

## On the Limit of Cultures and Arts: The Specificity of the Creative Activity of José María Sánchez-Verdú

**Abstract.** José María Sánchez-Verdú connects with the material in an original way: the intertextual method allows him to add new meanings to the basic content of the material chosen. The purpose of the paper is to present the above-mentioned problem on the basis of the selected composition *Libro de las estancias*.

**Keywords:** Sánchez-Verdu, intertextuality, Arabic culture, West heritage, Book.

### 1. Introduction: inspiration and intertextuality in Sánchez-Verdú's compositions

Spanish composer José María Sánchez-Verdú belongs most probably to the most interesting European composers of our time. In his creative activity he reaches out for inspirations from diverse sources: architecture, literature, Christian tradition and – particularly – the Arabic culture. Large quantity and multifariousness of the texts used by Sánchez-Verdú in his works (the texts understood as lyrics and musical quotations or stylizations) have the desired result in the intertextuality of his compositions, which allows providing an original interpretation by listeners and researchers.

According to the Polish researcher of literature, Michał Głowiński (born in Warsaw, 1934), intertextuality can be understood as a composing method, within the bounds of which one may include only these relations with others pieces, which become a structural or semantic element. These relations must be intentional and possible to notice by a recipient of a work of art. According to Głowiński, in a wide meaning, within the bounds of intertextuality we could find various references to stable and conventional styles (literary, musical, communal), with the restriction that its presence and provenance will be clearly marked on the composition's background (Głowiński 1998: 87–91). This definition – exceedingly wide in its semantic range – is close to my way of perceiving the phenomenon of intertextuality. My article is an attempt to present the figure of Sánchez-Verdú, whose creativity is still not widely known in the European musical background and a short study of one of his most important composition “Libro de las estancias” (The Book of Chambers) as an example of intertextuality in Sánchez-Verdú's music, basing on the definition constructed by Głowiński.

The creative activity of Sánchez-Verdú, especially the issue of intertextuality of his composition, is going to be the topic of my doctoral thesis. After my initial research in this field, I could include the different circles of Sanchez-Verdu's inspirations (see: Appendix).

### 2. Biographical survey of José María Sánchez-Verdú

José María Sánchez-Verdú, born in Andalusia in 1968, studied composition, musicology and conducting at the Real Conservatorio Superior de Musica in Madrid (RCSM) and Musikhochschule in Frankfurt am Main (the composer also graduated from the Law Faculty at the Universidad Complutense Madrid). In the years 1991–1996 he was employed as a teacher of counterpoint at the academy in Madrid. During 2001–2010, Sánchez-Verdú taught composition at the Robert Schumann Hochschule in Düsseldorf. Currently he has been a professor of composition at the following institutions: the Carl Maria von Weber Musikhochschule in Dresden (since 2011), Conservatorio Superior de Musica de Aragon in Saragossa (since 2008) and Hochschule für Musik, Theater und Medien in Hannover (since 2014). As a lecturer, Sánchez-Verdú repeatedly cooperated with many universities in Spain and Germany.

Music written by Sánchez-Verdú was performed by highly acclaimed ensembles, e.g. the Ensemble Modern, MusikFabrik, KNM Berlin, Österreichisches Ensemble für Neue Musik, Rundfunk-Sinfonieorchester Berlin, Bayerischer Rundfunk or Orquesta Nacional de España. His compositions were played for large audiences during the festivals like the Ultraschall Berlin, Münchener Biennale, Ars Nova Donaueschingen, Schleswig Holstein Musikfestival, Beethoven Festspiele, Musicadhoy Madrid, Wien Modern, Biennale in Venice and International Festival of Contemporary Music Warsaw Autumn. Theatrical projects by Sánchez-Verdú were produced by the Staatsoper and Deutsche Oper Berlin, Luzerner Theater, Teatro Real Madrid or Teatro Colón in Buenos Aires.

Sánchez-Verdú can also take pride in his long list of prestigious composing awards, including the Kompositionspreis der Junge Deutsche Philharmonie (Frankfurt 1999), Ernst-von-Siemens-Musikstiftung (Monachium 2000), Premio Nacional de Música (Madrid 2003) and Award for Artistic Excellence Villa Concordia (Bamberg 2014). As a conductor, Sánchez-Verdú cooperated with ensembles in Germany, Spain, Switzerland, Austria, Poland,

Peru, Egypt and Argentina. His music was recorded among others by Kairos, Columna Musica and Harmonia Mundi; his main publisher is Breitkopf & Härtel. Nowadays, José María Sánchez-Verdú divides his life between Berlin and Madrid, where he lives and works (Quesada 2006: 37–40).

### **3. *Libro de la estancias* (The Book of Chambers) as an example of intertextuality in José María Sánchez-Verdú's music**

*Libro de la estancias* (The Book of Chambers) was commissioned by the Music Institute in Valencia and the International Festival of Music and Dance in Granada and premiered in the atrium of Caja Granadas on 9 July 2009. This work in accordance with the composing assumption constitutes the musical synthesis of Eastern and Western cultures. The main inspiration for José María Sánchez-Verdú's piece turned out to be a significant occurrence regarding the historical heritage of the Moriscos. Their fortunes were concentrated mostly in Andalusia, the family seat of the Sánchez-Verdú. To the composer, Islamic culture, as well as Spanish Catholicism are like two entwined branches, from which not only the conception, but also the musical language of "The Book of Chambers" grows. Sánchez-Verdú expressed himself about his piece in the following words: "The composition is like a pilgrimage through seven chambers, seven space-times, which determine the way across poetical-aural images, from a desert to writing ...; from rooms fulfilled of ideas like time, labyrinth for others, which are full of symbolical matters connecting with the content of the piece, like a lead, stone and alabaster. "The Book of Chambers" is a poetical reflection about sound, space, light and voice. It is a huge palimpsest, which was thought as a meditation on the part of Spanish history, exceeding the scope of sociological and political aspects of the period dated since 1609, when under a decree the Moriscos had been expelled from the country. This religious and political dispute, leading from decades of successes and crises, constitutes the context, which reaches out partly in the form of the piece. However, the project, as in stage and musical sphere, with its own dramaturgy, exceeds the mentioned context" (Warsaw Autumn 2013: 111–112).

The performance of "The Book of Chambers" lasts circa 70'. It consists of diverse links, following one another and performed attacca; as a result, a coherent, organic totality is achieved:

1. The Chamber of Desert
2. The Chamber of Lead  
Interludium
3. The Chamber of Memory
4. The Chamber of Stone
5. The Chamber of Labyrinth  
Interludium II
6. The Chamber of Alabaster
7. The Chamber of Writing

For a better understanding of the composer's idea, a brief explanation of the situation of the Moriscos seems necessary. The Moriscos were Muslims, who experienced a compulsory conversion into Catholicism. Such conversions had taken place in Spain since the Middle Ages, but increased after the conquest of the Alhambra in Granada by Isabella I, Queen of Castile and Ferdinand II of Aragon in 1492. Although the Moriscos could use the civil rights, the majority of them still practised the faith of their ancestors after conversion, often being forced to conceal their knowledge of the Arabic language to avoid suspicions. Some of the Moriscos, particularly those, who held high position in society, aimed at creating an amalgam of Islamic-Christian beliefs. The texts used by Sánchez-Verdú in his "The Book of Chambers" may be a good evidence for that.

The first text is the so-called "Torre Turpiana". After the destruction of one of the Great Mosque's minarets in Granada in 1588, a leaden box with the relics of Saint Cecilius, patron saint of Granada, was found along with parchments written in the Arabic, Spanish and Latin languages. Among these texts there was e.g. the Apocalypse of St. John. Ten years later, in Sacromonte, situated exactly opposite Alhambra, 223 leaden charts written in Arabic were found. Until the end of the 17th Century, these unknown texts were treated as the "5th Gospel": it was believed that its essence (content) was dictated by the Virgin Mary, and – according to Her wish – it should be proclaimed in Europe not in Latin, but in the Arabic language. In the literature, these texts figure (appear) as "Plomos del Sacromonte" and "Libros plúmbeos del Sacromonte". Among the texts, found in Sacromonte, there was also the "Torre Turpiana". Both discoveries appear to be Moriscos' forgery, initiated by Alonso del Castillo and Miguel de Luna, aiming at creating Muslim-Catholic syncretism mentioned above (Menocal 2006).

The world of the West is represented in “The Book of Chambers” by one of the most important Christian relics of the past, coming from Spain, namely the “Codex Calixtinus”. The work was written in the 12th century on the initiative of Pope Calixtus the Second. The “Codex Calixtinus” is connected with the worship of Saint Jacob in Santiago de Compostela, where the original of the codex was found. The work consists of five books with maxims, descriptions of the miracles, liturgical texts related to the Apostle and musical pieces, e.g. early polyphonic compositions.

The performing setting of “The Book of Chambers” refers directly to the vocal traditions of both aforementioned cultures. The Arabic perspective is reflected by the Arabic voice – a part written for Marcel Pérès; the world of Christianity is associated with the purism of Gregorian chant countertenor – the part intended for Carlos Mena.

A different, though complementary, symbolism is expressed by the use of two ensembles. They are conducted independently by two conductors remaining in contact thanks to a system of cameras. The first ensemble – except the Arabic voice – consists of the following instruments in single staff: the horn, trumpet in C, trombone (with tom-tom), viola, cello and double bass (with five strings; in addition, each of the performers should be accompanied by a comb) and piano (a pianist should have a plastic card to pluck the strings). The choir consists of 12 singers, accompanied by stones. For creating an unusual “aura”, understood as an intriguing aural experience, Sánchez-Verdú added the auraphon, an instrument-installation, which was designed and operated by Joachim Hass from the Experimentalstudio des SWR in Freiburg. The installation consists of four gongs – C, D, E and F – and four tam-tams; the instruments are stimulated by electronics and operated using a console table. In first the ensemble Sánchez-Verdú also used live-electronics, sampling or introducing the “echo” effect in relation to selected vocal fragments (especially solo fragments). The second ensemble consists of the same instrumental setting (except the piano), choir and countertenor.

Sánchez-Verdú marks very clearly the required articulation in the score. To achieve the general impression of reality and fiction, connecting to Moriscos’ history, the composer used a wide range of solutions which restrict the ordinary capability of the instruments or interfere with their tonal identity. It is especially dedicated to vocalists: they may not use the vibrato technique if the composer did not write a different suggestion. The effect of vocal “half-tones” is achieved by Sánchez-Verdú due to performance instructions as “half-air”, “half-sound”, “metallic sound”, “only air”, “inhalation – expiration”, “speech or whistle”, “fragmented sound as low as it is possible”. The instrumentalists, in addition, are needed by Sánchez-Verdú to make multiphonic sounds and quartertones.

“The Book of Chambers” also uses the topophony. The performance requires a big space based on a square plan. According to the sketch in the score, the performers and the audience should be situated in appropriate places. The ensembles are placed around the square on the platforms of a proper height. The centre of it is at the disposal of the audience, who can freely move all over the concert hall, changing the point of visual and aural perception.

Also, the light installation is an integral part of “Libro de las estancias”. Depending on performing links, a light synthesis is realized. The first link is heard by the audience in complete darkness. Further Sánchez-Verdú used the following colors of light: dark and bright green (II), red (III), crimson (IV), dark orange (V), yellow and golden (VI), beige and white (VII). The use of the light has basically three functions: 1) an aesthetic function; 2) the increase of the dramaturgy of piece, signalling the culminating points and leading parts; 3) a reference to Spanish culture, particularly Arabic. The composer marked in the score that his choice refers to the colours characteristic to the Arabic architecture, in particular to the Comares Palace – the headquarters of the sultans, belonging to the Alhambra complex.

#### 4. Characterisation and interpretation of individual links of “The Book of Chambers”

Despite of the composer’s comment, pointing to the history of Andalusian Moriscos’ conversion as a source of inspiration supposes the idea that individual “chapters” – “chambers” are definitely more symbolic and allegoric, remarkably creating a broad field of interpretation. It is a distinctive feature of Islam poetry, primarily touching the mystical matters (Džalal ad-Din Rumi, Nur ad-Din Džamin, Szamsoddin Mohammed Hafiz). The subject of “symbol” in the Arabic language is used very ambiguously. The common root with the “Arabic” meaning of a symbol the following parallels could be excluded: allusion, allegory, emblem, comparison, metaphor, metonymy and “change somebody’s clothes”, picture, fantasy, externalization, hermeneutics, signal, mystery, riddle, paronomasia... (Khan 2009: 182–183, 204–205). Sánchez-Verdú’s aim was “to grasp” some attributes of artefacts, ideas or connotations – thus based on the polysemy of images – he did not use illustrative or certain things.

**“The Chamber of Desert”.** The title refers to the aforementioned composer’s comment, in which Sánchez-Verdú defines Arabic culture as “deriving from the desert”. The impression of concept of the “space” (regarding to which “the desert” undoubtedly is connected) is apparent: a vast, perhaps endless image related with the element of the air is represented by ambiguous pitch of sounds and limited resonance. The composer renounced any lyrics in favour of asemantic vocalises and exposed Arabic voice and countertenor with their characteristic, performative manner: Arabic voice uses chest voice, sings throatily – as an effect, the sound is very rough and hoarse. Distinctive features of the Arabic voice in the subsequent parts of “The Book of Chambers” will be using glissandi, quarter-tonal ornaments and the vibrato technique (it is not noted in the score – it is the result of a singer’s improvisation). In opposition, the countertenor always uses a “pure” voice (without *vibrato*), interposing delays in the interval of second according to the rules of Gregorian chant. The score is written using mixed notation – metrical and linear – which creates an impression of “time retention”, because of the atrophy of metrical pulse in all “Libro de las estancias”.

**“The Chamber of Lead”.** Both title and texts refer to the Plomos del Sacromonte. This is absolutely the most “Arabic” part of “Libro de las estancias”. Sánchez-Verdú used the texts known as “La historia del sello de Salomon”. The sign of Salomon is named The Star of David. The Arabic lyrics are committed to a soloist, who sings the following syllables: *lam-alif-lam-alim-mim-ra* while performing a very attractive, melismatic part. He is supported by the choir, which in the harmony of seconds spells out the words from the parchment Torre Turpiana: *La (h)edad de la luz ia comencad, por el maestro i con la pasion, rrod(e) mida con dolor del cuerp o i los (p) rofectas pasados*. Sánchez-Verdú introduced intriguing compositional manner – “canto intimo”: sound – in this case the singing of a soloist – which is heard only as a resonance of Auraphon, not as the real source of tones.

**Interlude I.** Both interludes I and II explore Auraphon’s abilities. The first Interlude reminds of “electronic musical exercise” basing on a simple composing method: the succeeding instruments are animated to resonance by degrees, each one of them with different dynamics.

**“The Chamber of Memory”.** Part III is dedicated to the tradition of the West employing the texts of The Book of Saint Jacob and giving the leading role to the countertenor. The soloist performs the Gregorian chorale with the texts of Latin anthem “Pange Lingua” – not a well known version prepared by Saint Thomas Aquinas, but the version from Oficio de la Toma de Granada, adapted by Prof. Fray Hernando de Tavalera: *Pange lingua voce alta triumphi praeconium; laudes Deo semper canta, conditorium qui, edomita Granata, bellis dedit somnium. Dedit quippe pacem plenam populis Hispaniae, dedit autem malam cenam Mahumeti insaniae. Quii lusit Sarracenam gentem et Arabiae*. By contrast, the choir performs texts from the Codex Calixtinus in the nota contra notam technique – conductus “Congaudeant Catholici”. It is derived from the vespers about Saint Jacob: *Congaudeant catholici, laelentur civis celi, die iste*. An intriguing rhetoric means is countertenor’s solo about the Saracens: thereat the composer used “quarter-tonal procession” for the first time in this part, which illustrates the tonal system of “malicious unbelievers”. The instrumental staff employed harmony complexes with intervals of second and fourth-fifths chords, more and more flickering due to tremolos, providing a background to words expressed by the choir.

**“The Chamber of Stone”** constitutes the central and the longest part of “Libro de las estancias”. Sánchez-Verdú used a full performing staff, the supreme accumulation of diverse texts with strong expression and the most noticeable dramaturgy of musical narration using the bow-form of composition. The Arabic voice sings the melody with the words from “The Salomon Symbol” and his part has a character of arabesque modelled on Muezzin’s prayers. The countertenor introduces new text from Codex Calixtinus – responsive to Saint Jacob: *Huic Jacobo ... tristis est anima mea usque ad mortem*. Choir I again spells out Torre Turpiana’s words, Choir II by contrast uses “quasi-tones” in the form of inhalations and expirations. The culmination of “The Chamber of Stone” includes two texts, which are not presented by the composer at the beginning of the commentary. The first one is: *So cuers par toutes nations assem biez dueil et lamentation*. The second is the incipit from the requiem mass: *Requiem aeternam dona eis domine, et lux perpetua luceat eis*. The above-mentioned texts are presented as a dramatical melo-recitation. In the field of harmony the microtonic deviations are dominated: the dissonances potentiate the dramaturgy of this part of the cycle. “The Chamber of Stone” characterizes the most consistent musical texture – it may be due to the purpose of the illustration of the condition of the stone: its density and stillness. Stone has an important connotation in Christian as well as in Arabic culture. Firstly, stone is both a symbol of Christian’s martyrdom and overcoming of physical rules – the relegating stone from Jesus Christ’s tomb is a symbol of his praiseworthy Resurrection. In Arabic culture, stone is one of the most important objects of cult: any Muslim has to visit Mecca with its Black Stone at least once in his/her life. In case of “The Chamber of Stone” – basing on the used lyrics –

association with the interment seems to be the most relevant: stone is the material used for preparing a grave-stone – board assuring the remembrance of man. In some fashion Sánchez-Verdú referred to this theme in his composition “Maqbara” – an epitaph for Arabic voice and symphony orchestra, written in 2000 (“maqbara” means a grave in Islamic culture).

“**The Chamber of Labyrinth**”. Sánchez-Verdú considers the labyrinth as a rhetorical figure which symbolizes wandering and prospecting for human identity (this motif appears in many Sánchez-Verdú works, e.g. in the chamber opera “Aura” and “Laberinto” for soprano, violoncello and piano). Despite the general instability of the metrical pulse in “The Books of Chambers”, beat is absolutely disturbed in Part V. Due to the linear conducting of voices in individual sections, the composer achieves the effect of “texture welter” – a musical labyrinth. Additional means, bringing on some kind of a musical illusion which has to perturb the listener’s perception, is live electronics and “Erosion Delay” and “Mosaik Delay” effects, disarticulating the processing of sound. The impression of the chaos and danger is exacerbated by the choir playing the stones (performative element). The Arabic voice – the only one solo voice in “The Chamber of Stone” – presents unidentified text in an ecstatic way, unreported by the composer at the beginning commentary (probably it is some exception from the Torre Turpiana). The ambitus of the Arabic voice part is thus far supreme and soloist explores the timbre in the high register.

**Interlude II.** This part is much more multi-faceted and artful than Interlude I. Despite Auraphon, Sánchez-Verdú used the piano, which is treated like a solo instrument. The connection between electronic – stimulated gongs and tam tams with the piano treated as a percussion instrument, give a metallic, profound sound as a result.

“**The Chamber of Alabaster**”. The contrast between parts V and VI is one of the most intriguing composing means in all “Libro de las estancias”. The texture in comparison to the previous link is almost gossamer: Sánchez-Verdú used only Section II and Auraphon. The countertenor repeats the solo from the part IV: *Huic Jacobo...* The chosen musical fragments noted in the score are replicated by electronic. The impression of lightness and watermark is achieved by “inhalation – expiration” vocal technique in the choir part. The applied means illustrate the structure of alabaster as a transparent material in brilliant way, with the light which can run through; alabaster is excellent material used for decoration. Its feature is impermanence too – maybe the connection to an evanescence theme is renewed (Part IV, “The Chamber of Stone”).

“**The Chamber of Writing**”. Part VII stands out as a summary of the composition. It used the vocal material from Part I (vocalises of the countertenor and Arabic voice). Choral fragments sound in the lowest point of the vocal scale in a very aggressive way. The most important feature of “The Chamber of Writing” is the transformation of the countertenor to Arabic voice: they converge. The countertenor uses intervals characteristic of Arabic music in final phrases: augmented second and fourth which were restricted in musical theory of the Middle Ages and Renaissance (perhaps this measure can be interpreted in the context of Moriscos’ history and their “double” identity, false conversion). For a deeper understanding of “The Chamber of Writing” listeners should take into consideration two out-musical issues: status of writing in Arabic culture and dedication of the final link. Writing – in all the cultures – seems to be apical expression of human genius as a manner for perpetuation of human thoughts. Writing in Arabic culture has importance in both spiritual and artistic fields. The first is connected with the Koran and sura Al-Alah, 96: 1–5, which includes the following text: “Worship the name of your God, who creates ... God, who taught the man by a quill, instructed him, what man did not know”. Divine provenance is relegated to calligraphy, which in Arabic art achieved the pinnacle: “When the suffering of The Prophet was increasing, he called out: ‘Bring me something for writing to note you some thoughts, which saves you from being astray, when I will be not there.’” These words were a pretext for the development of manuscripts and affection for writing, which brought out to treat calligraphy as the noblest form of arts, valued more than painting. Calligraphy – similar to music – has its own compositional rules, rhythm, harmony and counterpoint, triggering a pleasure for the receiver’s eye and adulating his/her aesthetic necessities [Khan 196–197]. In this case, music and writing became fairly identical. By contrast the addressee of the dedication is writer Edmond Jabes (1912–1991). Both his life and circle of artistic interests could be very helpful for understanding not only “The Book of Chambers”, but all the creative activity of Sánchez-Verdú. Jabes experienced religious rejection and an exile equally like the Spanish Moriscos: as a Jew living in Egypt, he had to leave the country because of the anti – Semitic policy of Naser in the fifties. Due to dedication to Jabes, experiences of exile and rejection seems to be ageless and universal. Additionally, the topics of his literary utterance are worth of attention: “(Since then) I describe the state of a metaphysical exile, the symbols of which become the desert, absence, light, silence, nothingness – and above all The Book.”

“The Book of Chambers” also attracts attention by its symmetrical construction: the center is Part IV, “The Chambers of Stone”. The parts are grouped in a legible arrangement 2+3+2, where number “3” is surrounded by two interludes. Doubtlessly, Sánchez-Verdú used the palimpsest poetics in “The Book of Chambers”. Sánchez-Verdú used palimpsest both in literary and historical contexts. In the first meaning palimpsest is a synonym of polysemy and multidimensionality. In historical understanding, palimpsests are texts written on paper, which include earlier different texts; first lyrics lose the meaning and appears in utterly new, strange contexts – “it is not that, what is seems to be”.

### 5. Concluding comments

The aim of the composer was conveyed in music through some features of objects, ideas or associations connected to them – Sánchez-Verdú bases on the ambiguity of representations not on strictly illustrative content. In the light of his achievements, Sánchez-Verdú seems to be a “total artist”: he is an author of music, texts (librettos are arranged by him on a basis of selected literary works); he is a commentator of his own pieces in musical newspapers and the first performer of his compositions. In the case of “The Book of Chambers”, he was one of the conductors leading the premiere. His use of intertextuality along with multidimensional character and ambiguity of his compositions, set “The Book of Chambers” and Sánchez-Verdú himself in the forefront of the most interesting phenomena of the 21st Century, and thus an intriguing challenge for research.

### Appendix

**Architecture** (works mostly inspired by Arabic architecture or situating musical form – “architecture of work” – in the centrum of the composer’s vision)

- Arquitecturas de la ausencia (for 8 violoncelli in due cori; 2002/2003)
- Machaut-architekturen I–V (main ensemble: flute, clarinet (bass cl.), alto saxophone (baritone sax.), violin, violoncello, piano and percussion; 2003–2005)
- Arquitecturas del silencio (for accordion; 2004)
- Arquitecturas de la memoria (for string quartet and recitator ad libitum; 2004)
- Arquitecturas de la sombra (for percussion; 2005)
- Arquitecturas del límite (for flute, clarinet in B<sub>♭</sub>, piano, violin and violoncello; 2005–2013)
- Arquitecturas del eco (for 3 percussionists; 2007–2008)
- Arquitecturas de espejos (for 2 accordions; 2008)
- Arquitecturas del vacío (for ud’ (Arabic lute) and orchestra; 2009)
- Libro de las estancias (for countertenor, Arabic voice, piano, 2 choirs (soprano, alto, tenor, bass – 16 voices minimum), 2 strings groups (each 1 viola, 1 violoncello, 1 double bass), 2 brand winds groups (each 1 horn, 1 trumpet, 1 trombone), auraphon (4 tam tams, 4 gongs), live electronic, and light dramaturgy texts: Torre Turpiana, Codex Calixtinus et.; 2007–2009)

**Islam** (compositions connected with Arabic culture)

- Kitab para dos guitarras, Kitab 2, Kitab 1, Kitab 6 (text: Omar Jayyam), Kitab 5, Kitab 7 (text O. Jayyam), Kitab 3, Kitab 4 (e.g. for flute, guitar, violin, viola and violoncello; 1995–1998)
- Rosa de alquimia (for muezzin and ensemble text: Adonis; 1999)
- Maqbara (Epitafio para voz y gran orquesta, for Arabic voice and large orchestra; texts: Omar Jayyam and Adonis; 2000)
- Qasid 2, Qasid 3, Qasid 1, Qasid 7 (e.g. clarinet, viola, piano; 2000–2001)
- Ahmar-aswad (for orchestra; 2000–2001)
- Libro del destierro (for soprano, baritone, choir [sopranos, altos, tenors, bass – 32 voices minimum], ud’ (Arabic lute) and large orchestra, texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason; 2001–2002)
- Taqsim (for orchestra; 2002)
- KITAB AL-ALWAN (Libro de los colores, for orchestra; 2000–2005)
- El viaje a Simorgh (for choir, orchestra and live electronic text: Juan Goytisolo; 2007)
- Libro de las estancias (texts: Torre Turpiana, Codex Calixtinus)

**Catholicism** (works using elements characteristic of the Christian heritage as important elements of compositions)

- La rosa y el ruiseñor (for soprano, baritone, 3 viole da gamba and large orchestra text: St. John of the Cross; 2005)
- Gramma (for choir and chamber orchestra texts: Bible, Homer, St. Augustine, Ovid, Hugh of Saint Victor, Jacopone da Todi (?) and Dante Alighieri; 2004/2005)
- Libro de las estancias (text Torre Turpiana; Codex Calixtinus)
- Libro de Leonor (for 7 singers and Gregorian choir liturgical texts in Latin; 2014)
- Libro del destierro (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- TENEBRAE (for choir, percussion and strings; Memoria del fuego; texts: Paul Celan, Book of Lamentations; 2003/2004)

### **Mysticism** (Persian mystic poetry and Spain mysticism)

- Kitab 6 (text: Omar Jayyam), Kitab 7 (text Omar Jayyam)
- La rosa y el ruiseñor (text: St. John of the Cross)

### **Antiquity** (compositions using ancient texts)

- Sappho-Fragmente (Cinco fragmentos de Safo for mezzo-soprano, double bass flute in G, bass clarinet, violoncello, double bass, pno, perc., and electronic amplification text: Sappho; 1995)
- Libro del destiero (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- TENEBRAE (Memoria del fuego; texts: Paul Celan, Book of Lamentations)
- Jardines de Adonis (for soprano and ensemble: flute, bass clarinet, fagot, trumpet, trombone (tenor-bass) and string quintet text: Ovidio; 2004)
- Gramma (texts: Bible, Homer, St. Augustine, Ovid, Hugh of Saint Victor, Jacopone da Todi (?) and Dante Alighieri)
- KHÓRA I, II, III (e.g. III for microtonal accordion and saxophone quartet; 2014–2016)

### **German Literature**

- TENEBRAE (Memoria del fuego; Paul Celan, Book of Lamentations)
- Streichquartett No 8 “Blau” (for baritone and string quartet text: Björn Kuhlig; 2005)
- AURA (soloist ensemble: flute in C and bass flute, Paetzold bass recorder in F / soprano recorder, bass tuba in F, accordion I, accordion II, 2 voices (tenor and baritone), violin I, violin II, viola, violoncello and double bass, auraphon (installation); texts: Carlos Fuentes, Rainer Maria Rilke; 2007–2009)

### **Latin American and Iberian Literature**

- Sombra del Paraíso (for contralto and ensemble text: Vincente Aleixandre; 1994)
- Laberinto. Drama einer Suche für Sopran, Violoncello und Klavier (for soprano, violoncello and piano, text: Jorge Luis Borges; 1999)
- Libro del destiero (texts: Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- Cuerpos deshabitados (soprano, choir: 6 voices, also saxophone, violin, violoncello, accordion and piano; text: Rafael Alberti; 2003)
- El viaje a Simorgh (text: Juan Goytisolo)
- Libro del frío (for countertenor and large orchestra, text: Antonio Gamoneda; 2007–2008)
- AURA (texts: Carlos Fuentes, Rainer Maria Rilke)
- BUTES (for choir and orchestra; drama in music; text: Francisco Deco; 2014–2015)
- Luz sobre Luz (for choir, text: Luce López-Baralt; 2015)

### **Literature** (others)

- Ofrenda lírica (for voice, clarinet, violoncello and piano, text Rabindranath Tagore; 1991)
- Gelida messaggera della notte... (for speaker and ensemble, Elegía para recitador y grupo instrumental, text: Salvatore Quasimodo; 1997)
- SILENCE (for baritone, choir and chamber orchestra text: Jonathan Safran Foer; 2005)
- Il giardino della vita (for speaker, mezzo-soprano and child's voice, children choir, chamber orchestra and shadow theater, text: Gilberto Isella; 2016)

### **Mourning/Death** (*Sánchez-Verdú* frequently raises the topics connected with an evanescence, understood by symbols of Spanish Culture, Latin Tradition and deaths of friends and musical authorities, important for the composer)

- Libera me (for choir, Latin text; 1991)
- Elegía para cuerdas, Memorare (for string quintet; 1991)
- Gelida messaggera della notte... (Elegía para recitador y grupo instrumental; text: Salvatore Quasimodo)
- Maqbara (Epitafio para voz y gran orquesta; text: Omar Jayyam and Adonis)
- Deploratio II (Franco Donatoni in memoriam, for flute and violoncello; 2001)
- Deploratio (I) (Francisco Guerrero in memoriam, for violoncello; 1997)
- Déploration sur la mort de Johannes Ockeghem, for choir and a bell (d), viola, violoncello and trombone (tenor-bass) texts: Jehan Molinet, Margaret of Austria, Anonimus; 2000–2001)
- Cuerpos deshabitados (text: Rafael Alberti)
- El amor y la muerte (for guitar; 2003)
- TENEBRAE (Memoria del fuego)
- Inscriptio (Deploratio IV – Wolfgang Stryi in memoriam, for clarinet in B $\flat$  (or bass clarinet in B $\flat$ ); 2005)
- Deploratio III (Joaquín Homs in memoriam, for piano; 2005)
- LUX EX TENEBRIS (Goya-Zyklus) (for guitar and violoncello; 2007)
- AURA (text: Carlos Fuentes, Rainer Maria Rilke)
- Libro de las estancias (texts: Torre Turpiana, Codex Calixtinus)
- Libro de danzas de la muerte (for organetto, fiddle and gothic organ; 2015)

**Music** (compositions using quotation's technique, connected with musical stylization and tradition of early music)

- Deploratio (I) (Francisco Guerrero in memoriam)
- O Tannenbaum, du trüg'nen grünen Zweig (German text; for speaker, choir and 2 percussionists; 1997)
- Jingle Bells Collage (for orquesta sinfónica; 1999)
- Déploration sur la mort de Johannes Ockeghem (Jehan Molinet, Margaret of Austria, Anonimus)
- Deploratio II (Franco Donatoni in memoriam)
- Taqsim
- Ciacona (for orquesta sinfónica; 2003)
- Machaut-architekturen I–V
- Deploratio III (Joaquín Homs in memoriam)
- SCRIPTVRA ANTIQVA (Madrigalbuch I, for 5 singers; 2010–2012)
- Concerto grosso (for Foley Artist and String Angels: 3 violins I, 2 violins II, 2 violas, 2 violoncelli, 1 double bass; 2011–2012)
- Libro de danzas de la muerte (medieval vocal form)

**Others**

- Dhatar (India; for accordion and guitar; 1997)
- Mizu no oto (Japan; for sakurhashi and guitar; 1997)
- LUX EX TENEBRIS (Goya-Zyklus)
- Cuaderno de Friedenau (Germany; for guitar; 1998)
- O Tannenbaum, du trüg'nen grünen Zweig (German text)
- Jingle Bells Collage (USA)
- Dhamar (India; for alto saxophone and accordion; 1999/2000)
- Libro del destierro (Bible, Dante Alighieri, Paul Celan, Moseh ibn Ezra, Anna Ajmátova, Al Mutamid, Antonio Machado and Publio Ovidio Nason)
- Nosferatu. Eine Symphonie des Grauens (movie score, for choir and orchestra; 2002/2003)
- El sueño de la razón produce monstruos (from the cycle “Los caprichos” – Francisco Goya. For guitar; 2004)

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### Ties kultūros ir menų riba: José María Sánchez-Verdú kūrybinės veiklos specifika

#### Santrauka

Ispanų kompozitorius José María Sánchez-Verdú yra bene vienas įdomiausių šių laikų Europos kūrėjų. Kūrybinių inspiracijų jis semiasi iš įvairiausių šaltinių: architektūros, literatūros, krikščioniškosios tradicijos ir ypač arabų kultūros. Sánchez-Verdú kūrinuose pasitelkiama tekstų gausa ir įvairovė (tekstais laikomi tiek verbaliniai tekstai, tiek muzikinės citatos ar stilizacijos) sąlygoja trokštamą intertekstualų rezultatą, kuris klausytojui ar tyrinėtojui atveria originalių interpretacijų erdvę.

Skirtingas medžiagas Sánchez-Verdú susieja originaliu būdu: intertekstualusis metodas leidžia pasirinktiems pamatiniams turiniams suteikti naujas prasmes. Straipsnio tikslas yra minėto aspekto tyrimas remiantis pasirinkta kompozicija *Libro de las estancias*. Kompozitoriaus siekiai čia yra įgyvendinti per tam tikrų objektų išskirtines ypatybes, idėjas ar iš jų kylančias asociacijas – Sánchez-Verdú vėliau iškelia reprezentacijų dviprasmybę nei aiškiai iliustratyvų turinį.