

## CALL FOR PAPERS

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### MAURICE BOUCHOR : ÉCRITS, MUSIQUES, ET SPECTACLES

An International Interdisciplinary Conference Organised by  
l'Équipe Musique en France (OICRM), Bibliothèque LaGrange-Fleuret, and Palazzetto Bru-Zane  
Bibliothèque LaGrange-Fleuret, Paris, FR  
23 – 25 february 2026

The Équipe Musique en France (Observatoire interdisciplinaire de création et de recherche en musique, Université de Montréal), in collaboration with the Bibliothèque LaGrange–Fleuret, and the Palazzetto Bru-Zane - centre de musique romantique française, is pleased to announce an international, interdisciplinary, and bilingual conference devoted to Maurice Bouchor (1855-1929), to take place from 23 to 25 February 2026 in Paris.

This conference follows on a decade of research and research-creation as part of the ‘Musiques pour l’œil’ (EMF – OICRM) project focused on late nineteenth-century works for the small stage, recent publications by Jennifer Walker and Sylvain Matton, and the 2024 publication of Maurice Bouchor’s youthful correspondence by Michael Rosenfeld (UCL) and Clive Thomson (UGuelph emeritus). This event seeks to bring together researchers from the areas of musicology, literary and theatre studies (including puppet theatre), civil and cultural history, for a re-evaluation of Maurice Bouchor’s works and his place in the musical, literary, cultural, educational, and political life of France and abroad, from 1871 to 1929. We welcome contributions to this event from musicians, performers, and artists in non-traditional formats. Activities will include a round table on puppet construction, handling, and staging at Bouchor’s theatre, organized by Raphaële Fleury (Gigogne), and a survey of turn-of-the-century puppetry illustrated through relevant documents and marionettes by Joël Huthwohl director of the Département des arts du spectacle at the Bibliothèque nationale de France. Keynote addresses will be delivered by Didier Plassard (Université Paul Valéry Montpellier 3) and Sylvain Matton (former CNRS).

We invite proposals for papers and other types of communications of **no more than 250 words, in English or French**. In the case of sessions or round tables, the proposal should be limited to 400 words and should provide information on each presentation. Singers, musicians, and artists may provide a link to a short recording or visual representations of their work. A biographical summary and list of suggested topics is provided below. All submissions should be forwarded **in PDF format**. A contribution towards expenses for travel and accommodation may be offered, conditional on the success of a conference grant application.

PLEASE FORWARD YOUR PROPOSALS TO: [COLLOQUE.MAURICE.BOUCHOR@GMAIL.COM](mailto:COLLOQUE.MAURICE.BOUCHOR@GMAIL.COM)

DEADLINE FOR SUBMISSION: 1 OCTOBER 2025

## BIOGRAPHICAL SUMMARY

In his lifetime, Maurice Bouchor maintained a dizzying array of connections to a host of artists, literary persons, actors, directors, musicians, composers, and social figures, as well as individuals from the educational milieu, the folklore movement, and many others. A confirmed Wagnerite, Bouchor is perhaps best known among musicologists as the poet behind Ernest Chausson's *Poème de l'amour et de la mer*, and as the person who penned the words for dozens of other art songs by composers such as Claude Debussy, Mel Bonis, and Paul Vidal. His deeply personal literary works are a product of his highly varied life experiences—his travel to India, valiant Dreyfusard stance, and extensive work with 'popular' schools and universities. Maurice Bouchor shared his views and opinions in a variety of journals and through his private correspondence, opening a diverse range of research avenues into this fascinating individual and the *belle époque* in which he lived.

## SUGGESTED TOPICS

The committee welcomes proposals for individual papers, sessions, round tables, lecture-recitals, and other types of communications or workshops on any topic related to Bouchor's life, work, and milieu. Examples include but are not limited to Bouchor's works, biography, and his artistic and social networks including Henriette Fuchs and the Concordia Society, the *wagnéristes*, and individual composers and writers. Bouchor's correspondence, published criticism, political views, travels (to India and America), expressions of the sacred and the exotic, connection to early music, work on folk song, and popular education all constitute viable and interesting avenues of inquiry. While Bouchor's productions at the Petit-Théâtre de la Marionnette in the Galerie Vivienne constitute the bulk of the most recent research in this area, there is still much territory left to explore in the world inhabited by his little wooden actors.

## PROGRAMME COMMITTEE

Hélène Beauchamp (Université Toulouse – Jean Jaurès)  
Sylvie Douche (Sorbonne Université)  
Michel Duchesneau (Université de Montréal / OICRM)  
Raphaële Fleury (Gigogne)  
Catrina Flint (CEGEP Vanier / OICRM)  
Étienne Jardin (Palazzetto Bru Zane)  
François de Médicis (Université de Montréal / OICRM)  
Peter Lamothe (Belmont University)  
Michael Rosenfeld (UC Louvain)  
Thomas Vernet (Bibliothèque musicale La Grange – Fleuret / Royaumeont)  
Jennifer Walker (Williams College)



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