

THE IVOR GURNEY TRUST

Trustees to the Ivor Gurney Estate:

Mr Ian Venables (Lead Trustee)
Mr John Phillips
Mr Timothy Kendall

The Trust's 'Mission Statement'

'The Trust's principal aim is to promote and preserve Ivor Gurney's literary and musical legacy'.

The preservation aspect of the Trust's work is directly linked to the 'Ivor Gurney Collection' owned by the Trustees of Gurney's Estate and deposited in the Gloucestershire Archives. The core of this collection contains the vast majority of Gurney's musical manuscripts, poetry, letters, photographs and notebooks.

The Trust's Role

The Trust has three main roles:

1. To help the Gloucestershire Archives maintain and preserve 'The Ivor Gurney Collection'.
2. To authorise the use of archival materials for the purpose of academic research, publication, performance and recordings.
3. To help facilitate the publication of Gurney's literary and musical works.

The Trust's primary role is to help support the preservation of 'The Gurney Collection' held in the Gloucestershire Archives. Since 2001, the Trust has offered assistance in the process of applying modern standards of preservation to the collection. A much needed 'upgrade' of the conservation work became something of a priority following the first important cataloguing of the collection by Anthony Boden and Sylvie Pierce, who also recognised the need for further detailed conservation work. Fortunately, a timely transference of the Gurney archive to the Gloucester Records office in 2006, meant that the collection could now be stored in ideal circumstances. More recently, a repackaging grant was awarded to the archive. This has allowed for additional conservation work to be carried out, including custom-made packaging for specific items and for cleaning and repair work. Furthermore, since 2006 the Trust has been most fortunate in having the expert help of Philip Lancaster. His initial research focused upon producing the first complete catalogue of the musical works of Ivor Gurney (see Volume 12, IGS Journal 2006). Following on from this, in 2007, Philip Lancaster was awarded a PhD studentship from the University of Exeter. This three-year post, associated with the University's centre for South West Writing, was funded jointly by Great Western Research, Gloucestershire Archives and the University of Exeter. Building upon the work of Anthony Boden and Sylvie Pierce his monumental task has been to catalogue and reorganise the entire collection. During his research he has uncovered a great deal of new information and made a number of startling discoveries. The Trust is indebted to him for this groundbreaking work and for his outstanding scholarship.

The Trust's second role, is to monitor and give permission for the use of archival materials held in the collection. Although, the archive is open to the general public there are inevitably some restrictions regarding the access to, and use of these materials. These restrictions are in part necessary to preserve some of the more fragile items in the collection, but also to make certain that these items are used in a proper manner and in accordance with UK copyright law (See Appendix 1.)

As these restrictions are somewhat complicated it might be helpful if I outlined briefly the current arrangements.

Since 2007, all Ivor Gurney's musical and literary works published during his lifetime are out of copyright and thus in the public domain. However, the majority of his works published after 1937, together with all the 'unpublished' material held in the archive is still subject to UK copyright law.

1. Literary Works.

The greater part of Gurney's poetry and literary output has now been, or is shortly to be commercially published, by Carcanet Press and, forthcoming, in an edition of Gurney's complete poetry edited by Tim Kendall and Philip Lancaster, Oxford University Press. Carcanet's permission must therefore be sought for any one wishing to reproduce Gurney's poetry or other literary works published by them. (See appendix 3.) For all 'unpublished' literary works held in 'The Ivor Gurney Collection', permission for their use must be obtained in writing from the Trust. (See Appendix 2 – 'Terms and Conditions and Guidance Notes')

2. Musical Works.

The chief restrictions regarding Gurney's music concerns the use of the 'unpublished' manuscripts held in the archive. The term 'use' denotes the reproduction of, in part or whole and in any form, Gurney's 'unpublished' music. Permission must be sought from the Trust in writing for anyone wishing to use any of Gurney's 'unpublished' music. (See Appendix 2 - 'Terms and Conditions and Guidance Notes')

The chief reason for these restrictions is that the Trust is currently engaged in the process of transcribing and editing all of Gurney's 'unpublished' music. The Trust has felt this necessary, partly for preservation reasons (fragile originals would no longer need not be disturbed) but principally to achieve its long term goal of making all of Gurney's music publically available in a form that is helpful to performers. Ideally, this music should be published commercially and therefore easily obtainable. However, given the huge costs involved in such an enterprise the Trust has opted, for the time being, to make this music available in its own 'Performing Editions'. To achieve this end, the Trust appointed Ian Venables and Philip Lancaster as joint editors. It is hoped that in time all of Gurney's 'unpublished' music will be typeset and edited as 'performing versions'. Given the vast quantity of the 'unpublished' music held in the collection the Trust has inevitably felt the need to prioritise the production of these 'performing editions'. Our priorities are set out below in the form of short and long-term goals.

Short-term goals

- (a) To typeset, edit and make available in 'performing editions' all of Gurney's songs composed before 1922.
- (b) To typeset, edit and publish all of Gurney's orchestral works.
- (c) To typeset, edit and make available in 'performing editions' all of Gurney's instrumental and choral works composed before 1922.

Long-term goals

- (a) To typeset and edit all of Gurney's songs in 'performing editions' composed after 1922.
- (b) To typeset and edit all of Gurney's instrumental works in 'performing editions' composed after 1922.

The Trust's Editorial Work

For those interested in statistics there are a total of 286 solo songs with piano accompaniment in 'The Ivor Gurney Collection'. Out of this number, 222 were composed between 1907- 1922. Ninety songs have so far been commercially published, including Gurney's 1925 song cycle 'Light's Out'. Therefore, excluding the 'Light's Out' cycle, there are 123 solo songs by Gurney composed between 1907-1922 that have not yet been published. To date, the Trust has been able to transcribe and edit some twenty-five of these 'unpublished' songs as 'performing editions' with more are being added each year. In addition, some of Gurney's instrumental music has also been transcribed and edited for performance. A full list of all these 'performing editions' can be obtained either from the Trust or from the Gloucestershire archive.

It has been asked, why it is necessary for the Trust to transcribe and edit the 'unpublished' music when the originals are in the Gloucester archive and could simply be photocopied and then performed? The Trust's reasons for imposing such restrictions upon the 'unpublished' manuscripts are three-fold. Firstly, Gurney's original manuscripts are becoming increasingly fragile and so less physical contact with them will help to preserve them for posterity. Secondly, Gurney's handwriting is often difficult to decipher and therefore interpret correctly. This could produce incorrect readings of the music when performed. Thirdly, in some cases there are several versions of the same work. These versions can differ widely from one another, particularly, in terms of their musical content and in their notation. The Trust believes that Gurney's music will be best served if there is a single unified 'performing edition' for each of the 'unpublished' works. These 'performing editions' would not replace the wish of any Gurney researcher to have access to the original manuscript. Nevertheless, it is hoped that these 'performing editions' will help to preserve the original manuscripts, whilst at the same time helping to reduce the burden upon those working in the archive.

The Future

As I have outlined above, the Trust's short-term objective is to make available in 'performing editions' all of Gurney's 'unpublished' songs prior to 1922.

Inevitably, this process is a slow one but the Trust will always endeavour, in the first instance, to respond to an individual requests for a specific work. If such a request is made, then our editorial team will do its best to prepare and provide a 'performing edition'. In the longer term, the Trust's intention is to make available in 'performing editions' all of Gurney's 'unpublished' music. Although, we are currently looking into ways in which we can speed up this process, one thing is now clear, and that is, in order to do this the Trust needs further financial assistance. This can often only be achieved through a philanthropic gesture and should this occur the Trust's needs will be fully met.

APPENDICES

Appendix 1.

The Trust and UK Copyright Law.

The Trustees of The Ivor Gurney Estate (also known as the Ivor Gurney Trust) are the owners of the 'Ivor Gurney Collection' deposited in the Gloucester Archives. The Trust is therefore the copyright holders of all the 'unpublished' literary and musical manuscripts held in 'The Ivor Gurney Collection'. **No material, including all photographic and digital images may be reproduced without the express written consent of The Ivor Gurney Estate.**

Appendix 2.

Requests for permission to reproduce Gurney's published poetry should be made in writing to: Pamela Heaton, Permissions Dept, Carcanet Press Ltd, 4th Floor, Alliance House, 30 Cross Street, Manchester, M2 7AQ

Appendix 3.

The Ivor Gurney Estate's – 'Terms and Conditions and Guidance Notes' for the use of archival material held in the Gloucestershire archive.

1. All requests to reproduce or use images pertaining to material whose copyright belongs to The Ivor Gurney Estate must be made in writing prior to use (see address below)
2. The Ivor Gurney Estate reserves the right to refuse to supply photocopies or images of copyright materials or to withhold reproduction rights without explanation.
3. All images are protected by international copyright law and subject to the terms of the Copyright, Designs & Patents Act 1988 and remain the copyright of The Ivor Gurney Estate. They can only be used with their permission for which a fee may be charged. Images cannot be passed on to a third party without written permission of The Ivor Gurney Estate.
4. All images, including, photographs, music, literary extracts and incipits for which permission to reproduce has been granted must be credited with the following copyright notice '**Copyright © The Ivor Gurney Estate**'. This right is asserted in accordance with sections 77 & 78 of the Copyright, Designs & Patents Act 1988.
5. Permission to use or reproduce is dependent on the full acceptance of the Terms & Conditions outlined above.
6. Permission to reproduce may be subject to a charge which must be paid in full. The fee payable covers only the specific occasion detailed on the original application form. The rights granted are non-exclusive. All reprints, further editions or use of photographic material, other than for the purpose for which permission is granted, necessitates a new application to The Ivor Gurney Estate and payment of a further fee. The permission granted and fee paid covers only one reproduction of each copyright image. The multiple use of an image is subject to an additional fee

7. Copyright in all photographs (as defined in the Copyright Act 1956 and the Copyright, Designs & Patents Act 1988) remains the property of The Ivor Gurney Estate require that any publication right created by the publication of previously unpublished, out of copyright material be assigned back to The Ivor Gurney Estate.

Guidance Notes regarding the above Terms and Conditions.

a) Written permission must be sought in advance for the public performance of any of Ivor Gurney's 'unpublished' musical works. This includes the transmission over a network except by specific and separate agreement with the Trust.

b) Written permission must also be sought in advance from the Trust for any proposed recording of any copyright materials.

c) The publication of any derivative work, including transcriptions of 'unpublished' music manuscripts and the extraction, in whole or part of digital images **are expressly forbidden** except by specific and separate agreement.

c) Any rental, lease or lending of copyright materials to a third party is expressly forbidden.

d) For commercial publication purposes, all digital copies of the image (except those on the master disk to be used for further production runs) shall be destroyed. No further copies shall be made except those made from the master as a part of the production run to be distributed and sold in any additional production run (see the above Terms and Conditions)

Requests for permission to reproduce or use any material held in 'The Ivor Gurney Collection' must be made in writing to Mr Ian Venables, Turrall House, 2 Turrall St, Barbourne, Worcester, WR3 8AJ. All requests must outline the reasons for which permission is sought.