



CLARE COLLEGE CHAPEL

50 Years of Co-Education: Baroque Recital

Sunday 12 March 2023 at 5.25 p.m.

Margaret Faultless (Clare 1980) | violin
Daphne Delfas (Clare 2021) | violin
Emily Ashton (Clare 2003) | 'cello
Zoe Shevlin | bassoon
Daniel Blaze (Clare 2022) | harpsichord/organ

<i>Prologue</i>	Élisabeth Jacquet de la Guerre (1665–1729)
<i>Trio Sonata in a</i> , PB 440, Op. 37, No. 5a i. <i>Vivace</i> ii. <i>Largo</i> iii. <i>Allegro</i>	Jacques Bodin de Boismortier (1689–1755)
<i>Two in one upon a ground</i>	Henry Purcell (1659–95)
<i>Trio Sonata for violin, bass viol and continuo</i> , Z.790 i. <i>Adagio – Allegro</i> ii. <i>Largo – Vivace</i>	Henry Purcell

Margaret Faultless performs music from Monteverdi to the present day, but is best known as a specialist in historical performance practice. She is a leader of The Orchestra of the Age of Enlightenment, leading the orchestra at Glyndebourne, the Salzburg Festival and in many performances at the South Bank. She has guest led the LPO (London) and the Handel and Haydn Society (Boston) and led the Amsterdam Baroque Orchestra in their ten-year Bach cantata project. Her research interests include ensemble leadership and social interactions, and Bach's notation for performers. She is Director of Performance at the Faculty of Music here in Cambridge, a Bye-Fellow at Girton, and Musician in Residence at St John's. Margaret is an Honorary Fellow of Birmingham Conservatoire, Honorary Member of the Royal Academy of Music where she is also Head of Historical Performance and a Professor of the University of London.

Daphne Delfas is currently in her second year studying Music at Clare College and makes the most of the many opportunities for music making, as a violinist, violist and conductor, both within Clare and across the University. Daphne has a particular passion for chamber music; she attended the MusicWorks chamber music courses for several years and is a Cambridge University Instrumental Award holder. She has a keen interest in historically informed performance, having first played on Baroque instruments last year with the Cambridge University Collegium Musicum, led by Margaret Faultless. Daphne conducts the Cambridge University Symphony Orchestra. She studies violin with Jane Gordon and conducting with Roland Melia.

Emily Ashton is a baroque cellist and viol player, and has played with most of the UK's leading period instrument ensembles, including the Orchestra of the Age of Enlightenment, Dunedin Consort and Academy of Ancient Music. Emily studied music at Clare College, Cambridge and subsequently baroque cello and viola da gamba with Jonathan Manson at the Royal Academy of Music. In 2015 she joined the viol consort Fretwork, and over the next seven years performed and recorded with them extensively. Emily now works as a performer, teacher and ABRSM examiner, and also has a keen interest in environmental activism. She helped to found 'XR Baroque', a network of early music professionals who play at environmental protests, helped to shape Fretwork's new sustainable travel policy, and has recently given talks and workshops with school and University students about sustainability in the arts and musicians' roles and responsibilities in these times.

Zoe Shevlin studied at Guildhall School of Music and Drama and now plays principal bassoon with Gabrieli Consort and is a regular guest principal with AAM, early opera company, The Orchestra of the Sixteen, Music For Awhile, the Mozartists and Orchestra of the Age of Enlightenment, where she is also a member of the education team. She gave the world premiere of Graham Sheen's bassoon piece "Goodbye Mr Galliard" which was written for her. She is a founder member of XRBaroque and the strangest place she has ever played is in the Brighton sewers.

Daniel Blaze started playing the organ at All Saints Church where he spent two years as organ scholar accompanying the choir and playing voluntaries on the famous Frobenius organ. He went to Tiffin School and was an active member of the music department, running four different ensembles and playing in many more during his time at the school. Since leaving, he has accompanied the Tiffin chamber choir on their tour to Winchester where he played for two evensongs and a Eucharist service in Winchester Cathedral. He spent his gap year playing for services in Sherborne Abbey for both the Abbey choir and Sherborne School's choirs. Over the past year, he has also given many performances as a recitalist including performances of Widor's 6th Symphony, Bach's 4th *Trio Sonata*, and Whitlock's *Plymouth Suite*. As well as the organ, Daniel is a keen Horn player, having studied at the Junior Academy of Music with Timothy Ellis. He also enjoys playing Trombone, Jazz Piano, and Singing.