

THE IVOR GURNEY SOCIETY NEWSLETTER

NUMBER 64

October 2018

Spring Event 2019, Saturday 11 May

The IGS will hold its Spring Weekend Event jointly with the Arthur Bliss Society at the Ivor Gurney Hall, The King's School, Gloucester.

Saturday 11 May

12.00 noon - Annual General Meeting

1pm - Lunch

3pm - Concert

A programme of English Music and Songs with the Carducci String Quartet, Andrew Randall (baritone) and Eric McElroy (piano). This concert will include a performance of Ivor Gurney's *The Western Playland* in a newly revised edition by Philip Lancaster.

5 pm - Tea and finish



F W Harvey's grave, IG Society walk, Minsterworth, May 2018

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).

A Walk With Ivor Gurney - CD available on IGS website,

Tenebrae join the Aurora Orchestra with mezzo soprano Dame Sarah Connolly and narrator Simon Callow for 'A Walk with Ivor Gurney', an album of choral music celebrating the works of Ivor Gurney. Alongside four pieces of Gurney's own music including 'Since I believe in God the Father Almighty' are works by his contemporaries, Ralph Vaughan Williams and Herbert Howells, and a new piece by Judith Bingham commissioned by Tenebrae in 2013.

IGS Poetry Walk

It will not be possible to hold a Poetry Walk at this year's Spring Event. However, it is proposed to provide a poetry walk, led by Eleanor Rawling, later in the year, probably September 2019. This will be publicised on the website.

Chairman's Report, June 2018 (By Ian Venables)

The Society's *raison d'etre* will reach a highpoint this year with the forthcoming commemorations in the Autumn to mark the end of the Great War. This milestone has naturally dominated the committee's work over the past year or so. Before I provide more detail, I would like to begin by thanking our

Committee for their continued hard work and support over what has been a very busy year. Following last year's AGM there were a number of significant changes made to the structure of the committee. The Hon Treasurer, Mr Colin Brookes was not re-elected at the meeting and consequently I agreed to take on this role. I am hoping that this will only be a temporary arrangement and so I would like to take this opportunity to appeal again to society members for help with this essential task. Rolf Jordan has kindly offered to take on the position of Society Secretary and Sebastian Field, newly elected on to the committee, has agreed to become our Membership Secretary. All of these changes have helped enormously to facilitate the smooth running of the society.

This year's Annual Journal (no 22) is the second one under the superb editorial of April Fredrick. I would like to thank her for her brilliant work on another wide-ranging volume. Focusing primarily on the thorny issue of Gurney's mental illness, the Journal contains a wealth of new material, including the first publication of both the Barnwood House and Stone House Medical notes. The volume is interspersed with some haunting images by photographer Jeannette Josse. The Journal is a ground-breaking publication that stands as a testament to April's outstanding editorial work and dedication to Gurney scholarship. Another of the society's indispensable publications is the Newsletter, edited by Eleanor Rawling. These attractively presented Newsletters keep members fully up to date with the latest news and events whilst providing short and informative articles about Gurney. I would like to pay a special thanks to Eleanor for all the time and energy that she devotes to this vital role. In last year's report I explained how important our website has become as a marketing and informational tool. Our website Manager, John Elkington has done a marvellous job over the past twelve months in updating and expanding the whole site. He has added some new features that simplify and improve the way items can be purchased via our online Shop. He has also revised our Privacy Policy in the light of the new regulations being put in place at the end of this month. He has also added a new administrative section that gives an accurate and up to date picture of the society's finances and current membership. The website has become an essential part of the functioning of our society and I would like to thank him for all his expertise and hard work.

Last year's annual 'Spring Weekend' was a joint event with the Finzi Friends held at St Andrew's Church Centre, Churchdown. A large and appreciative audience were treated to an exciting programme that began with a wonderful

talk entitled, *'Benedictions and Baedekers: Finding Gurney'* given by Dr Philip Lancaster. This was followed by a concert with the Chester Bach Singers, conducted by Martin Bussey that included a performance of Bussey's Gurney inspired song cycle, *'Severn Meadows'*. This thoroughly enjoyable afternoon concluded with a marvellous song recital given by the baritone, Marcus Farnsworth and pianist Libby Burgess. Turning to musical and literary activities beyond the society it is most gratifying to see how Gurney's music and poetry is receiving such national and international recognition. For me this was most visibly demonstrated by the prominence that Gurney was given at the centenary commemorations of the battle of Passchendaele. On the evening of 30th July a concert was held in the Market Square at Ypres during which an image of Gurney was projected onto the Cloth Hall tower as Roderick Williams and Iain Burnside performed his song *'In Flanders'*. It was a memorable and most moving tribute to Gurney.

In October, of last year Gurney's song cycle *Ludlow and Teme* was featured in the prestigious Oxford Lieder Festival performed by the joint winners of the Young Artist Platform. There was also a *'War Poetry, Prose and Song'* performance at the National Portrait Gallery devised and directed by Valerie Doulton. Early this year, The Flanders Symphony Orchestra included Gurney's *War Elegy*, in a series of concerts in Antwerp, Brussels, Bruges, Ghent and Dunkirk and the Caprice Singers performed Gurney's motet, *Since I believe In God The Father Almighty* at Oakham School. On the musical publications front Gurney's song cycle *The Western Playland*, originally published by Steiner and Bell is currently being prepared for publication, revised and edited by Dr Philip Lancaster. The Ivor Gurney Trust, in association with the Society, has recently published Gurney's motet. The score can now be purchased via the Shop. The motet was recorded on the CORO label last year by the acclaimed choral ensemble, The Sixteen and it has also been recorded by the vocal ensemble Tenebrae and will be released this autumn on a CD that will include Gerald Finzi's orchestration of Gurney's *Five Elizabethan Songs* and Herbert Howells' orchestration of *In Flanders* and *By a Bierside* sung by Dame Sarah Connolly. Forthcoming concerts featuring Gurney's music include; this year's English Music Festival held at Dorchester upon Thames on the 25th May. One of the highlights of the festival will be a performance of Gurney's rarely performed song cycle *The Western Playland* given by the acclaimed baritone Roderick Williams, with the pianist Michael Dussek and The Bridge String Quartet. Further details can be found on the EMF website. This year's Gloucester Music

Festival, organised by our very own Sebastian Field will run from the 24th -30th June, with one of the concerts featuring Gurney's songs sponsored by the Society.

This year saw the publication of a new book entitled *The Coloured Counties* written by Anthony Gibson. This attractively produced book explores the connection between Gurney and the Gloucestershire countryside. It is published by Fairfield books. Another exciting book that will be published in November by Cambridge University Press is entitled, *'The Remembered Dead – Poetry, Memory and the First World War'*. The author is Sally Minogue who some of you may remember was the society's membership secretary for many years. Her book includes a section on Gurney's war poetry. Our founder chairman and President Anthony Boden is author of an updated and revised edition of *'The Three Choirs Festival; A History'*, which has received excellent reviews. Ivor Gurney has a prominent write up. The actress and playwright Jan Carey has recently revived her stage production entitled "Author, Composer, Soldier of a sort". This sixty-minute presentation draws upon Gurney's poetry, music and extracts from letters to bring his story to life. The show will be performed at this year's Edinburgh Fringe Festival.

Finally, there is a very special event coming up on 14 and 15 September 2018. It's a two-day conference entitled, *'Ivor Gurney – High Above Gloucester and the Severn Plain'*. It has been organised by Michael Pugh and Eleanor Rawling. The conference will include guided poetry walk, discussions and talks by the BBC's Stephen Johnson, Dr Kate Kennedy, Peter Parker and Dr Philip Lancaster. There will also be two recital programmes given by James Gilchrist, Anna Tilbrook and the Bridge String Quartet. This is a must for all Gurney enthusiasts.

The Anne and Anthony Boden Bequest of their Ivor Gurney Collection to the Gloucestershire Archives, 2018

This collection contains correspondence, manuscripts and associated documents collected by Anne Boden's mother Winifred, her aunt Marjorie ('Micky'), her uncle Arthur, and her maternal grandparents, Edward and Matilda Chapman, all of whom enjoyed a close friendship with Ivor Gurney (1890-1937) during the years 1914 to 1920. Although Gurney had made an unsuccessful proposal of marriage to the Chapmans' eldest daughter, Catherine ('Kitty'), no letters to her found their way into the collection.

Many of the letters in the collection were published by Anthony Boden in his book *Stars in a Dark Night: The Letters of Ivor Gurney to the Chapman Family* (first edition: Sutton, 1986 (hard-back); second, revised edition, 2004 (paper-back)). Most of the letters were also edited and published later in R.K.R.Thornton (ed.), *Ivor Gurney: Collected Letters* (MidNAG Carcanet, 1991, hard-back). Much of the original material was loaned by Boden to the former Gloucestershire Records Office for a while.

Now, following the centenary of the ending of the First World War in 1918, the Bodens have decided to bequeath their collection, along with the addition of much previously unpublished material and other items of Gurney interest, to the Gloucestershire Archives for permanent safekeeping.
(Anthony Boden, September 2018)

Anne and Anthony Boden handing over archive material, July 2018



Complete Poetical Works of Ivor Gurney

The first volume of the ***Complete Poetical Works of Ivor Gurney*** was submitted to Oxford University Press by Philip Lancaster and Tim Kendall at the beginning of August. Volume one, of their now five volume edition, covers the period from 1907 to 1918. 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. It is intended to submit this to the publisher in 2019, when — all being well — first volume should appear on the shelves.

High Above Gloucester and the Severn Plain

An event organised by the Musical Brain in collaboration with the Ivor Gurney Society, 14-15 September 2018

Old Thought

Autumn, that name of creeper falling and tea-time loving,
Was once for me the thought of High Cotswold noon-air,
And the earth-smell, turning brambles, and half-cirrus moving,
Mixed with the love of body and travel of good turf there.

O up in height, O snatcht up, O swiftly going,
Common to beechwood, breathing was loving, the yet
Unknown Crickley cliffs trumpeted, set music on glowing
In my mind. White Cotswold, wine scarlet woods and leaf wreckage wet.

(Kavanagh, 2004, p.176)

Eleanor Rawling opens her *Ivor Gurney's Gloucestershire: Exploring Poetry & Place* (The History Press 2011) with the two stanzas of Gurney's *Old Thought*, a poem about walking in the Cotswold countryside, yet, as the author says, it is about much more than that. The central importance in Gurney's life of his native county of Gloucestershire is glimpsed, perhaps even synthesised, in these lines. The walker – we cannot doubt that this is a walker – absorbs through sight, smell and sound the many facets of his Cotswold surroundings, sets them down in his poem and anticipates the music that will also flow from him through the experience.

Ivor Gurney: High above Gloucester and the Severn Plain celebrated, in the course of two days (14/15 September 2018), the life and work of Gurney in the context of his home surroundings; examining, through walks, talks, readings and concerts, the influences that contributed to his personality and art. The canvas attempted was a broad one to cover in such a relatively short time, yet the picture that emerged was sharp, intricate and absorbing.

The approach adopted was essentially chronological, delegates learning on the first day about the young Gurney: his birth and upbringing in and around the city of Gloucester (the City Walk, led by Eleanor Rawling); his early education at the King's School and as a chorister and organ scholar at Gloucester Cathedral (the discussion between Stephen Johnson and Adrian Partington in the

Cathedral's lovely Lady Chapel, with its Ivor Gurney windows); his friendships with Herbert Howells and Will Harvey; and influences on his music and poetry – in particular the social and cultural context of Edwardian England (Stephen Johnson) and the work of A. E. Housman (the talk by Peter Parker). Eleanor Rawling's presentation grounded Gurney's poetry directly in the Gloucestershire countryside, revealing the close and creative engagement between the poet and his places. Last among the talks on the first day, Philip Lancaster spoke of the phenomenon of Gurney's exceptional dual gifts of composer and poet, each representing a different aspect of Gurney's creative genius, neither necessarily superior to the other.

The first day concert placed early Gurney works, including his lovely settings of *Five Elizabethan Songs*, among works by two other composers of outstanding settings of Housman's poetry – Vaughan Williams and Butterworth; both incidentally with their own connections to Gloucestershire (Vaughan Williams' birthplace being Down Ampney and Butterworth's death being commemorated at Deerhurst Priory Church). James Gilchrist, accompanied by Anna Tilbrook and Catherine Schofield, gave a superlative performance of the songs in the programme. Anna Tilbrook played Gurney's charming early work, *Nocturne in A flat*, with great sensitivity.

Eleanor Rawling's three walks, which were central to the direction of the event, culminated on Crickley Hill on the second morning. The weather was sublime, the autumn of Gurney's *Old Thought* just around the corner, the landmarks so familiar to him – The Malverns, Cooper's, May, Chosen and Bredon Hills standing out as timeless sentinels in his Severn Meadows.

The talks on the second day inevitably entered darker regions. As Tim Kendall explained, Gurney developed very late as a poet, yet his total output amounted to at least 1,500 poems. His two published collections were eclipsed by his later works, and should not be regarded as representative of his greatness as a poet. By 1924, Gurney had come to regard himself as first among English Great War poets – ranked above many of the famous names we know today – Graves, Sassoon, Owen. Gurney, it seems, believed he was



Eastgate Street, Gloucester



Coopers Hill from Crickley summit



The Tithe Barn at Ashleworth



On Barrow Hill, Ashleworth

deserving of this honour not only for the greatness of his poetry, but also because he had served and been wounded for his country.

Certified insane in 1922, Gurney was ultimately sent to the London Mental Hospital at Dartford. Kate Kennedy traced the conditions of Gurney's confinement. Placed in a general ward with patients with a variety of conditions, he and the others were effectively deprived of any form of privacy or dignity. In the early years, he wrote many letters attempting to secure his release. Escaping on one occasion, he went to the house of his former tutor, Vaughan Williams, who felt obliged to inform the authorities, Gurney then being returned to Dartford. This event caused Vaughan Williams bitter regret and he became a regular visitor at Dartford for the rest of Gurney's life.

Michael Trimble considered various theories as to the nature of Gurney's illness, quickly rejecting "war neurosis" (PTSD) and syphilis as possibilities. He also rejected schizophrenia, giving as a powerful reason for this view the evidence – offered in particular by his artistic output – of Gurney's periods of lucidity, continuing for several years following his hospitalisation. Michael Trimble believed that Gurney's illness was manic/depressive (bi-polar) disorder, a condition manifested widely among great composers and poets.

Finally, Ian Venables' talk covered Gurney's unpublished music, and the work of Gerald Finzi in categorising and rating the unpublished songs. A large percentage of those rated by Finzi as good or very good have since been published. Ian Venables accepted that, although not infallible, Finzi's rating of the quality of Gurney's unpublished works was probably sound.

A lively question and answer session and pre-concert discussion followed, the latter including some of the musicians. The second day concert included the slow movement from the Howells Piano Quartet, dedicated to Gurney, and the two cycles of Gurney's settings of Housman – *Ludlow and Teme* and *The Western Playland* in the recent editions prepared by Philip Lancaster. James Gilchrist, Michael Craddock, Anna Tilbrook and the Bridge String Quartet gave beautiful and memorable performances of the programme.

Interspersed among the activities on the two days, readings of poetry were given by Nicola Harrison, April Frederick, Tony Boden and some speakers.

This event was conceived by The Musical Brain with the wholehearted support and involvement of the Ivor Gurney Society and its members.

Michael Pugh, The Musical Brain, (<http://www.themusicalbrain.org/>)

Norton Anthology of Poetry

In July, the latest edition of *The Norton Anthology of Poetry* (ed. Prof. Tim Kendall) was published. Gurney's representation in the anthology, in which so many poets vie for space in its packed pages, has increased from three to four poems, now being represented by 'Pain', 'To His Love', 'The Silent One' and 'Sea-Marge'. Gurney is also represented in his capacity as composer. All five of the poems used in Gurney's *Five Elizabethan Songs* have been included

Poem by Sue Leigh

Taken from *Chosen Hill*, Two Rivers Press, 2018, Reading, UK.

Pastoral (after Ivor Gurney)

When you came home
you would walk the woods at night

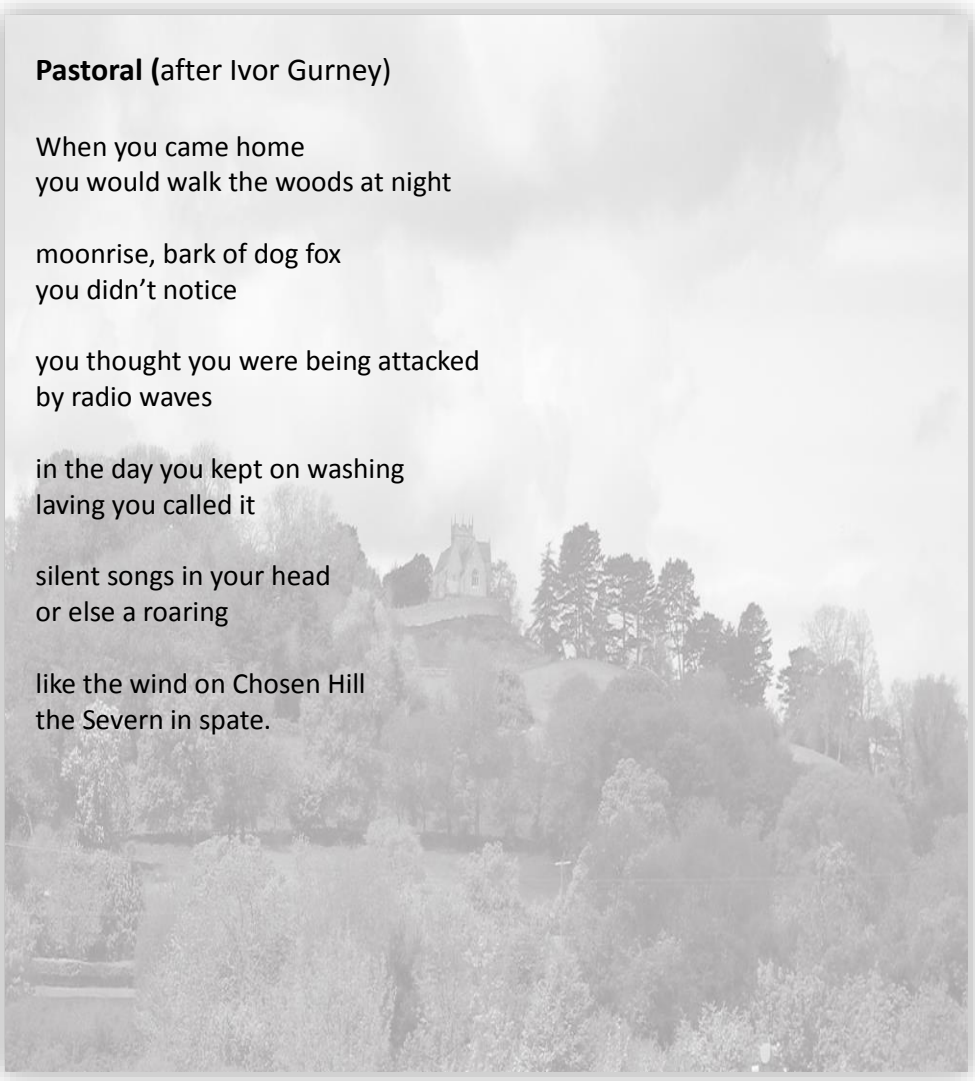
moonrise, bark of dog fox
you didn't notice

you thought you were being attacked
by radio waves

in the day you kept on washing
laving you called it

silent songs in your head
or else a roaring

like the wind on Chosen Hill
the Severn in spate.



Background photograph shows the church on Chosen Hill

Peace At Last: A Portrait of Armistice Day, 11/11/1918 By Guy Cuthbertson

Peace at Last will be published by Yale University Press in October 2018. The book includes reference to Ivor Gurney.

'*Peace at Last* by Guy Cuthbertson (Yale University Press, October) uses letters, diaries and newspapers to build an hour-by-hour account of "how the people of Britain experienced the moment that peace became a reality". *The New Statesman*, January 2018, Best Books of 2018.

Further details at <https://yalebooks.co.uk/display.asp?K=9780300233384>
Or <http://guycuthbertson.com>



Professor Guy Cuthbertson is also giving the Chatterton Lecture at the British Academy on 1 Nov which will be on Edward Thomas.

Author, Composer, Soldier-of-a-Sort

-was presented at Edinburgh Festival August 2018, by Jan Carey. It concentrates on the long-running friendship between poet and musician Ivor Gurney, and Marion M. Scott, a composer, musicologist and critic.

This is also being presented

- on **Sunday 11th November 2018**, Armistice Day, at the Stroud Book Festival at 12.30am in the Lansdown Hall. Box office: 01453 760 900
- and on 4 consecutive Sundays starting 10th February 2019, at 4.00pm at the Kings Head Theatre in Islington, London.

“In one way, this story seems like the archetypical ‘unlikely friendship’ but they actually shared a considerable amount in common, not least in defying assumptions (Gurney as a lower-class man and Scott as a woman) in translating their love of music into a career. Carey performs both roles with measured sophistication. One of many masterstrokes lies in performing Gurney’s Gloucester accent as soft and bubbling – like stream water over pebbles – not in the harsh, comedy West Country way most people on stage seem to opt for. Interspersed with passages of Gurney’s music, the monologue is a delicate and very moving piece of storytelling. In one painfully beautiful scene, Gurney – now confined to a London institution post-WWI – is visited by Helen Thomas, wife of the poet Edward Thomas. Together, they trace the lanes of Gloucestershire on an Ordnance Survey Map: it’s heart-breaking.”

<https://www.thestage.co.uk/reviews/2018/author-composer-soldier-sort-pleasance-courtyard-edinburgh/>

Music Update for October 2018 by Philip Lancaster

With the commemoration of the centenary of the Armistice, the frequency of performance of Gurney’s works is perhaps at its highest ever ebb, such that it is very difficult to keep track of everything that is being performed. While the songs are making regular appearances in recitals, and indeed on CD, it is especially gratifying to see such interest in Gurney’s choral and orchestral works.

The *War Elegy* for orchestra, received its German premiere, performed by the Deutsches Staatsphilharmonie Rheinland-Pfalz, directed by Michael Francis, on 13 and 23 September, alongside Alban Berg’s *3 Pieces for orchestra*, and Holst’s *Planets*. It was performed at Snape Maltings on 15 September by the Trianon Music Group, conductor, Chris Green. In November, the *Elegy* is being performed by three different orchestras: The New Forest Orchestra (18th November, Lyndhurst, Hampshire); the Halifax Symphony Orchestra (24th November, Square Chapel, Halifax), and Oakham School orchestra.

A Gloucestershire Rhapsody is also receiving two performances this autumn. It was performed in Watford Town Hall by the BBC Concert Orchestra, conducted by David Temple, on 23 October, and broadcast on Radio 3 at 7.30pm on 30

October - a performance that will be available on the BBC iPlayer until late November. A second performance takes place on the anniversary of the Armistice itself, 11 November, at 3pm at the University of Hertfordshire's Weston Auditorium, given by the De Havilland Philharmonic Orchestra, conducted by Robin Browning.

The motet *Since I Believe in God the Father Almighty*, published by the Gurney Trust in January, has elicited huge amounts of interest, in groups ranging from small chamber choirs performing one or two to a part, to the National Youth Choir, of over 150 singers. The piece was featured in the most recent edition of *Choir and Organ Magazine*.

Spiro Singers perform the motet at All Saint's Church, Clifton, Bristol, on 3 November; Vocalium at the Welsh Church, central London on 10 November. It receives its North American premiere in November, performed by Cappella Romana, conducted by Guy Protheroe, at St Mark's Cathedral, Seattle on 9 November, and repeated on 11 November in Portland's Trinity Episcopal Cathedral. The motet has also been performed across the country by Tenebrae, in a programme called 'We will remember them', performed in cities from Truro to St. Andrew's. Tenebrae has also given the Swedish premiere of the work, in Lund on 18 October, repeated in Kalmar Cathedral the following day, as well as the German premiere, at the Mosel Musikfestival on 30 August, again repeated the following day in Stuttgart. Tenebrae also performed the work live on BBC Radio 3's 'In Tune' on 17 October, in anticipation of their Wigmore Hall debut on 24 October, at which was launched their new recording based around Gurney's work, 'A Walk with Ivor Gurney' (Signum Records), featuring the motet, works by Howells, and Vaughan Williams, and the disc's title work, an extraordinary setting of Gurney's poetry by Judith Bingham.

The new CD release of *Since I Believe* by Tenebrae, joining previous recordings of the piece by Gloucester Cathedral Choir (Priory Records) and The Sixteen (Coro), is joined by yet another CD recording of the piece, also on Signum Records. On 2 November, Signum released a disc titled 'For the Fallen', recorded by the chamber choir 'Pegasus', conducted by Matthew Altham. This new disc also features Gurney's chant to psalm 23, which was also recorded by Gloucester Cathedral Choir on their Priory release in 2014.

Gurney's choral setting of Edward Thomas's *The Trumpet* is being performed with Philip Lancaster's orchestration by Bradford Festival Choral Society (conductor Thomas Leech) at Bradford Grammar School, 10 November; and by Bingham and District Choral Society (conductor Guy Turner) at St. Mary's Church, Radcliffe on Trent, Notts. 17 November. Chipping Camden Festival Chorus will also perform the work on 1 December at St. James's Church, Chipping Camden.

A CD to note is Dame Sarah Connolly's survey of composers from 120 years of pupils of the Royal College of Music, *Come to me in my dreams*, with Joseph Middleton at the piano. As well as three songs by Gurney (*Thou didst delight mine eyes*, *The fields are full* and *All night under the moon*), there are songs by Parry, Howells, Holst, Muriel Herbert, Rebecca Clarke, Thomas Dunhill, John Ireland, Moeran, Gibbs, Somervell, Britten, Tippett, and Turnage.

The song cycle *The Western Playland (and of Sorrow)* was recorded in the early summer by Roderick Williams, the Bridge String Quartet, and Michael Dussek, alongside the 1924-5 D minor string quartet and a few songs with piano, for release on EM Records in early 2019. The recent edition of *The Western Playland* used for this recording, edited by Philip Lancaster, is also working its way to publication by Stainer & Bell.

Britten Sinfonia – premiere a new arrangement of Nico Muhly's poignant *The Last Letter*, November 2018

This concert includes Gurney's *The Western Playland* and poetry and letters by Mary Borden, Vera Brittain, Ivor Gurney and Wilfred Owen. Devised by Dr Kate Kennedy, with a pre-concert talk from Dr Kennedy at 6.30pm It is taking place in three different locations: St Andrew's Hall, Norwich – Thursday 8th November, Barbican Hall, London – Friday 9th November and Saffron Hall, Saffron Walden, Saturday 10th November.

Tickets range from £10-35. Go to our website to book tickets: www.brittensinfonia.com

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

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