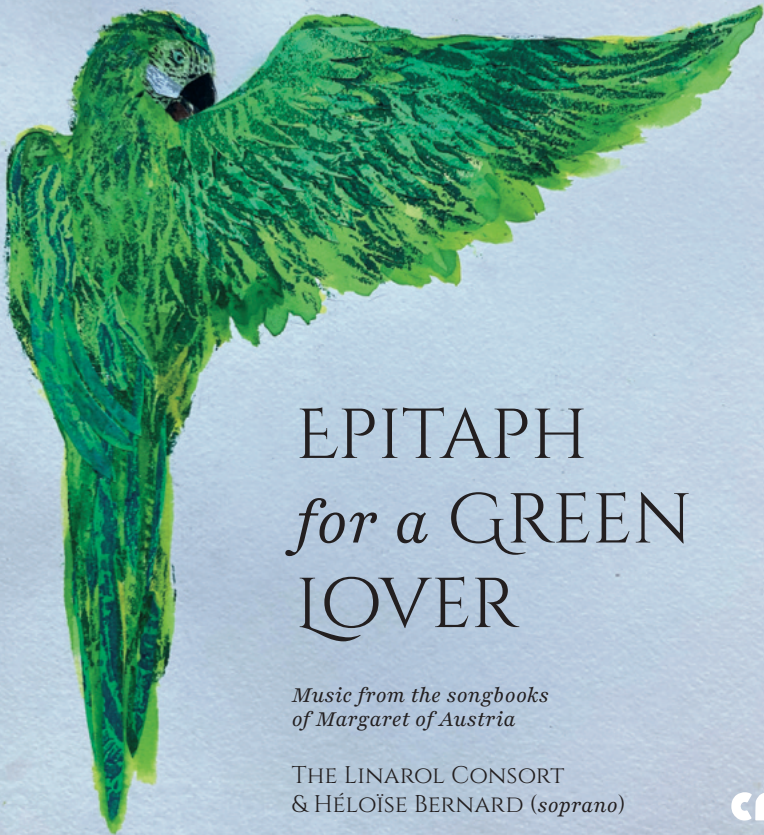




EPITAPH *for a* GREEN LOVER

*Music from the songbooks
of Margaret of Austria*

THE LINAROL CONSORT
& HÉLOÏSE BERNARD (*soprano*)

crd

Unearthing the Timeless Yet Hidden Music of Margaret of Austria

EMMA PAUNCEFORT WRITES...

At the heart of our mission as a classical label is to champion musical treasures where they have something to say to a contemporary audience. Look no further than *Epitaph for a Green Lover*, an album that brings to life the exquisite chansons from the songbooks of Margaret of Austria, here performed on a stunning group of viols recreated from the oldest surviving viol from 1540.

The evidence that this music has something to say over 500 years later is clear in the response to the Linarol Consort's touring of this programme. What better outcome than to be asked 'how can I take this music home with me?' For a label, this gives the perfect opportunity to marry live performance with the world of recorded music. In this instance, recording has created an album that brings works from manuscript sources to a global audience. Pertinent to 2026 interests, this is also music that offers us a rare opportunity to understand the life and experience of a woman: Margaret of Austria (1480–1530), a powerful ruler, patron of the arts, and poet, who left a remarkable musical legacy.

And it should be underlined that these are not just any performances. The Linarol Consort's historically-informed approach blends the warm resonance of the viol with Héroïse Bernard's luminous voice, revealing the expressive depth of this music.

May these pieces bring you the musical solace that they gave their originator.

Emma Pauncefort
Tom Pauncefort
Directors



During our 2022 Continuo Foundation supported tour of music from the manuscripts of Margaret of Austria (1480-1530), which we entitled *Epitaph for a Green Lover*, it became clear that there was keen demand for the programme. After every performance of this beautiful and unrepresented music, the audience asked if we had made a recording; in the end, we took heed. Margaret of Austria, Duchess of Savoy, Governor of the Habsburg Netherlands, was a great patron of the arts who loved to dance and sing. But, above all, she loved her green parrot.

Our programme's title comes from the remarkable chanson *Soubz ce tumbel* with its tragic text by Margaret's court poet, Jean Lemaire de Belges. In this song, we find a text drawn from de Belges's *Epitaphe de l'Amant Vert* in which the *amant vert* ('green lover') refers to the beloved green parrot. This *chanson*, along with all the songs featured on this album, come from the two extant songbooks or *chansonniers* of Margaret of Austria, which are now housed in the Brussels Royal Library. Alongside the songbooks, Margaret's library consisted of over 350 treasures, including the *Très Riches Heures de duc de Berry*, the *Sforza Hours* and an exquisitely decorated book of basse dances on black-stained vellum with silver and gold calligraphy. Such a collection gives a sense of how Margaret was a linchpin in Renaissance culture.

For the modern listener, realising that the voice is just one



© Markku Mäkinen

The Linarol Consort – From L-R: Alison Kinder, Claire Horáček, Timothy Lin, David Hatcher
Joined by soprano Héloïse Bernard

more line in a polyphonic texture reveals the true nature of this repertoire. Our viols, all made by Richard Jones in Scotland, provide a uniquely rich, warm tone, perfectly complementing Héloïse Bernard's exquisite and sensual voice, and allowing a dramatic approach rarely exploited in this type of repertoire. David Hatcher has imaginatively curated the repertoire's instrumentation; featuring recorders, viols and – on one track – percussion, herein displaying the group's diverse talents.

Our aim is to transport the modern-day listener to Margaret of Austria's court through music. Our programme even allows us to give insight into her character since some of her own poetry was set to music by her favourite musicians; we have featured a selection on this album.

We have had such pleasure exploring this music and sharing it with audiences in concert, and are thrilled to now bring this stunning repertoire to listeners through this recording.

Many thanks to our brilliant producer and sound engineer – the sharp-eared and ever-good-humoured Adrian Hunter.

The Linarol Consort, 2025

SOPRANO HÉLOÏSE BERNARD WRITES...

I should not have been surprised by how deeply I would connect to Margaret of Austria through her texts – human nature can't have changed dramatically since the 15th century. But singing her words was unexpectedly moving. Whilst I'm not a queen and have not lived a life as tragic as hers, I was able to identify with some of her experiences: loss, profound sadness and hope in a higher power. Engaging with her through her writings from centuries ago has been a unique experience.

The music is polyphonic in nature, with a strong sense of expressive harmony. Individuality in this music is absorbed into a larger texture, a collective purpose. In one rehearsal, it came to me as an epiphany while singing **Doleo super te** that this music annihilates ego for the greater good, as if it hadn't yet been invented, and it was quite a happy feeling! However, this collective sound is created by individual lines, one of which I had to sing. Because I'm not a viol, my line naturally stands out, even though



we, as a group, have been attentive to keep it blended into the overall structure. The joy I find in this balance is immense: I am not accompanied *by* but sing *with* the viols. I am not entirely a soloist; yet, I am the sole bearer of the text.

I approached these pieces as a soloist would approach any art song, emphasising the text, the colour of the words and the drama; I trust that being faithful to the text means I have been faithful to the author.

Glasgow, 2025



Margaret of Austria –

HER STORY THROUGH MUSIC

In an age when the daughters of Europe's rulers were little more than bargaining tools to create strategic alliances through marriage, few were so valuable and yet so independently minded as Margaret of Austria. Born in 1480 to Mary of Burgundy and Maximilian I, Holy Roman Emperor, she led a life of significance and resilience.

This album captures the essence of Margaret's life through her musical library, featuring works by the greatest composers of the period and several texts written by Margaret herself. Together, these offer a glimpse into the life of one of history's most remarkable women.



Jean Hey, Portrait of Margaret of Austria at the age of 10, c.1490

Metropolitan Museum of Art Online Gallery, Public Domain

QUEEN OF FRANCE

Margaret's childhood was characterised by betrothal, annulled marriages and captivity. Initially betrothed to the Dauphin of France, Charles, in 1482, she spent eight years living as the future Queen of France. Charles's greed for territorial acquisition led him to annul the betrothal, and also to have the Pope annul the marriage of Margaret's father, Maximilian I, Holy Roman Emperor, to Anne of Brittany so that Charles could marry Anne himself! This slight on Maximilian led to war, with Margaret remaining captive in France until 1493.

Tracks 1 to 4 and 6 come from the earlier of Margaret's two surviving chansonniers (B-Br MS 11239), copied in Savoy c.1500. It is a beautiful manuscript, with exquisite French-style illuminations in the borders, painted initials and the Savoy coat of arms. It contains pieces by many of the most famous composers of the day, including several examples of what have become known as 'regrets-chansons'. The compositional tradition of 'regrets-chansons' began with **Tous les regretz** by Pierre de la Rue, setting a text by the court poet Octavien de Saint-Gelais, which was written after the annulment of Margaret's betrothal to Charles. Several other composers added to the genre, including Hayne van Ghizeghem, Alexander Agricola, and Loyset Compere. The first setting we have chosen, and which opens our programme, is by Antoine Brumel, choirmaster at

Notre-Dame, and then at Ferrara under Alfonso I d'Este. Josquin also made a contribution to the regrets collection, composing four 'regrets-chansons'. Later in our programme we feature **Plus nulz regretz**, the 'chanson nouvel' recorded as having been performed in Mechelen on the announcement of the Treaty of Calais on 1st January 1508.

Agricola's **Sy dedero** is the penultimate piece in the *chansonnier*, followed by **Si sumpsero** by Obrecht, which seems likely to have been inspired by it. Alexander Agricola was certainly known to Margaret from both her time in France and the composer's later employment at her brother's court. Obrecht, on the other hand, seems to have encountered Agricola as he bounced from one employment to another, facing charges of dereliction of duty and embezzlement along the way. *Si Sumpsero*, quoting a passage from Psalm 139:9 – *If I take the wings of the morning, and dwell in the uttermost parts of the sea, even there shall thy hand lead me, and thy right hand shall hold me* – and *Sy Dedero*, quoting a setting of Psalm 132:4 – *I will not give sleep to mine eyes, or slumber to mine eyelids, until I find out a place for the Lord* – offer brief moments of respite before the despairing text of Bruhier's **Vray Dieu qui me confortera** – *Dear God, who shall comfort me, When by a false villain I am held, Locked in this room alone?* – which serves as a poignant reminder of the end of Margaret's time in France.

PRINCESS OF SPAIN AND DUCHESS OF SAVOY

Another tactical marriage arrangement saw Margaret and her brother Philip the Fair married to John and Joanna of Castille. For a few brief months in 1497, with negotiations for peace progressing, and Margaret expecting her first child, all seemed well at last. However, later the same year John died, and shortly afterwards their daughter was stillborn.

After rejecting several suitors from across Europe, including the Prince of Wales who would become Henry VIII, she finally found happiness with Philibert II, Duke of Savoy. The exquisite collection *Basses Danses of Margaret of Austria* B-Br MS 9085 is dated between c.1475 and 1501, the year she became Duchess of Savoy. *L'Esperance de Bourbon* and *La Danse de Cleves* are two of the fifty-eight dances documented in a manuscript that measures just 12.8 x 21 cm with each dance melody and choreography beautifully copied in gold and silver on black vellum. *La Spagna* by Johannes Ghiselin is very similar in style to *l'Esperance*, with the tenor playing the cantus firmus ('La Spagna') and three other rhythmically engaging parts weaving around it. It is the sole piece on this album not taken from Margaret's own manuscripts and is found instead in Ottaviano Petrucci's *Motetti A*, a widely disseminated collection which would surely have been known at Margaret's court.

After Philibert's sudden death, Margaret was grief stricken and reluctantly buried her husband, keeping his embalmed heart with her. Her court poet and historian Jean Lemaire de Belges named her '*Dame de dueil*' ('Lady of mourning'). Margaret continued to reside at Bourg for another two years, but lived a secluded life, writing prose and verse describing the depths of her mourning. Many of these works (*Plaine de dueil*, *Cueurs désoléz* and *Me fauldra il*) were set to music and appear in her two chansonniers. It was during this period of intense mourning that Margaret also adopted the motto: '*Fortune. Infortune. Fort. Une*', which has been interpreted as 'Fortune and Misfortune strengthens a woman'.

The large-scale, three-verse *chanson* *Me fauldra il* – *Must I always languish thus? Must I finally die thus? Will no one recognise my suffering? It is too much to endure, Since it has been thus since my childhood...* – set by an anonymous composer, is Margaret's heartbreaking cry to God asking for strength and patience. *Il me fait mal* is an anonymous three-part *chanson* that comes directly after *Me fauldra il* in the manuscript, heard here as an instrumental postscript to the longer *chanson*. Josquin's setting of *Plaine de dueil* maintains a strict canon throughout between the superius part and one of the tenors, creating a somewhat hypnotic setting of this most despairing of texts.

Margaret's poems were full of despair, and *Cueurs désoléz*

is no exception. Josquin adds an extra level of despondency by giving her text to four of the five voices whilst setting verses from the *Lamentations of Jeremiah* in the fifth – *...She weepeth sore in the night, And her tears are on her cheeks, She hath none to comfort her, Among all her lovers...*

REGENT OF THE NETHERLANDS

In 1506, Margaret's brother Philip and his wife Joanna set sail for Spain but were forced to land in England due to a storm. Henry VII extracted three treaties from them—one proposing his marriage to Margaret, which she firmly rejected, writing to her Emperor father, '...although I am an obedient daughter, I will never agree to so unreasonable a marriage'. When they finally arrived in Spain, Philip died suddenly, leaving behind six children and a grieving wife whose mental state deteriorated. Again in mourning, Margaret composed the epitaph *Doleo super te, frater mi Philippe, Rex optime. Doleo super te – I grieve for thee, brother Jonathan, The source of all my joy...* – is a haunting motet on a text from the Old Testament, Samuel 1, David's Song for Saul and Jonathan. Pierre de la Rue, Margaret's favourite composer, had a long association with the Grand Chapelle of the Habsburg-Burgundian court, and the Chapelle had a distinguished musical history involving composers such as Dufay, Busnois and Ockeghem before Philip the Fair inherited it in 1494. De la Rue travelled to Spain several times, staying there after Philip's death

when the widowed Joanna promoted him to *Premier Chapelain* and paid him twice as much as the other singers.

Mabrianus de Orto was also a member of the Grand Chapelle who preceded Pierre de la Rue as *Premier Chapelain*. His *Dulces exuviae* – *Sweet relics, sweet so long as God and Destiny allowed, now receive my lifebreath, and set me free from this suffering* – is an early setting of lines from Dido's lament from the *Aeneid* (Book IV, lines 651-660). *Du tout plongiet* is a *chanson* which Brumel sets as a tenor line whilst transposing the *superius* part from Ockeghem's *Fors Seulement* to a lower voice. Ockeghem's other appearance on this album has a lighter tone, with the chanson *Petite camusette* played here on a mixed consort of viols and recorders.

Following Philip's death, Margaret became the highly capable Regent of the Habsburg Netherlands, a role she maintained for the remainder of her life. Her mother tongue was French, and her Flemish was good, but above all, she had learnt the subtle and nuanced diplomacy that allowed her to flourish as an independent woman wielding considerable power in a man's world. She created a court at Malines (then capital of the Burgundian Netherlands) worthy of her status. She took a keen interest in contemporary arts and was a discerning patron of music and fine art. Amongst her many treasures was the Arnolfini Wedding portrait by Van Eyck and from her accounts we see that she employed a number of

musicians, including players of the rebec, pipe and tabor and viols.

From this later period comes the only song with a Flemish text in the later (and larger) *chansonnier* of Margaret of Austria B-Br MS 228, an elaborately illuminated book in the Ghent-Bruges style with colourful miniatures and borders, dating from between 1516 and 1523: **Mijn hert altijd** – *My heart is always longing for you, my beloved...* – by Pierre de la Rue.

The title of this album comes from one remarkable epic poem, written by Margaret's court poet Jean Lemaire in 1505, which takes the voice of a green parrot inherited by Margaret on the death of her mother. She became very attached to the bird, which apparently had a large vocabulary. During a visit to her father in Germany the parrot, still in Flanders, died. In Lemaire's poem, *Les Épîtres de l'amant vert*, the green lover laments his mistress' absence, contemplating suicide. Finally, the pitiless bird calls to his mistress from his tomb. It is this last verse that Pierre de la Rue sets in the remarkable *chanson Soubz ce tumbel*: *Within this tomb, which is a harsh locked cell, Lies the green lover, the very worthy slave...*

Margaret's death in 1530 came as prematurely as the losses she had endured throughout her life. She was laid to rest next to her beloved Philibert in the church at Brou.

Nevertheless, she left a remarkable legacy. As we hope is demonstrated by the programme curated here, the pieces in her personal music collection offer us a tantalising insight into the life of one of the most remarkable and influential women in history.

The Linarol Consort, 2025



Texts

TOUS LES REGRETZ

Tous les regretz quonques furent au monde,
de Venez a moy Quelque part que je soie.
prenez mon cueur En sa dolleur, leur
par fonde
et le fendes que madame le voye.

*All the anguish that ever was in the world,
comes to me wherever I am.
Take my heart in its deep pain
and break it so that my lady may see it.*

BELLE POUR L'AMOUR DE VOUS

Belle, pour l'amour de vous
Suis venu en ceste ville ;
Se n'y fussiès point venu,
Je vous y querroye mye.

*Lovely one, it is for love of you
That I came to this city.
If there you were not welcome,
You would not be asked for there.*

VRAY DIEU QUI ME CONFORTERA

Vray Dieu, qui me confortera
quant ce faulx villain me tiendra
en sa chambre seulle'enfermée?
Il me fausist ung vert gallant
qui me frotat la nuyt souvant
et qui dormist la fresche matinée.

*Dear God, who shall comfort me
When by a false villain I am held
Locked in this room alone?
I would need a vert gallant
To caress me often in the night
And go to sleep in the cool morning.*

DOLEO SUPER TE

doleo super te frater mi Ionathan
decore nimis et amabilis super amorem
mulierum. Sicut mater unicum amat
filium suum, ita ego te diligebam.

*I grieve for thee, brother Jonathan,
The source of all my joy.
Thy love to me was wonderful,
above the love of women.
As a mother loves her son,
So did I love thee.
How are the mighty fallen
And the weapons of war perished.*

PLUS NULZ REGRETZ

Plus nulz regretz grans moyens ne
menuz
de joye nudz ne soyent ditz n'escriptz
ores revient le bon temps Saturnus
ou peu congnoz furent plaintifs et cris.
Long temps nous ont tout malheurs
infiniz
Batuz pugniz et fais povres maigretz
mais maintenant d'espoir sommes garniz
jointz et unis n'ayons plus nulz regretz
Sur noz preaux et jardinetz herbus
Luyra Phebus de ses rais ennobliz
Ainsy croistront noz boutoneaux barbus
Sans nulz abus et dangereux troubliz.
Regretz plus nulz ne nous viennent apres
Nostre eure est pres, venant des cieulx
beniz
Voisent ailleurs regretz plus durs que
gretz
Fiers et aigretz et charchent autres nidz!
Se Mars nous tolt la blanche fleur de lis
Sans nulz delicts, sy nous donne Venus
Rose vermeille, amoureuse, de pris
Dont noz espritz n'auront regretz plus
nulz.

*Let no more regrets, great, middling or
small,
Devoid of joy, be uttered or written.
Now returns the golden age of Saturn
When complaints and cries were but little
known.
Long have endless misfortunes
Pummelled and maltreated us, made us
poor and thin,
But now we are fortified with hope;
Allied and united, let us have no more
regrets.
On our grassy meadows and gardens
Phoebus will beam down his noble rays;
Thus our burgeoning buds will grow
Without abuse to harmful disorder.
Let no more regrets follow us;
Our happiness is nigh, descending from
blessed heaven.
Let regrets harder than stone, fierce and
bitter,
Go elsewhere and seek other nests!
Though Mars takes from us the white
fleur-de-lis
Without wrongdoing, yet Venus gives us
The red rose, loving and precious,
So that our spirits will no more feel regrets.*

MIJN HERT ALTIJT HEEFT VERLANGHEN

Mijn hert altijt heeft verlanghen
naer u die alder liefste mijn.
U liefde heeft my ontfanghen,
u eyghen willick zijn.
Voor al de werelt ghemeene,
soe wie dat hoort oft ziet,
hebby mijn herte alleene:
daer om, lief, en begheeft mi niet.

*My heart is always longing
For you, my beloved.
Your love has captured me
I want to be your very own
For all the world
So that anyone can see or hear
That you alone have my heart,
Therefore, my love, do not fail me.*

ME FAULDRÀ IL

Me fauldra il tousjours ainsi languir?
Me fauldra il enfin ainsi morir?
Nul n'ara il (nul n'ara il) de mon mal
cognoissance?
trop a duré
car c'est des mon enfance,
Mestier en ay,

je le prens sur ma foy,
Car mon seul bien est souvent pres de
moy;
Mais pour les gens
fault faire contenance.
Parquoy conclus, seullette'et a par moy,
Qu'il me fauldra user de pacience
Las, c'est pour moy las c'est pour moy
trop grande penitence;
Certes ouy
et plus quant ne le voy.

*Must I always languish thus?
Must I finally die thus?
Will no one recognise my suffering?
It is too much to endure,
Since it has been thus since my childhood.*

*I pray to God that he may give me
strength,
I swear by my faith, that to this I am
accustomed,
For my salvation is often near to me,
But for the people, one needs to maintain
one's countenance.*

*Thus entrapped, alone and by myself,
I must be patient.
Alas, for me it is too big a penance,
Indeed yes, I hear all the more because I
cannot see.*

SOUBZ CE TUMBEL

Soubz ce tumbel qui est ung dur
conclave
Gist l'amant vert et le tres noble'esclave
Dont le franc cueur de vray amour
pure'yvre
Ne peult souffrir perdre sa dame'et vivre

*Within this tomb, which is a harsh locked
cell
Lies the green lover, the very worthy slave
Whose noble heart, drunk with true, pure
love,
Losing its lady, cannot bear to live.
In peace and into the same
I shall sleep and rest in peace, forsooth,
If I have given a dream to my eyes.*

PLAINE DE DUEIL ET DE MELANCOLIE

Plaine de dueil et de mélancolye,
Voyant mon mal qui tousjours multiplie,
Et qu'en la fin plus ne le puis porter,
Contrainte suis pour moy reconforter,
Me rendre'à toy, le surplus de ma vie.
Je te requiers et humblement supplie,
Pour les douleurs de quoy je suis

ramplie,
Ne me vouloir jamais habandonner,
[Plaine de dueil et de melancolie,]
Puisqu'a vous suis la reste de ma vie.
Il ne me chault quy quy en pleure ou rie,
A vous je suis, besoing n'est que le nie,
Plus n'est possible a moy dissimuler.
Parquoy je dis en parlant de cuer cler:
Qu'a vous me rens la reste de ma vie

*Fair filled with grief and melancholy,
Seeing my ills for ever multiply,
Until at last I can no longer bear them,
I am constrained, seeking my solace.
To yield to you all the rest of my days.*

*I require and humbly implore you
For all the pain I have
Never to abandon me,
[Full of sadness and melancholy]
Because I am yours for the rest of my life.*

*I care not who might weep laugh at this
I am yours, there's no gainsaying it:
No longer now can I hide from myself
Why I say, speaking from a heart quite
pure
I yield to you for my remaining days.*

DULCES EXUVIAE

Dulces exuviae, dum fata deusque
sinebat,
accipite hanc animam meque his
exsolvite curis,
Vixi et quem dederat cursum fortuna
peregi,
et nunc magna mei sub terras ibit imago.

*Sweet relics, sweet so long as God and
Destiny allowed,
Now receive my life-breath, and set me
free from this suffering.
I have lived my life and finished the course
which Fortune allotted me.
Now my great wraith shall pass in state to
the world below.*

CUEURS DESOLEZ/DIES ILLA

Cueurs desolez par toute nation.
Assemblez duiel et lamentation.
Ne cherchez plus l'armoniance,
Lyre d'Orpheus pour voz resiouysance.
Mais plongez vous en desolation.

*Afflicted hearts of all nations,
Take on mourning and lamentation!
Seek no longer the harmonious lyre
Of Orpheus to proclaim your joy,
But be plunged into desolation.*



© Anthony Pearson

The Linarol Consort – From L-R: David Hatcher, Claire Horáček, Timothy Lin, Alison Kinder

The Linarol Consort of Renaissance Viols came into existence in order to explore the soundscape of a unique viol. Known by the dry, curatorial epithet SAM66, this remarkable instrument, a tenor

viol made in Venice around the middle of the C16th, is the sole surviving viol of the great Venetian luthier Francesco Linarol (c.1520–1577) and the oldest surviving viol in the world. It is now part of the large collection of historical instruments in the Kunsthistorisches Museum, Vienna. Following a visit to the museum in 2001, when David Hatcher was fortunate enough to be able to handle, closely examine and photograph the instrument, the Linarol Consort commissioned a set of copies made by Richard Jones, a maker who has dedicated much of his life to researching and recreating instruments after SAM66. Having made over 100 such instruments (Claire Horáček plays No.100), Richard has built up a depth of understanding for his subject second to none, and his viols, being faithful copies of the original, have inspired us to further investigate the possibilities of these earliest manifestations of the viol.

Since its formation, The Linarol Consort has performed in numerous festivals in the UK and abroad. Its performances at the *Three Choirs Festival* in 2021 and 2023 drew large audiences, surpassed by over 600 people at the Finnish festival, *Sastamala Gregoriana*, in 2023. In the same year, the consort toured the UK with tenor James Gilchrist, presenting a programme of early German song, which it has recorded as a second volume of two discs of early C16th music from the circle of Maximilian I (*La La Hö Hö* and *Inn stetter hut*, both on the Inventa label). This is the Consort's first collaboration with soprano Héloïse Bernard and CRD Records. The Consort's

fourth recording, music from Petrucci's 1501 publication *Canti B*, will follow this album.

French soprano **Héloïse Bernard** was raised in Paris where she studied Humanities and Theatre. She obtained a Master's degree in French Language and Literature, specialising in the French Enlightenment period. Although she always sang and performed, it was after her academic studies that she decided to pursue music as a career.

Her classical vocal studies led her to the Netherlands, and then to Estonia, where she received her Bachelor in Music from the Estonian Academy of Music and Theatre. She graduated in Vocal studies from the Royal Conservatoire of Scotland in 2018. She permanently resides in Glasgow.

Héloïse is particularly fond of recitals. She sings with lutenists Dr Eric Thomas, Kristiina Watt and Alex McCartney. Her voice has been described as 'full of charm and emotion' and displaying 'a discreetly rhetorical declamation' (*Res Musica*). She has been coached by Emma Kirkby, Evelyn Tubb, Bill Carter, David Miller, John Potter and Jacob Herringman, including at Dartington Summer Schools, where she has received a bursary on two occasions.

She enjoys singing regularly with both the Spinacino Consort and The Linarol Consort. She also explores a wide range of repertoire with harpsichordist Jan Waterfield with whom she performs regularly.

Composer Electra Perivolaris has written two song cycles for Héloïse. *Isola* is to be performed in the upcoming edition of *Sound Festival* in Aberdeen. Héloïse has otherwise performed in The Opera and Baroque Festivals in France (*Festival d'Opéra Bouffe d'Etriché*), the Netherlands, Great Britain (*Brecon Baroque Festival*, *The Three Choirs Festival*), Estonia (Dido in *Dido and Aeneas*, Mélisande in *Pelléas et Mélisande* at the *Tartu International Theatre Festival*), Finland (*Sastamala Gregoriana*), and Spain (Susanna in *Le Nozze di Figaro* with the Opera de Castellò).

Héloïse holds the role of Iris on the Academy of Ancient Music's recording of Eccles' *Semele*, conducted by Julian Perkins, which was described as a 'show-stealer' by *BBC Music Magazine*.

The Linarol Consort is grateful to

Continuo Foundation, Angel Early Music, the Marchus Trust, and generous friends who supported the recording.

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Josquin des Prez
Mabrianus de Orto
Josquin des Prez

(also attrib. Hilarie Penet, Hilarie Daleo)

*Feat. Héloïse Bernard

Executive Producers Emma Pouncefort,
Tom Pouncefort
Producer & Sound Engineer Adrian Hunter

Tous les regretz*
Belle pour l'amour de vous*
Si sumpsero
Vray Dieu qui me confortera*
L'Esperance de Bourbon
Petite camusette
Doleo super te*
Plus nulz regretz*
La Danse de Cleves
Mijn hert altijd heeft verlanghen*
Me fauldra il
Il me fait mal
La Spagna
Du tout plongiet
Soubz ce tumbel (Epitaphe de l'amant vert)*
Que vous madame
Sy dedero
Plaine de dueil*
Dulces exuviae*
Cueurs desolez par toute nation*

Parrot Painting Petr Horáček

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Church, East Woodhay, Hampshire, England
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