

# The Brandeis Early Music Ensemble



**Sarah Mead** *director*



Felicity Bell	<i>recorders</i>
Jay Collay	<i>bass viol, recorder, harp</i>
Grace DeRoche	<i>voice, harp</i>
Auden Litke	<i>voice, recorder, harp</i>
Claire Myers	<i>voice, recorder, harp</i>
Anna Sewald	<i>tenor viol, harp</i>
Ren Stefanacci	<i>treble viol, recorder</i>
Toby Wang	<i>voice, organetto, harpsichord, drum</i>
Ellis Zehnder	<i>recorders</i>
Amy Zong	<i>tenor viol</i>

...and with special thanks to **Nancy Hurrell** for harp coaching & arrangements

## Crosscurrents in European Music in the 16<sup>th</sup> Century



*Doce mea* (Anon: *Est il deduit*) from San Juan Ixcoi ms, Guatemala (late 16<sup>th</sup> c.)  
*Espiritu mey* (Sermisy: *Je ne fais rien*)  
 (French songs reinterpreted by Guatemalan musicians)

*Zarabandas* from Luz y Norte Musical, Ruiz de Rabayaz (1677)  
 (Variations on a Mexican dance that traveled to Spain)

*The Man of Life Upright* Thomas Campion (1567-1620)  
*Wise Men Patience Never Want*  
 (Words of wisdom and advice to a foreign visitor)

*Pavane de Spaigne* Pierre-Francisque Caroubel (1549-1611)  
*The Spanish Paven* John Bull (1562-1628)  
 (French and English interpretations of a Spanish dance)

*La Volta/Volte* William Byrd (1539-1623) & Michael Praetorius (1571-1612)  
 (English and German settings of an Italian Dance)

*Agnus Dei* (3 verses) from Missa Cortilla, Cristóbal de Morales (1500-1553)  
 (Sung at the dedication of the first Catholic church in Luanda, Angola, in 1578)