet to achieve a commercial recording, I hope that might be possible before long so that the work gains wider attention.

For the remainder of the programme the Carducci Quartet was joined by baritone Andrew Randall and the American pianist, Eric McElroy. Both are fairly recent alumni of the Royal Birmingham Conservatoire. Despite Andrew Randall's request for our understanding that he had been unwell in the days leading up to the concert, I noticed no signs that illness had hampered his vocal production. Eric McElroy also fitted seamlessly into the ensemble with the Carduccis. I believe he was playing on a Yamaha piano, the tone of which was quite lively. There were some occasions when the five instrumentalists threatened to overcome the singer, though from where I sat that never quite happened. However, I don't blame the players for this. The acoustic was not as large as the sound of a piano quintet needed in which to expand fully

In 2013 I attended the first performance of Ian Venables' song cycle, *The Song of the Severn*, in which the Carducci Quartet took part. Subsequently they recorded it and on both occasions the singer was the baritone, Roderick Williams. I was delighted to have another opportunity to hear this fine work but I must admit that I was somewhat surprised to discover that this was only the second UK performance. It is astonishing – and very disappointing – that a work of this depth and quality has had to wait six years almost to the day to achieve a second UK performance. I suspect that the reasons may be practical. In particular, to perform this cycle a singer needs to find not just an excellent pianist but also a quality string quartet that is willing to invest the time needed to learn the work.

In this cycle, Ian Venables set out to portray some of the history of the River Severn and to give a sense of its place in the landscape as it flows through his adopted home county of Worcestershire. With his customary literary discernment, Venables ranged widely in his selection of five texts to set. Two of the songs set lines by John Masefield. *On Malvern Hill* speaks of the epic struggle between the Briton soldiers of Caractacus and the Roman Legions. It is often a dramatic setting and today's performance was suitably committed. Andrew Randall quickly revealed his wide vocal compass, ranging from a firm, well-focussed lower register to a fine, easily produced top register. I admired the clarity of his diction throughout the recital. In quieter passages of music, the light carry of his voice was very pleasing but he also had ample reserves of vocal

strength when the music demanded it. That latter quality was required in that first Venables song. *How clear, how lovely bright*, which comes next, is a Housman setting. It opens lightly and optimistically but the musical skies then darken and the piece becomes more impassioned. In his notes accompanying the CD of the cycle, Ian Venables pointed out that the poem reflects Housman's angst over his unrequited love for Moses Jackson. This song was given the powerful performance it needs. The third song, *Elgar's Music* sets part of a sonnet written by John Drinkwater (1882-1937) in 1935, the year after the composer's death. A remarkable feature of this song, related in the notes accompanying the CD, is that without initially realising what he had done, Venables composed into the accompaniment a motif that one hears in the orchestra (or piano) in 'Sea Slumber Song', the first of Elgar's *Sea Pictures*. Venables' music enhances Drinkwater's words, resulting in an eloquent elegy for Worcestershire's great composer. Here, Randall's impressive top register was a decided asset. At the very end, perhaps making the allusion to 'Sea Slumber Song' more explicit, the viola plays the singer's first phrase from that Elgar song. Venables returned to the poetry of Masfield for *Laugh and be merry*. This is an ebullient, lively song. Eschewing the obvious, Venables wrote it using the irregular time signature of 7/4, which keeps everyone on their toes. Randall and his colleagues articulated the music extremely well. The cycle concludes with *The River in December*, a setting of lines by Philip Woner. This is a very expressive musical landscape/riverscape which was eloquently performed. The end is very imaginative with a sevenfold repetition of the words 'remember me', the music gradually diminishing in volume. Here, it seems to me, Venables illustrates the river gradually flowing out of our sight yet, as water continues to flow from its source, the Severn is replenished and therefore always remains present.

I understand that this was the first time that Andrew Randall had performed *The Song of the Severn*. One would not have known; such was the assurance of this committed performance. I hope he will retain it in his repertoire. More than that, I hope other singers will be emboldened to take it up for this cycle contains five marvellous songs which deserve to be well-known and widely appreciated.

Many of Ivor Gurney's songs have become staples of the art-song repertoire but I don't think *The Western Playland* comes into that category – indeed, I think this was the first live performance I have experienced in more than five decades of concert-going. Once again, I suspect that the practicalities of recruiting a

piano quintet are partly responsible. Like Ian Venables, Ivor Gurney was a discerning selector when it came to choosing texts to set to music. In this cycle, however, he confined himself to one poet, A E Housman, setting eight of his poems. We heard it today in a newly revised edition by Philip Lancaster, who also furnished the programme note. In the note Philip Lancaster explained that it was the impact of hearing Vaughan Williams' *On Wenlock Edge* that impelled Gurney to write two Housman song cycles with similar accompaniment to that used by Vaughan Williams. First came the wonderful *Ludlow and Teme* (1920) for tenor voice, followed swiftly in the same year by *The Western Playland* for baritone. In fact, as the Gurney biographer, Michael Hurd pointed out, two of the songs in *The Western Playland – Loveliest of trees* and *Is my team ploughing?* – were originally composed as early as 1908 but then revised prior to inclusion in the cycle. I don't think that Gurney's setting of *Loveliest of trees*, good though it is, quite matches the sense of wonder that George Butterworth conveys in his great setting. However, Gurney's version, initially suffused with melancholy and then becoming more impassioned, is a strong musical response to Housman's lines. Here it received a lovely performance. *Is my team ploughing?* presents an interesting contrast to the more familiar settings by Butterworth and Vaughan Williams. Where those composers produced deeply poignant settings Gurney, perhaps inspired by the references to jingling harness, seems to have the team of horses setting out at quite a brisk trot. Later, the setting becomes slow and more emotionally charged with Housman's last two stanzas set in a mood of poignant heartiness.

I liked the gentle melancholy of *Golden friends* and the simplicity of Gurney's setting of *The Aspens* benefitted from Randall's lightness of vocal touch while the accompaniment was sensitively etched in. The sense of longing in *The Far Country* was beautifully realised. The cycle closes with *March*. Here, much of Gurney's music is passionate and declamatory, receiving a ready response both from Randall and the players. The song has a surprisingly long, instrumental coda which was beautifully delivered by Eric McElroy and the Carduccis, bringing to a fine conclusion an excellent performance of Gurney's cycle.

I was delighted to hear unfamiliar English music in such expert and stylish performances and, judging by the warm reception accorded to the performers the capacity audience shared that view.

Focus on Ivor Gurney's Poetry

It was suggested that it would be interesting to have short studies of individual Gurney poems in the Newsletter, to build up bit by bit a corpus of criticism of the poetry. Kelsey Thornton has offered this first commentary. There will be further contributions in subsequent issues of the newsletter.

At Reserve Depot (Kelsey Thornton)

This is a poem which Kavanagh did not include in his *Collected Poems*, and always seemed to me unjustly neglected, so I included it in *Poems of War* (2014) and of course in the reprint of *Severn and Somme and War's Embers* (1987).

When Spring comes here with early innocency
Of pale high blue, they'll put Revally back.
The passers-by carelessly amused will see
Breakfastless boys killing the patient sack.

And there will be manœuvres where the violet shows,
Hiding its dark fervour, guarding its flame,
Where I shall lie and stare while the mystery grows
Huge and more huge, till the Sergeant calls my name.

It is a poem from Gurney's second book, *War's Embers*. Its first appearance is in a letter which Gurney wrote to Marion Scott of 12 March 1918, while he was convalescing at Brancepeth Castle in County Durham. He dates the poem 'February Seaton Delaval'. He had been on 'ordinary training' (*CL*, 370) in Seaton Delaval, until he was switched to a signalling course there in November 1917. He had a brief visit with Annie Drummond in Edinburgh, went home for a short visit to see his sick father, was examined for the effects of gas and sent to Newcastle General Hospital, from where he was moved to Brancepeth. .

The poem may be one of the 'resurrected scraps from my note book' which he mentions on 3 March 1918 (*CP*, 409), and promises to send in the next letter to Marion Scott. Indeed he introduces this poem and 'Above Ashleworth' by saying 'Here are two scraps of verse'. Marion Scott obviously commented on the poem and Gurney's replies are self-explanatory: "'The carelessly amused passers by will see'" doesn't annoy me. Would "'The amused careless passers by will see'" suit better? / Verse 2 / where the violet grows or shows / mystery shows or grows. / (You pays yer money etc)' (*CL*, 415). He made another slight

adjustment, but his first idea seems to me to be the best, as the most natural order. The poem may be slight, but it contains carefully observed detail and its third and fourth lines suggest more than anything else in his two books the complex intelligence and perceptiveness which animate his later poetry. One has to go to Tennyson to find another pair of lines where each word is working quite so hard.

The poem is made up of contrasts, rather like Wilfrid Gibson's poems, but a little more subtle (he was reading Gibson eagerly at the time). It looks forward to Spring, the season of burgeoning life and love, the season with which Chaucer opens his *Canterbury Tales* but which T. S. Eliot sees as the 'cruellest'. For Gurney, what it will mean is a little more rest before Revally. As he wrote on 12 December 1917, 'there is no time from revally till 5.0 and cleaning up to be done then, with two evenings a week out of that; (CL, 378). Spring will mean a little more time before manoeuvres, but it highlights the difference between the world of the public and the world of the soldier. The 'innocency' of the Spring ('Yes "innocency" again', he wrote to Scott, obviously aware that he often stresses the idea) makes the deadly purpose of the training seem amusing and almost trivial. Those passing by the bayonet drill are careless in the sense that they seem uninvolved in the real purpose of what is going on, and they are simply amused by these young recruits learning the deadly trade, especially as the thing they are killing bears it with a laconic indifference. The 'breakfastless' merely emphasises wrenching from normality. The disjunction between the soldier and the civilian is striking. The contrast of Spring and war is as sharp but more wry than Owen's 'Spring Offensive'.

The second stanza focuses more on the romantic associations of Spring. Gurney was still 'skittish' with his love for Annie Drummond, and he imagines lying among the flowers thinking of love and beauty. In a letter of January 1918 (CL, p.395), he describes Annie Nelson Drummond to Herbert Howells and speaks of 'her guarded flame', so she is no doubt associated with the violets. What stirs him from this blissful reverie is not the voice of his love, however, but the sergeant calling him back to the mundane and hardly innocent world.

Gurney is not yet breaking the form, or being high-handed with the language as he later learned to be, but this modest pair of stanzas questioning the conventions of love and war, and the divisions between soldier and civilian, gives some suggestion of the strengths that are to come.

Music Update for October 2019 by Philip Lancaster

The Western Playland

The first edit has just been produced for the forthcoming CD recording of Gurney's late String Quartet in D minor and *The Western Playland*, with the Bridge String Quartet and Roderick Williams. The CD, from EM Records, will be titled 'Blue Remembered Hills'. They are now looking at launching the disc in 2020, which will also mark the centenary of the writing of *The Western Playland*. Work continues at Stainer & Bell on producing the new edition of that work.

The Trumpet

Gurney's choral setting of Edward Thomas's 'The Trumpet', in the orchestration by Philip Lancaster, is to be performed in Gloucester Cathedral on 2 May 2020. The concert is part of Gloucester Choral Society's 175th anniversary season, and promises to be a special occasion, with the programme continuing with Gerald Finzi's Clarinet Concerto and Herbert Howells's *Hymnus Paradisi*. Adrian Partington conducts, with the British Sinfonietta and clarinettist, Emma Johnson.

<http://gloucesterchoral.com/201920-season/gcs-175th-anniversary-concert/>

First Music Publication: *Into the Tomb* –Philip Lancaster

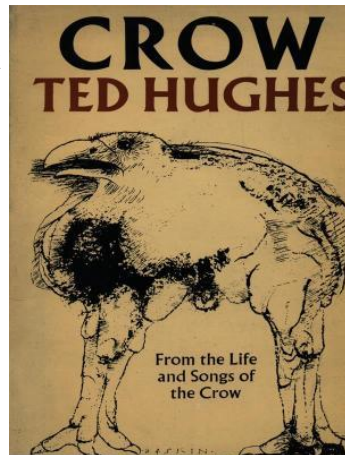
Stainer & Bell have published Philip Lancaster's short choral work in their Choral Now series — the first of his original music to be published. *Into the Tomb*, for unaccompanied SATB, sets a short passage from William Blake's *Vala*, and is intended for use on Good Friday. This is a huge personal landmark for Philip. If you would be interested to see the score, or even buy a copy — download or print — then please [visit the Stainer & Bell website](#).

New Project: Ted Hughes' *Crow*

Philip Lancaster has been granted permission by the Ted Hughes Estate to set nine poems to music to create a 40 minute song cycle–melodrama for 'cello

and baritone based on Hughes's *Crow*. If all goes to plan, it will see a first performance of the work at the British Library in October 2020 (the 50th anniversary of the publication of *Crow*), with further performances in Cambridge and Exeter. To kick-start the project in these early stages, Philip has launched a crowdfunder. If you would like to help to make this exciting project happen and/or to find out more do please click on the link below

[Donate to the 'Crow'funder Here](#)



Poetry and Place, 5/6 October 2019

Friends of the Dymock Poets

On Saturday, 5 October, the Friends of the Dymock Poets held its annual meeting in the Burgage Hall, Ledbury, Herefordshire. The poets who collected around Dymock, just over 100 years ago responded to places they knew in different ways: places within Gloucestershire and without; places imagined and routes taken. Presentations were given by Kelsey Thornton, Eleanor Rawling, Robert Moreland and Rowan Middleton on the theme of 'Poetry and Place' to allow comparisons and contrasts to be drawn out. On Sunday 6 October delegates were able to walk along paths the Dymock Poets knew.



See the next issue of Friends of the FDP newsletter for reports

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

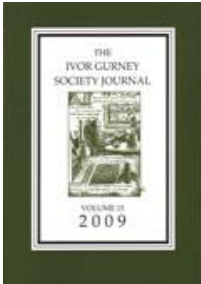
President: Group Captain Anthony Boden **Vice-President:** Adrian Partington

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

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