Sonograms of Desire, Medieval and Modern

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Sonograms are images produced by sound; more specifically, they are produced by ultrasound — sound waves vibrating at frequencies well above the range of what humans can hear. When these waves hit an impenetrable obstacle, their pattern alters; technological devices (sonographs) transduce these wave patterns into graphics that map objects and terrains below the surface of skin or through ocean depths. Music, which the composer Edgard Varèse famously called ‘organized sound’, also produces sonograms conveyed through sonic environments and representations as well as through technologies of transmission (recording formats and distribution networks) that affect those environments and representations. This essay considers the sonograms produced by a medieval love song ‘Lançan li jorn son lont en mai’ (When the days are long in May; henceforth ‘Lançan li jorn’) attributed to the twelfth-century troubadour Jaufre Rudel and widely transmitted in medieval and modern formats. With its famous refrain of *amor de loing* (‘love from afar’) and evocations of the Saracens’ kingdom, this song reverberates across time to map distance and desire in the chasm between the Islamic East and the Christian West.

*Nature’s Ping*

Birdsong lies in a grey area between sound and music — between sensory experiences of the external world that map the boundaries of bodies even as it penetrates the ear, and a composed utterance bringing forth an internal world of thought into a social world of communication. Springtime birdsong is a frequent motif in the opening stanzas of troubadour lyrics, figuring as the raw material for the troubadour’s own song; birdsong is the sonic pulse of nature that
enters the body through the ear and awakens the voice. In ‘Lanqan li jorn’ birdsong acts like a sonar ping that orients the troubadour in the temporal cycle of seasons, but it also delimits space, defining distance (loing) through a type of echo location of that word in rhyme. The distance of birdsong parallels the distance of the beloved in a disorienting landscape of memory:

\[
\begin{align*}
\text{Lanqan li jorn son lonc en mai} \\
\text{M’es bels dountz chans d’auzels de loing,} \\
\text{e qan me sui partitz de lai,} \\
\text{remembra-m d’un’amor de loing.} \\
\text{Vau de talan embroncs e clis} \\
\text{si que chans ni flors d’albespis} \\
\text{no-m platz plus que l’iverns gelatz.}
\end{align*}
\]

(When the days are long in May / I am pleased by the sweet song of distant birds, / and when I have left from there / I remember a distant love. / I am burdened and bowed down with desire / so that neither song nor hawthorn flower pleases me / more than icy winter.)

Sound in this troubadour lyric is the first object of desire, as ephemeral as the amor de loing that takes its place. The paradox of this love generated by distance, by the impossibility of consummation, reverberates in the reversals and antitheses that end the stanza: the burden of desire turns spring back into winter, and pleasure in birdsong and flower becomes pleasure in ice and its sonic corollary, silence. The words confuse past and present, what is experienced and what is remembered. These are fragile boundaries within the state of perpetual desire evoked by the amor de loing, and central to the ethos of troubadour song in general.

It is tempting to think of Jaufre’s ‘love from afar’ as metaphysical — a Platonic ideal, or perhaps a veiled reference to the Virgin Mary. But this lyric offers some earthly correctives in an internal stanza:

\[
\begin{align*}
\text{Ja mais d’amor no-m gauzirai} \\
\text{si no-m gau d’est’amor de loing,} \\
\text{que gensor ni meillor non sai} \\
\text{vas nuilla part, ni pres ni loing;} \\
\text{tant es sos pretz verais e fis} \\
\text{qe lai el renc dels Sarrazis} \\
\text{fos eu per lieis chaitius clamatz.}
\end{align*}
\]
(Never shall I enjoy love / if I do not enjoy this love from afar, / for I know none better or more noble / anywhere, either near or far; / her distinction is so true and fine / that there in the Saracens’ kingdom / I would be proclaimed a captive for her.)

In counterpoint to the drumbeat of distance sounded in the *loing* that ends every second and fourth line, other words begin to echo with playful ambiguities. ‘Never shall I enjoy love / if I do not enjoy this love from afar’ — the Occitan verb *gauzir* (sometimes spelled *jauzir*) has clear sexual connotations in other lyrics by Jaufre and his contemporaries; here the verb turns the distant love into an erotics of distance. It is another song by another troubadour, however, that provides evidence for Jaufre’s possible proximity to a Saracen kingdom. Marcabru ends his lyric ‘Cortesamen vuoi comprar’ with these words: ‘I want to send the *vers* and the melody / to Sir Jaufre Rudel, in Outremer’ (Lo vers e-l son voill enviar / a-n Jaufre Rudel oltramar). *Outremer* designated overseas crusader territories in the Levant; this suggests that Jaufre participated in the Second Crusade (1147–8), a massive series of campaigns inspired by the preaching of St Bernard of Clairvaux and Pope Eugene III to recapture the crusader state of Edessa (presently a region in south-eastern Turkey) and move on to secure the Holy Land. Despite the concerted effort by French, Germanic, Occitanian and Savoyan armies, all the expeditions to the Levant ended in failure.\(^2\) If Jaufre did indeed join the crusade, he would likely have sailed with the Occitanian contingent that made stops in Sicily, Constantinople and the crusader state of St John of Acre (presently the Northern District of Israel).\(^3\) When Jaufre composed ‘Lanqan li jorn’ is unclear; the opening reference to memory suggests a time after his travels *outremer*, but the internal stanzas consistently refer to the future, as in the lines ‘Sad and happy I shall leave / when I shall see this distant love’ (Iratz e gauzens m’en partirai / qan veirai cest’amor de loing). So it seems that Jaufre quite consciously imagined the Saracen lands as a timeless zone in a geography of desire that spanned a considerable amount of the medieval globe, from his home in the Bordeaux region of south-western France to lands in Asia Minor.

Despite Jaufre’s possible participation in a crusade, ‘Lanqan li jorn’ is not a crusade song; those emerge with the Third Crusade (1189–92) and are by and large exhortations to war, wherein battle cries and trumpets replace birdsong in a militarized soundscape.\(^4\) Jaufre’s desire for the *amor de loing* seems not to be generated by an encounter with a feminine exotic Other; rather, it reflects a medieval global sensibility
that positioned Jerusalem in the centre of the known world, depicted in maps of this era as a disc of land divided by three major waterways that form a T: the Tanais, or Don, River to the left separates Europe and Asia; the Nile River to the right separating Africa and Asia; and the vertical Mediterranean Sea separating Europe and Africa. Jerusalem sits at the nexus of these waterways and continents, and this centrality of the Holy Land to the Christian global imaginary maps on to Jaufre’s geography of desire, imparting religiosity to his _amor de loing_, as that _amor de loing_ in turn reflects the ardent spiritual orientation of the West. If we consider this lyric in the context of Jaufre’s expectations for, or experience of, the Second Crusade, and a world view that places Jerusalem at the conceptual centre, then Jaufre’s desire is tied to the geopolitical arena in a very curious way: this love, which is perpetual desire figured as insurmountable global distance, also entails Christendom’s fragile borders — borders already penetrated by sound.

_Sounds Near and Far_

What sounds did the Saracens bring to medieval Christian ears? In the literature of the First Crusade (1096–9) the Saracens ‘make such a noise as dogs enchained’ (demenront tel noise com chiens encaanés) — a description that participates in their general animalization. Saracen speech and language is described as incomprehensible noise: ‘the Turks began to hiss and babble and also shout in a loud voice saying diabolical sounds of I know not what in their language’ (Turci ceperunt stridere et garrire ac clamare excelsa voce, dicentes diabolicum sonum nescio quomodo in sua lingua). Yet another figure appears in these writings: the translator (drogomanz or latinier), who is often a liminal, go-between figure such as a Christian from the Eastern Empire, or a converted Turk. One troubadour song from this period by Guilhem IX, Duke of Aquitaine, the earliest known troubadour and a participant in the crusade, includes a string of nonsense words that imply the babble of Saracens placed in the mouth of a knight disguised as a pilgrim. One manuscript has the pilgrim say ‘bariol, barial, barian’, while another reads ‘babariol, babariol, barbarian’, effecting a more explicit transition from babble to _barbari_, or ‘barbarian’, and implicating Saracen speech. A third manuscript, however, records the pilgrim’s words in what appears to be an intelligible Hispano-Arabic dialect: _tarrababart, marrabelio riben, satamahart_. Thus the nonsense
of the Saracens is here translatable speech, not of a distant Other but rather the Other next door.

The medieval Muslim territory of al-Andalus on the Iberian Peninsula enabled cross-cultural exchanges that significantly altered the sound world of Christendom. The migration of Arabic and Turkish musical instruments — the predecessors of the oboe, lute, fiddles and rebecs — offers supporting evidence for the migration of ideas of love through poetry and song. Andalusian poetry transmitted through Spain to southern France shares the hallmarks of the troubadour *canso*: strophic construction, an earnest first-person voice, and the theatics of longing and submissiveness. Scholars of medieval al-Andalus point out the culture’s already syncretic nature — an inventive fusion of Romance, Arab, Hebrew and Mozarab traits, best symbolized by the refrains in mixed vernaculars (*kharjas*) attached to the indigenous formal Arabic poetry (*muwashshaha*), which may indicate a flow from Romance to Arabic. A handful of early troubadour *cansos* and later Occitan dansas (including three by Guilhem IX) utilize a rhyme scheme that resembles the Andalusian *zajal* — a vernacular Arabic poetic form characterized by a three-line monorhyme followed by a *rims estramps* (aaab, sometimes extended to aaabab).

These resonant hints of the Hispano-Arab influence on troubadour love songs cast this repertory as a product of transcultural flows and sound networks resulting from trade, pilgrimage, and crusade ventures to and from the Middle East. Yet it was a different type of crusade that gave rise to the sound network that would transmit the song and legend attached to Jaufre’s *amor de loing* through the centuries. During the years of the Albigensian Crusade (1209–29), nominally waged against the heretical Cathars in Languedoc, ‘Lanqan li jorn’ found its way to Italy along with southern musicians and troubadours fleeing northern aggressors. Most Italian sources include prose biographies, or *vidas*, that provide backstories for famous songs and flesh out the identity of the author for new audiences. Jaufre’s *vida*, which appears in four Italian sources, relates how Jaufre became enamoured sight unseen of the countess Hodierna of Tripoli (now Lebanon) from the stories related by a pilgrim to Antioch. The *vida* further specifies that, out of a desire to see Hodierna, Jaufre joined the crusade and fell deathly sick at sea. He survived just long enough to die in the arms of his *amor de loing*. It is fitting that the bridging of temporal and spatial distance enacted by the *vida* should have as its literary denouement the death, and thus silence, of the troubadour, for the legend became more influential to later writers than his songs. The *vida* even hints
at the status of Jaufre’s songs as belated and perhaps fading historical objects in the curious critique that Jaufre ‘wrote good melodies with poor words’ (bons sons ab paures motz).

Sounds Lost and Found

Sarah Kay has argued that the evocation of animal sounds in troubadour songs, along with animal and semi-human illustrations that populate the decorated initials and bas de page in a number of troubadour songbooks, ‘put in question the exclusively human character of song’ and by extension love. This ontological questioning has ramifications for thinking about the binary of humanness and animality that undergirds cultural conflict, clearly evident in portraits of Saracens’ speech as noted above. And yet, it is most often the interference, confusion and misdeeds of jongleurs and other human actors that endanger the troubadours’ humanity and threaten a reversal or erasure of their craft. Troubadours relied on jongleurs for the dissemination of their product, and they occasionally referred to this somewhat worrisome format and distribution network in the lyrics themselves, usually in the ending tornadas. In one, Jaufre cautions ‘And let whoever learns it from me / beware of taking it apart and breaking it up’ (e sel que de mi l’apenra / gart no-l franha ni no-l pessi). Peire d’Alvernha (fl. 1150–70) saw fit to put an admonishment into the opening stanza of one of his songs: ‘I’ve no wish that some wretched singer, / the sort who ruins any song, / should turn my sweet melody into braying’ (q’ieu non vuoi avols chantaire, / cel qui tot chan desfaissona, / mon doutz sonnet torn’en bram). And an anonymous author likewise relates, ‘I send word, telling him to sing and not bray’ (Dic e man que chan e no bram). Marcabru bemoans that ‘silly, muddled troubadours turn my song into gaping’ (trobador bergau / entrebesquill / me torno mon chant en badou). The imminent breakdown of language through careless performances risks crossing the line into animal noises, reverting back to the raw sonic material of the natural world, or possibly the silence of a gaping mouth — the ultimate undoing of the troubadour.

As noted above, Marcabru imagines his song ‘Cortesamen vuoi comensar’ travelling outremer to Jaufre, and it is notable that he specifies he wants both vers e-l son — lyrics and melody — to go, implying that the two could travel separately, or could perhaps become separated. Indeed, the material traces show just such separations occurring.
Jaufre’s ‘Lanqan li jorn’ is one of the most widely disseminated lyrics of the repertory, surviving in sixteen medieval sources that transmit as many as nine distinct versions of the words that are not easily reconciled, with different dialects of words, author attributions, and different numbers and ordering of stanzas. Importantly, the first stanza is the one stable identifying feature of the song, and the only one set to music when music appears in a manuscript. Music for this song survives in just three sources (troubadour melodies are transmitted by only four principal sources in total), all a good hundred years or more after Jaufre’s presumed biographical dates.17

Let us consider one broken and gaping version of ‘Lanqan li jorn’, as recorded in a thirteenth-century songbook (designated ms W) associated with the ruthless northern nobleman Charles d’Anjou, King of Naples, Sicily and Jerusalem, as well as Count of Anjou and Provence from 1266 to 1285. I want to stress that this songbook is a product of the imperial aspirations of the northern nobility and their incursions into southern France, as well as into the Saracen lands (Naples, Sicily and Jerusalem) so important to Jaufre’s geography of desire. As you can see in Figure 1, someone has crudely cut what was probably an elaborate illumination — a gape that has eaten into the song itself.

Our southern song of distant love as preserved here is broken in other ways: the text scribe recorded only four stanzas of a possible seven, and the much-abbreviated lyric has become a palimpsest beneath a mash-up of French and pseudo-Occitan. For example, the opening two words lan que is a French phonetic rendering of the Occitan lanqan, where the French would be simply quant; and in a particularly jumbled stanza that is actually an amalgamation of two different ones, the scribe pointedly writes the Occitan verb jauzir — the word connoting erotic pleasure — rather than the French joir or gaudir. Despite this bit of linguistic exoticism, gone is any reference to the Saracens’ kingdom. Furthermore, the song had lost all contact with its composer: here it is attributed to one Gossiames Faidins, a French version of Gaucelm Faidit, who was a troubadour from a slightly later generation than Jaufre. With this erasure of the specificity of language and personages, both song and troubadour have become abstractions, signifiers of histories and geographies that have been colonized by northern nobility.

The song was recorded with music, and it is the melody of choice for most singers in the modern era because of its unique expressive ending that introduces a gratuitous, exotic-sounding B-flat, designated
with a special sign (b), in the last two lines (noted in Figure 1 with diagonal arrows). This signed note, called B *molle* (soft) in medieval treatises on music, at first appears embedded in an ornamental flourish but it returns in the last line of the tune with emphasis on a single note. Within medieval music theory, B♭ was sometimes gendered feminine, as might be construed from *molle*, and associated with Venus, or characterized as fickle, and even lascivious.18 The sign b changes the nature of the note’s relationship to the note just below it, creating a semitone from a whole tone, bringing the two pitches closer together. While quite ordinary in songs ending on F, the melody in this manuscript ends on G, where B−durum (hard) would be — and is — the norm, until those final lines. The B♭ sounds like an outsider, like a ‘note from afar’; and it undermines a sense of closure, resulting in a musical rendition of the perpetual desire yoked to distant love.
Although the lyric has been mangled in transmission, found misattributed, broken, gaping and braying just as the troubadours feared their songs would be, whoever came up with this expressive musical detail — a performer or perhaps the music scribe — reanimated a noisy distant lyric with a vivid melody. Yet distance, absence and loss are recorded in this manuscript as much as preservation and transmission. The troubadour section is especially riddled with blank staves awaiting music like a lover waiting for the beloved, or floating notated stanzas in a desolate landscape of blank parchment, making curious abstract designs out of song fragments (see Figure 2). These tell us that the compiler could obtain only the first stanza of the songs, and that the gathering was passed on to the music scribe despite the gaping absence of words, perhaps a gesture of resignation to the unattainability of the object. The desire for sound itself is palpable here in the dramatic graphic distinction between sound and silence.

**Sounds and Chasms**

The modern performer of medieval love songs has a particular challenge, and perhaps also a sense of heartbreak and loss, since all that is left to us are the pitches for the melodies, without a clue about instrumental accompaniment or even rhythm. A strictly literal interpretation became popular in the early 1980s and 1990s, buoyed by scholarly arguments about ‘authentic’ performance practice that saw the scribes as an accurate recording technology — a human sonograph. For the troubadour repertory, this notion of authenticity produced chant-like solo songs, purified of anything not indicated in the medieval score, and placed high demands on the singers, requiring clean and studied pronunciation of the medieval text and perfect tuning of pitches. Paul Hillier, one of the star singers of this movement, recorded ‘Lanqan li jorn’ in 1998; the waveform sonogram (see Figure 3) illustrates how each line of text is sharply contoured and marked by periods of silence — a contrast that plays to the advantage of digital recording technologies that emerged contemporaneously. It is a lonely, technical, disembodied sound, highlighting the solipsistic aspect of the troubadour’s love.¹⁹

This purified sound of digital-era troubadour transmission was a reaction to the elaborately orchestrated 1970s interpretations, influenced by a paramount need to entertain a wide, mostly non-academic audience who may also be listening to rock or free jazz. That
Figure 2. Two unattributed and incomplete troubadour songs in Paris, Bibliothèque nationale f. fr 844 (ms W), fol. 192 (BnF).
meant filling in the presumed lacunae of instrumental accompaniment to create multi-textured, imaginatively orchestrated renditions. As with rock and jazz, musicians recreating medieval music turned eastward for sources of sound, which could be justified given the cultural mixture of al-Andalus. René Clemencic, a Viennese composer, recorder and harpsichord player, and director of two prominent early music ensembles in the 1950s and 1960s, produced a recording of ‘Lanqan li jorn’ in 1977 that is remarkable in this regard. To accompany the singer Clemencic chose a hurdy-gurdy — an instrument comprised of drone strings activated by a wheel and crank system, a finger board to create melodies, and buzzing bridge that reacts to the velocity of the crank. The instrument was known throughout medieval Europe, and is not particularly Middle Eastern, although it appears in medieval sculptures found in Spain. Vocalist René Zosso, however, provides the exotic flavour with his faux-Arabic nasal timbre and slippery pitches that mimic microtones common to Middle Eastern and Indian music. The pace is slow and languorous, with long-held notes, ample pauses between words, and murmuring interludes. Clocking in at an epic length of eighteen minutes — nearly the entire side of a 12-inch vinyl album and three-times longer than Paul Hillier’s recording twenty years later — the track is relentless in its strident buzzing noise, monotonous drone and unharmonious, tuneless singing. As the
The waveform sonogram (see Figure 4) illustrates, the sound is thick and constant, with only the occasional pops from the vinyl to break up the monotony.

I have often wondered what possessed Clemencic to produce such an unlistenable interpretation, and what he expected the audience to understand from it. We could easily condemn him for grotesque exoticism, for using the Arabic Other as a front for late modernist (or perhaps late psychedelic) noise experiments. Clemencic himself describes his own compositional intention as ‘the disclosure of certain hidden semantics of the sonorous’. Through the din of his ‘Laqan li jorn’, what dominates our experience of the sonorous, its semantics, is distance all right — a radical distance that expresses perpetual suffering rather than perpetual desire. Lebanon — Jaufre’s Tripoli — had been much in the news since 1975, when a civil war erupted between Maronite Christian and Palestinian Muslim populations; the war would last until 1990, at times further complicated by Syrian and Israeli interventions. By 1977 the war’s escalating massacres and refugee crisis had become a grave concern of the United Nations. While Clemencic may not have been intentionally expressing the civil war or the long and deep conflict between Christians, Muslims and Israelis, the ‘Arabic sound’, whether inviting or alienating, was nevertheless a charged one that could readily bring to mind
the regional strife, which seemed then, as now, to be hopelessly perpetual.

In 1977, the same year as Clemencic’s recording, the writer Amin Maalouf fled the violence of the Lebanese Civil War and settled in Paris; years later he would provide the libretto for Kaija Saariaho’s opera _L’Amour de loin_ (premiered in 2000) which draws on Jaufre Rudel’s medieval _vida_ and positions the song itself as imbued with the ‘hidden semantics of the sonorous’ (to quote Clemencic). In this libretto, the pilgrim from Antioch is now a go-between who both ignites Jaufre’s love for the Countess of Tripoli, here given the name Clémence (a sonic coincidence with Clemencic), and returns to the countess to sing the troubadour’s song to her. During the initial meeting between the pilgrim and the countess in Act II we learn of another important change to the story: Clémence dreams of leaving Tripoli for her childhood homeland of Toulouse — a detail that reflects Maalouf’s own _vida_. As the pilgrim describes the wonders of travel to the Holy Land, Clémence bemoans her exile from the _home land_ that the fate of marriage forced upon her. It is in this context that we first hear ‘Lanqan li jorn’; or, rather, we hear a fragment — not the first stanza but the internal stanza that speaks of the earthly erotic pleasure in the location of the Saracens’ kingdom. The pilgrim sings two more stanzas in an order that never appears in medieval sources, and we never hear the first stanza, the most important element of the song for medieval audiences. The opera seems to be re-enacting, or perhaps continuing, the transmission history of the song itself as the pilgrim-_jongleur_ effects a scrambling and redaction of stanzas similar to those performed by medieval scribes.

In interviews Saariaho has said that she researched the sound of medieval music but avoided studying any particular medieval melody for ‘Lanqan li jorn’, not wanting to quote it directly. Rather, she hints at it through shared contours, and although B\(\text{b}\) figures as an important pitch in the opera’s harmonic language, this is another sonic coincidence for she claims no direct knowledge of the melody from _ms W_. Thus, the medieval song remains ‘at a distance’, as it were — a palimpsest, much like the bleed-through of Occitan words in _W_’s thirteenth-century French translation of the song. In the opera, the disordered stanzas from ‘Lanqan li jorn’ are, ironically, sung in quotation marks, delivered from the fallible memory of the pilgrim. Jaufre in fact never sings the song.

Saariaho signals the event of the song in the opera through the musical markers of exoticism and medievalism, such as shifting drones
on open fourths, the plucking of harp strings, buzzing muted brass, and a modal melodic line with ornamental runs, which mark the song for modern ears as a temporally distant sound object. The pilgrim sings the lyric to the countess in the French of the libretto, but at the end of Act II and again at the end of Act III, the countess sings a few lines back to herself in Occitan. The song, it seems, has found its rightful jongleur who has reconnected the song to the original language of the historical troubadour. Once again, we hear the lines that admit the erotic pleasure of distance: ‘Ja mais d’amor no’m gauzirai / Si no’m gau d’est’amor de lonh.’ This alien language suggests a reinterpretation of the sonorous exoticism we hear: it is the Toulouse of the West, perhaps, not the Tripoli of the East, signified by these sonic codes. Hers is the voice of the self-exiled librettist, of course, dreaming of Tripoli — not of Toulouse. Occitan signifies an interior hidden language, foreign to the exterior world: it is the sound of exile, shared by a lover who would be a captive in the Saracens’ kingdom, the troubadours colonized by the northern nobility, and modern-day Arab refugees fleeing civil war. ‘Lanqan li jorn’ has become an ultrasound of the Outremer. From birdsong to medieval jongleurs and scribes, from modern recordings to operatic translations — while the sounds and notes of Jaufre’s medieval love song have all but disappeared from these reformattings, its ultrasonic function continues to produce sonograms that map both distance and desire across rocky geopolitical terrains and cultural chasms.

NOTES

1 Text and translation (modified) from The Poetry of Cercamon and Jaufre Rudel, edited and translated by George Wolf and Roy Rosenstein (New York and London: Garland, 1983), 146–9. All quotations from this lyric are drawn from this edition unless otherwise noted.


Paragraph


13 From ‘No sap chanter qui so non di’; see The Poetry of Cercamon and Jaufre Rudel, 136–37.


15 This line is from the *tornada* to ‘Farai chansoneta nueva’, attributed in some manuscripts to Guilhem IX of Aquitaine, although doubted by present-day editors. See *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*, edited and translated by Gerald A. Bond (New York and London: Garland, 1982), 46–7.


17 The four manuscripts carrying music for troubadour songs are: Paris, Bibliothèque nationale f. fr. 22543 (ms R), 20050 (ms X) and 844 (ms W); and Milan, Biblioteca Ambrosiana R. 71 sup. (ms G). ‘Lanqan li jorn’ appears in ms R, W and X.


19 Distant Love: Songs of Jaufre Rudel & Martin Codax, Paul Hillier, Andrew Lawrence–King, psaltery and harp (Harmonia Mundi USA, 907203, 1998) [on CD].

21  *Troubadours III*, Clemencic Consort, dir. by René Clemencic (Harmonia Mundi, HM 398, 1977) [on LP].

22  This quote appears on Clemencic’s webpage, http://www.clemencic.at/en/frbiography.html, consulted 18 December 2016, 2.35 p.m. EST.

23  Interview and exchange with the composer during the symposium ‘L’Amour de loin and the Troubadours’, sponsored by the Department of Music Columbia University and the Center for French Civilization and Culture, New York University, 3 December 2016.