

PERSONAL DETAILS

Family name, First name: GOUDESSENNE, Jean-François

Researcher unique identifier(s): ORCID iD: 0009-0001-5376-5563 (= IdHal)

Date of birth : 1 March 1965, Nationality : French

URL for web site: <https://www.irht.cnrs.fr/fr/annuaire/goudesenne-jean-francois>

Complementary publications <https://cv.hal.science/jean-francois-goudesenne>

- **Education and key qualifications**

23/11/2005 Habilitation à Diriger des recherches (HDR) – Université d’Avignon
(Jury : D. Hiley, G. Baroffio, B. Haggh, M. Huglo, M. Goulet, G. Lobrichon)

31/01/1997 PhD Medieval Musicology
Univ. Fr. Rabelais, Tours, dir. J.-M. Vaccaro, M.-N. Colette

1998 Research Fellow 1st class, since 1/10/1998, CNRS

1989 Master (DEA), Université de Tours

- **Current position**

1998 – Research Fellow 1st class (tenured), since 1/10/1998 ; promoted « hors classe » 2020
Centre National de la Recherche Scientifique, Institut de Recherche et d’Histoire des Textes,
(UPR 841) Latin liturgical chants, from Carolingian period up to late Middle Ages.

- **Previous positions**

1992-1998 Teacher (Agregation holder), Institut Universitaire de Formation des Maîtres de Picardie (Beauvais)

1994-1996 Editorial Assistant for Marcel Pérès, Ensemble Organum, Fondation Royaumont

1996 Artistic director in Festival *Les Musiques des Gaules*, Reims (Clovis Conference *Histoire & mémoire*, Sorbonne & Reims Universities)

1989 Project manager for *Patrimoine musical*, Direction Régionale des Affaires Culturelles, Lille

RESEARCH ACHIEVEMENTS AND PEER RECOGNITION

Jean-François Goudesenne, 59, holds a doctorate in musicology from the University of Tours, has been a researcher at the CNRS since 1998, and was appointed to supervise research by an international jury at Avignon University in 2005. His career as a medieval musicologist includes 4 monographs, 4 book chapters, 3 collective works and some fifty articles (symposia and reviews). He also holds a teaching diploma in musical education (agrégé d’éducation musicale). His innovative, multi-disciplinary work is closely based on first-hand sources: medieval manuscripts preserved in European libraries, supplemented by a multitude of archival documents and unbound manuscripts dismembered from the sixteenth century onwards.

His scientific output brings to light a large corpus of previously unpublished texts and is the result of a considerable work effort, supported by the stimulating environment of one of the CNRS’s largest laboratory in Humanities, the Institute for Research and History of Texts. He draws on his transdisciplinary approach as well as the contribution of numerous skills linked to the historical and philological sciences (liturgy, codicology, library history, archival processes, etc.) and above all the digital humanities, which enable him to set up databases and digital publications that are interoperable with the most authoritative databases in the field, such as *Cantus Index*, the *Consortium Humanum* and the *Equipex Biblissima +*, where he is a partner.

RESEARCH ACHIEVEMENTS

58 publications : 4 monographies; 6 collective books (chapters); 42 articles (of which 26 Conference Proceedings); 2 others (CD-Rom ; translation); 5 Conference and Workshop (organization) ; 4 Exhibition curatorship; 5 Exhibition catalogues; 70 **international conferences**, 40 in France 28 abroad; regular participant at *Cantus Planus* and International Musicological Society (IMS) Conferences.

52 Library & Archives missions France, Italy, United Kingdom, Ireland, Switzerland, Belgium, USA. 2-3 libraries/year each around 1 or 2 weeks (2002-23), (20 italian libraries, stays there from 2002 to 2016).

Monographies

1. *Émergences du chant grégorien : les strates « Neustro-insulaires » (687-930)*, 588 p. (2 vol. étude et édition de textes musicaux), Brepols, coll. *Musicalia Antiquitatis & Medii Aevi*, 1, 2018.

<https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-03501303>

Émergences du chant grégorien is the result of my Habilitation thesis (2005) and is my latest magnum opus, on which **TOPIC** draws extensively. An innovative hypothesis for the genesis of a 'Gregorian chant' emerging from several sources.

2. *Les offices historiques ou “ historiae ” composés pour les fêtes des saints dans la Province ecclésiastique de Reims (775-1030)*, Brepols, Turnhout, 2002 (xxvi-320 pp. + 417 pp. édition de textes ; 34 pl.)

<https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-00008287v1>

3. *L'Office romano-franc des saints martyrs Denis, Rustique et Eleuthère, composé à Saint-Denis à partir de la Passio du Pseudo-Fortunat (VI^e-VIII^e s.), remanié et augmenté par l'archichancelier Hilduin vers 835 puis au X^e s.*, (*Historiae Series, Musicological Studies* vol. LXV/6), The Institute of Mediaeval Music, Ottawa, 2002, XLVIII-43 p.

At the crossroads of several disciplines: hagiography, history, liturgy and music - this is a precise and well-documented summary of the key stages in the composition of these repertoires. This is an edition of one of the first corpuses from the Carolingian period, in which I have developed a stemmatic methodology inspired by the philological methods of textual genetics.

4. *L'antiphonaire de la Paix des Princes chrétiens*, calligraphié par Michel Reymbault et enluminé par Françoise de Heuchin (Saint-Omer et Lille, ca 1550-1560), (Ottawa, 2003), cxxxi pp. [introduction et index] + 260 pp. [fac-similé]. (with Marc GL, Lille III, contribution for introduction)

<https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-00008348v1>

Articles (with peer-review)

5. James Grier Festschrift, (University of Western Ontario, Canada) : « *Quo jubilat tellus Aquitanica ! Un modèle de sainteté dans les liturgies méridionales post-carolingiennes : l'histoire de saint Géraud d'Aurillac (X^e-XI^e siècles)* », Written with Ekaterina NOVOKHATKO (FOVOG-Dresden, TU Dresden) - forthcoming 2025

6. Chapter « *Les répertoires musicaux d'une 'liturgie turone' : déconstruction de compilations anonymes stratifiées (796-1108)* » for the collective book issued from « *Coenotur Coenobia Turonensia* », ANR-DFG (Univ. Tours/Hambourg, 2018-2023), eds. Philippe Depreux et Élisabeth Lorans, forthcoming end 2024.

7. « *Geography and Historiography in early West Frankish Historiae (750-950)* », *Symposium « Historiae »*, dir. David Hiley (Venezia, 2021), p. 223-246.

<https://shs.hal.science/halshs-03501326>

8. « *Did The Carolingians Achieve the Cantus Renovatio Before 814 ? The Improbable Notated Antiphoner of Charlemagne* » in Michael Embach, Claudine Moulin & Harald Wolter-von dem Knesebeck, *Die Handschriften der Hofschule Kaiser Karls des Grossen*, (Trier, 2019), p. 441-469.

<https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-03501338v1>

The major colloquium bringing together historians and philologists around an exhibition in Trier, the high place of the Carolingian *Imperium*, gave me the opportunity to present to a well-informed audience (Ganz, Rankin, Crivello...) technical points relating to the development of musical corpora, rejecting the idea of a single, normative written establishment before 800-900.

9. « *Redécouverte d'un mouvement monastique bénédictin pour la promotion et la sauvegarde des patrimoines liturgiques et musicaux d'Orient : historique et profils d'une musicologie innovante (1860-1930)* », *Revue des Traditions Musicales des mondes Arabes et Méditerranéen (RTM)*, n°14, 3^{er} trim. (Beyrouth, 2021), p. 25-50.

<https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-03501322v1>

10. « *Discovery of a Greek psaltic Manual in dom Parisot's archives, Unexplored aspects about an unknown French Orientalist Benedictine School (1880-1930)* », *Actes du colloque Τομέσψαλτικής Τέχνηςκαί Μουσικολοίας (Βολος/Volos)*, 2020), p. 671-692.

<http://tomeaspsaltikis.gr/wp-content/uploads/2020/12/praktika-3o-synedrio-tomea-psaltikis.pdf>

In 2015 I undertook a major thematic renewal with a focus on Eastern liturgies, music from antiquity and the Hellenistic period, thanks to funding from the Labex Hastec (2018-2019), for the study of a corpus of private monastic archives in France (Ganagobie, Ligugé, Belloc, Solesmes) and Lebanon (Syrian Seminary of Charfé).

11. « Des monastères royaux aux chapitres canoniaux (IX^e-XIV^e s.) : pagi et cités au rythme des musiques liturgiques » dans C. Cavicchi, M.-A. Colin et P. Vendrix (dir.), *La musique en Picardie du XIV^e-XVII^e s.*, (Turnhout, 2012), pp. 30-41.

<https://shs.hal.science/halshs-03500525>

12. « A Typology of *Historiae* in North-West Francia (8th-10th c.) », *Plainsong & Mediaeval Music* 13/1, (Cambridge, 2004), p. 1-31. <https://hal-cnrs.archives-ouvertes.fr/IRHT/halshs-00008344v1>

13. « La propagande aréopagitique dans la musique de l'office de saint Denis (IX^e-XI^e s.) », *Hagiographica* XI (2004), p. 81-112.

14. « *Historiae* from Alta Italia and their Frankish models : A progressive 'romanisation' by the Carolingian Franks (750-950) », in Roman Hankeln (ed.), *Historiae & Political Plainchant*, (Ottawa, 2009), p. 13-29.

PEER RECOGNITION

The versatility of his training, both in music schools (organist, harpsichordist and singer) and universities, and his time spent in secondary and higher education and in cultural circles, make him a researcher at ease in artistic practices, active pedagogically in teaching perspectives and team management. He has transcribed hundreds of songs since the 1990s and is familiar with most families of neumatic notations.

Having studied musicology and music, combining both theoretical and practical knowledge of early music (from Gregorian chant to Renaissance and Baroque music), he intends to go beyond the frontiers of musicology to embrace a multidisciplinary approach based on philology, the transmission of texts and medieval studies. He is now co-director of the Musam Series by Brepols, which has just published a collection of some 22 researchers from all over the world in 2023-2024.

International visibility

On next 8-10/5/2025, I will be invited by Barbara Hagg-Huglo at Kalamazoo International congress on medieval studies, Roundtable « Studies of Western Chant and its Books in Memory of Michel Huglo » ; A publication for the centenary of Michel Huglo (1923-2023) has honoured me by including me among the disciples of this illustrious musicologist. Two articles there, including one previously unpublished by Huglo, 'Charlemagne et Byzance', found in the Grottaferrata archives. It will be presented in Kalamazoo at the next ICMS (May 2025) International Congress of Medieval Studies, where I have been invited to take part in a round-table discussion.

1. « Les marges des sacramentaires, espaces de transition entre oralité, écriture et notation » dans Barbara Hagg-Huglo, Pieter Mannaerts, Simon Polson, Zoe Saunders (eds), *Traditions, Memory, and Community in Western Chant and its Books in Memory of Michel Huglo: Laetitia lacrymae et cantus miscetur in unum*, Boydell & Brewer, Woodbridge, sous-presse (forthcoming end 2024)

- 2023-24 Partner for the Cluster 6 *Biblissima* + « les défis du patrimoine musical », with David Fiala CESR Tours;
- 2018 Invited by Nidaa Abu-Mrad, dean of the Université Antonine, Beyrouth-Liban, for masterclasses and International Conference with the Société française de musicologie.

Research projects management and coordination of groups.

2018- : Director of the *Musam Series (Musicalia Antiquitatis & Medi Aevi)*, Brepols, Turnhout (B).

Elsa de Luca, Jean-Fr. Goudesenne & Ivan Moody (dir.), *Scriptor, Cantor, & Notator: The Materiality of Sound in Chant Manuscripts*; 24 articles en deux livres, *Eastern and Western Chant*, Brepols (*Musam, Didactica*), en preparation, 1^{er} livre 328 p., (2023), 2^e livre sous presse (fin 2024).

Introduced by the eminent professor Charles M. Atkinson, these two works combined under the title *Scriptor, Cantor & Notator*, build on earlier books on musical palaeography (Corbin, Arlt, Rankin...) and thoroughly revise the methods of medieval musicology, in the light of codicology and cultural contexts, embracing both western and Eastern traditions. I am co-editor of both books and author of a chapter in the first. A major contribution for my scientific community which show my ability and recognition by peers to enrich researches in medieval musicology by bringing together 20 scholars both working on Western and Eastern music history.

Grants and awards

3 ANR Programmes, partnerships or organization; Hosted 8 doctoral and post-doctoral candidates; 8 artistic training courses; 2 residencies for recordings (organisation and artistic direction)

- 2019-2023 Partner of the Franco-German *Coenotur*, Tours, Hamburg Universität);
- 2021-2022 Ministry of Culture (Patrimoine écrit), for research on medieval manuscripts fragments
- Partner of the ANR Manno (*Manuscripts notés en neumes en occident*), with EPHE-SAPRAT (Marie-Noël Colette) and ERL 7229 Nancy (Christian Meyer), 2007-2011, recruited 2 PhD students

Secured funding of € 150-180k, with ANR-type partnerships, Ministry of Culture (Patrimoine écrit), Equipex *Biblissima* +, Labex *Hastec* as well as other non-academic partners (Champollion Museum of Figeac, Avranches, Arras, City). Recruited 8 doctoral candidates and post-docs (total 42 months), with missions, equipment, documentation, publications, promotion;

Teaching Activities. Member of the Doctoral School 472 (École Pratique des Hautes Études) 5 Docs and post-docs hosted in my Lab; 2022-2023 Conferences cycle in Institut des Religions et de la Laïcité (EPHE); 2019 Lecturer at the *Centre International du Vitrail* in Chartres (2014-2015), Masterclasses at the Centre Européen de Conques (2014-); Antonine University, Beirut (Lebanon), 2018 - 3 weeks; 2016-2023 Séminaire mensuel, Bibliothèque Sainte-Geneviève, Paris; 2005-2009, Méthodologie des sources, Master, Universités Paris-Sorbonne et Tours; 2005, 2006, 2007 Courses for the Agrégation (Univ. of Rennes, Poitiers, Rouen); 1992-1998 Professor of music education at the IUFM of Picardie; Initial training in universities, then Master's courses (Paris-Sorbonne, Tours, Reims), 2002-2010;

Supervision of Graduate Students and Postdoctoral Fellows. 7 Master's degree & master-pro juries (Paris-Sorbonne, Tours) and 5 PhD juries (Sorbonne, Lyon III).

Expertise and other commitments. 2021, Peer review for ERC AdvG (*The Italian Lauda*, Zimei, Università di Trento) ; Unesco expert for the Syrian heritage (safeguarding musical heritage, Eastern Christians), 2016-

Organisation of Scientific meetings. 6 Workshops and symposia (organisation); curator of 4 exhibitions. Journées d'études *Remembratio Codicum* : fragments, de manuscrits en archives, Tours et Angers, 23-24/6/22 13-14/12/2022, Avranches, Journées d'études « Musées, musique, manuscrits : les manuscrits du Mont-St-Michel », report on TV France 3 Normandie (concert-lecture) ; 11/11/2020 Lisbon (P) Nova University/IRHT, Workshop *Scriptor, Cantor & Notator*, with Elsa De Luca and Ivan Moody.

Membership of Scientific Societies. *Cantus Planus* (group from IMS, International Musicology Society) ; Société française de musicologie, Paris ; Rencontres de musicologie médiévale.

Major Collaborations. Elsa DE LUCA (Cesem Nova Lisbon), Susana ZAPKE (MUK StadtWien), Frank LAWRENCE (Dublin Univ.), Jeremy LLEWELLYN (Wien Universität)

Mentions in *Academia.edu* : 232 (on 27/08/2024).

ADDITIONAL INFORMATION**Career breaks, diverse career paths and major life events**

No applicable

Other contributions to the research community

Devoted 15% of my time to promote my research to non-academic audiences through exhibitions in libraries and museums, and through practical courses (singing, art history), which underline the living nature of this age-old heritage that is the focus of my work as a researcher.

Juin-octobre 2021 in partnership with *Iremus*, (CNRS UMR 8223), exhibition « *transmettre la musique* » à Paris, Bibliothèque Sainte-Geneviève 2020, with associated international conference ; août-nov. 2017, *Le chant des signes*, Figeac, Musée Champollion.

Singer and medieval music group director, Ensemble *Resonet melos* (www.resonetmelos.fr); 8 Artistic practice courses; 2 Residencies for music recordings (organizing and artistic direction), with Xavier Terrasa, Erwan Picquet, Damien Poisblaud, Olga Roudakova, Valérie Lepage and Marcel Pérès.