

IVOR GURNEY

High above Gloucester and the Severn Plain

Two days of walks, talks, discussions and concerts exploring the homeland, poetry, music and mind of Gloucestershire's singular composer poet.

14th & 15th September 2018

Talks and concerts at:

The Ivor Gurney Hall

Pitt Street, Gloucester GL1 2BH





THE MUSICAL BRAIN



“To my own County where I was born, and the earth entered into my making and into my blood”

(from *To Gloucestershire*)

Ivor Gurney, musician and poet (1890–1937) recognised the debt he owed to his native Gloucestershire as the well-spring of his joy and creativity, and a refuge from mental distress. Music and poetry were ways of capturing the true essence of these landscapes and places. Gurney was a prolific writer – Dr Philip Lancaster, Gurney’s archivist, suggests that close to 2000 poems exist. Gurney’s poetry is often intense and deeply personal, sometimes difficult, but always vibrant with meaning. His music includes song settings and orchestral music, with new musical scores and new performances of his work appearing at frequent intervals. His music can be startling, often restless and unusually structured but alive with moments of fluidity and genius. In the past, analysis and appreciation of his poetry and music tend to have taken place in separate spheres but, as Gurney himself explained, the two arts are not two different interpretations but one unified expression of his emotions. “The springs of music are identical with those of the springs of all beauty remembered by the heart” (*Springs of Music*, 1922).

This Musical Brain event, *High Above Gloucester and the Severn Plain*, is presented, in partnership with the Ivor Gurney Society, in the old School Hall of The King’s School, Gloucester, where Ivor Gurney was himself a pupil. It explores both his music and his poetry *together* set within the contexts of his World War One experience, his intense love of Gloucestershire, and his debilitating periods of mental instability. Each day begins with a chance to walk the pathways of Gloucestershire and trace the wanderings of Ivor Gurney, the poet who ‘walked in dawn to find the fitting word’ or ‘caught a tune’ ‘out of the blackthorn edges’. In the Ivor Gurney Hall, experts and researchers in music, poetry and neuroscience will reflect on the joy and pain of Gurney’s struggles with his creativity, and readers and musicians will perform his poetry and music. The whole event provides a unique opportunity to explore and celebrate the distinctive but elusive genius of Ivor Gurney.

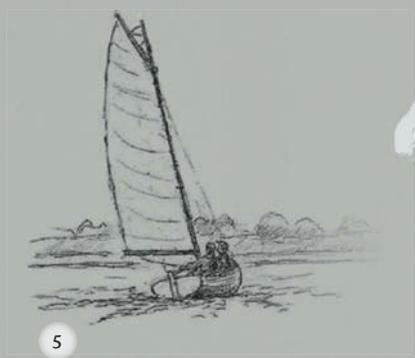
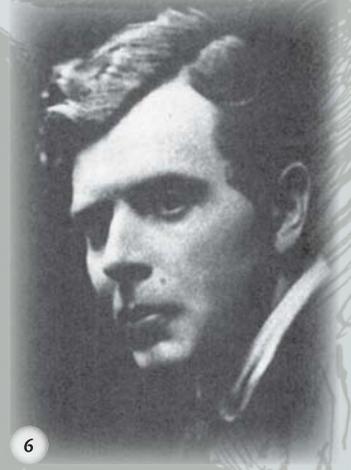
Event Co-ordinator
MICHAEL PUGH

Speakers
STEPHEN JOHNSON
ELEANOR RAWLING
NICOLA HARRISON
TIM KENDALL
KATE KENNEDY
PHILIP LANCASTER
PETER PARKER
ADRIAN PARTINGTON
MICHAEL TRIMBLE
IAN VENABLES

Musicians
JAMES GILCHRIST *Tenor*
MICHAEL CRADDOCK *Baritone*
CATHERINE SCHOFIELD *Violin*
ANNA TILBROOK *Piano*
BRIDGE STRING QUARTET

The Musical Brain is most grateful to its Friends and donors for their generous support.

ELEANOR RAWLING



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Programme

Day One – Friday 14th September

10am–11.45am

The Old City – Guided walk led by **ELEANOR RAWLING** around Ivor Gurney's Gloucester, looking at his birthplace, school, the cathedral and other places connected with his family life and creative development. (*Easy walking, flat pavements and walkways, 2.5 miles*)

11.45am – Bus to Ashleworth and lunch break

1.15pm–3.15pm

Ashleworth Nestles by the River – Guided walk led by **ELEANOR RAWLING** around the village, tithe barn, church and manor house at Ashleworth and onto Barrow Hill “where eyes, heart and soul may drink their fill” – including reading of poems relevant to the locations. (*Moderate walking, field paths and lanes, some hills, 5 miles*)

3.15pm – Bus to city – tea will be served from 3pm

4pm–4.20pm

The House of Stone – Visit to Gloucester Cathedral, to hear discussion between **STEPHEN JOHNSON** and **ADRIAN PARTINGTON** about Gurney's connections with the cathedral.



PHOTO © SAFFRON BLAZE

4.45pm–7pm

Talks in the Ivor Gurney Hall

STEPHEN JOHNSON – *Gurney's World*

Ivor Gurney came to early manhood in what Elgar called the ‘glad confident morning’ of Edwardian England. How much did that spirit of expansion and optimism impinge on him? Its effects could be felt in Gurney's native Gloucester, but walking and cycling brought him quickly to another world – a world of much older ways, and of nature touched but not yet trammelled by the hand of man. Stephen Johnson explores how the tension between these two worlds affected Gurney, both the man and his music.

PETER PARKER – *The influences upon Gurney of the poems of A. E. Housman*

Ivor Gurney was given a copy of *A Shropshire Lad* at the age of seventeen and composed his first setting from A. E. Housman's book that same year. He was one of many soldiers who had Housman's little volume with him at the Front, and after the war, inspired by Vaughan Williams's *On Wenlock Edge*, he would write two song cycles based on the poems. Housman's affinity with the English landscape, his mood of nostalgia and regret, and his use of local place-names all appealed to Gurney, whose own poetry reflected this influence and led to him being styled a ‘Gloucestershire Lad’.

ELEANOR RAWLING – *Exploring Ivor Gurney's Gloucestershire through his Poetry*

Ivor Gurney has, until recently, been best known as a musician and a poet of the First World War but he also wrote vividly and movingly about his native Gloucestershire, the place in which he grew up, which nurtured his creativity and which served as his inspiration and identity when he was away from Gloucestershire.

In this presentation, I want to ‘place’ the poetry of Ivor Gurney – revealing not only how the poet interpreted a real place and created new images of Gloucestershire, but also how the place itself made and eventually unmade the poet. I'll do this through reading and commenting on some short extracts of Gurney's poetry.

PHILIP LANCASTER – *The dual phenomenon: Ivor Gurney, Composer and Poet*

The chamber music devotee and philanthropist, Walter Cobbett, once told Gurney that it was a pity he did not ‘let us hear his settings of his own words’, which he remarked would be ‘surely a very perfect expression of the artistic self within the means of few.’ In an output of over 300 songs and approaching 2000 poems, it is perhaps surprising that Gurney only combined his dual arts in fifteen known works. Why should this be? The answer lies in the very nature, and aspirations, of Gurney's creativity.

7pm – Supper break

8pm–9.45pm

Concert – with **JAMES GILCHRIST** tenor, **CATHERINE SCHOFIELD** violin and **ANNA TILBROOK** piano

Throughout both days there will be poetry readings by **NICOLA HARRISON, TIM KENDALL, ANTHONY BODEN, ELEANOR RAWLING** and **STEPHEN JOHNSON**.

Programme

Day Two – Saturday 15th September

10am–12.30pm

Up There on the Roman Hill – Guided walk led by **ELEANOR RAWLING** beginning on Crickley Hill, Gurney's high playground and quiet retreat, and one of the places featuring most frequently in his poetry and music. The walk reaches the summit of Crickley with magnificent views of the Cotswold Edge and Severn Plain, then descends to pass 'Gurney's cottage', Dryhill Farm and the site of Dryhill Roman Villa, all important places in Gurney's creative life. Climbing back up the steep scarp slope via the ancient drovers' road, the Greenway, the walk follows the Cotswold Way back through the ancient beech trees now protected in the Crickley Country Park. (*All off-road with steep hills, field paths, woodland and some uneven ground, 4.5 miles*)

12.30pm – To city and lunch break

2pm–6.45pm

Talks in the Ivor Gurney Hall

TIM KENDALL – 'First War Poet'

During the First World War, Ivor Gurney maintained that his writing of poetry was a 'hobby', amounting to nothing more than a 'pleasant way of passing an unpleasant time'. Music, he felt sure, would remain 'a larger and finer string to [his] bow'. Yet on his return to civilian life, far from giving up poetry as he had predicted, Gurney wrote prolifically, completing more than 1500 poems in just seven years. Focusing on his war writings, this talk explores Gurney's growth in ambition and authority, to the point where, in 1924, he confidently declared himself 'First War Poet', foremost among his contemporaries.

KATE KENNEDY – Ivor Gurney: Dweller in Shadows

This talk will explore Gurney's experiences in Barnwood Asylum and in the City of London Mental Hospital. What was life like in the asylum? Was it a living hell, or was it as good an option as could be found in 1922 for a man attempting to obtain and use a revolver? How does Gurney write, when he believes no one is listening, and what is the relationship between life and work, when the circumstances in which the writer is working are so extreme?

MICHAEL TRIMBLE (with STEPHEN JOHNSON) – Concerning Gurney's mental illness

Everyone who writes about Ivor Gurney knows about his psychiatric disorder, and it has been discussed by several biographers. His long history of episodes of altered mood and mental states emerged in his teenage years, and his first breakdown occurred when he was 23. Thereafter, there were many recurrences, and several hospitalisations. From the age of 32, he remained in mental hospitals for the last 15 years of his life.

There have been three most posited diagnoses. Schizophrenia, Manic-Depressive Disorder and War Neurosis (Post Traumatic Stress Disorder). The various signs and symptoms revealed in his biography, and through the course of his compositions, musical and poetic, will be explored, noting his familial background and relationships with his parents, his war experiences, his life style habits and his friendships. The fact that he was a distinguished poet as well as a composer will be discussed, and the effect of his illness on his creative ability in both areas will be assessed, in an attempt to understand more about the relationship between musical compositional ability and psychiatric illness.

4pm–4.40pm – Tea break

IAN VENABLES – Gurney's unpublished music – A brief overview

The Ivor Gurney Collection held at the Gloucestershire Archives contains the vast majority of Gurney's literary and music manuscripts. Since the completion of Dr Philip Lancaster's groundbreaking descriptive catalogue in 2006 a fuller picture of the extent of Gurney's artistic legacy has now emerged. As Lead Trustee of the Ivor Gurney Estate, Ian Venables will give a brief survey of the collection's unpublished music and discuss some of the recent discoveries that have come to light.

5.15pm–6pm

Q&A and chaired discussion between audience and speakers

6pm–6.45pm

Pre-concert discussion – led by **STEPHEN JOHNSON**, and including **PHILIP LANCASTER**, **NICOLA HARRISON** and the **musicians**

6.45pm – Supper break

8pm–9.45pm

Concert – with **JAMES GILCHRIST** tenor, **MICHAEL CRADDOCK** baritone, **ANNA TILBROOK** piano, and the **BRIDGE STRING QUARTET**.

Throughout both days there will be poetry readings by **NICOLA HARRISON**, **TIM KENDALL**, **ANTHONY BODEN**, **ELEANOR RAWLING** and **STEPHEN JOHNSON**.

The Speakers



STEPHEN JOHNSON studied at the Northern School of Music, Manchester, and composition under Alexander Goehr at Leeds University, then at Manchester University. Since then he has written regularly for *The Independent* and *The Guardian*, and was Chief Music Critic of *The Scotsman* (1998–9). He has also broadcast frequently for BBC Radio 3, 4 and World Service, including a series of 14 programmes about the music of Bruckner for the centenary of the composer's death (1996). He is the author of *Bruckner Remembered* (Faber 1998), and studies of Mahler and Wagner (Naxos 2006, 2007), and is a contributor to *The Cambridge Companion to Conducting* (CUP 2004). He also presented Radio 3's *Discovering Music* and is a regular contributor to the *BBC Music Magazine*. In 2003 Stephen was voted Amazon.com Classical Music Writer of the Year. His radio documentary, *Shostakovich: Journey into Light*, was nominated for a Sony Award in 2007. And in 2009 his radio documentary, *Vaughan Williams: Valiant for Truth*, won a Sony Gold Award. In 1997 Stephen began composing again. His orchestral work *Behemoth Dances* had its premiere in Moscow in April 2016, followed by its UK premiere in London in May. His book about music and mental health, *How Shostakovich Changed My Mind*, was published in Spring 2018.



NICOLA HARRISON is Lecturer in Singing and Interpretation, Pembroke College, Oxford, vocal coach, author, poet, scriptwriter and performer. She has taught singing at several Oxford colleges, universities and the West End. She has been a journalist and a regular contributor to *The Singer*, *Classical Music Magazine* and other music-related media. All Nicola's writing and research of a lifetime has been into the imagination and how to harness this wonderful, inventive tool in the teaching of singing, the interpretation of text and the performance of song. Her two books *The Wordsmith's Guide to English Song: Poetry, Music and Imagination* were published by Compton in 2016 to widespread critical acclaim. One of these books is dedicated to the study of Ivor Gurney's songs. She has recently had published two small books of poetry. A book on anatomy of the larynx for singers will be published by Compton in October 2018. Her ground-breaking research into the use of motor imagery in training the muscles of singers, has been carried out over 7 years in collaboration with neuroscientists and anatomists.



KATE KENNEDY is the Associate Director of the Oxford Centre for Life-writing, and a Research Fellow in Music and English at Wolfson College, Oxford, where she teaches in both disciplines. She has held Research Fellowships at Girton College Cambridge, and at the English Faculty, Cambridge. She has published widely on music and literature of the First World War, and her publications include: (editor) *The Silent Morning: Culture and the Armistice, 1918* (Manchester University Press), (guest editor), *The Journal of First World War Studies, Music and Literature* (Routledge), (editor) *Literary Britten: Benjamin Britten's vocal works* (Boydell and Brewer), *The Lives of Houses* (Princeton University Press) and *Dweller in Shadows: Ivor Gurney – Poet, Composer* (Princeton University Press, forthcoming). She is the author of opera libretti, dramatized recitals, and an operatic play *The Fateful Voyage*, based on her current project, a triple biography of Rupert Brooke, FS Kelly and William Denis Browne. She is widely known as a broadcaster, making programmes and presenting for BBC Radio 3, the World Service and Radio New Zealand on music and literature. She was awarded Oxford University's Vice-Chancellor's Prize for Research Excellence and Impact in 2017.



PHILIP LANCASTER is a composer, singer, scholar, and a dabbler in poetry. He has brought many of Ivor Gurney's works out of the archive to performance, recording, broadcast and publication, including – with Ian Venables – all of the extant orchestral works. Following an extensive archival study, Philip is co-editing with Tim Kendall a major five-volume edition of Gurney's complete poetry for Oxford University Press. He lectures widely on music and poetry, and is writing a major monograph examining Gurney's literary and musical works. As a solo baritone, Philip has performed in recital and on the concert platform at festivals and venues around the country. Philip's recent compositions include collaborations with contemporary poets, and a major chamber oratorio, *War Passion*, which was premiered at the Three Choirs Festival in 2016.



PETER PARKER is the author of *Housman Country* (2016), two books about the First World War, *The Old Lie* (1987) and *The Last Veteran* (2009), and biographies of J. R. Ackerley (1989) and Christopher Isherwood (2004). He edited (and wrote much of) *A Reader's Companion to the Twentieth-Century Novel* (1995) and *A Reader's Companion to Twentieth-Century Writers* (1996). He was an associate editor of the *Oxford Dictionary of National Biography* (2004), with responsibility for modern literature, and remains an advisory editor. An animated film of Ackerley's *My Dog Tulip*, for which he collaborated on the script, was released in 2010. His edition of G. F. Green's 1952 novel *In the Making* was published as a Penguin Modern Classic in 2012, and he was a contributor to *Britten's Century* (2013). He has written for a large number of newspapers and magazines, and his *A Little Book of Latin for Gardeners* will be published in November.



ELEANOR RAWLING is an independent geography education writer and consultant and a research fellow at the University of Oxford's Department of Education. Her research interests have focused on curriculum policy and geography for which she was awarded MBE (1995) and a Royal Geographical Society award (2005). Recently Eleanor has extended her research and writing into cultural and literary geography, particularly approaches to the study of place and landscape. Her study of the relationship between poetry and place, *Ivor Gurney's Gloucestershire: Exploring Poetry and Place* (2011) was aided by the award of the St Hilda's ASM Scholarship in 2010, and the book was launched at the Oxford Literary Festival 2011. She was involved in a BBC 4 documentary about the life of Ivor Gurney shown on BBC 4 in June 2014. Eleanor is a fell runner and long distance walker, her enjoyment of exploring wild places providing a personal and emotional perspective on her interest in poetry and landscape.



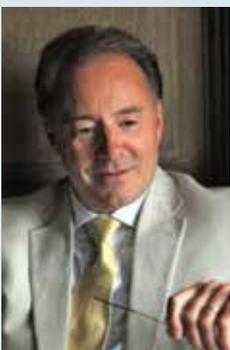
TIM KENDALL presented the BBC documentary *Ivor Gurney: The Poet Who Loved the War*. With Philip Lancaster, he is currently working on a 5-volume edition of Gurney's complete poetry for Oxford University Press. He is also editor of *Poetry of the First World War: An Anthology*, and producer of the BBC's recent film about Sylvia Plath and *The Bell Jar*. He is Professor of English Literature at the University of Exeter.



ADRIAN PARTINGTON has been Director of Music at Gloucester Cathedral since 2008, and has directed the Gloucester Three Choirs Festivals of 2010, 2013, and 2016. He has also been Artistic Director of the BBC National Chorus of Wales since 1999, preparing and directing the chorus for over 150 performances, many of which he has conducted himself. The chorus performs at least two BBC Prom concerts each season. This year at the Proms they have sung Mahler's Eighth Symphony, and the Parry Memorial Prom, for which Adrian was the organ soloist. He has a busy career as a freelance conductor, enjoying a close working relationship with the Philharmonia, whom Adrian has conducted at the Royal Festival Hall this year, and the BBC National Orchestra of Wales, with whom Adrian is to record a CD of unperformed choral and orchestral works by Stanford in the autumn. Further highlights in later 2018 include conducting the Dream of Gerontius in Gloucester Cathedral in October, Verdi's Requiem in St. John's Smith Square, a Beethoven programme with the BBCNOW in November, and a centenary performance of The Planets in September. A tour of Japan before Christmas rounds up a busy year.



MICHAEL TRIMBLE is Emeritus Professor in Behavioural Neurology at the Institute of Neurology and Honorary Consultant Physician to the department of Psychological Medicine at the National Hospital for Neurology and Neurosurgery, London. His research for many years has been on the behavioural consequences of neurological disorders, especially epilepsy and movement disorders. He has a lifelong research interest in neuroanatomy, hence his ability to explore the neuroanatomical basis of crying. He is also a psychiatrist with much clinical experience of mood disorders, and has investigated the latter in patients using neurological techniques, such as brain imaging. His book *The Soul in the Brain* (Johns Hopkins, 2007) explores the cerebral basis of art and belief and *Why Humans like to cry: Tragedy Evolution and the Brain* (OUP 2012) discusses emotional responses to tragedy and the arts from an evolutionary and neurobiological perspective.



IAN VENABLES studied music with Richard Arnell at Trinity College of Music, London and later with John Joubert, Andrew Downes and John Mayer at the Royal Birmingham Conservatoire. His compositions encompass many genres, and he has added significantly to the canon of English art song. Described as "Britain's greatest living composer of art songs" (Musical Opinion) and "a song composer as fine as Finzi and Gurney" (BBC Music Magazine), he has written over 60 works in this genre, which includes eight song-cycles. His many chamber works include a *Piano Quintet Op.27* (1995) – described by Roderic Dunnett in the Independent as "lending a new late 20th Century dimension to the English pastoral"; a *String Quartet Op.32* (1998) and more recently a *Canzonetta Op.44* for clarinet and string quartet (2013). He has also written works for choir – *Awake, awake, the world is young Op.34* – organ – *Rhapsody Op.25* (1996), brass and solo piano. He is an acknowledged expert on the 19th century poet and literary critic John Addington Symonds, and apart from having set five of his poems for voice and piano, he has contributed a significant essay to the book *John Addington Symonds – Culture and the Demon Desire* (Macmillan Press Ltd, 2000). His continuing work on the music of Ivor Gurney has led to orchestrations of two of his songs (2003) – counterparts to the two that were orchestrated by Herbert Howells – and newly edited versions of Gurney's *War Elegy* (1919) and *A Gloucestershire Rhapsody* (1921), with Dr Philip Lancaster. He is President of the Arthur Bliss Society and Vice-President of the Gloucester Music Society and Chairman of the Ivor Gurney Society. His music is published by Novello and Co and has been recorded on the Regent, Somm, Signum and Naxos labels.

Concert Programme

8 pm Friday 14th September

R. Vaughan Williams
1872–1958

From 'Songs of Travel' (R. L. Stephenson)
The Vagabond
Bright is the Ring of Words
Whither Must I Wander

George Butterworth
1885–1916

From 'Six Songs from a Shropshire Lad' (A. E. Housman)
Loveliest of Trees
When I was One-and-twenty
Is my Team Ploughing?

Ivor Gurney

Nocturne in A flat for piano (1908)

Ivor Gurney
1890–1937

The 'Elizas' – Five Elizabethan Songs (1913)
Orpheus
Tears
Under the Greenwood Tree
Sleep
Spring

Ivor Gurney

Kennst du das Land? (Goethe) (1914)

INTERVAL

R. Vaughan Williams

From 'Along the Field' for voice and violin
(A. E. Housman)
We'll to the Woods no More
Along the Field
The Half-Moon Westers Low

Ian Venables

The Send Off (Wilfred Owen)

Ivor Gurney

Two 'Trench Songs'
By a Bierside (John Masefield)
In Flanders (F. W. Harvey)

Ivor Gurney

Two songs for voice and violin
In Youth there is Pleasure (Robert Wever)
Lullaby (Robert Herrick)

Ivor Gurney

Three Songs
Ha'nacker Mill (Hilaire Belloc)
The Ghost (Walter de la Mare)
Lights Out (Edward Thomas)

JAMES GILCHRIST *tenor*
CATHERINE SCHOFIELD *violin*
ANNA TILBROOK *piano*

Concert Programme

8 pm Saturday 15th September

E. J. Moeran

1894–1950

Far in a Western Brookland (A. E. Housman)

Ivor Gurney

Severn Meadows (Ivor Gurney)

John Ireland

1879–1962

Ladslove (from *The Land of Lost Content*) (A. E. Housman)

George Butterworth

On the Idle Hill in Summer (A. E. Housman)

Herbert Howells

1892–1983

Piano Quartet, 2nd movement

Ivor Gurney

Ludlow and Teme (A. E. Housman)
for tenor, piano and string quartet

INTERVAL

Ivor Gurney

On Wenlock Edge (A. E. Housman)
All Night under the Moon (Wilfrid Gibson)
Thou Didst Delight my Eyes (Robert Bridges)

Ivor Gurney

Adagio for String Quartet (1924)

Ivor Gurney

The Western Playland (A. E. Housman)
for baritone, piano and string quartet

JAMES GILCHRIST *tenor*

MICHAEL CRADDOCK *baritone*

ANNA TILBROOK *piano*

Bridge String Quartet:

ROBERT GIBBS *violin*

CATHERINE SCHOFIELD *violin*

MICHAEL SCHOFIELD *viola*

LUCY WILDING *cello*

The Musicians



JAMES GILCHRIST *tenor* began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir

of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world. Bach's *Christmas Oratorio* and the St John and Matthew Passions feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, 'he hasn't become a one-man Evangelist industry by chance'. Recent operatic engagements include appearances in the role of Reverend Horace Adams in Britten's *Peter Grimes* with Bergen Philharmonic Orchestra and Bergen National Opera under the baton of Edward Gardner, for the Bergen and Edinburgh International Festivals. In the 2018–19 season appearances include *Elijah* in Goteborgs Symfoniker and Masaaki Suzuki, Handel's *Messiah* with the Handel & Haydn Society in Boston, with Bernard Labadie, *St Matthew* Passion with Tafelmusik Baroque in Toronto, and Beethoven's *Missa Solemnis* with Singapore Symphony Orchestra. James also takes further performances of Eddie Parker's Debussy Mirrored Ensemble to York, Bristol and London.



MICHAEL CRADDOCK is a London-based baritone, who started his musical education with the choir of Trinity College Cambridge, with whom he sang for four years, whilst studying

Mathematics. Operatic performances include Walton *The Bear* (Smirnov) for Opera Minima and *Opera Anywhere*, Britten's *A Midsummer Night's Dream* (Bottom) in Aldeburgh, sharing the role with Matthew Rose, Donizetti *Don Pasquale* (Dr. Malatesta) for Opera Minima, Puccini's *Madama Butterfly* (Yamadori) for Opera A La Carte and Verdi's *La Traviata* (Marchese) for Regent's Opera at the Bermuda Festival. He sang the dual roles of Alfio/Tonio in Hampstead Garden Opera's performances of *Cavalleria Rusticana*/Pagliacci and gave the role of Dandini in the Bedford Park Festival production of *La Cenerentola*. Most recently he was in the London premiere of Tim Watts' opera 'Kepler's Trial' at the Victoria and Albert Museum. He is a founder member of the

Gesualdo Six, an all-male vocal consort who have a busy concert schedule in the UK and further afield, now represented by Hazard Chase. Their debut CD was released in the Spring on the Hyperion Record label. He also frequently works with the ensemble Amici Voices, who perform the works of J S Bach one-to-a-part, and have recently recorded their second CD. In their performance of the St Matthew Passion 'Michael Craddock ... deserve(d) special mention' (Early Music Review). Upcoming oratorio solos include bass arias in the St Matthew Passion with the Auckland Philharmonia in Autumn 2018, and Pilate/Arias in the St John Passion with the Adelaide Symphony Orchestra and Tasmanian Symphony Orchestra in 2019.



CATHERINE SCHOFIELD *violin* studied music at Manchester University then at the RNCM with Peter Cropper of

the Lindsays and Richard Deakin. She won a Countess of Munster Award to continue studying with Emanuel Hurwitz and take part in masterclasses with Igor Ozim, Dong Suk Kang and Ernst Kovacic. Catherine is a founder member of the Bridge String Quartet who in over two decades have built up an international reputation through their highly acclaimed recordings particularly specializing in English music. They have performed across many continents and closer to home on London's South Bank as Kirkman Concert Award winners and at the Wigmore Hall. As a freelance violinist, Catherine has developed a particular associations with the English Chamber Orchestra Glyndebourne Touring Opera and she has co-led the English Touring Opera. Catherine has given violin recitals with Duo Panormo in the UK and in Hungary.



PHOTO © NOBBY CLARK

ANNA TILBROOK *piano* has collaborated with many leading singers and instrumentalists including James Gilchrist, Ian Bostridge, Lucy Crowe, Sarah Tynan, Barbara Hannigan, Emma Bell, Nicholas Daniel, Natalie Clein, Guy Johnston, Philip Dukes and the Fitzwilliam, Sacconi, Elias, Carducci, Navarra and Barbirolli string quartets. Since her debut at Wigmore Hall in 1999 she has become a regular artist at all the major concert halls and festivals. She has also accompanied José Carreras, Angela Gheorghiu and Bryn Terfel in televised concerts. Recent performances

include Carnegie Hall and Amsterdam Concertgebouw with Lucy Crowe, Wigmore Hall, St John's Smith Square, deSingel Antwerp, Alte Oper Frankfurt, Anima Mundi Pisa, Wrocław Cantans, and appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder Leicester International and West Cork Chamber Music festivals and last season Anna curated a series of concerts for Radio 3 marking Hull as City of Culture 2017. This season Anna will accompany recitals with James Gilchrist at the Oxford Lieder Festival, for an Armistice concert at Malvern Theatres with violist Philip Dukes and for Skipton Music. She will also join the Sacconi Quartet to perform Schubert's *The Trout* and the Fitzwilliam Quartet with NADSA Concert, Newton Abbot.

BRIDGE STRING QUARTET

ROBERT GIBBS/CATHERINE SCHOFIELD *violins*
MICHAEL SCHOFIELD *viola*
LUCY WILDING *cello*

From Bulgaria to Kenya via USA and across central Europe, the Bridge Quartet tours widely, introducing a diverse audience to chamber music repertoire, especially that of their native British composers. Their acclaimed recordings continue to receive warm praise and recently BBC Radio 3 featured their CD of Frank Bridge's early viola quintet. As chosen artists for EM recordings, the quartet works with artists such as Michael Dussek, Charles Daniels and Roderick Williams, premiering groundbreaking repertoire by Gurney, Butterworth, O'Neill and Parry. The quartet has been established for over 25 years with founder member Colin Twigg currently celebrating 10 years in his second tenure. The quartet recently released a CD for Toccata Classics of Colin's own chamber works, so the Bridge Quartet is probably unique in having its own composer in residence! Plans for 2018–19 include further EM recording projects and performances, a concert plus coaching in Provence and concerts in Huddersfield, Oswestry and Kendal.



THE CLOUD

One could not see or think, the heat overcame one,
With a dazzle of square road to challenge and blind one,
No water was there, cowparsley the only flower
Of all May's garland this torrid before-summer hour,
And but one ploughman to break ten miles of solitariness.
No water, water to drink, to stare at, the lovely clean-grained one.

Where like a falcon on prey, shadow flung downward
Solid as gun-metal, the eyes sprang sunward
To salute the silver radiance of an Atlantic high
Prince of vapour required of the retinue
Continual changing of the outer-sea's flooding sun.
Cloud Royal, born called and ordered to domination,
Spring called him out of his tent in the azure of pleasure,
He girt his nobleness – and in slow pace went onward
A true monarch of air chosen to service and station;
And directed on duties of patrolling the considered blue.
But what his course required being fulfilled, what fancy
Of beyond-imagination did his power escape to
With raiment of blown silver...

IVOR GURNEY

KEY TO PHOTOGRAPHS

Front and back covers – Background images, and also the sketch at 5 on page 3 below, taken from *Ivor Gurney's Gloucestershire: Exploring Poetry and Place* by Eleanor M. Rawling (The History Press 2011) with kind permission of the author and publisher.

Page 2:

top – The Ivor Gurney Hall, The King's School, Gloucester.

centre left – Ivor Gurney, taken in 1919 in the garden of the Chapman family home in High Wycombe, this and number 4. below with kind permission of Anthony Boden and first published in his *Stars in a Dark Night: the letters of Ivor Gurney to the Chapman family* (Sutton 1986, revised edition 2004).

Page 3:

1. The young Gurney, probably during the Three Choirs Festival in Gloucester (Gurney Archives).

2. Gurney in uniform, 1915 (Gurney Archives).

3. Gurney, during his time at the King's School, Gloucester, 1905 or earlier (Gurney Archives).

4. Gurney with Matilda Chapman ("La Comtesse") and daughter Matilda ("Mickey").

5. Sketch of Gurney's sailing boat, the *Dorothy*, by Roger Ellis.

6. Gurney, 1920; this and 7 and 8 below portrait studies by Richard Hall, Gloucester, all published in *F. W. Harvey: Soldier, Poet* by Anthony Boden (latest edition 2016 by Phillimore & Co. Ltd [an imprint of The History Press]).

7. Herbert Howells, 1920.

8. F. W. (Will) Harvey, 1920.

9. 2nd/5th Battalion Gloucester Regiment Band in 1915. Postcard photograph by J.W. Hook, Cheltenham. Gurney is in the rear rank, fourth from the right.

Background design – Programme cover and poster design by Ian J. Douglas for a *Summer Weekend of English Music & Verse to celebrate the Centenary of the Birth of Ivor Gurney* in 1990, devised by Anthony Boden.

Gurney Archives – Photographs from the Archives have been reproduced with the kind permission of the Trustees of the Ivor Gurney Estate.

The Musical Brain



LOOKING FORWARD – CAN YOU HELP?

Music has inspired, entertained, comforted and moved us for thousands of years. But it is only recently that science has begun to shed light on the incredible impact that music and other art forms can have on the mind, brain and body. The Musical Brain is a registered charity committed to bridging a gap between the arts and sciences by encouraging discussion among scientists, artists, medical professionals and performers, sharing and debating this new knowledge and ground breaking research with a wide public audience. We aim to do this in ways that are memorable and accessible in conferences, study days and occasional shorter events, always including live performance. Our past conference programmes can be viewed on the Archive page of our website: www.themusicalbrain.org

From The Musical Brain's foundation in 2010, until her retirement at the end of 2017, Hilary Bartlett was at the helm of the organisation as Trust Secretary and Director. We were extremely sorry to lose Hilary, and have not yet found a replacement. The Musical Brain would therefore welcome enquiries from individuals interested in taking on the role of Director. We would also welcome contact from those who may be interested in designing and implementing an event or conference that could be appropriately hosted under the banner of The Musical Brain. It may be that instead of finding a permanent Director, we host a variety of 'curators', who plan and put into practice individual events. We are happy to consider proposals that may involve changes to our management structure.

The Musical Brain has no financial reserves; activities are supported by ticket sales, grants and donations. Funds to cover fees or salary for a new Director would have to be raised (our previous Director worked in a voluntary capacity). Joining The Musical Brain team would be a fascinating opportunity for someone with a passionate interest in the arts and sciences, relevant experience and vision. Living in or close to London would be preferable but not necessarily essential.

If you are interested please email our chairman, Michael Pugh: michael@themusicalbrain.org or our administrator, Greg Harradine: greg@themusicalbrain.org for further information.

The Musical Brain® Registered Charity Number: 1159843

Trustees: Michael Pugh, Chairman, Hilary Bartlett MBE,
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The Ivor Gurney Society

President: Group Captain Anthony Boden;

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<https://ivorgurney.co.uk>