

*The Hypertextual Process of Rewriting a Plurimedial Work: Joan Fuster and Vicent Garcés' Ballet Marinada*¹

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Abstract. Joan Fuster is one of the most prolific and influential authors in Catalan culture. In 1953, the Valencian composer Vicent Garcés contacted Fuster to ask for his collaboration in writing a “Valencian opera”. Although this project will never come to fruition, it will lay the foundations of a friendship that will crystallise in Fuster’s only literary collaboration on a musical composition: the symphonic ballet *Marinada*, which was written in the late 1940s, during a stay of Garcés’ in Paris and premiered in València in 1957. The original lyrics, written by Garcés himself, were inspired by Valencian folk songs. Fuster’s intervention was decisive in providing the necessary literary quality that the work needed in order to win the 16th Joan Senent Ibañez award in 1972 and to have a greater diffusion. In this article, we intend, from a hypertextual perspective, to study the mechanisms that Fuster used in the process of rewriting Garcés’ text to turn a minor work into a composition recognised both musically and literarily. The correspondence between Garcés and Fuster and the analysis of the original scores and other work documents found in Fuster’s archive will allow us to describe the process of rewriting using an intermedial approach, as we will study a work that combines two media, i.e. music and literature.

Keywords: Joan Fuster; Vicent Garcés Queralt; *Marinada*; literary rewriting; reworking; hypertextuality; intermediality; plurimediality

Introduction

Joan Fuster i Ortells (1922–1992) began as a poet in the 1940s, in the midst of the Spanish postwar period, despite the censorship and scarcity that dragged the country down under Franco’s dictatorship. After publishing his first poetry, he specialised in literary essays and published influential books on art, literature,

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history, and politics. Music was also one of his focuses of interest: several of his poems refer to it, and he wrote about musical works, performers and composers. However, only one direct collaboration in a musical composition is known, the symphonic ballet *Marinada*, composed by the musician Vicent Garcés Queralt (1906–1984).

Fuster's participation in this work is cited by several sources (Furió i Palacios 2002; Arrando 2015; Ortells and Pérez Moragon 2023), but only Pasqual Hernández Farinós (2007), in the critical edition of the score, has briefly explained what the role of the writer was in the work's gestation process. This researcher, who comes from the field of musicology, focuses more on the musical analysis of the piece than on the literary, and does not take into account the writer's archive and his correspondence with the musician.²

According to Veny-Mesquida (2004: 163), there are three types of literary rewriting that could be applied to our study. First, the *recreation* of a work, which alters the original conception and results in the dislocation of the rewritten text. Secondly, *reworking*, which implies changes in the materialisation of the idea of the original text and which, therefore, affects the process of drafting the text. Thirdly, the *revision* of a work, which would deal with the final touches introduced to a certain wording of the text. In our case, given the depth of the changes in the text introduced by Fuster, it would be convenient to place ourselves in the category of reworking. It should be borne in mind that we are analysing a production that is not strictly literary as it is also musical. *Marinada* is a plurimedial work (Wolf 2015: 464) because it combines various media, mainly music, text and dance. This study will take into account the interaction of the first two, since no choreographic indications or danced representations of the work are preserved. On the other hand, we have the critical edition of the score, the documents conserved in the Joan Fuster Archive, in addition to the letters between Garcés and Fuster in which the texts are exchanged and discussed.

The origins of *Marinada*

Vicent Garcés is a composer quite unknown in Catalonia, despite recent attempts to recover and perform his work. He trained as a musician with Manuel Palau during the Second Spanish Republic (1931–1939), and was part of the Grup dels Joves (Youth Group) together with the composers Vicent Asencio,

² We would like to thank the heirs of Joan Fuster for the permission to consult and reproduce documents and letters. We would also like to thank the technician at the Joan Fuster Archive in Sueca, Enric Alforja, for his help, and the Biblioteca Nacional de Catalunya.

Lluís Sánchez, Emili Valdés and Ricard Olmos. Musically, they were influenced by the composer Manuel de Falla, as well as by new European musical trends, especially those from France (Arrando 1998: 18). Garcés was the main ideological mentor of the group and argued that it was necessary to take as a fundamental inspiration Valencian popular music, as well as collaborating with the main writers of the country (Hernández Farinós 2011: 316).

During the Spanish Civil War (1936–1939), Garcés was able to maintain his musical and creative activities on the Republican side (Hernández Farinós 2011: 322). In fact, in 1938, he was appointed director of the Conservatory of Music in València until the end of the war, when he was removed from office and purged by the Franco dictatorship (1939–1975). Thanks to the protection of pianist Leopold Querol, and of Manuel Palau, he avoided prison and the death penalty, but lost the right to work as a teacher while the performance of his works was prohibited by censorship (Hernández Farinós 2011: 327).

Four years later, in 1943, the pianist Amparo Garrigues played a fragment of *Marinada*, a work that Garcés had begun to compose after the war. This concert was based on an early piano version of the ballet, which consisted of three parts: “Dansa marinera” (Mariner’s Dance), “Dansa festívola” (Festival Dance) and “Dansa General” (General Dance). Garrigues only played the third one. According to Hernández Farinós (2023: 7), this first version was very different musically from the later scores of the piece, made during the composer’s stay in Paris.

In fact, the next allusion to *Marinada* is found in 1947, in the composer’s application for a scholarship from the French Lycée of Barcelona. The application was successful and Garcés settled in Paris until 1958, where he contacted Georges Auric, a composer who was part of Les Six, a group of six musicians strongly influenced by Erik Satie and Jean Cocteau. Auric thoroughly reviewed the ballet, which Garcés modified to give it its definitive musical form between 1948 and 1949.

The first relationship between Garcés and Fuster was through the philologist Manuel Sanchis Guarner who, exiled to Mallorca, maintained relations with the literary circle of the Torre publishing house, with whom Fuster published his first books of poems. According to Ortells and Pérez Moragon (2022: 19), Guarner recommended to Fuster that he follow Garcés’ footsteps and apply for the same scholarship to go to Paris.

It was at this time that Fuster and his friends began a literary gathering at the Hogar Juvenil of València, which Garcés also attended when the circle moved three or four years later to the Club Universitario. As Xavier Serra (2012: 28) explains, the gathering was held on Mondays because it was the day on which Fuster went to the city to visit the newspapers of the capital in which he wrote,

but also because it was the day that the concerts of the Philharmonic Society took place at València's Teatre Principal.

It was in 1953 that Garcés proposed a first collaboration to Fuster in the form of the libretto for an opera. An idea that did not seduce the writer too much:

I've been thinking about that opera thing. It's really hard, or it's hard for me. I'll try to do something. Do you really think that, as musicians, it is worth writing operas? Anyway, you will know. I would prefer that someone found enough 'musical suggestion' in one of my poems and set it to music (Fuster, reproduced by Arrando 1998: 110).³

Garcés, on the other hand, defended the need to write operas, "naturally, thinking of stripping them of all rhetoric to regain the simplicity and grace of early Italian opera. All that adapted to our temperament, which is also Mediterranean" (response of Garcés of October 30, 1953).

The first premiere of *Marinada* took place on 10 May 1957 at the Teatre Principal, conducted by José Iturbi, almost ten years after its definitive composition in Paris. Fuster, in a letter to the writer Ernest Martínez Ferrando, on 17 May 1957, confessed that he had not been able to go to the premiere: "By the way, Iturbi programmed, the other day, some fragments of the famous *Marinada* by ... Garcés. I couldn't listen to it, and I'm sorry. Everyone says it's a very good score" (Fuster 1999: 329). The Municipal Orchestra of Valencia, in charge of the performance, included the work in a concert tour across Spain, in November of the same year, and played it in a festival in Palma in July 1958. In addition, Iturbi also interpreted it in the United States (Hernández Farinós 2007: 8).

Marinada's reworking process

The first proof of the beginning of the literary collaboration between Fuster and Garcés is found in a letter from the composer to the writer on 14 October 1964, in which Garcés sends him verses from the seventh part of the ballet, the "Nocturnal" (Nocturne), which in the original version had no lyrics:

My friend Fuster:
The missing verses between B and A' of the "Nocturnal" say:
Ai abellida,
rosa galana

³ All translations are from Catalan and made by the author of the article.

de la follia!⁴

However, for the music it would still be better if they were acute verses, that is, with one less syllable and without rhyming in the vowel *i*.

Ai abellí

rosa galá

de la follí!

And now it's a real monster. A hug

In his critical publication, Hernández Farinós (2007: 11–13) works on several manuscripts. For our analysis, we are interested in manuscript B, which is a piano reduction of the 1957 orchestral version; manuscript A, which is the definitive version of the score presented to the Joan Senent Prize, and manuscript A2, which is an intermediate version between the two scores. The rest of the sources preserved in the Juan Garcés Queralt Archive are exclusively instrumental and do not contain lyrics.

In Fuster's archive, we have also been able to find a document called "V. Garcés *Marinada*" with the texts of the sung parts: the "Plany" (Wail), which really has no text because it is only an exclamation of pain, the "Cançó de la barraca que no té trespol" (Song of the Barraca⁵ That Has No Roof), the "Nocturnal", and the "Cançó d'enyorament" (Song of Longing). If we compare these songs with those of manuscript A2, we will see that there are no major changes, except for spelling corrections in the texts and the inclusion of the "Cançó de la barraca que no té trespol", which does not appear in manuscript A2. From the type of paper, typewriter and pen notes we can deduce that the document titled "V. Garcés *Marinada*" was written by Fuster himself, who typed the texts of the scores to carry out its reworking. We can also observe that, in the "Nocturnal", the verses that Garcés sends him, in the aforementioned letter, are missing; therefore, the document was made before its reception.

For our analysis, we have compared Fuster's document with the final version of manuscript A. The texts of manuscripts B and A2 can be consulted in Hernández Farinós (2007: 17–18). We have also taken them into account to indicate possible variations. Thus, the text of the "Nocturnal" on which Fuster worked is the following:

Plugim d'or de dolçúries [sic] m'omplia,
 plugim d'or regalava el meu si,
 quin encís, albadet, quan reïes [sic],

⁴ For reasons of extension and complexity, we have not translated the poems, which are explained in the analysis.

⁵ Typical Valencian thatched farmhouse.

quin esglai quan ploraves, gesmil!
 El sospir⁶ de ta veu murmuriosa,
 una nit se quebrava [sic] en el bres,
 com la llum de la teua pupil·la,
 dormideta al jardí dels xiprers.

Ai, que més ai, pretenents [sic] han vingut,
 per, tèrbols, flagel·lar ma solitud.
 Com si es pogués amb tots els béns del món
 en res aconhortar [sic] la meua enyor.

[Ai, apellida, rosa galana de la fol·lia!]⁷

Garcés' text presents several spelling errors that can also be observed in his letters, due to his lack of training in written Catalan, which wasn't taught in school at the time. The song expresses Marinada's (the protagonist's) heartbreak because of the loss of her son: traditionally, young children who had died were called "albats" or "albadets" in Catalonia, as the poem shows. In addition, her husband has gone to war and Marinada is harassed by three suitors. In manuscript B, however, a new version appears that differs greatly from the original.

Quina rosa de sang que es mustia,
 entre els plecs regirats de la nit!
 En el fons del dolor, la memòria
 pren la fúria d'un vent clandestí.

Tu, fill meu, albadet, em vigiles
 com un àngel remot i callat.
 Al jardí dels xiprers on t'amagues,
 he trobat companyia de pau.

Homes del món que cercaven l'amor
 venien a temptar-me amb mots ardents.
 No els he escoltat, perquè la veu del món,
 quan torne a mi serà ja una altra veu.

¡Ai dels amants que no han sabut què és esperar! (Hernández Farinós 2007: 18–19).

⁶ "La remor" in manuscript A2.

⁷ The verses that were missing and which do appear in manuscript A2.

Fuster's intervention presents a much more solid metric and poetic language. He replaces the reference to the "plugim d'or" ('golden drizzle') with the "rosa de sang" ('blood rose'), giving more importance to the longing that Marinada feels for her husband than to the death of the "albadet". The "rosa de sang que es mustia entre els plecs regirats de la nit" ('rose of blood that withers between the twisted folds of the night') alludes to the fact that Marinada cannot have another child with her husband until he returns from the war. The attention to the "albadet" is concentrated on the second stanza, in which Fuster creates a very powerful image by presenting the dead son as "un àngel remot i callat" ('a remote and silent angel') who watches over the protagonist. In this case, he repeats Garcés' original idea of the "jardí dels xiprers" ('cypress garden'), the cemetery where the "albadet" rests. The writer operates similarly in the third stanza, in which he metaphorically alludes to the suitors as "homes del món que cercaven l'amor" ('men of the world who sought love'). The commitment to the love story that Fuster makes is reflected in the last verse, "¡Ai dels amants que no han sabut què és esperar!" ('Oh, the lovers that have not known what it is to wait!'), a lament that expresses the longing in a less archaic way than Garcés' "¡Ai, apellida, rosa galana de la fol·lia!" ('Oh, desired, gallant rose of madness!').

As for the metre, Fuster respects the verses of nine syllables with chained assonant rhyme, but modifies the last verse so that it can be divided into three fragments of four syllables with an acute accent (¡Ai dels amants / que no han sabut / què és esperar!), as Garcés asked him in the letter.

In another letter of February 1, 1966, Garcés comments on the text again. At this moment, the part where the song is located has changed its name and is called "Nocturnal". Regarding the changes in the paratexts of the different parts of the work, it is worth comparing, as Hernández Farinós (2007: 14) has done, the program of the 1957 premiere and the structure of the work awarded in 1972. The "Nocturnal", for example, not only changes its name to "Nocturn" (another less archaic form of saying nocturne in Catalan), but also adds the subtitle "Cançó de bres" (Cradle song). For the composer, the fourth verse of the composition, for which Fuster proposes two options, is harsh for a song of this type, which is usually sweet to encourage the child to fall asleep.

As you do with the score, I have re-read the sung texts.

In the *Nocturne*, the fourth verse:

or "pren la fúria d'un vent claudestí" ('takes the fury of a clandestine wind')

"té avideses de vent claudestí" ('has greed for a clandestine wind')

it continues to seem very hard for me to integrate in a cradle song.

In the same letter, the "Cançó d'enyorament" – in the original version "Cançó de Marinada" (Marinada's song) – is mentioned, which Fuster probably modified

at the same time as the “Nocturn”. However, in this case, the original song had been performed and sung. This is the text that Garcés sent to Fuster:

On és l’herba⁸ que cura amoretes
 on és l’herbeta, la flor?
 Ha set anys, oh amor⁹, que et perdia,
 si m’estims¹⁰, com no sents que jo em morg?
 ¡Ai, ocells, feu-ne llarga volada,
 ai, ocells, ‘neu-li’¹¹ a dir el meu dol!

Per la riba de llirs i de palmes,
 per la riba de palmes i llirs,
 què faré, l’esguard orb, fel als llavis,
 en espera que no coneix fi?

Per la riba de llirs i de palmes,
 nit i dia de la vida absent,
 ¿què faré?, si el doler meu no minva?
 ¿mai en goig esdevindrà el turment?

Garcés’ song is set at the moment when Marinada’s husband returns from the war, like a castaway, and listens to her song, from which he will recognise his wife. Marinada asks for a herb that could free her from the suffering she feels for her lost love, and begs the birds to look for her husband to communicate to him the death of their child. In manuscript A2, the first stanza presents a variable structure in verses, three of ten syllables alternating with one of seven and two of nine. As we have seen, Garcés did not have a good command of written Catalan, and certainly did not control the poetic metre either. Therefore, in the passage from Manuscript A2 to the typed document, some verses were drastically reduced to adapt them to the metre of the poem by creating formulas such as “estims” for “estimes” (‘loves’) or “neu-li” for “aneu-li” (‘go’). The final text, called “Cançó d’enyorament”, also undergoes a great transformation:

¿On és l’herba que cura enyorances?
 ¿On és l’herbeta, la flor?
 Ja fa anys, amor meu, que t’espere,
 i esperant-te no es cansa el meu cor.

⁸ “herbeta” in manuscript A2.

⁹ “amor meu” in manuscript A2.

¹⁰ “m’estimes” in manuscript A2.

¹¹ “aneu-li” in manuscript A2.

¡Ai, ocell, i tu, vent, i tu núvol,
si el trobeu, convoqueu-lo al retorn!

Tinc els llavis cremats pel silenci
i les mans carregades d'abril.
He patit i he perdut l'alegria,
he perdut l'alegria i un fill.

Però encara hi ha fe en els meus polsos,
i és ben jove la carn del meu pit.
Dins del temps que s'esmuny o s'atura,
el meu nom porta llum de destí.

On és l'herba que cura enyorances... (Hernández Farinós 2007: 18).

Initially, Fuster maintains the idea of the original song and incorporates few changes in the first stanza. In the second and third stanzas, on the other hand, Fuster writes a completely new text. These stanzas allude to the loss of the child more explicitly than the original. The repetition of “he perdut l'alegria” (‘I have lost joy’) replaces the allusion to the “llirs” (‘lilies’) and the “palmes” (‘palms’). The poet’s text, as in the “Cançó de bres”, conceives the return of the beloved as the opportunity for Marinada to start again, to have a new child. This idea is reflected, especially, in the third stanza, when Marinada insists on her youth and refers to her breasts.

In the letter cited above, from 1966, Garcés comments with Fuster on the second verse of the fourth stanza: it seems that there have been two proposals by the writer and, the composer, suggests a third that combines the two. As we have seen, this third solution was finally chosen.

In the “Cançó d’enyorament”, the penultimate verse says:
“i és ben pura la carn del meu pit” (‘and the flesh of my breast is very pure’).
before it said: “i és ben jove la carn dels meus pits” (‘and the flesh of my breasts is very young’).
Could it say?: “i és ben jove la carn del meu pit” (‘and the flesh of my breast is very young’)?

The 1972 version of *Marinada* adds a new part to the original, the “Cançó de la barraca que no té trespol”, based on a popular song. Garcés, however, only retains two verses and the initial melody from the traditional theme. The composer’s version is later than manuscripts B and A2, so only one copy is left, the one in Fuster’s archive.

Tinc una barraca
que no té trespol.
Li cau la serena,
la pluja i el sol.

Ran ran de les ones
la lluna m'adorm.
D'una nau, a l'alba,
me desperta el so.

Mariner cantava,
ai quina cançó!
Jo me l'escoltava,
els ulls amb un plor.

Tinc una barraca
que no té trespol.
Li cau la serena,
la pluja i el sol.

Ploreu vós, la bella,
¿per què ploreu vós?,
– Ai, la cançó dolça
m'ha robat el cor!

– Veniu a la barca,
que us el torne jo.
– No podeu tornar-me'l,
és ma trista sort.

– Qui vós esperàveu,
marinera en flor,
d'ignorades terres
potser vinga un jorn.

Tinc una barraca
que no té trespol.
Li cau la serena,
la pluja i el sol.

The text is made up of pentasyllabic quartets, with assonant rhyme in the paired verses. Musically, stanzas 1, 4, 5, and 8, function as a refrain maintaining the original melody and repeating the second and fourth verses three times, as the

traditional song does. The rest of the stanzas have a different melodic development, which the text takes into account. While in the refrain stanzas the state of the *barraca* is described in the present tense; in the others stanzas, more *narratives*, the protagonist explains what happened to her when she fell asleep by the sea, and talked to la Fada ('the Fairy'). La Fada, also called la Vellea ('the Old Woman') in the original text, is a magical character who appears in the middle of the play to try to console Marinada. She intervenes in stanzas 5, 6 and 7.

Fuster's definitive text modifies the refrains and makes each one different. Thus, he presents several metaphors of the *barraca*, devastated and empty due to the loss of the main character's husband and son. Fuster uses a clearer language and eliminates archaisms such as the use of the ancient pronoun *vós* in "ploreu vós, la bella" ('cry you, beautiful one'). In addition, he structures the dialogue based on the repetitions of the words "cendra" ('ash') and "record" ('memory'), and eliminates a confusing invitation to sail with her that the Fairy made in the original text.

Tinc una barraca
que no té trespol,
quatre parets velles
i l'ombra d'un vol.

En la platja buida
la lluna m'adorm.
Una nau venia
quan despunta el Sol.

Si el mariner canta,
l'escolta el meu cor.
La cançó em desperta,
la cançó i el plor.

Tinc una barraca
que no té trespol,
l'habita el silenci,
l'absència i el dol.

¿Per què ploreu, bella,
per què ploreu, flor?
Plore per ma vida,
que és cendra i record.

El record fou joia,
la cendra era joc.
Ara ja no em queda
sinó el desconsol.

No ploreu, no, bella!
No ploreu, no, flor!
L'esperança és clara
i l'amor no mor!

Tinc una barraca
que no té trespol,
les portes caigudes,
la llar sense foc!

The plot of the play also experienced a process of rewriting. On 14 April 1965, Garcés sent Fuster “l’escenari primitiu” of the ballet. By the word “escenari” (‘stage’ or ‘scene’ in Catalan) it seems that Garcés refers to the primitive scenery of the work, but it is a Frenchism because *scénario*, in French, means script, not scenery. In Fuster’s archive, along with the lyrics of the songs, a typed version of this synopsis is preserved, with pen notes by Garcés. This text is a Catalan version of the Spanish script reproduced by Hernández Farinós in his study (2007: 7).

In the 1965 letter Garcés emphasises from his plot, “more than the patriotic note, the scenic detail and the colour, things ultimately in accordance with the spontaneous and imaginative score”. Fuster has already drafted a script for the new version of the work and Garcés thought it would be convenient for him also to take the original into account: “I think that the definitive scenario can come out of the consideration of the two”.

Garcés again insists on the subject, in the letter mentioned above of 1 February 1966, which dealt with the theme of the lyrics of the songs: “I sent you the two texts from the *Marinada* plot. What I consider necessary – for the particular *mise en scène* – is to add to your version those details of mine that nuance and give colour to the anecdote”. He also refers to the possible intervention of a choreographer: “That is, to make from the two versions a third, a little or very imaginative, according to the music, and to the guidance of the choreographer”. However, we have no record of who this choreographer could be, since the work would be danced only once, eleven years after the death of the composer.

Along with the old synopsis by Garcés a new one is preserved in Fuster’s archive that seems to have been typed by Fuster. It is a smaller and less *poetic* version than Garcés’, which explains his demand to add more colour and nuance

to the script. Furthermore, in the first paragraph, Fuster refers to the fact that the argument is based on popular songs common to the Valencian Country, the Balearic Islands and Catalonia – what Garcés considers “the patriotic note”.

The theme of the ballet takes as its starting point a series of popular songs – “Blancaflor”, “Cançó del Marineret”, etc. –, common to the Valencian Country, the Balearic Islands and Catalonia, which express fidelity to love and to the homeland.

The episode takes place in the early 18th century, after the War of Succession. Marinada, the protagonist, suffers the long absence of her husband, who, fighting in the defeated army, has had to go into exile. Now, in addition, his son has died, a child of a few years, the only company he had left. In the midst of her desolation, Marinada receives the good omen and encouragement of La Vellea, a magical figure who symbolises continuity. And the woman will persist in hope. When suitors – the sailor, the farmer, the hunter – come to ask her for love, she refuses the offerings and aspirations.

Years go by. Marinada is still waiting. In the evenings, already half crazy, she sounds her sea snail on the beach, like a delirious clamour. At the bottom of her tortured longing, the illusion remains alive. Until one night, furtively, defying all risks, her husband – El Nauta – returns to the country. For a moment, when he disembarks, he is assailed by fear and uncertainty: the people who find him do not know him and look at him with indifference. But suddenly he hears the distant voice of Marinada, and he knows that this is his land and that his land awaits him. The mythical presence of La Vellea attends the meeting of Marinada and El Nauta. At the first light of dawn, sailors and farmers, who pass by, join the joy of return. The new day, radiant, is upon us.

It is also interesting that Fuster explicitly calls the popular songs “Blancaflor” and “Cançó del Marineret” (‘Song of the Little Sailor’), thus pointing out the main hypotexts (Genette 1982: 11–12) of the work. In the first song, Blancaflor awaits the return of her husband, who has been sailing for seven years and returns to be happy with her. In the second, a maiden is kidnapped by a sailor who has been looking for a woman to get married for seven years, and who, in the end, turns out to be the son of the King of England. The reference to the “seven years” that Marinada’s husband is at sea can also be found in the first version of “Cançó de Marinada/d’enyorament”. Fuster also places the story after the War of Spanish Succession (1701–1715), which was lost by the supporters of Archduke Charles of Austria, among whom were the Catalan countries.

In the correspondence of Fuster and Garcés after 1967 we find no more references to the texts of the ballet, so we can deduce that the work has been more or

less completed. They will not talk about *Marinada* again until 30 March 1972, when Garcés considers the idea of presenting the work to the Joan Senent Award and asks Fuster to appear as co-author. On 8 April 1972, Fuster replies to the composer by distancing himself from the award and minimising his participation in the work:

The Senent contest, it seems to me, is strictly musical, and therefore the possibilities and hopes belong to you and only you. In short, I have nothing but a very modest participation in “*Marinada*”: having ‘arranged’ a few verses.... A ballet is, fundamentally, a score. It can also be a choreography. Neither in the one nor in the other do I have a voice or a vote. I would be very happy if the Senent Award could ‘reward’ your work.

Garcés answers on 27 April thanking him for his generosity, since the composer went through a bad economic period throughout the dictatorship, but he does not accept the reasons for not sharing authorship: “I received your letter in its time. Very understanding and generous given my financial situation. Also very modest. But I don’t agree with either one or the other. Your collaboration in *Marinada* is much more than that of an arranger”. Consequently, Garcés informs Fuster that he has already submitted the work to the contest and proposes, if they should win, distributing the fifty thousand pesetas fairly – ten thousand for the writer and forty thousand for the composer. In the same way, Garcés says that he has registered the work with the Society of Authors so that Fuster can have a third part of the rights.

The work was awarded and, given the success of his collaboration, Garcés tried to repeat it: the same year, he commissioned Fuster to adapt a “*Misteri*”¹² and a “*Col·loqui*”¹³, as we know from two letters from 1974 and 1975. However, Fuster never carried out the assignment. On 6 December 1976, Garcés wrote to Fuster to inform him of his intention to perform *Marinada* next spring taking the opportunity to ask for one last favour: although he did not intend to modify the score, he wanted to add a sung part with a timpani accompaniment before the curtain rises. The proposed text is a popular song that was sung in the vigil of the “albats” of which Garcés attaches a model to the reverse of the letter so that Fuster can make an adaptation.

However, in 1977, two years after the dictator Franco’s death and ten years after the end of the joint rewriting, the writer’s life has changed significantly.

¹² A “*Misteri*” (‘Mystery’) is a Catalan piece of dramatic music of medieval origin. The *Misteri d’Elx* is the best-known example.

¹³ A popular Valencian composition cultivated between the seventeenth and nineteenth centuries.

In a letter of 16 November 1974, Fuster confesses to Garcés that “for reasons of work and health” he was avoiding Valencian friendships. In the midst of the Transition, Fuster was totally committed to democratic change, his work was accumulating, and he did not have time for Garcés’ initiatives. As in the case of the “Misteri” and the “Col·loqui”, Fuster did not carry out Garcés last commission, even though he insisted on it in several letters.

In one of these, on 10 April 1977, Garcés talks ironically about the age of the work, which is more than thirty years old, and informs Fuster of his intention to perform it in Alacant with the conductor Manuel Galdulf. Galdulf it will be, in fact, who conducts it in 1981, when the work will finally be scheduled for two days, 17 and 19 December, at València’s Teatre Principal with the participation of the singer María Ángeles Peters and the Municipal Orchestra. A year later, it was recorded by the same orchestra and the soprano Enedina Lloris for the album *Antologia de la música valenciana* (*Anthology of Valencian Music*), edited by Ànec discography. Garcés passed away two years later, but *Marinada* is remembered by posterity as his best work (Hernández Farinós 2011: 357). The same year of his death, the critic Gonzalo Badenes (cited by Hernández Farinós 2007: 10) highlighted the perfect adaptation of music and lyrics achieved by Fuster and Garcés.

The ballet was reinterpreted one year after Fuster’s death, on 24 and 25 June 1993, as a tribute to the writer. On this occasion it was performed by the Contemporary Classical Ballet of Spain and the Stars of the Bolshoi Ballet, conducted by Mario Martenss. However, this version, called *Cantata Marinada*, was much criticised by the press, since it modified the argument to adapt it to a 1946 Fuster poem, the “Quasi-oda al Mediterrani” (‘Quasi-ode to the Mediterranean Sea’), and will use fragments of music recorded without the permission of the performers or the composer’s heirs (Hernández Farinós 2007: 10).

Marinada was performed again in the format of orchestra and solo voice on 16 November 2017 at the Palau de la Música of València by Míriam Silva and the Symphony Orchestra of the city’s Superior Conservatory of Music, in a concert to commemorate the 80th anniversary of València being the capital of the Republic;¹⁴ and on 30 June 2022 at the Nau of the University of València by Paloma Chiner and the city’s Orchestra in tribute to the one hundredth anniversary of Fuster’s birth.

¹⁴ Retrievable at https://www.youtube.com/watch?v=_P2U9dgdqvs (28.01.24)

Conclusion

Political circumstances marked the artistic life of Vicent Garcés, who had to look for work in France after the Spanish Civil War in order to continue making a living from music. His score, composed during the immediate post-war period, was not definitively performed until the arrival of democracy. In these more than thirty years of gestation, *Marinada* will become a new work. Thanks to the openness of the dictatorship in the sixties, Garcés was able to return to València and start collaborating with Fuster, who attended literary gatherings with intellectuals of before the war. Between 1964 and 1967, writer and composer worked together on the plot and texts of the songs of the ballet, transforming the only text that appeared in the original score, the “Cançó de Marinada”, and adding two more, the “Cançó de bres” and the “Cançó de la barraca que no té trespol”. Fuster worked on the first of Garcés’ versions, doing a reworking task that goes beyond linguistic correction or the setting of the poetic metre. Fuster created new texts – based on Garcés ideas and musical indications – of great literary quality thanks to his resources as an experienced poet. He also stylistically refined Garcés’ script and gave a new impulse to the work that allowed them to win the Joan Senent Prize in 1972.

Marinada marked the careers of both intellectuals, especially Garcés, who is still considered the “creator of Valencian ballet” thanks, especially, to this piece (Hernández Farinós 2011: 177). For Fuster, despite the fact that his vast production makes this composition little known, *Marinada* stands out as the only musical work in which this famous writer participated. As we have seen, it is still performed in his memory.

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