

MUSICAL PRAYER

JOHN LENTI

lute

Fantasia II

Alfonso Ferrabosco the Elder
1543–1588

Farewell (an In Nomine)

John Dowland
1563–1626

Missa Pange lingua

Et in terra pax

Qui tollis peccata mundi

Josquin des Prez
c.1440–1521
arranged Vincenzo Capirola
1474–1548

Glosa sobre el Kyrie postrero de una missa de Josquin que va sobre Pange lingua

Josquin / Alonso Mudarra
c1510–1580

Miserere

Alfonso Ferrabosco the Elder

Circumdederunt me

Josquin / Simon Gintzler
1490–1550

Seattle-based **JOHN LENTI** specializes in music of the seventeenth century and has made basso continuo improvisation on theorbo the cornerstone of a career that encompasses work with baroque and modern orchestras, chamber music, recitals, and opera. The 2019-2020 season included performances with the Metropolitan Opera, Helicon Foundation, ARTEK, the Yale Collegium, and the Diderot String Quartet, among others. He has played at early and modern music festivals in Boston, Berkeley, Indianapolis, Bloomington, Vancouver, Carmel, the Proms, Aldeburgh, Valletta (Malta), and the San Juan Islands. His research interests include the lute music of Alfonso Ferrabosco the Elder and the metaphysics of historically informed performance. His commitment to the music of our own time is negligible and might be considered more of an aversion, honestly. John attended the North Carolina School of the Arts and Indiana University and studied lute with Nigel North, Jacob Heringman, and Elizabeth Kenny. He plays a seven-course Renaissance lute made in 1991 by Ray Nurse of Vancouver, B.C.

Alfonso Ferrabosco the Elder came from Bologna but spent most of his professional life in England in the employ of Queen Elizabeth I. His time in England changed the course of musical life there, raising the standard of both Catholic and Anglican church music, and his lute works were almost certainly an influence on **John Dowland**. Dowland, due to his Catholic faith, had a hard time finding employment commensurate with his gifts in England, and so spent many years working in Denmark and Germany. He entitled several works “Farewell,” and this example is called “an In Nomine” due to its being constructed around a line from the Benedictus of John Taverner’s *Missa Gloria Tibi Trinitas*. **Vicenzo Capirola** was the first great lute composer, and the beautiful manuscript containing all his works is also notable for another reason: it is the earliest source for any music from Josquin’s last and most beautiful mass, the *Missa Pange Lingua*. The two sections from the Gloria presented here are arranged simply and reverently for the lute, with the barest modicum of ornament. The Sevillian **Alonso Mudarra** took a much different approach to Josquin’s mass with his “Glosa,” in which he moves seamlessly from his own deeply personal and idiomatic music into and out of direct quotations of the second Kyrie. Ferrabosco and William Byrd collaborated on a book of 40 choral settings of the *Miserere* (Psalm 51), no copy of which survives. The sole survivor of this incalculable loss is likely this “Miserere,” Ferrabosco’s own lute arrangement of one of his own. Josquin’s “Circumdederunt me” lovingly wraps a line of Gregorian chant (‘the groans of death surround me, the sighs of hell surround me’) in a seamless chiton of counterpoint. **Simon Gintzler’s** lute setting, the ornamentation of which is like golden embroidery that detracts nothing from the original, is the loveliest instrumental composition of the Renaissance.