

The Ironstone Chamber Music Festival

12th and 13th September 2025

St Etheldreda's Church, Horley, Oxfordshire, OX15 6BJ

The Gould sisters and special guests perform:

Mozart | Beethoven | Dvořák

and more...

Lucy Gould (violin) and **Kate Gould** (cello) return to Horley, together with **Jonathan Stone** (violin), **Alinka Rowe** (viola) and **Philip Nelson** (double bass)

Friday 12th September, 6:30pm

- Mozart: *String Quartet No. 19 in C major, K. 465 'Dissonance'*
- Kurtág: *Signs, Games and Messages*
- Fanny Mendelssohn: *String Quartet in E flat major*

Saturday 13th September, 6:30pm

- Beethoven: *String Quartet No. 11 in F minor, Op. 95 'Serioso'*
- Rossini: *String Sonata No. 6 in D 'La Tempesta'*
- Dvořák: *String Quintet No. 2 in G major, Op. 77*



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Welcome to the Ironstone Chamber Music Festival 2025

Welcome to our twelfth Ironstone Chamber Music Festival, with concerts for all ages packed with the energy and spirit of live classical music. We are delighted to be back in beautiful Horley and the exceptional acoustics of St Etheldreda's Church.

We warmly welcome back esteemed violinist Jonathan Stone, and introduce a brilliant young viola player, Alinka Rowe, joining us to play celebrated string quartets by Mozart and Beethoven, as well as the exciting and unique quartet by Fanny Mendelssohn which has, rightly, risen to fame in recent years.

No festival programme is complete without a nod to contemporary art, and we look forward to sharing with you some extraordinary little movements from György Kurtág's *'Signs, Games and Messages'* for string trio.

As ever, we hope to see as many local children as possible at our interactive Children's Music Workshop on Saturday morning, when we'll be looking at the fascinating ways composers have written music to describe the weather and seasons.

Each year we choose an extra instrument to add a certain flavour to the sound. This year we couldn't resist the versatility and charisma of young star double bassist Philip Nelson, enabling a performance of Dvořák's celebrated Quintet to polish off the festival in true style on Saturday!

It is with great pleasure that we welcome David and Eleanor to the team as they very kindly offered to take the helm as the new managers of the festival. A huge thank you to them and all of our local supporters for their work and dedication to keep this precious little festival alive.

We hope you enjoy a weekend of great music performed by top international musicians!

Kate and Lucy Gould



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A note from our founders

In 2011 we received a call from the cellist Kate Gould, whom we've known since she was a baby: *"We need to have a chamber music festival in Horley."*

"Um, not sure about that – it is a very small village. How about starting with a single concert? We could make it part of the Diamond Jubilee celebrations next year"

And we did.

It quickly became a prestigious annual event – a weekend of three concerts, performed mostly in Horley, but also in neighbouring Ironstone villages, such as Deddington, Kings Sutton, Hanwell and Hornton. Kate and her eminent violinist sister, Lucy, (they rarely play together except in these concerts) have attracted an impressive line-up of national and international musicians, including guitarist Craig Ogden, the harpist Oliver Wass, violinists Tamsin Waley-Cohen, Ben Nabarro, Simon Blendis and Jonathan Stone, the tenor James Gilchrist, pianist Viv McLean, cellist Richard Lester, the clarinettist Robert Plane and the Doric Quartet – to name but a few.

We have been entertained with a broad selection of music: from old favourites (Mozart and Brahms' clarinet quintets, Dvořák's *'American'* quartet, piano quintets by Schumann and Brahms, Mendelssohn's Octet), to ultra-modern

pieces using paperclips on the strings, plus so much in between.

In 2022, after ten years, we decided we were getting too old for such undertakings and sent out an SOS. We couldn't believe our luck when Charles and Kate Cozens agreed to take it on. At last, someone with a head for business and new ideas! Charles and Kate brought in the brilliant Mancunium Consort to perform an extra concert on Thursday and introduced the children's concert on the Saturday morning. All seemed set fair until – disaster – Kate and Charles decided to move to Yorkshire, which they are in the process of doing at this moment.

As so often happens, help comes when you least expect it and for the Ironstone Festival it came in the guise of the brilliant and charming Eleanor and David, who offered to take over the reins. Of course, all things musical are still under the auspices of the Goulds and friends, but we do feel so lucky!!

Here's to another wonderful weekend of music!

Tessa and Chris Howell

KATE GOULD

Kate Gould devoted most of her early career to chamber music as a member of the internationally acclaimed Leopold String Trio from 1991 to 2012. They recorded extensively for Hyperion Records, including piano quartets with Marc André Hamelin and Paul Lewis, and were BBC Radio 3 New Generation Artists and ECHO 'Rising Stars'. They won major awards from the Royal Philharmonic Society and Borletti-Buitoni Trust.

Kate has also recorded much of the piano trio repertoire with the London Bridge Trio: most recently trios by Fanny and Felix Mendelssohn and Robert and Clara Schumann on two *Leipzig Circle* discs.

She is the artistic director of the Winchester Chamber Music Festival and often invited to other festivals worldwide. In addition, she is a longstanding member of the Chamber Orchestra of Europe and regularly plays as guest-principal cellist of the Royal Northern Sinfonia, London Philharmonic and BBC Philharmonic Orchestras, Opera North and the London Mozart Players.





LUCY GOULD

Lucy is a founder member of the Gould Piano Trio, one of the UK's most respected chamber ensembles. International competition successes in Melbourne and Florence laid the foundations for the long-lasting career that she has enjoyed since dedicating her musical life to the genre. She is a member and principal player in the Chamber Orchestra of Europe and often appears as guest concertmaster with orchestras such as the Oslo Philharmonic, BBC Symphony Orchestra, BBC Philharmonic and BBC Scottish Symphony Orchestra.

Her vast experience in the field of chamber music makes Lucy much in demand on juries of competitions both in the UK and abroad. As well her role as a professor at the Royal Welsh College of Music and Drama, she takes an active role in the mentoring of young musicians as part of the Chamber Orchestra of Europe's Academy.



JONATHAN STONE

Jonathan has an extensive career as soloist, director, leader and musician - performing and recording a diverse range of genres on both modern and period instruments.

He performs regularly with the Nash Ensemble and is violinist of the Phoenix Piano Trio, having been a member of the Doric String Quartet from 2005 until 2018. Jonathan's love for chamber music continues to take him to a wide variety of festivals and to the most notable concert halls around the globe.

In demand as a guest leader and director throughout Europe, Jonathan is Concertmaster of the Deutsche Kammerphilharmonie Bremen and Le Cercle de l'Harmonie and has appeared as soloist with both orchestras.

Jonathan is Professor of Violin at the Royal Academy of Music, London. He continues to teach, coach chamber ensembles and give masterclasses internationally.

ALINKA ROWE

British-Polish violist Alinka Rowe enjoys a varied and versatile career as a soloist and chamber musician. She performs regularly across the UK and Europe at chamber music festivals including Musikdorf Ernen, the Wye Valley Chamber Music Festival, Mendelssohn on Mull, and the Lewes International Chamber Music Festival. She has also been invited as principal viola in orchestras including Aurora Orchestra, Stuttgarter Kammerorchester and Kammerorchester I TEMPI.

Alinka participated in masterclasses at IMS Prussia Cove with Ferenc Rados, Rita Wagner and Claudio Martínez Mehner, as well as the IMS Tour 2021, which culminated with performances at Champs Hill and Wigmore Hall. Alinka is currently studying at the Musik-Akademie Basel with Claudio Martínez Mehner.



KATIE LOXTON



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PHILIP NELSON

American double bassist Philip Nelson, born in Gera, Germany, is a member of the Chamber Orchestra of Europe. From 2020 to 2023 he was Principal Bass of the Royal Northern Sinfonia, and he now appears frequently in the same role with leading orchestras including the Royal Philharmonic Orchestra, the Orchestra of the Royal Opera House, Scottish Chamber Orchestra, Sinfonia of London, Philharmonia Orchestra, BBC Symphony Orchestra, and Oper Frankfurt.

As a soloist, Philip has appeared with the Munich Chamber Orchestra, Neue Philharmonie Westfalen, the BBC National Orchestra of Wales, Theater & Philharmonie Altenburg-Gera, and the Royal Northern Sinfonia.

An active chamber musician, he has performed at the Peasmarsh, East Neuk, Music in the Round Sheffield, Corbridge, Cowbridge, and Ulverston festivals, collaborating with Kaleidoscope Chamber Collective, Ensemble360, Wigmore Soloists, and colleagues including Anthony Marwood and Maria Włoszczowska.

WOLFGANG AMADEUS MOZART

String Quartet No. 19 in C major, K.465 'Dissonance'

1. Adagio – Allegro
2. Andante cantabile
3. Menuetto: Allegretto – Trio
4. Allegro molto

Many of Mozart's compositions were commissioned by various patrons, but the set of six quartets, in which this quartet is the last, was dedicated to Haydn and born through his own desire to create. Finished in 1785, he writes "*They are, it is true, the fruit of a long and laborious endeavour*", and in his dedication he refers to these quartets as his "*children*" that he is "*sending out into the great world*".

One of Mozart's most brilliant and high-spirited works, the nickname '*Dissonance*' could easily be misleading. The influence of Haydn can be heard, especially in the Minuet, though of course Mozart's genius offers us his unique voice as ever. This nickname – attributed sometime in the 19th century – really only refers to the extraordinary introduction to the first movement, after which much of the piece is optimistic, sunny and settled in its harmonic world.

GYÖRGY KURTÁG

Signs, Games and Messages

1. Virág az ember, Mijakónak
2. Homage à J.S.B.
3. Jelek VI
4. Ligatura Y
5. Hommage à Ránki György
6. Kroó György in memoriam
7. Perpetuum mobile

Contemporary Hungarian composer György Kurtág has been writing this ongoing collection of miniature movements for almost 50 years. Often lasting only a minute, each one is a fragment of distilled expression, drawing on personal homage and private reflection, as well as folk song, chant and the waltz.

Silence, spontaneous timings and fragile sonorities play a vital role, demanding both precision and deep sensitivity from the performers. The result is a series of fleeting yet profound musical encounters, both enigmatic and deeply human. The performers can decide which world of gesture and emotion they wish to play, and we have chosen just seven of the string trio movements for tonight's performance.

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FANNY MENDELSSOHN

String Quartet in E flat major

1. Adagio ma non troppo
2. Allegretto
3. Romanze
4. Allegro molto vivace

It is all too easy to imagine that growing up alongside the prodigious Felix, Fanny Mendelssohn would have been constantly in her brother's shadow. However, as a child she was equally talented, even eliciting the comment from their composition teacher that she was the special one.

Born in 1805, four years before Felix, they shared most of their education and were close throughout their lives. Attitudes of the time, which were virtually impossible to go against in families with social standing, didn't allow for women to pursue anything other than becoming home makers and child bearers, but somehow, alongside her household commitments once married, and with a degree of encouragement from her husband and brother, she composed roughly 450 pieces. Most of these are small scale songs and piano pieces with a few larger scale works, mostly chamber music.

The opening movement hovers between worlds of E flat major and C minor in an unusually slow tempo for a first movement and seems to reflect both doubt and hope. The 2nd movement is an atmospheric scherzo with a more extrovert fugal trio section, reminding us of the Mendelssohn family's love of J.S. Bach. 'Romanze' is the title given to the 3rd movement. In G minor, (Mozart's chosen key for exploring his most personal conflicts), the music takes several unexpected turns and the title is in no way alluding to any lightweight character. The last movement is a brilliant show case for virtuosity and any dark mood is swept away by this ebullient finale.

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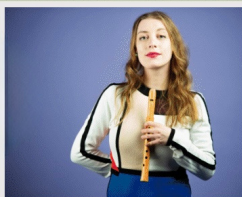


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LUDWIG VAN BEETHOVEN

String Quartet No. 11 in F minor, Op. 95 'Serioso'

1. Allegro con brio
2. Allegretto ma non troppo – attacca subito
3. Allegro assai vivace ma serioso
4. Larghetto espressivo – Allegretto agitato – Allegro

Beethoven's String Quartet in F minor, Op. 95 – the '*Serioso*' – was written in 1810, a turbulent period in his life. Vienna was under French occupation, his health was worsening, and his deafness was becoming harder to ignore. The work's terse, explosive character seems to mirror this sense of unrest. Beethoven even admitted the quartet was "*written for connoisseurs and not to be played in public*", suggesting how private and uncompromising it felt to him at the time.

The first movement is tightly wound, full of jagged contrasts and sudden silences. It's one of Beethoven's most concentrated openings, restless and unsettled from the start. The second movement provides some respite with a slow, hymn-like theme that gradually blossoms into warmer lyricism, though the shadows never completely lift. The scherzo that follows bristles with nervous energy, driven by sharp rhythms and abrupt accents, while its trio section briefly offers more melodic, flowing lines.

The finale begins in dark, dramatic tones but ends with a twist: Beethoven suddenly shifts into a quick, playful coda, almost as though dismissing the earlier intensity with a knowing smile.

Compact, experimental, and full of contrasts, the *Serioso* points forward to the bold innovations of his late quartets.

GIOACHINO ROSSINI

String Sonata no. 6 'The Tempest'

1. Allegro spiritoso
2. Andante assai
3. Allegro

Known mostly for his operas, the set of 6 sonatas written when Rossini was only 12 years old sheds light on his development as a young composer. The unusual scoring of 2 violins, cello and double bass was circumstantial- those were the instruments available to him at the time. The music is not sophisticated but in a certain way, perhaps the simplicity allows the musicians to have more fun with it.

This last sonata is the only one with a title, and it refers to the last movement where we hear Rossini's depiction of a storm: the preceding lull, raindrops, the wind picking up and a few bolts of lightning, before unleashing cascades of scales!

ANTONÍN DVOŘÁK

String Quintet in G major, Op. 77

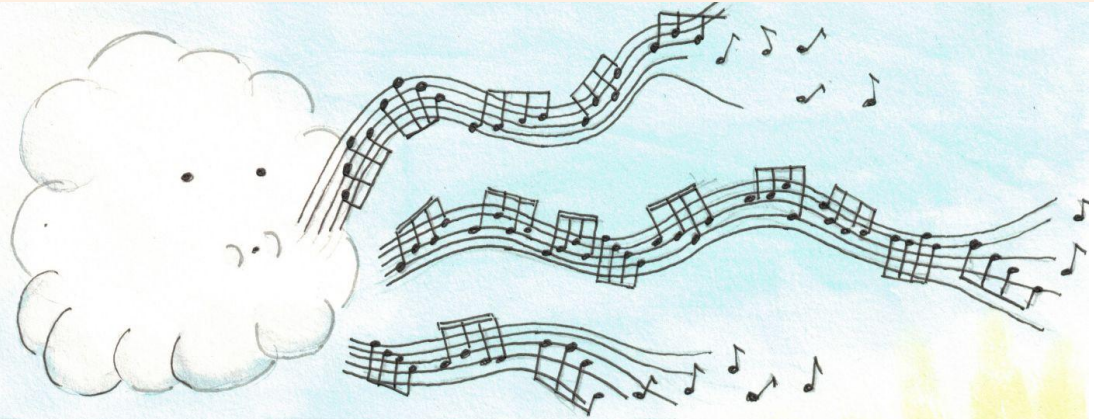
1. Allegro con fuoco
2. Scherzo: Allegro vivace
3. Poco andante
4. Finale: Allegro assai

Antonín Dvořák's String Quintet in G major, Op. 77 – the so-called '*Bass Quintet*' – was written in 1875, when the composer was in his early thirties and full of melodic energy. Instead of the usual two violas, Dvořák added a double bass to the string quartet, giving the music extra richness while freeing the cello to soar higher.

The opening Allegro con fuoco bursts with optimism: themes are tossed between the players, energetic yet graceful, with a folk-like vitality. The second movement, a Scherzo, has the character of a rustic dance – lively, rhythmic, and spiced with off-beat accents that nod to Bohemian folk traditions.

At the heart of the work lies the Poco andante, a lyrical slow movement with a rocking, lullaby feel that effortlessly floats between the sections. It's tender and expansive, with moments of gentle melancholy but always glowing warmth. The finale, Allegro assai, sets off with a vigorous, playful energy. Spirited themes drive forward with a sense of celebration, closing the work on an exuberant high.

What's striking is how naturally the music flows. Themes seem to blossom without effort, weaving between the instruments as if in friendly conversation. The quintet's warmth, rhythmic verve, and heartfelt charm make it one of his most endearing chamber works.



Children's Music Workshop

St Etheldreda's Church, Horley

Saturday 13th September 11-12am

Part of the Ironstone Festival

Sponsored by the Michael Hardinge Trust

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special guests to make music
that evokes the drama and
variety of the weather



ST ETHELDREDA'S CHURCH, HORLEY

With its expansive medieval interior and excellent acoustics, St Etheldreda's Church is a dramatic venue for chamber music.

The oldest parts of the church are the chancel and central tower, which date to c. 1180 and are constructed in local ironstone. The nave was rebuilt in the second half of the 13th century, and includes tall arcades and three Early English doorways. Carved corbels depict figures including a bearded man and a horse. The South aisle has fine Decorated Gothic windows, including one at the East end with an unusual wheeled head. The church was extended upwards and outwards c. 1320 with the addition of the clerestory and South porch. Most of the original medieval stained glass has been lost, but some remains *in situ* in the North aisle.

On the North wall of the nave is a medieval painting of St Christopher, one of the best examples of its type. St Christopher is shown asking the Christ child why He is so heavy, to which He replies *"Yey I be hery no wonder nys for I am ye Kinge of Blys."* Fishermen are shown on the riverbank, and in the river itself is a leaping sturgeon in the form of a 'dogfish' with floppy ears.

By 1621, the church was described as *"ruinous and much decayed"*, with rain coming in. The late 17th and 18th century saw extensive repairs, including new lead and the replacement of the tracery in the East window. Nonetheless, the tower remained at risk of collapse until the early 20th century. Restorations followed in 1915, and again in 1950, with the addition of the rood, rood screen and loft.

The tower has a ring of six bells, which are rung from the ground floor. Four of the bells were cast locally in Chacombe in 1706. These were rehung, and two more added, in 2014. The organ dates from the 18th century and is contained in a carved case with filigree frieze.

The church is dedicated to St Etheldreda, the 7th century Anglo-Saxon queen also known as Æthelthryth, who escaped an arranged marriage to King Ecgrifith of Northumbria and fled to the Isle of Ely. There she founded an abbey, the precursor to Ely Cathedral, which she is shown holding in a painting on the pulpit. The church is one of only about half a dozen in England with this dedication.

ACKNOWLEDGMENTS

The Festival is a true community project, which could not go ahead without the time and support kindly offered by friends and well-wishers.

We are deeply grateful to:

- **Brian Ashdown**
- **Julie and Simon Attfield**
- **David Barnes**
- **Charles Cozens**
- **Georgina Dadson**
- **Sue Gould**
- **Tessa and Chris Howell**
- **Carlie Lee**
- **Mike Patching**
- **Dianne Raper**
- **Sarah Taylor**
- **Alison and John Tite**
- **Rachel Wilkins**
- **Jane and Jonathan Williams**

We fondly remember **Geraldine Peissel**, who was a friend of the Festival for many years.

PARTNERS

We are truly thankful to our sponsors for their continued support of the Festival:



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We also express our sincere thanks to:

- **The Michael Hardinge Trust** for their support for the children's music workshop
- **Horley Parochial Church Council** for the use of St Etheldreda's Church

The Ironstone Chamber Music Festival is part of North Oxfordshire's rich cultural life. We are grateful to the following organisations for helping to promote the Festival:

- **Banbury Early Music Festival**, which takes place in and around St Mary's Church on 27th and 28th September
- **North Cotswold Chamber Choir**, who will be performing music by Orlando Gibbons on 1st November in Deddington
- **Banbury Symphony Orchestra**, who will perform works by Dukas, Richard Strauss and Tchaikovsky on 22nd November, also in Deddington
- **Sophie's Barn in Chacombe**, available as a performance and rehearsal space for local musicians



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