



# INTELLECTUAL PROPERTY AND MUSIC IN THE THEATRE

International Conference

**BARCELONA**

Institut d'Estudis Catalans (Carrer del Carme, 47)

13-15 May 2026



**UAB**  
Universitat Autònoma  
de Barcelona



Universidad de Oviedo



INTERNATIONAL CONFERENCE

# INTELLECTUAL PROPERTY AND MUSIC IN THE THEATRE

organized by

**Centro Studi Opera Omnia Luigi Boccherini**

**Research Group GRAE-MUSC, Universitat Autònoma de Barcelona**

**Research Group ERASMUSH, University of Oviedo**

**BARCELONA, Institut d'Estudis Catalans**

**Carrer del Carme, 47**

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## **Scholarly Committee:**

- FRANCESC CORTÈS (Universitat Autònoma de Barcelona)
  - MARÍA ENCINA CORTIZO (Universidad de Oviedo)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
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- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)
  - RAMÓN SOBRINO (Universidad de Oviedo)



## **Keynote Speakers**

- **FRANCESC CORTÈS** (Universitat Autònoma de Barcelona)
- **MARK EVERIST** (Paris; Charigny, Côte d'Or)



## WEDNESDAY 13 MAY

### 9.30-10.00: **Welcome and Registration**

### 10.00-10.15: **Opening**

- LAURA SANTAMARIA (Vicerectora de Cultura i Política Lingüística, UAB)
- FRANCESC CORTÈS (Universitat Autònoma de Barcelona)
- RAMÓN SOBRINO (Universidad de Oviedo)
- MASSIMILIANO SALA (President of the Centro Studi Opera Omnia Luigi Boccherini)

### 10.15-10.30

- ROBERTO ILLIANO – MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini, Lucca), *The Library and the Historical Archive of the Centro Studi*

### 10.30-11.30 **Copyright and *droits d'auteur***

(Chair: **Francesc Cortès**, Universitat Autònoma de Barcelona)

- ANTONI FONT-MIR (Universitat Autònoma de Barcelona), *De l'autor a la franquícia: indústria i autoria a la música escènica, drets d'autor en les formes teatrals escèniques populars*
- RAMÓN SOBRINO SÁNCHEZ – MARÍA ENCINA CORTIZO RODRÍGUEZ (Universidad de Oviedo), *Conflicts legales sobre derechos de autor en los teatros de Madrid en la segunda mitad del siglo XIX*

### Coffee Break

### 12.00-13.00 – **Keynote Speaker 1**

- FRANCESC CORTÈS (Universitat Autònoma de Barcelona), *Confidences between Publishers, Composers and Entrepreneurs in Barcelona during the Long Romantic Century: The Search for an Uncertain Intellectual Property*

### 15.30-16.30 **Economic and Commercial Aspects**

(Chair: **Mark Everist**, Paris; Charigny, Côte d'Or)

- PETER MONDELLI (Independent Scholar), *Richard Wagner, Maurice Schlesinger, and the Labor of Music Publishing*
- TAMÁS NÓTÁRI (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania), *In the Mirror of the Music Trade: Litigation and Satire in Strauss's «Krämerspiegel» (Op. 66)*

### Coffee Break

### 17.00-18.00 **Economic and Commercial Aspects**

(Chair: **Mark Everist**, Paris; Charigny, Côte d'Or)

- TÜNDE SUR ('Gheorghe Dima' National Music Academy, Cluj-Napoca, Romania), *How Did Opera Travel? Repertoire, Impresarios, and Production Networks in Timișoara, Romania, between 1771-1880*

### **Intellectual Property**

- ANNA FUSTÉ LABAILA (Universitat Autònoma de Barcelona), *Between Marie Cécile Galos and Henri Gregh: Publishing Practices and Intellectual Property in the Works Attributed to the Former*

## THURSDAY 14 MAY

### 10.00-11.30 **Copyright and droits d'auteur**

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- GIOVANNA CARUGNO (Conservatorio Statale di Musica 'N. Sala' di Benevento), *Intorno allo spartito de «L'Assedio di Malta»: vicende proprietarie e tutela del diritto d'autore nel teatro musicale del secondo Ottocento*
- GIANMARCO ROSSI (Independent Scholar), *La «Semiramide» francese del 1853: un progetto fallito all'Opéra di Parigi*
- YUJI NUMANO (Toho Gakuen University, Tokyo), *The Diffusion of Musical Copyright Awareness in Japan: The 'Plage Whirlwind' Revisited*

### Coffee Break

### 12.00-13.00 – **Keynote Speaker 2**

- MARK EVERIST (Paris; Charigny, Côte d'Or), *All about Authority: Intellectual Property and Ontologies of Music in the Theatre*



### 15.30-17.00 **Adaptation and Translation**

(Chair: **Ramón Sobrino Sánchez**, Universidad de Oviedo)

- ALÍCIA DAUFÍ MUÑOZ (Universitat Autònoma de Barcelona), *Opera and Dance Music. The Musical Adaptation of the Mainstream Repertoire in the 19<sup>th</sup>-Century Barcelona*
- WILLIAM OSMOND (University of Southampton), *«Sacré gamin!»: Exporting, Adapting and Translating the Successful Parisian «Comédie-vaudeville» «Le gamin de Paris» across Europe (1836-1900)*
- ÉMILIE ROUVIER (IHRIM, Institut d'histoire des représentations et des idées dans les modernités – Lyon), *International Copyright Law and the Evolution of Opera Translation Practices: The Case of Italian Translations of French Operas*

## FRIDAY 15 MAY

### 9.30-11.00 **Copyright and *droits d'auteur***

(Chair: **Francesc Cortès**, Universitat Autònoma de Barcelona)

- ANDREA GARCÍA TORRES (Universidad de Alicante), *Polémicas y debates en la Sociedad de Autores Españoles sobre los estrenos y adaptaciones de operetas europeas (1880-1910)*
- MARÍA LUZ GONZÁLEZ PEÑA (Centro de Documentación y Archivo de la Sociedad General de Autores y Editores, SGAE), *Los autores rompen sus cadenas: Ruperto Chapí y la creación de la Sociedad de Autores Españoles (SAE) (1899)*
- EDUARD MORELL PURDONÉS (Universitat Autònoma de Barcelona), *¿Música operística en el fondo musical del maestro de capilla Magí Pontí i Ferrer? Análisis sobre la procedencia de estos documentos, su interpretación musical y comercialización desde el punto de vista legal*

### Coffee Break

### 11.30-13.00 **Contemporary Theatre**

(Chair: **Francesc Cortès**, Universitat Autònoma de Barcelona)

- CARMEN NOHEDA (Instituto Complutense de Ciencias Musicales – ICCMU), *¿De quién es el libreto? Versiones, mediaciones y políticas del cuerpo en «Faust-bal» (2009) de Leonardo Balada y Fernando Arrabal*
- VERONICA LAURA DEMENESCU – CAMELIA DACIANA STOIAN – RAREȘ STOIAN – RADU DEMENESCU (Aurel Vlaicu University of Arad, Romania), *Rights in Transition: The Case of George Enescu's Opera «Oedipe»*
- FUEANGLADA PRAWANG CARLSON (Mahidol University, Thailand), *Using Public Domain Operatic Duets in the Thai-Language Work «Covid The Opera»*

## KEYNOTE ADDRESSES

- **FRANCESC CORTÈS (Universitat Autònoma de Barcelona),** **Confidences between Publishers, Composers and Entrepreneurs in Barcelona during the Long Romantic Century: The Search for an Uncertain Intellectual Property**

Intellectual property was presented as a conquest of liberal societies, acquired through a long process during the Romantic era. In the case of Spain, it had begun with provisions from the late 18<sup>th</sup> century. Various economic circumstances, and conflicting interests, converged. The Spanish context had unique characteristics: a very extensive potential market in the former colonies, and a literary tradition, albeit one clouded by political instability. The music publishing industry was weak, unlike in Italy, France, or England. Copyright legislation began in the wake of publishing houses that based their business on theater and the publication of texts. Music was relegated until the 1879 law. In Spain, the business fell into the hands of music stores and shops, and ‘dramatic galleries’, which created an efficient network throughout the country and imposed a form of ownership. A few isolated cases proposed alternatives, such as that of J. A. Clavé in Barcelona. The management of theaters in the two most active centers — Madrid and Barcelona — was organized with notable differences that influenced composers, librettists, and producers. Information from that period has barely survived. Musical creation, and especially the dissemination of the operatic repertoire, was affected by new challenges: relationships with foreign publishing houses, the difficult issue of translations and adaptations, and the precarious financial situation of many composers who sold their works to survive or promote them. We will see this in the case studies of figures such as Amadeu Vives, Àngel Guimerà, Felip Pedrell, and even Manuel de Falla.

- **MARK EVERIST (Paris; Charigny, Côte d’Or),** **All about Authority: Intellectual Property and Ontologies of Music in the Theatre**

The nineteenth-century saw an exponential growth in the control over intellectual property and music; nowhere was this more clearly demonstrated than in the various forms of music deployed in European theatre. Such control went far beyond what is normally classified as ‘copyright’, and sought to regulate alignments between genre, institution, composer and librettist. These orientations are explored through the lens of the works of Beethoven and Wagner, and through the prism of competing

institutions in nineteenth-century Paris. As the century progressed, the status of the work changed in terms of its textual stability, and such variation was central to the ways in which attitudes to intellectual property evolved. Works shifted in ontological precision from a culture in which composers understood that their cultural artefacts could change configuration according to the imperatives of staging, finance and performative exigency to one in which composers prized the textual integrity of their works. The various performance contexts for Wagner's *Rienzi* illustrate these shifting cultures. Management of intellectual property in the nineteenth century sits alongside such other systems of control as censorship, a professionalised concern with the quality of creation and performance, the administration of financial and other resources, and ultimately the limits of reputation and canon.

## Contributed Papers

### Copyright and *droits d'auteur*

- **ANTONI FONT-MIR (Universitat Autònoma de Barcelona), *De l'autor a la franquícia: indústria i autoria a la música escènica, drets d'autor en les formes teatrals escèniques populars***

Aquesta comunicació analitza l'evolució de la relació entre autoria, interpretació i indústria en la música escènica popular, des de principis del segle XX fins a l'actualitat. Es parteix d'una distinció històrica entre cultura culta i cultura popular: mentre que en la primera el centre simbòlic és el compositor, en la segona sovint ho és l'interpret — i, progressivament, el productor. A partir d'exemples del teatre líric i del cuplet, s'examina com els mecanismes de difusió, l'ús de pseudònims i la construcció de figures interpretatives van configurar una relació de dependència entre autors i intèrprets vinculada també als drets d'autor. Aquest fenomen es posa en paral·lel amb el desenvolupament de la indústria musical als Estats Units i amb l'aparició d'empreses especialitzades en la gestió de drets del teatre musical. El procés culmina amb la consolidació, a partir dels anys vuitanta, del model de musical 'franquícia', en què l'espectacle es fixa com un producte global reproduïble amb gran uniformitat a diferents mercats. Finalment, es planteja el debat contemporani sobre la flexibilització d'aquest model i la possibilitat de noves lectures escèniques, així com la seva possible aplicació en el context català actual. La comunicació proposa,

així, una reflexió sobre el pas d'un sistema centrat en l'autor a un model industrial basat en marques escèniques i llicències globals.

• **RAMÓN SOBRINO SÁNCHEZ – MARÍA ENCINA CORTIZO RODRÍGUEZ (Universidad de Oviedo), *Conflictos legales sobre derechos de autor en los teatros de Madrid en la segunda mitad del siglo XIX***

En este trabajo, abordaremos algunos casos relacionados con los derechos de autor, la gestión de los derechos de obras extranjeras y alquiler de materiales en el teatro Real durante la etapa de Ramón de Michelena, empresario del teatro Real desde 1882 hasta su fallecimiento en 1894, así como la propiedad conjunta literaria y musical en algunas obras de teatro lírico español. En el caso de la zarzuela, revisaremos como ejemplo el pleito del compositor Joaquín Gaztambide contra la empresa del teatro del Circo, de Madrid, en 1866, sobre indemnización de los perjuicios causados por haberse cantado la zarzuela *El juramento*, con texto de Luis de Olona y música de Gaztambide, sin el consentimiento del autor de la música. En el caso del teatro Real, examinaremos en detalle los documentos sobre cesión de derechos de autor y derechos de representación escénica de la ópera *Carmen* de Bizet, generados por los editores de música Choudens padre e hijo; su representante en Madrid y agente de la propiedad intelectual y de derechos de autor Andrés Vidal y Llimona, y el conde de Michelena, empresario del Teatro Real, que consideraba conculcados sus derechos al interpretarse una versión de *Carmen* de Bizet en el Teatro de la Zarzuela. Esta documentación, conservada en el Legado Michelena del Archivo de la Nobleza, se contextualizará y completará con el estudio de las fuentes hemerográficas. También examinaremos algunos contratos y documentos sobre pago de derechos y gastos de materiales musicales firmados con Sonzogno in Milán, para el estreno en el Real de *Cavalleria rusticana* en 1890, para *Pagliacci* en la temporada 1892-93, y con Andrés Vidal y Llimona, para la representación de *Falstaff* de Verdi, en 1894.

### **Economic and Commercial Aspects**

• **PETER MONDELLI (Independent Scholar), *Richard Wagner, Maurice Schlesinger, and the Labor of Music Publishing***

While living in Paris (1839-1842), Richard Wagner supported his family by arranging operas by other composers for publisher Maurice Schlesinger. Such piecemeal labor in nineteenth-century music publishing has largely

gone unstudied due to an absence of evidence. In the 1830s and 40s, operatic arranging was either quasi-anonymous work relegated to younger musicians, or the provenance of virtuoso fantasies and variations. While the latter repertory has received more scholarly attention of late (Davies, 2014; Kregor, 2010), the utilitarian task of producing piano reductions and other arrangements can prove difficult to document. Wagner's letters and autobiography provide important sources that have been hidden in plain sight. Often dismissed due to Wagner's notorious unreliability as a narrator, these documents nevertheless provide enough information (with some corroboration from related primary sources such as letters, diaries, and contracts from other composers) to reexamine some basic questions about the scope and nature of the music publishing industry. Building on the foundation established by Mark Pottinger (2015), I consider here how the pay and timelines he reports can provide detailed information on the scope of Schlesinger's business. I focus specifically on his accounts of his work with Donizetti's *La Favorite* (1840), Halévy's *La Reine de Chypre* (1842), as well as his attempts to self-finance the publication of his setting of Heine's *Die beiden Grenadiere*. The numbers he provides, when contextualized, give us a clear enough sense of the costs involved to estimate with greater confidence the relationship between print runs and financial solvency for a given score. These estimates — when considered alongside Schlesinger's full catalog — can provide a more accurate sense of the size and financial power of the music publishing world. This information may in turn help establish the foundations for further discussions of a labor theory of value in nineteenth-century music history.

• **TAMÁS NÓTÁRI (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania), *In the Mirror of the Music Trade: Litigation and Satire in Strauss's Krämerspiegel (Op. 66)***

Richard Strauss received 35,000 Reichsmarks from the publisher Bote & Bock in 1903 for *Symphonia Domestica* (Op. 53). The contract also imposed an obligation to supply twelve additional songs; in 1906 he partly met it by delivering six Lieder (Op. 56), then abandoned song composition for roughly fifteen years. Meanwhile, relations with the publisher deteriorated. Hugo Bock's founding of GEMA — set against the Genossenschaft Deutscher Tonsetzer established by Strauss — together with escalating disputes over the division of sound-recording

revenues, widened the rift. In early 1918 Bote & Bock issued a formal demand, threatening legal action unless Strauss delivered the remaining six songs owed under the 1903 agreement. Strauss sought to defuse the impasse by commissioning twelve poems from Alfred Kerr as texts for the songs due to Bote & Bock — poems apparently shaped by Strauss's pointed guidance regarding polemical targets within the publishing world. Completed by May 1918 and initially titled *Die Händler und die Kunst* ('The Merchants and Art'), the resulting cycle, conceived as a Till Eulenspiegel-like prank, forced the publisher to accept public ridicule as contractual performance or to suppress it and forgo income while closing the obligation. Bote & Bock instead litigated successfully, obtaining a court order for 'appropriate' songs. Strauss responded with Op. 67, Goethe and Shakespeare settings that were artistically consequential yet commercially unpromising, though difficult to contest as valid fulfilment. Because of its broad attack on the music-publishing trade, *Krämerspiegel* ('The Shopkeepers' Mirror' Op. 66) was hard to place and appeared only in 1921 as a signed private edition at Paul Cassirer's Berlin art press (120 copies), illustrated by Michel Fingesten. This paper reassesses these legal, institutional, and economic fault lines through the cycle's genesis and reception.

• **TÜNDE SUR ('Gheorghe Dima' National Music Academy , Cluj-Napoca, Romania), How Did Opera Travel? Repertoire, Impresarios, and Production Networks in Timișoara, Romania, between 1771-1880**

In this study, we investigate the organization and circulation of opera repertoires in Timișoara Romania, between 1771 and 1880 through the dynamic of impresario networks and touring mobility. Rather than focusing on legislative achievements, we explore how operatic works were produced, circulated, and monetized in practice in a Central/Eastern European theatre culture operating before the consolidation of modern copyright regimes. During this period, operatic life relied primarily on itinerant companies led by impresarios and theatre managers rather than permanent resident ensembles. Drawing on archival data concerning directors, touring troupes, performance frequency, seasonal rhythms, and the city's theatre buildings, we reconstruct the managerial and logistical systems that sustained regular activity. We evaluate the duration of visiting companies' stays, repertory turnover, performance density, and the effects of shifting Habsburg and Austro-

Hungarian administrative regimes on theatrical organization and commercial continuity. By examining Timișoara within broader European circuits of theatrical exchange, the case study demonstrates how decentralized, entrepreneurial production systems structured the transmission and fluidity of opera production in the nineteenth century, demonstrating how mobility and commercial negotiation shaped performance and economic sustainability before institutional copyright. We highlight mobility and commercial mediation as central mechanisms through which operatic works were performed, sustained, and economically activated in a landscape where intellectual property frameworks remained uneven and evolving.

### Intellectual Property

- **ANNA FUSTÉ LABAILA (Universitat Autònoma de Barcelona), *Between Marie Cécile Galos and Henri Gregh: Publishing Practices and Intellectual Property in the Works Attributed to the Former***

Marie Cécile Galos (Paris, 1821 – Bordeaux, 1903) was a French composer to whom around thirty piano works are attributed. Among them, *Le Lac de Côme*, first published in 1870, achieved wide dissemination, receiving positive press coverage (e.g., *La Gironde*) and circulating beyond France, as evidenced by piano rolls. The piece generated numerous arrangements during and after Galos's lifetime, mainly issued by A. Noël and Henri Gregh, including versions for four, six, and eight hands, piano and voice, and piano with solo instruments. In 1981, Franck Pourcel produced an orchestral arrangement and attempted to register the rights with the SACEM, but his request was denied because, although the work had not been formally registered, the rights remained blocked pending identification of the rightful author. This highlights the complex legal status of a work widely circulated for over a century. Of the thirty works attributed to Galos, fourteen were published between 1855 and 1884, while sixteen appeared posthumously between 1921 and 1929, all edited by Henri Gregh. The gap of several decades between the last work issued while she was active and the first posthumous publications is noteworthy. Moreover, significant stylistic differences exist between these groups: the earlier works follow Romantic conventions, whereas the later ones show Impressionist traits and resemble Gregh's own style more closely. This paper explores the hypothesis that Gregh

either composed new works himself or commissioned pieces ‘in the style of Galos’, publishing them under her name to capitalize on an established title and boost sales. Therefore, it addresses broader issues of authorship, attribution, intellectual property, and the commercial dynamics of musical circulation.

### **Copyright and *droits d’auteur***

#### **• GIOVANNA CARUGNO (Conservatorio Statale di Musica ‘N. Sala’ di Benevento), *Intorno allo spartito de L’Assedio di Malta: vicende proprietarie e tutela del diritto d’autore nel teatro musicale del secondo Ottocento***

La relazione esamina la nozione di ‘spartito’ attraverso l’analisi di un caso poco noto, tanto alla letteratura giuridica quanto agli studi musicologici, concernente l’opera *L’assedio di Malta*, composta da Achille Graffigna su libretto di Luigi Scalchi e rappresentata per la prima volta presso il Teatro Nuovo di Padova il 30 luglio 1853. Nel maggio 1854, il compositore Achille Graffigna stipulava con l’impresario Giovanni Roggia un contratto di cessione della ‘proprietà dello spartito’, inserendovi una clausola in forza della quale era riconosciuta al cessionario la facoltà di accettare o rifiutare eventuali modificazioni o adattamenti che l’autore avesse apportato allo spartito. In un momento successivo, l’impresario Pietro Vianelli acquistava da Roggia lo spartito; tuttavia, venuto a conoscenza dell’esistenza di una copia dello stesso conservata presso il Liceo ‘Benedetto Marcello’ di Venezia, esercitava il diritto di recesso dal contratto. A fronte di tale condotta, Roggia adiva l’autorità giudiziaria, chiedendo il sequestro dello spartito oggetto della controversia. Dalla motivazione della sentenza emanata dalla Corte di Appello di Venezia (17 febbraio 1881) emergono le difficoltà interpretative connesse alla definizione giuridica di ‘spartito’, nonché le incertezze relative alla distinzione tra proprietà materiale del supporto e titolarità dei diritti d’autore sull’opera creativa. La sentenza consente di cogliere come, nel contesto normativo dell’epoca, la disponibilità materiale dell’oggetto fosse ritenuta condizione imprescindibile per l’esercizio dei diritti di sfruttamento economico dell’opera. Il caso in esame sollecita, pertanto, una riflessione ampia sulla qualificazione del diritto d’autore quale forma di proprietà intellettuale. Se, in linea teorica, tale diritto dovrebbe configurarsi come autonomo e indipendente rispetto al possesso del *corpus mechanicum*, la vicenda dimostra come, nella prassi giuridica tardo-

ottocentesca l'effettiva distinzione tra proprietà del bene materiale e titolarità dei diritti d'autore risultasse tutt'altro che consolidata.

• **GIANMARCO ROSSI (Independent Scholar), *La Semiramide francese del 1853: un progetto fallito all'Opéra di Parigi***

Sulla base del materiale archivistico a disposizione e delle notizie ricavate dalla stampa dell'epoca, la relazione intende ricostruire il processo che riguardò il fallito progetto, promosso dall'Opéra di Parigi nel 1853 sotto la gestione di Nestor Roqueplan, di realizzare una versione grandoperistica dell'opera *Semiramide* di Gioachino Rossini, focalizzando l'attenzione sulle fasi di traduzione del libretto e di adattamento della musica, non senza riflettere sui problemi legali che intercorrevano nei rapporti fra Opéra e Théâtre Italien in materia di rappresentazione del repertorio operistico italiano.

• **YUJI NUMANO (Toho Gakuen University, Tokyo), *The Diffusion of Musical Copyright Awareness in Japan: The 'Plage Whirlwind' Revisited***

In 1899, Japan enacted its first copyright law and joined the Berne Convention, though musical works were initially excluded from protection. Following the 1928 Rome Conference, Japan extended copyright to music in 1931. At that time, public awareness of copyright remained minimal, and foreign works were often used freely without authorization. In this context, Wilhelm Plage (1888-1969), a German teacher in Japan, was appointed in 1932 as a representative of European copyright organizations. He began collecting royalties by sending registered letters to concert organizers and filing lawsuits against those who refused payment. Given the widespread use of foreign popular songs and operatic adaptations, the number of cases grew rapidly. Although his claims were legally justified, musicians' associations criticized his actions, calling them the 'Plage Whirlwind'. Plage also negotiated with NHK, Japan's only broadcaster. While NHK initially complied, talks collapsed over increased fees, resulting in the near disappearance of foreign music from broadcasts in 1933. These developments caused widespread anxiety, and Plage came to be portrayed as a 'traitor'. Newspapers reported extensively on the growing number of lawsuits, and some cultural figures even called for Japan's withdrawal from the Berne Convention. In 1939, the government enacted the Intermediary Business Law, effectively restricting Plage's activities. He was later arrested and left Japan in 1941. This nearly decade-long 'whirlwind' illustrates how Japanese society first

confronted the concept of copyright. Despite intense resistance, Plage's actions played a crucial role in promoting awareness of musical copyright in Japan.

## Adaptation and Translation

### • ALÍCIA DAUFÍ MUÑOZ (Universitat Autònoma de Barcelona), *Opera and Dance Music. The Musical Adaptation of the Mainstream Repertoire in the 19<sup>th</sup>-Century Barcelona*

Musical adaptations became one of the most common practices during the 19<sup>th</sup> century. To a large extent, these procedures became an extremely favorable way for the spreading of the repertoire of Spanish and foreign authors. Furthermore, musical adaptations also generated a powerful industry: indeed, composers, arrangers, publishers, and printers took advantage of the situation by selling their products. This paper focuses on some of this repertoire, and on understanding how these adaptations were made. The aim of the present research is to analyze the changes these adaptations underwent. At the same time, it will be interesting enough to discover how these works were customized to the piano. Another interesting aspect will be to show the kind of repertoire that better suited the public of Barcelona, as well as the type of works that were adapted and their composers. It will also be a significant fact to discover where those authors came from, and the original instrumentation of their compositions. Dance music and operas by Catalan authors were some of the most appreciated genres. It is worth mentioning here the piano adaptations by musicians such as Vicent Costa i Noguera, Càndid Candi, Josep Vallcorba and Josep Rodoreda of who worked many excerpts of the opera *Editta di Belcourt* by Marià Obiols. In conclusion, this paper intends to reveal the most commonly adapted repertoires, their composers, and the techniques and mechanisms they used to produce successful adaptations of a given work. Unveiling these three elements will provide a clear picture of the musical inclinations of Barcelonese society of the time, as well as give insight into the legal implications of this practice.

### • WILLIAM OSMOND (University of Southampton), *Sacré gamin!: Exporting, Adapting and Translating the Successful Parisian Comédie-vaudeville Le gamin de Paris across Europe (1836-1900)*

Often overshadowed by the renown of *opéra* and *opéra-comique*, the popularity of the *comédie-vaudeville* genre is widely attested in the press throughout the nineteenth century. Although intellectual property regarding the performance

of *comédie-vaudeville* was regulated in France, in many countries foreign works were considered part of the public domain and could be freely translated, reprinted and staged; often leading to the unrestricted circulation of largely alternative versions of the original. My paper tracks the fortunes of *Le Gamin de Paris*, a *comédie-vaudeville* widely performed across Europe where the 'official' French-language version was rivalled by multiple informal translations adapted to the tastes and expectations of the local audience. From Brussels to Amsterdam, *Le Gamin* appeared as *De Straatjongen van Parijs*. By travelling east across the German Confederation, *Le Gamin* became *Der Pariser Taugenichts*. In the Mediterranean countries, *Le Gamin* was known as *Un Biricchino di Parigi* (Italy), *El pilluelo de Paris* (Spain) and *O Gaiato di Lisboa* (Portugal). From its première in Paris (1836), the work was not only exported and staged in dozens of theatres well into the twentieth century, but was also given a sequel and several spin-offs on the same theme.

• **ÉMILIE ROUVIER (IHRIM, Institut d'histoire des représentations et des idées dans les modernités – Lyon), *International Copyright Law and the Evolution of Opera Translation Practices: The Case of Italian Translations of French Operas***

This paper examines the role of copyright law and international editorial practices in shaping the translation and circulation of French opera in Italy during the second half of the nineteenth century. Focusing on the period from the 1860s to the early twentieth century, it analyzes how the progressive codification of authors' rights and the consolidation of transnational publishing networks profoundly transformed the material conditions of operatic translation. The second half of the nineteenth century was marked by a dense web of bilateral treaties on copyright and, eventually, by the Berne Convention. These legal instruments extended protection to translation and performance rights, while at the same time introducing ambiguities specific to opera, a genre located at the intersection of literary, musical, and theatrical law. In practice, the application of copyright norms to operatic works remained uneven and often contradictory, particularly with regard to the distinction between the right of translation and the right of performance. Despite these ambiguities, French music publishers were able to build upon international legal frameworks and to exercise increasing control over the international exploitation of their catalogues from the 1860s onward. Through contracts of international cession, publishers such as Choudens, Durand, and Heugel increasingly centralized the management of performance materials, translations, and the collection of royalties

abroad. This system, which largely bypassed collective rights societies for operatic works, enabled publishers to condition access to orchestral materials on compliance with contractual. One symptom — and at the same time one technique — of this transformation was the publication, directly in France and by French publishers, of a large number of piano-vocal scores of French operas in foreign translations (mostly Italian and German). The consequences for translation practices were far-reaching. As French publishers began to commission and publish Italian translations directly, the traditional Italian translation model — characterized by strong adaptation to local poetic and prosodic conventions and by frequent musical alterations — was displaced. The legal imperative to protect the copyrights on the music encouraged more standardized translations, increasingly calibrated to the original musical text. This shift contributed to the emergence of *versioni ritmiche* in Italy and to a broader methodological reorientation in operatic translation, privileging fidelity to the score over conformity to national poetic norms. By tracing the interplay between copyright law, editorial practices, and translation techniques, this paper argues that legal frameworks were not merely external constraints but active agents in the aesthetic and practical transformation of operatic translation.

### Copyright and *droits d'auteur*

#### • ANDREA GARCÍA TORRES (Universidad de Alicante), **Polémicas y debates en la Sociedad de Autores Españoles sobre los estrenos y adaptaciones de operetas europeas (1880-1910)**

La recepción en España de operetas europeas, especialmente de las escuelas francesa y vienesa, constituye un campo de creciente interés en la musicología, vinculado a los procesos de circulación transnacional de repertorios. Durante las últimas décadas del largo siglo XIX, y en un contexto de intensa actividad teatral que demandaba constantemente nuevas obras líricas, las adaptaciones de títulos extranjeros para la escena española fueron una práctica frecuente. En muchos casos, estas adaptaciones se realizaban sin autorización de los autores originales, favorecidas por la debilidad de la legislación internacional sobre derechos de autor y por la limitada repercusión inicial del Convenio de Berna de 1886. La rentabilidad económica obtenida por libretistas y compositores mediante estos arreglos generó tensiones dentro de la Sociedad de Autores Españoles (SAE), especialmente en relación con la autorización para copiar y distribuir materiales orquestales de obras extranjeras destinadas a su estreno en España. Estas disputas se inscriben también en el debate nacionalista sobre el teatro lírico,

enfrentando a quienes defendían la creación de un repertorio propio con aquellos que desarrollaron su carrera a partir de la adaptación de obras europeas. Este trabajo aborda, por un lado, las polémicas entre compositores en torno a la gestión de los derechos de autor de operetas extranjeras, a partir del análisis de las actas y documentos publicados en el *Boletín de la Sociedad de Autores*. Por otro, examina las modificaciones introducidas en diversos títulos europeos estrenados con éxito en España entre 1880 y 1910, con el fin de valorar el alcance de las intervenciones y procesos de adaptación.

• **MARÍA LUZ GONZÁLEZ PEÑA (Centro de Documentación y Archivo de la Sociedad General de Autores y Editores, SGAE), *Los autores rompen sus cadenas: Ruperto Chapí y la creación de la Sociedad de Autores Españoles (SAE) (1899)***

Esta comunicación desarrolla los movimientos sociales que tuvieron lugar en España a finales del siglo XIX, cuando un grupo de 11 autores — todos ellos relacionados con la Zarzuela: Carlos Arniches, Vital Aza, José Francos Rodríguez, Tomás López Torregrosa, José López Silva, Miguel Ramos Carrión, Eugenio Sellés, Eusebio Sierra, y Quinito Valverde, encabezados por Ruperto Chapí y Sinesio Delgado, fundaron la Sociedad de Autores Españoles (SAE) el 16 de junio de 1899. Los autores querían liberarse del control y dominio de los editores de finales del siglo XIX, que se quedaban con la mayor parte de sus derechos de autor. La estrecha relación entre Chapí y Delgado se refleja también en las numerosas zarzuelas que estrenaron juntos y en una obra reivindicativa, el *Himno de los Actores Españoles*. La importancia de Ruperto Chapí se estudia así mismo, en el marco del 175 aniversario de su nacimiento, no solo como compositor, sino como intelectual y productor cultural, en proyectos como el Teatro Lírico (1902).

• **EDUARD MORELL PURDONÉS (Universitat Autònoma de Barcelona), *¿Música operística en el fondo musical del maestro de capilla Magí Pontí i Ferrer? Análisis sobre la procedencia de estos documentos, su interpretación musical y comercialización desde el punto de vista legal***

Lleida ha carecido históricamente de espacios adecuados para la interpretación de música dramática. En la segunda mitad del siglo XIX, la ciudad contaba únicamente con dos teatros: el Teatro Principal y el Teatro de los Campos Elíseos. Ambos recintos ofrecían unas instalaciones claramente insuficientes para la representación operística. Además, la burguesía leridana nunca adoptó la ópera como un signo de distinción

cultural ni como una forma habitual de consumo, a diferencia de lo que sucedía con la burguesía barcelonesa. Estas circunstancias dieron lugar a una actividad operística escasa y, en muchas temporadas, totalmente ausente de los escenarios públicos de la ciudad. Sin embargo, la reciente catalogación del fondo musical de la Catedral de Lleida ha arrojado nueva luz sobre esta aparente carencia de cultura operística. Dentro del legado de Magí Pontí i Ferrer, maestro de capilla y organista de la Catedral de Lleida, se ha identificado un número significativo de partituras operísticas manuscritas e impresas, la mayoría de las cuales son arreglos para piano o canto y piano. Las preguntas, entonces, son las siguientes: ¿por qué un maestro de capilla tiene en posesión un número elevado de partituras de música dramática? ¿Cómo han llegado hasta ahí? ¿En qué espacios se interpretaban? ¿Cómo se relaciona este repertorio con aquel que se interpretaba en los escenarios de los teatros ilerdenses? ¿Cómo articula la Ley de 10 de enero de 1879 de propiedad intelectual sobre el derecho a hacer estos arreglos, comercializarlos e interpretarlos? A partir de estos documentos también se revisarán los espacios de interpretación, intercambio social, y comercialización de la música en la ciudad y el país. Además, será interesante notar desde donde se importaban estos materiales, gracias a los sellos estampados sobre los documentos de los almacenes musicales que vendían el repertorio.

## Contemporary Theatre

• **CARMEN NOHEDA (Instituto Complutense de Ciencias Musicales – ICCMU), ¿De quién es el libreto? Versiones, mediaciones y políticas del cuerpo en *Faust-bal* (2009) de Leonardo Balada y Fernando Arrabal**

La autoría del libreto en la ópera contemporánea rara vez es unívoca. Más allá de la titularidad legal, la propiedad del texto se configura a través de procesos de adaptación, mediación escénica y fijación de versiones que determinan qué material llega finalmente al escenario. La génesis de *Faust-bal* (Teatro Real, 2009), compuesta por Leonardo Balada con libreto original de Fernando Arrabal, constituye un caso particularmente revelador. Arrabal redactó al menos veinticuatro borradores y, tras el estreno, publicó una edición que reúne tanto la versión considerada definitiva como un amplio conjunto de textos descartados (*Faust-bal Now Redux*). Este archivo permite observar cómo el tránsito del libreto a su realización operística implica dinámicas de selección, cortes y reordenación que intervienen en la autoridad del texto. El proceso

creativo de *Faust-bal* replantea la noción de autoría del libreto desde una doble perspectiva: como negociación entre dramaturgo, compositor y mediación escénica, y como espacio en el que se reconfiguran cuestiones de género, sexualidad y marginalidad. La coexistencia de múltiples versiones del texto arrabaliano y la conservación de los descartes evidencian la inestabilidad del libreto como objeto textual y muestran cómo determinadas propuestas — como la representación del deseo lésbico, la violencia de género o la presencia de figuras marginales — se transforman o desplazan en la versión escénico-musical. A partir del análisis comparado de borradores, libreto publicado y material escénico, el estudio identifica divergencias significativas entre texto y escena — entre ellas, reorganizaciones formales, supresiones o modificaciones del desenlace — para analizar cómo estas transformaciones inciden en las políticas del cuerpo y de la voz y revelan que la propiedad del libreto se juega también en el control de la versión que se legitima en escena.

• VERONICA LAURA DEMENESCU – CAMELIA DACIANA STOIAN – RAREȘ STOIAN – RADU DEMENESCU (Aurel Vlaicu University of Arad, Romania), **Rights in Transition: The Case of George Enescu’s Opera *Oedipe***

George Enescu’s opera *Oedipe* constitutes an emblematic case study for examining the complexity of copyright law in European art music, highlighting the overlap and interaction between the rights of musical composers, librettist, music publishers, and performers, within an international and European legal framework. According to this principle, stipulated in the Berne Convention, the applicable law is not that of the place of creation or publication, but that of the state in which the work is exploited. Consequently, *Oedipe* is governed by Romanian legislation when performed or broadcast in Romania, and by French legislation when used in France, the legal regimes not excluding one another. Thus, copyright operates as a multi-layered system, in which protection is simultaneously national, European, and international. Until 31 December 2025, the economic rights in the musical score of *Oedipe* remained protected, with the seventy-year post mortem auctoris term expiring on 1 January 2026. A key element in this context is the libretto, written by Edmond Fleg, which constitutes an autonomous literary work. The economic rights in the libretto remain protected until 2034 and are managed through the French collective management organization SACEM, on the basis of the mandate granted

by the author or his heirs. The study demonstrates that *Oedipe* cannot be regarded as a 'free' work in an absolute sense, but rather as an example of rights reconfiguration following the expiration of protection for the author. This situation underscores the need for conceptual and practical clarification in the field of musical copyright, particularly in relation to the activities of cultural institutions in Romania.

• **FUEANGLADA PRAWANG CARLSON (Mahidol University, Thailand),**  
**Using Public Domain Operatic Duets in the Thai-Language Work *Covido The Opera***

Thai opera, meaning music drama composed in a Western operatic style while incorporating Thai cultural elements, remains one of the least recognised musical traditions in both Thailand and the West. Although more than twenty Thai operas have been written, only a few have been staged, leaving the genre largely unfamiliar to broader audiences. This paper examines *Covido The Opera* (2021), a Thai-language work created during the Covid-19 lockdown in Bangkok, to explore how musical borrowing, adaptation, and questions of ownership can support the development and visibility of Thai opera. Created by Krisada and Napisi Reyes, the opera follows a woman living in pandemic isolation as she confronts loneliness, mental health struggles, and the difficulty of reconnecting with society. The work incorporates well-known melodies from Western operas, using them as emotional anchors that link the protagonist's inner experiences to a wider musical heritage. By placing familiar operatic material in a contemporary Thai context, the piece offers an accessible entry point for audiences who may be new to this repertoire. Because the original composers of these melodies have been deceased for over a century, the music is in the public domain, allowing it to be freely reinterpreted. In *Covido The Opera*, the creative team reshapes this material within a new theatrical and digital framework, demonstrating how public-domain resources can promote innovation. The reuse of these duets is neither parodic nor commercially exploitative, but instead respectfully acknowledges opera's expressive power. Within the narrative, borrowed music becomes a symbolic vehicle for personal growth and reconnection, while also introducing Thai-speaking audiences to Western operatic traditions. The case of *Covido The Opera* illustrates how adaptation and cultural translation can build artistic bridges and contribute to the growth of Western-style Thai opera.



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