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MUSICAL WORKS
OF FATHER EUSTACHIUS WAGNER (1714–1782)
FROM KRZESZÓW
IN THE LIGHT OF *THE LITANY IN HONOUR OF ST. JOSEPH*¹

Abstract. Fr. Eustachius Wagner's musical activities with his work as a composer is closely related to the musical and liturgical centre of the Cistercian abbey in Krzeszów. Accordingly, the music is inspired by the native trends. Furthermore, in terms of the music style, it refers to the period of the so-called Early Classicism, also called the pre-Classicism period. Fr. Eustachius Wagner lived between 1714–1782. He was born in Nowy Waliszów near Bystrzyca Kłodzka. He joined the Cistercian order in the monastery of Krzeszów, where he spent most of his life. He became famous as an excellent organist, cantor, conductor and composer. He used to collaborate with many other music centres in Silesia and in Europe. He composed polyphonically—for the purpose of the music band in Krzeszów—Marian antiphons, the Litany of Saint Joseph, *Requiem Mass*, and the offertory for the feast of Our Lady. *Lytaniae ex D de Sancto Josepho* was written between 1730 and 1782. It was earmarked for the band of Krzeszów on a four-voice choir, two violins, two trumpets and the organ. The litany consists of five parts, which differ among one another, primarily in terms of tone, tempo and arrangements. In order to highlight certain elements of the text, the composer applied various composition techniques, among which rhetorical figures deserve special recognition.

Key words: Fr. Eustachius Wagner, Krzeszów, litany, St. Joseph, Cistercians, polyphony, classicism.

Fr. Eustachius Wagner's musical activities as well as his works are associated with the history of the Cistercian abbey in Krzeszów. The beginnings

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of the monastic life of the White Monks in the land of Krzeszów date back to the thirteenth century. The foundation of the Prince of Świdnica and Jawor, Bolek I, comes from 1292. He gave to the Cistercian monks vast lands together with economic privileges.² The abbey, under the name of *Domus Gratiae Sanctae Mariae*,³ that was dedicated to Our Lady, Mother of God, developed quite rapidly both materially and spiritually. Under the authority of the holy abbot Bernard Rosa (1660–1696), and his immediate successors: Dominic Geyer (1696–1726) and Innocent Fritsch (1727–1734), the Abbey of Krzeszów could experience its golden age. St. Mary's Church with the monastery, St. Joseph's church, the Big Way of the Cross of Krzeszów, and many other holy places preserved to this day, are the testimony of these superior fathers' activities.⁴ The year 1810 was a turning point in the history of the Cistercian abbey in Krzeszów. As a result of the secularisation edict, the Cistercian abbey in Krzeszów ceased to exist. Accordingly, all the activities of the monks of Krzeszów were terminated.⁵

Cistercian activities in the field of music became part of the history of the Abbey of Krzeszów. In the Middle Ages, monadic singing was emphasised,⁶ while in modern times, besides the Gregorian chant, a figural music began to be used.⁷ Starting from 1672 both the Gregorian chant, along with the figural music, had been performed during all Sunday and holiday celebrations.⁸ The highest point in the development of the musical life in Krzeszów coincided

² Marek R. GÓRNIAK, "Krzeszów," in *Encyklopedia Katolicka* [The Catholic Encyclopedia], vol. 9, eds. Andrzej SZOSTEK and Bogusław MIGUT (Lublin, 2002), 1447.

³ Kazimierz DOLA, "Krzeszów cysterski – Krzeszów benedyktyński (1242-1946)" [Cistercian Krzeszów – Benedictine Krzeszów (1242–1946)], in *Perspectiva. Legnickie Studia Teologiczno-Historyczne* [Perspectiva. Theological-Historical Studies in Legnica], 1 (2002) 1: 42.

⁴ GÓRNIAK, "Krzeszów," 1447–1449.

⁵ *Ibid.*, 1447–1448.

⁶ Remigiusz POŚPIECH, "Wkład cystersów w rozwój kultury muzycznej Śląska" [Cistercian Contribution to the Development of the Musical Culture of Silesia], in *Johannes Nucius. Epoka, duchowość, życie i twórczość. Materiały z Konferencji Naukowej zorganizowanej z okazji 450-lecia urodzin Johanna Nuciusa, opata cysterskiego w Jemielnicy, kompozytora i teoretyka muzyki w Kamieniu Śląskim dnia 11 października 2006 roku* [Johannes Nucius. Epoch, Spirituality, Life and Work. Proceedings of the Scientific Conference organized on the occasion of the 450th Anniversary of the Birth of Johannes Nucius, the Cistercian Abbot of Jemielnica, a Composer and Music Theorist in Kamień Śląski on 11 October 2006], eds. Remigiusz POŚPIECH and Piotr TARLIŃSKI (Opole, 2008), 188.

⁷ POŚPIECH, "Wkład cystersów w rozwój kultury," 189–192.

⁸ Rudolf WALTER, *Musikgeschichte des Zisterzienserklosters Grüssau. Von Anfang des 18. Jahrhunderts bis zur Aufhebung im Jahre 1810* (Kassel, Basel, London, New York, Prague, 1996), 19.

with the time of Abbot Bernard Rosa's rule, who was indeed a patron of culture, art and music.⁹ In the Latin school that he founded (Ger. *Grüssauer Lateinschule*), among other things, both the Gregorian chant and the polyphonic music were taught.¹⁰ Hence, musicians were trained to work in the monastery music band as cantors, sukcentors (helpers at singing), organists, *regentes chori*, and instrumentalists.¹¹

Undoubtedly, Fr. Eustachius Wagner with his musical and liturgical activities became part of the musical culture of the Abbey of Krzeszów. This Cistercian personality has not been known until now, and the information about his life and work has been fragmentary so far. Therefore, the aim of this article is to present a compact biography of Fr. Wagner as well as his musical compositions. Additionally, a musical analysis of his selected work will help us understand the whole his musical work of art, particularly in terms of style. This musical analysis is due to be carried out, according to the following scheme, the external criticism of the source, the issues related to the text of the litany, the formal structure of the litany, the overall analysis of some selected passages from various parts of the work, and in the end, the description of the relations existing at the verbal and musical level. The study will be supported with some tangible musical examples.

⁹ The abbot, Bernard Rosa, was probably the founder of the church organ in St. Joseph church in Krzeszów, which can be proven by the abbot's crest, located in the centre of the organ (Dorota KUDERA and Mariola MALEREK *Krzeszów* (Piechowice, 1997), 36). In cooperation with Angelus Silesius he developed a songbook and a few books to the mass. He also wrote several religious songs. He sent fathers, entrusted to his monastic authority, to study in various university centres of Europe (Remigiusz POŚPIECH, *Muzyka wielogłosowa w celebracji eucharystycznej na Śląsku w XVII i XVIII wieku* [Polyphonic Music in Celebration of the Eucharist in Silesia in the Seventeenth and Eighteenth Centuries], (Opole, 2004), 249). Eminent monks were sent to specialized studies, among others, to Kraków, Wrocław, or to Frankfurt an der Oder. In this regard, the Krzeszów abbey led the way amongst the Cistercian monasteries in Silesia. After gaining education, the educated monks took honourable positions in the monastery (Franciszek WOLNIK, "Cystersi w Europie" [Cistercians in Europe], in *Johannes Nucius*, 67). In addition, Bernard Rosa became famous as the creator of the Latin school in Krzeszów in 1669 (DOLA, "Krzeszów cysterski," 55).

¹⁰ The first teachers were Cistercians, natives of Austria, Bohemia and Silesia, and from the local monastery. WALTER, *Musikgeschichte*, 40–41.

¹¹ A particularly dynamic period for the Krzeszów musical band was the seventeenth and eighteenth century. As a vocal-instrumental band, they added splendour to solemn and festive celebrations and Sunday masses (KUTROWSKI, "*Lytaniae ex D de Sancto Josepho*," 32). In terms of the repertoire, the band presented a new style of concerting, prevalent in contemporary European music (POŚPIECH, "Wkład cystersów w rozwój kultury," 195–196).

1. LIFE AND MUSIC ACTIVITY

Fr. Eustachius Wagner was born on 21 December 1714 in the town of Nowy Waliszów (Ger. *Neuwaltersdorf* or *Neu Waltersdorf*), near Bystrzyca Kłodzka (Ger. *Habelschwerdt*), in the area of the county Kłodzko (Ger. *Glatz*). He joined the Cistercian order in the abbey in Krzeszów, where on 22 September 1743 he made his final vows. He was ordained a priest together with Fr. Ignatius and Fr. Maurus. Most of his religious life Wegner spent in the parent monastery. Only for a short period of time he was assigned to pastoral work, among others, in the nearby village, Wambierzyce (Ger. *Albendorf*). In the monastery structures he served as a novice master, sub-prior, cantor, organist and a confessor. In 1768 at the elections for the prior office in Krzeszów, Fr. Eustachius was selected by a monastery congregation as the third on the list of candidates. Since 1770 he served as an organ accompanist for performing psalms during the *officium divinum* celebrations. At the end of his life he lost his sight. He died on 16 June, 1782, aged 68.¹²

Fr. Eustachius Wagner's musical activities were closely connected with the Cistercian monastery in Krzeszów. In the monastery he served as a cantor,¹³ being a member of the group of organists and composers of the Silesian origin.¹⁴ He is also considered to have belonged to the music theorists of that time,¹⁵ being frequently mentioned alongside with the musicians from Krzeszów, like Fr. Abundus Futter, Fr. Cornelius Knoblich, Johann Joseph Teufel, Franz Lintner or Johann Joseph Hermann.¹⁶ On the basis of his musical activities as well as the style of his works, Wegner may be counted into the so-called first generation of musicians (1730–1760) working in the eighteenth-century Krzeszów.¹⁷

¹² Ambrosius ROSE, *Profeßbuch von Grüssau. Leben und Wirken der Zisterzienser 1292-1810* (Köln, 1990), 86.

¹³ WALTER, *Musikgeschichte*, 21–22.

¹⁴ POŚPIECH, *Muzyka wielogłosowa*, 100.

¹⁵ WALTER, *Musikgeschichte*, 184.

¹⁶ Rudolf WALTER, "Grüssau," in *Schlesisches Musiklexikon*, ed. Lothar HOFFMANN-ERBRECHT (Augsburg, 2001), 232.

¹⁷ The division into 3 generations of musicians of Krzeszów in the eighteenth century was received by Rudolf Walter. According to him, the first generation (1730–1760) included: Fr. Eustachius Wagner, an organist, and Johann Joseph Teufel, a singer and a teacher. A second generation (1760–1790) was created by Fr. Laurentius Klenner, *regens chori*, and Franz Lintner, a monastery organist. The third-generation (1790–1810) included: Fr. Cornelius Knoblich, *regens chori*, Vincentius Schmid, a monastery organist, and Johann Joseph Hermann, a teacher and the rector of Krzeszów Progymnasium. WALTER, *Musikgeschichte*, 97–98.

Additionally, Fr. Eustachius Wagner was a co-organizer of the musical life of the band in Krzeszów, mainly owing to his numerous contacts with other foreign music centres. In particular, he collaborated with the musicians working at the Catholic Church Hofkirche in Dresden. From there he used to import to Krzeszów works of Johann Adolf Hasse (1699–1783), Johann Gottlieb Naumann (1741–1801) and Joseph Schuster (1748–1812).¹⁸

In addition, Fr. Wagner became famous for being a high-class organist, as well as word-class band conductor's assistant. In his obituary notice he was called an *egregius organista*,¹⁹ that may be translated as an exquisite, extraordinary organist, and a *celebris organista*,²⁰ which means a famous organist. He had held the function of the organ accompanist from 1770. From the monastic chronicle one may be informed that playing the organ was introduced during the solemn celebrations of the *officium divinum*, at the instigation of Fr. Eustachius. Wagner explained his decision with the fact that with organ accompaniment a small number of monks able to sing in the choir. Consequently, in all probability the aim of the organ accompaniment was to sustain the weakening singing.²¹ Up to 1770, the breviary had been sung without any accompaniment of the organ, or alternately, on the basis of the *alternatim* technique. The construction of the organ by Michael Engler in the monastery church, between 1733–1736, also contributed, among others things, to using the organ accompaniment by Fr. Wagner.²²

¹⁸ WALTER, *Musikgeschichte*, 84.

¹⁹ *Ibid.*, 26.

²⁰ *Ibid.*, 176.

²¹ Here is the text from the chronicle of the monastery: “Ad succurrendum paucitati Fratrum Hocc pariter tempore P. Bernardus Prior Briscen conventus, sub adjutorio Eustachii P. Wagner, celebris organistae, instituebat cantum Psalmorum cum Organo, praesertim solemnioribus festis in matutino et laudibus, similiter etiam in Prima et Tertia, ea tamen lege: Fratres organum ut alternatim cantantes comitetur continuo. Symbolum fidei car antehac semper cantatum absque organo, nunc ad pariter standards Gloriam in excelsis, adhibito Organo, persolvitur”—cit. WALTER, *Musikgeschichte*, 26.

²² WALTER, *Musikgeschichte*, 26. Cf. Piotr DĘBSKI, “Przygotowanie i realizacja prac konserwatorskich przy zabytkowych organach Michaela Englera w bazylice p.w. Wniebowzięcia Najświętszej Maryi Panny w Krzeszowie” [Preparation and Implementation of Conservation Work on Historic Organs of Michael Engler in the Basilica Church of Assumption of the Blessed Virgin Mary in Krzeszów], in *Organy Michaela Englera w bazylice p.w. Wniebowzięcia Najświętszej Maryi Panny w Krzeszowie* [The Organs of Michael Engler in the Basilica Church of the Assumption of the Blessed Virgin Mary in Krzeszów], ed. Piotr GRINHOLC (Krzeszów, 2008), 6–7.

2. MUSICAL WORKS

Despite the fact that Fr. Eustachius Wagner's work as a composer, when compared with other composers of that era, is quite modest, it does contribute substantially to the musical culture of Krzeszów. In fact, the vast majority of his works is known mainly from the collection of musical documents of Krzeszów, preserved until today. Besides this set, only *Kyrie* and *Gloria con Echo*, from the copy originated in 1752, are known. This remarkable work was owned by the Premonstratensian monastery in Wrocław. Nowadays it may be found in the *collections of Wrocław*.²³ Fr. Eustachius Wagner's compositions belong to the background music. He used to create liturgical music intended for the music band of Krzeszów. Most of Wagner's works are arrangements based on the texts of Marian antiphons. Here are some examples: the duet for soprano and alto in the form of a church trio *Alma Redemptoris Mater ex G* (BKrz. Rps [Manuscript] XIV-4 (1); BN: mf 90038), the collection of 7 *Salve Regina*: 1) *ex C*, 2) *ex D*, 3) *ex Es*, 4) *ex e*, 5) *ex F*, 6) *ex G*, 7) *ex A* (BKrz. Rps [Manuscript] XI-8; BN: mf 79 747), another collection of 8 *Salve Regina*: 1) *ex C*, 2) *ex D*, 3) *ex Es*, 4) *ex e*, 5) *ex F*, 6) *ex G*, 7) *ex A*, 8) *ex B* (BKrz. Rps [Manuscript] XI-22; BN: mf 79 748) and the Easter antiphon *Regina coeli, laetare ex D* (BKrz. Rps [Manuscript] X-14; BN: mf 90008). As far as the Mass compositions by Wagner are concerned, the following ones survived in Krzeszów: *Requiem ex d* (BKrz. Rps [Manuscript] II-5; BN: mf 86 933) and *Offertorium pro Festo Nativitatis Beatae Virginis Mariae «Salve fausti orta dies» ex G* from 1749 (BKrz. Rps [Manuscript] III-16; BN: mf 86 873). Due to the living cult of St. Joseph in Krzeszów, the litany to St. Joseph of Fr. Wagner's origin, entitled *Litaniae ex D de Sancto Josepho* (BKrz. Rps [Manuscript] V-91; BN: mf 89, 548), could appear and be left behind for ages.²⁴

Furthermore, in the three *ex-Es Salve Regina* (from the set of 8 *Salve Regina*) Wagner applied the literal melodic quotes from the simple tone of the choral version of that antiphon.²⁵ The work includes some melodic motifs of the antiphon, repeated in several sections, which gives an impression of compactness and uniformity of the whole work.²⁶ The invocation *O clemens*

²³ POŚPIECH, *Muzyka wielogłosowa*, 98.

²⁴ Abbreviations: BKrz.—the Library of the Benedictine Sisters' Abbey in Krzeszów, BN—The National Library in Warsaw, mf—microfilm, Rps—manuscript.

²⁵ WALTER, *Musikgeschichte*, 141–142.

²⁶ *Ibid.*

o pia, o dulcis Virgo Maria! was constructed in a form of an echo, which means that the aforementioned themes interpenetrate one another.²⁷ Fr. Wagner was not the only composer who used this type of composition technique. Next to him, eighteenth-century composers applied the quotations from the Gregorian chant and the German Mass hymns in the Mass cycles and Vespers, as well. There are eight authors known in Krzeszów up till now for their compositions of this kind. These is Joseph Haydn, Dominica Ignaz Schwertner, Johann Baptista Vanhala, J. N. Vitáska, an anonymous author, and following native composers: Eustachius Wagner, Franz Lintner and Fr. Dionisius Grotz.²⁸

3. LYTANIE EX D DE DANCTO JOSEPHO ANALYSIS

3.1. THE EXTERNAL CRITICISM OF THE SOURCE

The manuscript of Fr. Eustachius Wagner's litany is in the collections of the Library of the Benedictine Sisters Abbey in Krzeszów, under the number Rps [Manuscript] V-91. Probably it is from the second half of the eighteenth century. The exact dates of both writing the work and preparing the manuscript are not known. As far as the time of composing the litany by Fr. Wegner is concerned, it might be assumed that it was written between 1730 and 1782. The first date mentioned above begins the period of the first generation of Krzeszów composers (1730–1760), whom Fr. Eustachius Wagner belonged to,²⁹ and the other date is the year of the composer's death. However, the manuscript was drawn up after 1751, and this date can be found in the watermarks on the paper, on which the litany is written.

The manuscript consists of eighteen cards in 35 x 22 cm format, and a title card of the same size, all folded together. Twelve cards were folded in the half of the 35 x 44 cm sheets. The other four are separate cards of 35 x 22 cm size.

The uniform paper used for writing the litany indicates its origin. It was probably produced in paper mill in Świdnica, which is confirmed by the filigrees. Over one half of the paper the watermark shows an embodiment of an animal, a wild boar or a pig—the symbol in the coat of arms of Świdnica

²⁷ Ibid., 351.

²⁸ Ibid., 141.

²⁹ Ibid., 97–98.

(see Figure 2). In the other half of the same paper the watermark depicts an embodiment of an eagle and an inscription: *Schweidnitz* (Pol. *Świdnica*). At the bottom of this filigree, there is the date of 1751, which may indicate the year of the paper manufacture (see Figure 1).



Figure 1. The watermark with an embodiment of an eagle. At the top there is the Schweidnitz inscription. At the bottom there is the date of 1751. The fragment of the 8 verso card.

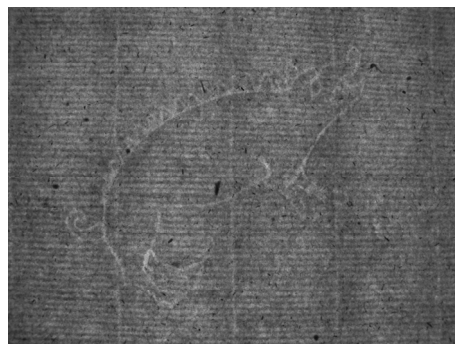


Figure 2. The watermark depicting an embodiment of a pig or a boar. The fragment of the verso title page.

The whole text was written with the same hand using a pen with black ink. The manuscript is preserved in good condition. Some of the edges of its pages are slightly bent or torn. The title page, which at the same time is its cover, shows most signs of fatigue. It has its edges destroyed virtually at the entire length. The utmost damage is visible in the central part of the cover in its bend.

The following inscription is on the recto of the title page: + / *Lytaniae ex D. / De / Sancto Josepho. / à / Canto, Alto. / Tenore, Basso. / Violino Primo / Violino Secundo. / Clarinis 2 ex D. / con / Organo. / Authore Rdō [Reverendissimo] Dnō [Domino] Wagner Ecclesiastico. // Chori Grissoviensis* (See Appendix I, photo 1). It may be translated as *Litanies in D major scale for soprano, alto, tenor, bass, the first and second violin, two trumpets in D tune with the organ, by the Reverend Father Eustachius Wagner. For the Krzeszów choir.*

The inscription located on the title page provides the following information: the Litany of St. Joseph in the main key of D major was written by Fr. Eustachius Wagner, and it was designed for the choir and the music band in Krzeszów. It was composed for a four-voice choir, two violins, two trumpets and the organ. There is the “+” sign written at the top of the recto title page, which probably means the cross, confirming the Christian destiny of the work. In the upper left corner there is a signature *V-91* written with a pencil. In the upper central part on the verso of the title page there is a symbol written with a pencil *BN. mf: 89 548*, which is the signature of the present litany in the form of a microfilm, stored in the National Library in Warsaw.

What is more, the individual pages of the manuscript have a foliation in pencil in the upper left corner on the recto of each card. They contain the score notations for individual voices with tempo, dynamics, articulation and other designations. Tempo markings are given in the form of shortcuts by suspension or contraction. It is possible to distinguish the particular parts of the work, not only by the musical notation, but also thanks to the incipits of the text. In addition to musical notation and performance markings in some parts of the manuscript destined for the choir, there is a text of the litany below the specific staves. Above some notes there are numbers and chromatic markings in the part intended for the organ. They concern the use of the so-called general bass, called *basso continuo*.

Individual voices begin with the following inscriptions, below which there are scores notation:

- C. 1r.: +~ / *Canto*. // *Allō* [Allegro]
- C. 3r.: +~ / *Alto*. // *Allō* [Allegro]
- C. 5r.: + / *Tenore*. // *Allō* [Allegro]
- C. 7r.: +~ / *Basso*. // *Allō* [Allegro]
- C. 9r.: +~ / *Violini* [sic!] *Primo*. // *Allō* [Allegro]
- C. 12r.: +~ / *Violino* 2^{do}. // *Allō* [Allegro]
- C. 15r.: + / *Clarino Primo ex D*. // *Allō* [Allegro]
- C. 16r.: + / *Clarino* 2^{do} *ex D*. // *Allō* [Allegro]
- C. 17r.: +~ / *Organo*. // *Allō* [Allegro]

There are a few characteristic elements standing out from the entire manuscript. The inscriptions seem to be distinguished while concerning the division into the solo and tutti parts. These are the following examples: *C Sancte Joseph Solo / tacet* (c. 3v.), *C Sancte Joseph Solo / tacet* (c. 5v.), *C Sancte Joseph Solo tacet* (c. 7v.), and $\frac{3}{4}$ *Andante â Duetto / tacet* (c. 7v.),

— $\frac{3}{4}$ *Solo tacet* (c. 15v.) and the crossing-outs of the two upper staves; at the bottom of the card there is an inscription: *Solo tacet*. Similar inscriptions are written in c. 16r.: *C Solo tacet* and c. 16v.: $\frac{3}{4}$ *Solo tacet*. In turn, in c. 15r. four staves with the musical notation are crossed out in the lower part—probably done by a copyist. In addition, there is an inscription: *C Solo tacet / Allō [Allegro] T: [Tutti] / auf der anderen Seiten*. The last stave, also crossed out, is written with a reversed part of the nib.

3.2. THE TEXT OF THE LITANY

Fr. Eustachius Wagner in his composition used the unofficial text of the litany to St. Joseph in Latin, one of the many ones used in the eighteenth century. Such a diversity is proven even by the litanies to St. Joseph in the collections of the musical documents of Krzeszów.³⁰ Below, there is the text of the litany of St. Joseph, by Fr. Wagner, with a translation provided. The division of the table indicates a different part of the work.

Kyrie eleison, Christe eleison, Christe audi nos, Christe exaudi nos, Pater de coelis Deus, miserere nobis Fili Redemptor mundi Deus, Spiritus Sancte Deus, Sancta Trinitas Unus Deus,	Kyrie eleison, Christe eleison, Christ, hear us, Christ, graciously hear us, God, the Father of heaven, have mercy on us. God the Son, Redeemer of the world, God the Holy Spirit, Holy Trinity, One God,
Sancte Joseph Sponse Mariae Virginis, ora pro nobis, Nutritie Jesu Christi, Fili David nobilissime, Germen Regum Juda, Testis Virginitatis, Prosapia Sanctorum Patriarcharum et pium Mariae Solatium,	Saint Joseph, Spouse of the Virgin Mother, pray for us, Foster-father of Jesus Christ, Noblest Son of David, Root of the Kings of Judah Witness of the virginity of Mary Descendant of the Saint Patriarchs and Blessed Solace of Mary

³⁰ Cf. Stephan SAILER, *Litaniae ex C de Sancto Josepho* (BKrz. Rps V-75; BN: mf 89 529); Amandus IVANSCHITZ, *Litaniae ex C de Sancto Josepho* (BKrz. Rps V-50; BN: mf 88 122); ANONIMUS, *Litaniae ex C de Sancto Josepho* (BKrz. Rps V-107; BN: mf 89 566), and ANONIMUS, *Litaniae ex D de Sancto Josepho* (BKrz. Rps V-112; BN: mf 89 567).

Sancte Joseph, Christi nati Adorator, ora pro nobis, Verbi Dei contemplator, Sancte Joseph fugientis Christi Ductor, Sancte Joseph, Jesu Christi educator, Sancte Joseph, Jesu Christi Inquisitor,	Saint Joseph, Christ-born Worshipper, pray for us, Contemplator of the Word of God, Saint Joseph, Guide of escaping Christ, Saint Joseph, Carer of Jesus Christ, Saint Joseph, seeking Jesus Christ,
Sancte Joseph, in humilitate profundissime, In tentationibus fortissime, in laboribus constantissime, in paupertate patientissime, in castitate purissime, in obedientia ferventissime, in Justitia Sanctissime, in contemplatione altissime, Patrone noster dilectissime, Advocate noster,	Saint Joseph, deepest in humility, Valiant in temptation, Constant in labour, Most patient in poverty, Most pure in purity, Most zealous in obedience, Most saint in justice Most sublime in contemplation Our beloved Patron, Our advocate,
Agnus Dei, qui tollis peccata mundi, exaudi nos Domine. Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who take away the sins of the world, graciously hear us, O Lord. Lamb of God, who take away the sins of the world, have mercy on us.

3.3. THE FORMAL STRUCTURE OF THE LITANY

Fr. Eustachius Wagner's *Lytaniae ex D de Sancto Josepho* counts 333 times. The estimated duration is approximately 16 minutes.³¹ The entire work is composed of five independent parts, distinctly distinguished.³² The fourth part is the longest one (112 times), while the shortest one is the fifth part (26 times). The pictorial structure of the work under scrutiny is presented in the table below.

³¹ The duration of the song is given, based on calculations of a computer program to edit the notes *Finale 2014*.

³² At the beginning of each part above the staff, the pace of a new part and the incipit of the litany text are given. The completion of the individual parts is recognizable thanks to the musical characters in the form of two vertical lines on the staff and graphic ornamentation.

	The incipits of the particular parts of the Litany	Number and time number	Metre	Tempo	The main key	Arrangement
Part I	<i>Kyrie eleison</i>	75 (1–76)	C = 4/4	<i>Allegro</i>	D	CATB, vl 1, 2, clno 1, 2, org.
Part II	<i>Saint Joseph Spouse</i>	50 (77–127)	C = 4/4	<i>Moderato + Andante</i>	A	C-solo vl 1, 2, org.
Part III	<i>Saint Joseph, Christ-born</i>	64 (128–192)	3/4	<i>Allegro</i>	D	Tutti CATB, vl 1, 2, clno 1, 2, org.
Part IV	<i>Saint Joseph, in humility</i>	112 (193–305)	3/4	<i>Andante</i>	A	C-solo T-solo, vl 1, 2, org.
Part V	<i>Agnus Dei</i>	26 (305–333)	C = 4/4	<i>Andante</i>	D	C A-solo, A T-solo, T B vl 1, 2, clno 1, 2, org.

3.4. THE ELEMENTS OF THE MUSICAL WORK

Fr. Eustachius Wagner's *Lytaniae ex D de Sancto Josepho* is kept mainly in D major. The second and fourth parts are in the dominant key A major.

In the litany the quadripartite meter prevails (C = $\frac{4}{4}$); it appears in the first, second and fifth parts. In the other two parts of the work (the third and fourth ones), the triple metre $\frac{3}{4}$ is carried out. There are basically two types of tempo in the composition. The first part, the middle one as well as the last part of the work (times 330–333), are maintained at the fast tempo. The second part begins with an instrumental introduction led through dozen-times (times 77–89) at the moderate tempo, marked by the composer as *moderato*, while the subsequent (from time 90) part of the litany should be performed at the *andante* tempo.

In the litany Fr. Wagner used a full arrangement of instruments, along with the parties for a four-voice choir of men and boys. The entire second part is an exception in the arrangement, since the solo voice (*Canto*) performs the aria against the background of *basso continuo* (designed for the organ) as well as the first and second violin. The instrumental introduction,

performed by two violins with the organ accompaniment (times 77–89), opens part four. It is an announcement of an ensemble with the accompaniment of violins and the organ performed by the two soloists (*Canto* and *Tenore*). The four soloists (*Canto*, *Alto*, *Tenor*, and *Basso*) perform predominantly part five (times 306–329). In time 330 the whole choir along with the instruments enter, realizing the final *allegro* in tutti.

The texture of the whole composition is homophonic with the exception of some places, in which some imitation is applied. In times 178–181 tenor is imitated by alto in the upper major third interval, and then together with the other voices (from time 182), it creates chord poles. In times 223–224 the solo voice—*Tenore*—repeats after the solo voice—*Canto*—just a one-time melodic motif in the lower octave interval. Another imitation is carried out in times 250–267 using the same voices. This time, the voices are arranged together as a canon, also in the lower octave interval. A similar imitation—though to a lesser extent and less consistently—the composer applied in times 285–292. All the imitations discussed above are held at the melodic and rhythm level.

The harmonic structure of the litany is based, in a significant extent, on a dominant-tonic relationship. Consequently, perfect cadences as well as perfect authentic cadences are used. The plagal or half cadenced are used in a much rarer manner. What is a distinctive feature, and frequently applied by the composer, is the resolving of the dominant chord for a tonic with a single or double chord delayed. This seemingly harmonic monotony is interrupted by chromatic or diatonic modulations. The whole work is varied by a selection of melodic and rhythmic structures, different for each part of the composition.

Each of the five parts of Fr. Eustachius Wagner's litany, even though they create a unified stylistic whole, can be distinguished due to some characteristic elements. The first part, started with the twice-repeated acclamation "Kyrie eleison," is performed by the whole vocal and instrumental group in tutti. It is a two-time phrase—with a melody rising and falling in the highest voice—first performed in a triumphant, sonorous, *forte*, and repeated with *piano* in the same melodic, rhythmic and harmonic structure. This kind of repetition gives an impression of an echo (see Figure 3).

The background, together with the harmony and sound volume filling, are the parts of the violin. They demonstrate some higher liveliness, due to the smaller values and the figurative melody. On the other hand, the trumpets parts (*Clarini*) are very simple in their structure; they mainly strengthen *forte* in tutti. The part designed to the organ plays the role of both a harmonic complement and accompaniment. In the subsequent fragments of the first part, the motifs and phrases described above are transformed in different ways.

Generally, the first part of the composition, although expected to be performed at a fast pace, gives an impression of being static, yet serious and momentous, and at the same time joyful. This type of impression is reached by the composer, thanks to the melody of a cantilena character, realized mostly in the second measure. An overwhelming number of crotchets and quavers, as well as a smaller number of notes of longer value, introduce stability.

The second part of the work is a kind of a contrast to the previous one. It is performed at the moderate pace (*moderato* and *andante*). The arrangement of voices is incomplete: *Canto solo*, *Violino Primo* and *Secundo*, and *Organo*. A greater liveliness of both the melody of the violin and solo voice *Canto* is the characteristic feature of this part of the composition. Jumps (from fourths to sevenths) are more frequent, too. A greater variety, in terms of rhythm, can be noticed here as well. Indeed, some fragmentation of values has occurred, since quavers, semiquavers and demisemiquavers prevail. A frequent dotted rhythm imparts the character of marching to some fragments of this part. The homophonic texture is maintained both in this section as well as in others.

The two-time initial phrase (times 78–79), performed by two violins in unison, is the essence of this part. Its first theme is created by the chord figuration, falling in the dotted rhythm with the semiquaver pause in the middle. In the second contrasting theme, the melody, carried out in a diatonic way, rises in the divided values, of which the two groups of semiquaver triplets predominate in order to fall down, through the second move, to the sound C sharp. From time 91, with its upbeat, the solo voice takes over the themes of the already mentioned phrase. They are transformed in different ways in the succeeding sections of this part.

The third part of the litany returns again to a solemn and dignified homophony. However, here the call “Sancte Joseph,” performed in tutti and *forte*, opens up a number of calls related to the relationship of Saint Joseph and Jesus Christ. The seriousness of the function that Saint Joseph used to

have towards Christ, formulated by the calls, is expressed through specific composition measures. These are, e.g., a simple and austere harmony, mainly based on perfect cadences, and the cantilena melody of particular voices (a second move, a deal of repetitions of the same sound), crotchets' marches, and instrumental inserts designed for trumpets. The violin serves as a bonding for the variety of motifs of this part. They fill melodically the tonal space, that is composed of chord poles of the four-voice choir, with the fragmented values, such as semiquaver triplets, interlaced with the dotted rhythm. Thus, they unveil liveliness relatively high. In the passages, in which the voices sing a melody that has the characteristics of being figural, and whose values are fragmented with a dotted rhythm, the violin takes the static role, playing octaves. This part ends with a powerful double struck of the tonic chord in the key of D major with a dense texture (the violins play the triads). The uniqueness of the completion is also emphasised by the part played by trumpets, which perform in parallel thirds, and finalize that part of the composition in a duet.

The ensemble is another, largest in size, part of the litany (112 times), that is kept in the key of A major. Against the background of the organ and two violins accompaniment, a performance of two solo voices *Canto* and *Tenore* is given. The instrumental introduction develops up to time 218, inclusive. In terms of melody and rhythm, it announces what the soloists are about to sing, beginning from time 219. In the instrumental introduction there are, already presented, two initial four-time phrases (times 193–200), important for the whole part four. The first phrase consists of three themes (see Figure 4).

Figure 4. The extract from the score;
Part IV: “Sancte Joseph . . . in humilitate,” times 193–200

The first one starts from the prime of the tonic chord, and seeks to the climax on sound e^2 , where the melody falls and finds a resolution to

the emotional charge on the fifth dominant component, achieved by its delay. The second and third themes are repetitions of the falling part of the first theme, realised by the rising progression. These two themes find a resolution sequentially in the third and fifth tonic component. The next four-time phrase carries out the following contrasting idea. Its first motifs is the rising harmonic melody based on the elements of the tonic chord. It reaches the culmination point on the $F\sharp_2$ tone, from which the melodic material of the next two motifs falls down along the scale steps. The last two times are nothing more than a perfect authentic cadence: S D T. The motif material, presented above, will be applied more or less literally in the fourth part.

The last fifth part of the Litany of St. Joseph, although being the shortest one (26 times), is the most distinctive feature of the whole composition. The harmonic structure of this part is enriched. In addition to the triad chords, the secondary chords appear along with delays of one or two chord components. A harmonic enrichment of the composition takes place especially in the first few times of that part of the work (times 306–318). The composer applied at this point an interesting three-time phrase, twice-repeated with a little change in the structure of the rhythm (see Figure 5).

Figure 5. The excerpt from the score
Part V: “Agnus Dei,” times 306–308

This phrase consists of four melodic and rhythmic motifs, the first two of which are located in the two times, and the other two are narrowed into one

time. The first theme begins with an anacrusis (a quaver rest) and a jump up over a perfect fourth. Then the semiquaver melody goes by the seconds down, repeating the dominant chord elements. The quavers march, which is performed by a tenor solo and the second violin, constitutes a rhythm for this melody, performed by an alto solo, doubled by the first violin. The second theme is a repetition of the first one. The third theme of the examined phrase, in terms of harmony, is T D T. The tonic sounds carried out by the quavers, like a buckle, surround the dominant, that stands out by the rising melody, dotted movement and a considerable fragmentation of values. Such a composition technique increases the liveliness, and it triggers the tension that needs to be resolved. These motifs already described are repeated, in different manners, in some fragments of the final part. Thanks to that, they perform a bonding role.

From time 318, the character of the fifth part slightly changes. Rhythmicity is limited to quavers, the melody develops virtually in a second move, and jumps are rare. In terms of harmony, numerous diatonic modulations appear. The arrangement in the composition improves by adding two other voices of the choir as well as the entrance of the trumpets' parties (in time 328). This type of composition technique is designed to emphasize the text "miserere nobis," that crowns the litany. All these make a striking impression of the emotional content, that finds a resolution in the last times of the composition (times 329–333). The composer recommended this very last section of the litany being performed in the fast pace (*allegro*). To buckle the whole composition, the composer referred, in the final part, to the melodic and rhythmic theme of the first two times of the composition.

In his composition, *Lytaniae ex D de Sancto Josepho*, Fr. Eustachius Wagner entrusted different arrangements to the particular parts and sections, i.e., tutti, arias, and ensemble. He stressed, in this way, the diverse nature of these parts. In the litany there is a noticeable trend of repetition, and transformation of the acclamation motifs, e.g.: "Kyrie eleison," "ora pro nobis," and "miserere nobis," that was in practise at that time.

Besides, Fr. Wagner's litany was influenced by the contemporary era. The division into parts and diversity, in terms of arrangement, tempo, melody and rhythm, refer to the genre of the cantata. In turn, the virtuoso, like arias, resembles the Neapolitan style. The momentous and solemn tutti, used in, e.g., "Kyrie eleison," indicates the gallant style. Fr. Wagner's litany, similarly to his other compositions, represents the eighteenth-century ecclesiastical functional music current.

3.5. THE RELATION OF THE MUSICAL AND VERBAL ASPECT

Wanting to emphasize the importance of the litany text, Fr. Eustachius Wagner employed some composition technique. First of all, he divided the text into five different in content parts. The first and the last parts are common to all the litanies. These are the calls: “Kyrie eleison” and “Christe eleison,” as well as the doxology for the first part, and for the last one—the acclamations “Agnus Dei.” The part consisting of the calls to St. Joseph was divided into three parts. The first section is a theological and biblical summary of St. Joseph’s role in the life of the Holy Family. It is a kind of reflection of the “Created Trinity” theology, taught by Abbot Bernard Rosa. In the next part—which is the centre of the litany—St. Joseph is shown as the guardian of the Redeemer. The life virtues of St Joseph’s sanctity constitute the third part of the calls.

The predominant presence of the key D major indicates that the composer wanted to render the atmosphere of joy and loud acclamations, addressed to God through the intercession of St. Joseph. The *allegro*’s tempo and the dynamic contrasts do emphasise the feeling of cheers. Furthermore, the acclamations of “Kyrie eleison,” that begin the litany, were stressed by the composer by both the dominant and tonic solutions and the chord poles. This is a kind of an apostrophe addressed to Christ the Lord. The Greek word “eleison,” i.e., “have mercy on us,” repeated several times by the choir, is usually expressed using the rising or falling second marches (mostly semi-tone). Through such a technique, called *pathopoia*, a humble request for God’s mercy is uttered, triggering a thrill. In particular, the words “Sancta Trinitas Unus Deus” (times 45–47) are underlined.

The composer, using the figure of *anabasis*, expressing sublimity, magnificence and exaltation, stressed the greatness of God in the Holy Trinity. In turn, through the figure of *kathabasis*, expressing humbleness, he showed humility and fragility of a human being, when compared with the majesty of God. These words are sung once by two high-pitched voices, whereas the two low-pitched ones sing at that time “miserere nobis,” repeated many times. It confirms a humble request of a man directed towards God (see Figure 6).

44

Canto
De - us, San - cta Tri - ni - tas U - nus De - - - us,

44
Alto
De - us, San - cta Tri - ni - tas u - nus De - - - us,

44
Tenore
De - us, mi - se - re - re mi - se - re - re no - bis, mi

44
Basso
De - us, mi - se - re - re no - - - bis,

44
Violini Primo

44
Violino Secondo

44
Clarino Primo ex D *p*

44
Clarino Secundo ex D *p*

44
Organo
4 - 3 4 6 6 - 5 1 1 5
2 2 3

Figure 6. The excerpt from the score; Part I: “Kyrie,” times 45–47

In the following sections of this part of the litany, the choir sings repeatedly the frequent “miserere.” Throughout the whole first part, it is the most common word. It appears as many as 68 times in all the voices.

In the second part of Fr. Wagner’s litany, two-time melodic and verbal phrases with the text “ora pro nobis” come back (see Figure 7). You may find them in times 101–102, 103–104, 109–110, and 121–122. The jumps upwards over the fifth and sixth little (*exclamatio*), preceded with a falling jump downwards over a third, express a pleading request for the intercession of St. Joseph. This very motif concludes with a rising and falling melody that calms down and soothes the previously reached emotional impression.

In the third part, the role of St. Joseph as a guardian of the Redeemer is shown. In times 144–147, on the words “Verbum Dei Contemplator,” the *suspiration* is used. By splitting with a pause the word “Contemplator,”

a sigh is reached. In this way the composer wanted to show St. Joseph as the one who ponders over the mystery of the Incarnation of the Word of God. However, the drama of the escape of Christ is expressed in the following section (times 160–163), when on the words “fugientis Christi Ductor” smaller values and jumps with dotted rhythm are employed, and the melody of a wavy motion with a falling direction are introduced. It is comparable, to some degree, with a figure of speech, named a fugue. Against the background of all this part, that is constructed on the basis of the chord poles, the wavy melody, and the second move with different rhythmic values, the sections described above are of particular relevance.

Furthermore, in the fourth part, the virtues of St. Joseph are presented. This very part of the composition was structured to achieve the feeling of peace and rest. Therefore, the composer applied a slow pace, $\frac{3}{4}$ triple metre, and reduced arrangement. Owing to the dotted rhythm, that appears here and there, an impression of rocking is obtained. At the last syllables of the particular calls of the litany, the melodies of a female and languid character, so-called *maniera restringente*, were primarily employed.



Figure 7. The excerpt from the score, *Canto* part Part II: *Sancte Joseph... Sponsae*, times 101–102

However, the composer distinguished the call “in tentationibus fortissimo” (Valiant in temptation). Through a complex melodic figure and jumps over a third, sixth and seventh (times 227–230), he applied the so-called *maniera distendente*. Based on the examples mentioned above, the *mutatio per melopoeiam* figure was applied in this part, which implies a contrast use of intervals of different size.³³ In the final, the fifth part, the words “Agnus Dei, qui tollis peccata mundi” were illustrated by numerous musical means (times 306–311; see Figure 5). The expression “Agnus Dei”—referring to Jesus Christ as the Paschal Lamb—was highlighted with a jump upwards

³³ Piotr ZAWISTOWSKI, *Rozważania na temat retoryki w muzyce baroku* [Considerations on Rhetoric in Baroque Music], 14–21, accessed May 20, 2014, <http://chopin.man.bialystok.pl>

over a fourth, that starts the melody line. It emphasizes harmonically the resolution of a dominant for a tonic. As follows, the composer used the figure of *anabasis* to put emphasis on the exaltation of Christ the Lamb. In turn, the word “Dei” was underlined through the melody falling in a second move manner, which leads on to the words “qui tollis peccata mundi.” The figure *kathabasis* employed here expresses, therefore, the humility of God, who, bending over a sinful man, forgives him.

The same musical and verbal phrase was repeated a fifth higher from time 312, but in the key of a dominant. Thus, the composer emphasised the importance and meaning of the words. The words “Miserere nobis” (times 318–329), occurring in the further section of this part, were expressed by numerous modulations and melodies falling in a minor interval movement manner. The *kathabasis*, present in this passage, expresses a humble and full of humility request for God’s mercy. This kind of a composition technique may evoke in a listener some musical thrills. Thus, the so-called *pathopoiia* is used in here.³⁴ From time 330, the same words “Miserere nobis” were expressed by a loud and fast acclamation, referring to the theme of the beginning of the composition (see Figure 3).

4. CONCLUSION

Father Eustachius Wagner’s musical works, like all his activities in the field of a church music, appear in a close connection with the Krzeszów musical culture. In addition, it also reflects the composition of styles prevailing in Europe at that time. The vast majority of his works was dedicated to Our Lady, Mother of God. These include, among others, the compositions of polyphonic Marian antiphons, such as *Salve Regina*, *Redemptoris Alma Mater*, and *Regina Coeli*. Not surprisingly, the Krzeszów abbey, along with the monastery church, is a special place of the worship of the Blessed Virgin Mary.

Fr. Wagner dedicated one his work, a litany, to St. Joseph. The composer drew the inspiration from the cult of St Joseph, living in Krzeszów. This litany was also created in order to be used during services in honour of St. Joseph, which suggests that the composition is a functional work. In terms of musical aspects, the *Lytaniae ex D de Santco Josepho* refers to the style

³⁴ ZAWISTOWSKI, “Rozważania,” 14–21.

prevailing in the eighteenth-century Europe, since it represents the features of the early Classicism, or the so-called pre-Classical period. In addition—due to the provenance of Krzeszów—Wagner's litany belongs to the masterpieces forming the native, i.e., the Silesian and Krzeszów, musical culture.

Both the composer and his *Lytaniae ex D de Sancto Josepho* have remained so far unknown. Let us hope that this article will contribute to deepening the issue related to the musical activities of Fr. Wagner, and thus will become an impulse to perform this litany during the service in honour of St. Joseph in Krzeszów.

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TWÓRCZOŚĆ MUZYCZNA

O. EUSTACHIUSA WAGNERA (1714–1782) Z KRZESZOWA W ŚWIETLE JEGO *LITANII KU CZCI ŚW. JÓZEFA*

Streszczenie

Działalność muzyczna o. Eustachiusa Wagnera, w którą wpisuje się także jego twórczość kompozytorska, ściśle jest związana z ośrodkiem muzyczno-liturgicznym opactwa cystersów w Krzeszowie. Stanowi poprzez to odzwierciedlenie rodzimych trendów w muzyce. Ponadto pod względem stylistycznym nawiązuje do ówczesnej muzyki okresu tzw. wczesnego klasycyzmu, zwanego też okresem przedklasycznym. O. Eustachius Wagner żył w latach 1714–1782. Urodził się w miejscowości Nowy Waliszów niedaleko Bystrzycy Kłodzkiej. Wstąpił do zakonu cystersów w klasztorze krzeszowskim, gdzie spędził większość swojego życia. Zastąpił jako znakomity organista, kantor, dyrygent i kompozytor. Współpracował z wieloma innymi ośrodkami muzycznymi Śląska i Europy. Opracował wielogłosowo – z przeznaczeniem na kapelę muzyczną w Krzeszowie – antyfony Maryjne, litanie do św. Józefa, mszę *Requiem* i ofertorium na święto Maryjne. *Litaniae ex D de Sancto Josepho*, napisana między 1730 a 1782 rokiem, została przeznaczona dla kapeli krzeszowskiej na chór czterogłosowy jednorodny, dwoje skrzypiec, dwie trąbki i organy. Litania składa się z pięciu części. Zróżnicowane są one między sobą głównie pod względem tonacji, tempa i obsady. W celu uwypuklenia pewnych elementów tekstu kompozytor zastosował różne zabiegi kompozytorskie, z których na szczególne uznanie zasługują figury retoryczne.

Słowa kluczowe: o. Eustachius Wagner, Krzeszów, litania, św. Józef, cystersi, wielogłosowość, klasycyzm.