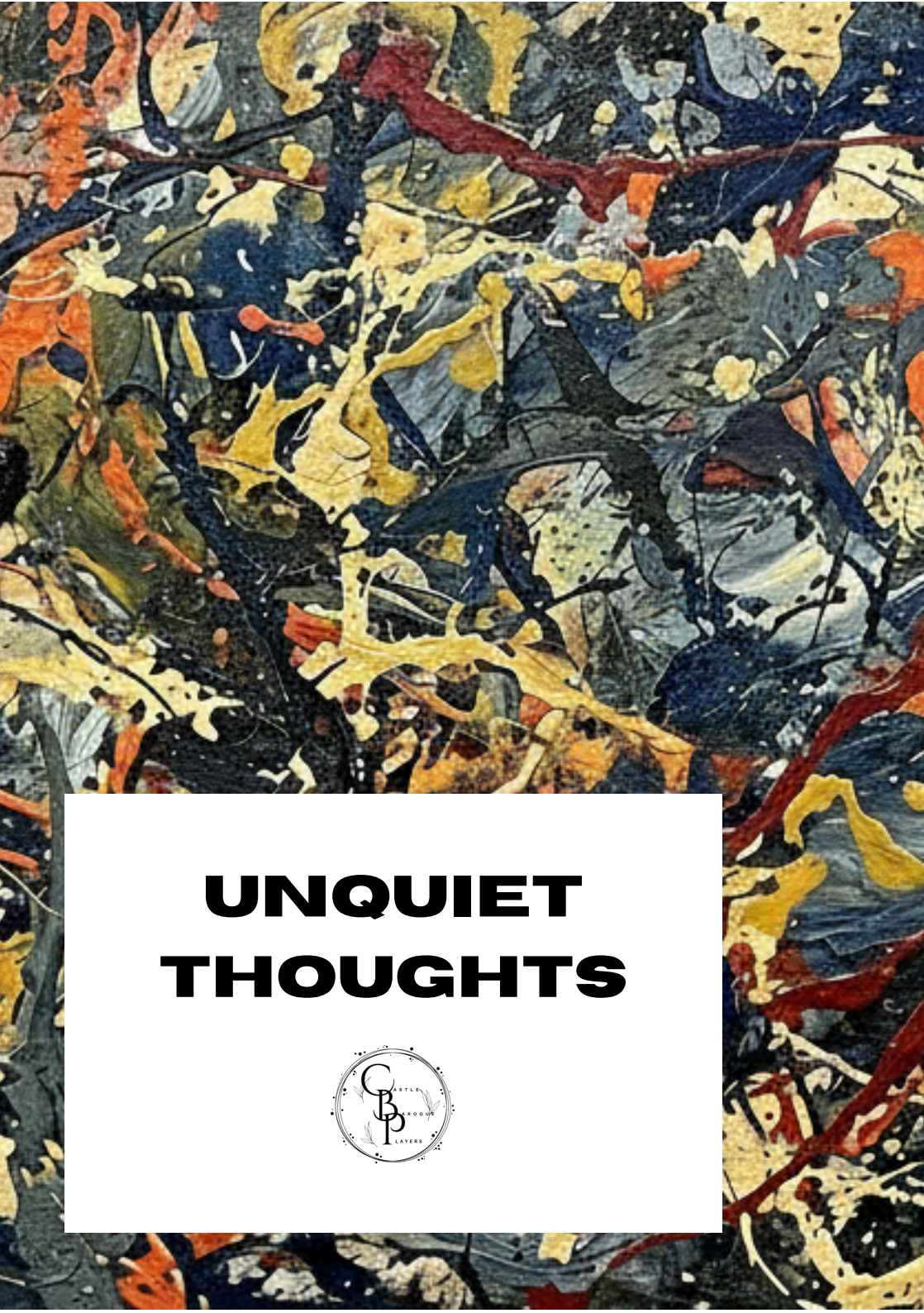


UNQUIET THOUGHTS

CASTLE BROOM PLAYERS

The JULIET Consort

VOCAL QUINTET

Draw On, Sweet Night

A concert featuring music by Monteverdi, Palestrina, Dowland, Hildegard, Cipriano de Rore, Wilbye, Gibbons & *more*



Saturday 28th November 2026

at **7.30pm**

St Mary de Castro

Castle View, Leicester LE2 7BY

Tickets £12 - search for **Juliet**

at **Fienta** https://fienta.com



5 September Sutton Elms Baptist Church, Broughton Astley	**Handel: Dixit Dominus** Players, Singers
24 September St Mary de Castro, Leicester	**Unquiet Thoughts** Players, Singers
9 January St Michael and All Angels, Croft	**Vivaldi's Pietà** Players
Spring Tour See website for details	**La musique de Versailles** Players
12-14 August MMC Venue, Mountsorrel	**Monteverdi: L'Orfeo** Opera

Tickets available from our website
www.castlebaroqueplayers.co.uk/tickets

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Castle Baroque Players

Artistic Director: Seb Carrington

www.castlebaroqueplayers.co.uk
enquiries@castlebaroqueplayers.co.uk

UNQUIET THOUGHTS

24 September 2026

St Mary de Castro, Leicester

Soprano **ANNA JANE DAVIES**
Alto **SEB CARRINGTON**
Tenor **SJ SENANAYAKE**
Bass **RICHARD MEEHAN**
Lute **PETER MARTIN**

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CASTLE BAROQUE PLAYERS

Artistic Director **SEB CARRINGTON**

Programme

John Dowland (1563-1626)	**'Unquiet Thoughts' from *The First Booke of Songes*** ***The Most Sacred Queen Elizabeth, Her Galliard*** **'Love, those beams that breed' from *A Pilgrimes Solace***
Henry Purcell (1659-1695)	**Fantasia no. 6 a 4, Z. 737**
John Dowland	**'Think'st thou then' from *The First Booke of Songes*** **'It was a time when silly bees' from *The Third Booke of Songes*** **'Sleep wayward thoughts' from *The First Booke of Songes***
Thomas Tallis (1505-1585)	**In Nomine a 4 no. 1**
John Dowland	**'I saw my lady weep' from *The Second Booke of Songes*** **'Flow my tears' from *The Second Booke of Songes*** **'Lachrimae Antiquae' from *Lachrimae***

Interval

John Dowland	**'Would my conceit' from *The First Booke of Songes***
Thomas Ford (c. 1580-1648)	**'Faire, sweet, cruell' from *Musicke of Sundrie Kindes***
John Dowland	**'In Darkness Let Me Dwell' from *A Musicall Banquet*** ***A Pavan*** **'Go Crystal teares' from *The First Booke of Songes***
Thomas Campion (1567-1620)	**'Never weather-beaten saile' from *The First Booke of Ayres***
John Dowland	**'A shepherd in a shade' from *The Second Booke of Songes*** **'Fine knacks for ladies' from *The Second Booke of Songes***
William Byrd (c. 1540-1623)	**Fantasia a 4 from *Psalms, Songs & Sonnets***
John Dowland	**'Can she excuse my wrongs' from *The First Booke of Songes*** **'Now, O now I needs must part' from *The First Booke of Songes*** ***The Frog Galliard***

The performance will last approximately 1 hour and 30 minutes, including a 20-minute interval. Refreshments will be served during the interval.

Patrons are requested to turn off all digital watches, mobile phones, and other devices.



Anna Jane Davies
Soprano

Anna Jane Davies is a soprano based in Leicestershire. She studied with distinguished British teachers and at the *Civica Scuola di Musica Claudio Abbado* in Milan.

Founding member of the *The Juliet Consort*, Anna has performed across the UK and Italy, notably at a recital for the Principal of Jesus College, Oxford, (Lord) Krebs, and Handel's *Messiah* (JC, 2014). As the soprano in *A Walk in Shakespeare's Garden* (2017-18), she performed in northern Italy and Stratford-upon-Avon.

Recent solo recitals have included Rutter's *Gloria*, *Magnificat*, and 'A Sprig of Thyme' (2026), Haydn's *St Nicholas Mass* (2025), and Purcell's *Welcome to all the Pleasures* (2024) (Ruddington Chamber Ensemble); Allegri's *Miserere* (Ricardus Consort); and Purcell songs with The Juliet Consort (2026).
Anna's operatic roles have been Despina in Mozart's *Così fan tutte* and Natasha in Prokokiev's *War and Peace* (Ardingly, 2012, 2013). Upcoming performances include G&S's *Trial by Jury* (2026), and concerts with *Juliet* in Leicester.

With Castle Baroque Players, Anna has performed the roles of Attendant and First Witch in Purcell, *Dido and Aeneas* (April 2026), and in Handel's *Dixit Dominus* and *Let God Arise* (September 2026).



Seb Carrington
Alto

Seb Carrington is a countertenor, conductor, and keyboard player from Hinckley. They are currently studying for a BA in Music at Magdalen College, Oxford.

An accomplished recitalist, Seb has performed in venues across the country, including Magdalen College Oxford, the Royal Festival Hall, St James' Piccadilly, and Garsington Opera. Notable recent performances include singing with the Academy of Ancient Music (2026), Canzona Baroque (2024), Vocatio:Responsio (2025-6), and the Bliss Sinfonia (2023-4).

Recent operatic roles include: Erineo in Cavalli, *Erismena* (New Chamber Opera, 2026), Calliope in Offenbach, *Orpheus in the Underworld* (Stanley Opera, 2025), Mercedes in Bizet, *Carmen* (Stanley Opera, 2023), and several roles in Gilbert and Sullivan operettas.

Conducting and direction credits with Castle Baroque Players include: *Introducing Castle Baroque Players* (Tour, July-August 2025); Mozart, *Requiem* (September 2025); Purcell, *Dido and Aeneas* (April 2026); *Il Fior de Lino* (Tour, July-September 2026); and Handel, *Dixit Dominus* and *Let God Arise* (September 2026). They have also performed Alto solos in J.S. Bach, *Herz und Mund und Tat und Leben* and *Magnificat* (January 2026).



SJ Senanayake
Tenor

A native of Sri Lanka, SJ Senanayake started singing at an early age. Coming to the UK to study Engineering, SJ held a choral scholarship in Jesus College Cambridge under the direction of Daniel Hyde and Mark Williams. With the Choir of Jesus College he has appeared on several recordings and broadcasts and has toured to countries including America, Belgium, France, Germany, Ukraine and India. He has taken part in a number of masterclasses and has appeared as a soloist with Jesus College Choir and His Majesty's Sagbutts and Cornetts, the University Chamber Choir and the Cambridge University Musical Society.

Since University SJ has continued his singing with choirs in London including the The Epiphoni Consort, Cantus Ensemble and the Royal Choral Society. Having recently moved to Leicestershire he now performs with Leicestershire Chorale and the Market Harborough Choral Society.

With Castle Baroque Players, SJ has performed tenor solos in J.S. Bach, *Magnificat* (January 2026), Handel, *Dixit Dominus* and *Let God Arise* (September 2026), and the role of Aeneas in Purcell, *Dido and Aeneas* (April 2026).



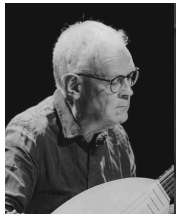
Richard Meehan
Bass

Richard Meehan is a composer and multi-disciplinary musician from Reading. He taught secondary music for twenty years and has recently graduated from Oxford with an MSt in Composition, for which he won the prize. Other awards for composition include the Oxford-Japan Piano Prize and from the FMC Film Music Competition.

He is Organist and Choirmaster at St. Andrew's, Sonning and a jazz pianist specialising in working with singers on The Great American Songbook. As a bass he has sung with many choirs, including Derby Cathedral and Queens' College, Cambridge.

His work explores the relationships between the semantics, semiosis and phenomenological aspects of the music in the light of our contemporary audience practices. Recent composition work includes the score for an Oxford production of the play *The Anti-Gone*, and compositions for the Neo Quartet, Ensemble Isis, Ewan Millar and acclaimed Gamelan player Rob Campion. His work as part of the Rich Meehan Trio has been featured on Jazz FM.

With Castle Baroque Players, Richard has performed in Purcell, *Dido and Aeneas* (April 2026).



Peter Martin
Lute

Peter Martin started playing the guitar as a child living in Spain and took up the lute at sixteen. He studied Music at the Royal College of Music junior department and as an undergraduate at Churchill College, Cambridge. He is a long-standing member of the Lute Society and was a member of their University Challenge team on BBC2. Peter was a director of the leading London classical music agency Intermusica before retiring in 2025.

Peter gives regular concerts on lute, theorbo and baroque guitar. He has played with the London group Musica Antica Rotherhithe since 2017, most recently at St Cecilia's Hall in Edinburgh as part of the 2026 festival fringe. Other recent concert highlights include Warwickshire Baroque, Mercia Baroque, and in duo with the countertenor Tristram Cooke performing Dowland and Purcell.

Castle Baroque Players

VIOLIN
Karen Silverwood
Susan Warr

TENOR VIOL
Caroline Salinger

BASS VIOL
Judith Morgan

LUTE
Peter Martin

'Il Fior de Lino', Leicester Cathedral, 13 July 2026
Photo: Grace Elkin



Semper Dowland, semper Dolens

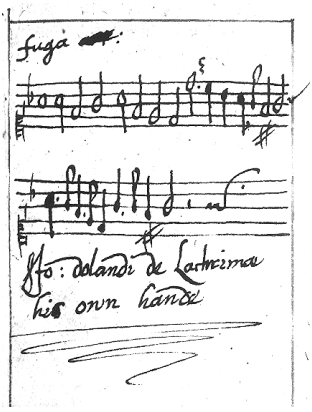
Seb Carrington

Sting's iconic album *Songs from the Labyrinth* (2006) was a monumental turning point for the recognition of John Dowland's music in the mainstream. Sting's performances of some of his most famous lute songs, such as 'Flow my tears', 'Can she excuse', and 'In darkness let me dwell', accompanied by lutenist Edin Karamazov, capture the spirit of these simple tunes and translate them for a modern audience. The seventeenth-century answer to Morrissey, Dowland's songs are filled with references to death, pain, heartbreak, suicide, and longing. As these emotions are fashionable now in alternative rock and 'emo' cultures, so too were they the height of fashion in Renaissance England. The immense scale of the Hanseatic League – a powerful confederation of merchant guilds in northern and central Europe that dominated trade from the 13th to the 15th century – meant that there was a constant mode of exile and loneliness for those who travelled around the cities for work. Artists and their output were affected by the cultural differences and oddities of each of the Hanseatic cities, and following the Restoration, the English musical culture was filled with bits and pieces of different styles: Italianate lute playing, French opera styles, German counterpoint, and so on. But this constant travelling and state of flux for these composers did not negate the solitude and pain they felt: this is revealed no better than in the music of John Dowland.

According to the model of the Four Humours, the theory that links different states of being to an excess of a different bodily fluid, Melancholic was viewed as an excess of black bile, and could be achieved by listening to enough music of this nature. This state was associated with a thoughtful, introspective personality: one of academia, intelligence, and self-reflection. Its counterpart, Sanguine, is the opposite, and reflects the outgoing, social persona of the extrovert. Sanguine is also linked to the Air element, whereas Melancholic is linked within the Earth. Melancholy and darkness could be viewed not only as a heightened intellectual state, but also as providing some comfort in these fluctuating, unstable times where home was very much felt as temporary.

Dowland's *First Booke of Songs* (1597) contains some of his most successful tunes, opening with the beautiful **'Unquiet Thoughts'**, an address to the speaker's intrusive and conflicting thoughts that reportedly affect his love, and ability to love. The "civil slaughter" of thoughts is a theme that is returned to by Dowland later in the volume. **'Thinkst thou then'** is more light-hearted, with the speaker explaining his desire to kiss his love although she is asleep. Although, for contemporary attitudes, this might have been viewed as a playful negotiation between the speaker and 'sleep' on the morality of kissing the woman while unconscious, it carries a distinctly sinister undertone, and offers an interesting commentary on the gender dynamics in the sixteenth century. **'Sleep wayward thoughts'** is a gentle song, also addressed to the speaker's inner monologue, that explains that the sight of his lover sleeping is so beautiful that he doesn't require anything else for his love to "wake". **'Would my conceit'** contains some of the finest 4-part writing in the *First Book*, and perfectly encapsulates the air of self-reflection in Melancholy. A reworking of Luca Marenzio's madrigal *Ahi dispietata morte*, with very long lines and a specific aesthetic of interacting parts that is akin to the writing of Palestrina, this song offers a completely unique perspective on the greater principles of personhood and emotions. **'Go Crystal teares'**, an ode to a key bodily fluid of sadness, explores how the speaker's love apparently does not feel the same level of grief at him leaving her than he does, and his hope that the tears he sheds might "dissolve the ice of her indurate heart". **'Can she excuse'** is one of Dowland's most feisty tunes, and the tune, a galliard composed for the Earl of Essex, reflects this with complex rhythms and interplay between the inner voices. It was composed as a reference to the Earl of Essex being banished from the court by Elizabeth I. **'Now, O Now I needs must part'**, the Frog Galliard, is a slow, bittersweet dance that meditates on leaving behind a loved one. Some scholars believe it was written as a sort of in-joke for Elizabeth I, referring to a courtship with her suitor the Duke of Alençon, who she called her 'frog'. However, its honesty and beauty rather suggests a sincere, fond memory of this love affair. As with many of his other tunes, Dowland composed several lute variations on the Frog Galliard which demonstrate an astonishing array of technical facilities and dance styles.

Although the *First Book*'s contents are more akin to the madrigal, with four-voice settings, the *Second Booke of Songs* (1600) largely departs from this style, opting for more intimate writing for one or two voices and lute, including specific calls for bass viol. The first two songs can be viewed as a pair: they are both duets, slow, speak of the shedding of tears, and are written in A minor. However, in terms of popularity, **'I saw my lady weep'** comes nowhere near its partner. The *Lachrimae*, or **'Flow my tears'**, is by far Dowland's most famous tune: so synonymous was it with the composer that Dowland sometimes signed his name as 'Jo: dolandi de Lachrimae'. It embodies the feeling of "exiled forever" that these artists would have experienced, and is one of his most haunting melodies. The lowest notes for the bass evoke the rumbling of the earth, while the Cantus melody soars above it in response. Dowland composed a set of "tears" for viol consort, all based on the *Lachrimae* tune. The first piece, *Lachrimae Antiquae*, is a simple harmonisation of the melody, whereas later movements take on more specific identities and characteristics, experimenting with other dance forms such as the galliard, while the original is a pavan. These solemn expressions of grief contrast markedly with **'A shepherd in a shade'** and **'Fine knacks for ladies'**, where Dowland's most fun writing shows forth. In the former, a shepherd expresses his frustration at a nymph who will not requite his love. In the latter, the speaker is a merchant offering "divers toys fitting a country fayre", who realises that all the material possessions in the world cannot replace true love as the ultimate source of happiness.



The *Third and Last Book of Songs* (1603) was intended as Dowland's final volume of lute-songs, and is a culmination of all the styles that he explored in the previous two publications. **'It was a time when silly bees could speak'** is perhaps Dowland's most absurd song, centred on the tribulations of a talking bee. It is, of course, an allegory for the workings of courtiers, and more specifically, of the Earl of Essex, to whom the text is attributed. It bitterly references rival insects – worms, gnats, butterflies – which could be rival suitors or courtiers of Elizabeth I, and its final line, "Peace, peevish bee, / Thou'rt bound to serve the time, the time not thee" is a powerful expression of the subject existing for the state, not the other way around. Of course, the *Third Book* was not his final publication, and nine years later, *A Pilgrims Solace* (1612) was published. This volume contains Dowland's more mature works and some of his finest writing. **'Love those beams that breed'** is a fine example of this, with highly intricate polyphony and harmonic language, and complex structure. Published as part of a wider collection of songs by a variety of composers by his son Robert Dowland entitled *A Musicall Banquet* (1610), **'In darkness let me dwell'** is easily John Dowland's darkest work. It explores the human state in complete depression, and in no other song by the composer does the speaker so earnestly and directly long for death. The melody is almost dispassionate, barren of rhythmic complexity, while the lute part is among the most challenging in the repertoire. The song is arguably Dowland's finest song, and is also one of his most famous works.

Of course, Dowland was not the only composer alive at this time. There was a significant number of composers working at this time, including Thomas Ford. Ford was a musician to the household of Prince Henry, son of James I, from 1610–1612, and later worked for Charles I. His collection *Musicke of Sundrie Kindes* (1607) contains **'Faire, sweet, cruell'**, where the speaker pleads urgently with his love to stay with him and to not "scorn" him by leaving. The complex vocal lines reflect this urgency with fast-moving rhythms and interplay between the inner voices and the melody. Thomas Campion is one of the most recognisable Elizabethan poets, and was also a highly successful composer. His text **'Never weather-beaten saile'** is a popular one with church choirs in Advent, and was published in its original lute-song form in the *First Book of Ayres* (c. 1613).

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UNQUIET THOUGHTS

Castle Baroque Players

Thank you to Susan Warr for all of her support with rehearsal space and accommodation; Karen Silverwood for providing rehearsal space; Alan Fletcher, Sheila Edmead, Willard Welsford, and the Churchwardens of the Church of St Mary de Castro for their help in the organisation of this concert; the Executive Committee and Events Committee for all their help in the organisation and running of Castle Baroque Players; and Denise Carrington for her invaluable and continued personal and administrative support.

Members of the Committees would be very pleased to talk to audience members about the concert, and about the Castle Baroque Players project. If you are interested in supporting the project further financially, please speak to one of our committee members, or email us at **enquiries@castlebaroqueplayers.co.uk**.

PRODUCTION RECORDING

Please be aware that this performance is being recorded for evidential purposes so kindly ensure that all mobile phones are switched off and note that the taking of videos or photographs is strictly forbidden.

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