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Summary

Jan Antonín Reichenauer was a prominent Prague composer in the first third of the eighteenth century. Although church music forms a fundamental part of his compositional output, he was also a renowned composer of instrumental works. Liturgical compositions, masses, motets, offertories, sacred arias, litanies and vespers, frequently inaccurately marked with the name of the composer (Reichenaur, Reichenau), were performed by church choirs both in Prague and beyond. In addition to Czech music collections and archives (the Prague Castle Archive, the Music Collection of the Knights of the Cross with the Red Star, compositions from monastery collections assembled in the Czech Museum of Music) many instrumental compositions have been preserved in Dresden, Wiesentheid, Darmstadt and Vratislav. Reichenauer's work was influenced by the Neopolitan School of the first half of the eighteenth century, particularly by the works of F. Durant a D. Sarr. Very little is known about his life. I found a lot of information in the church records of christenings and deaths in Prague's Little Quarter. Evidence of his activities in Prague as a composer of instrumental and church music in the aristocratic ensemble of Count Václav Morzin dates from about the year 1723. Concurrently with his position as composer to the aristocratic ensemble, it can be assumed with great probability that he also worked as choirmaster to one of the Prague churches because many of his church compositions have been preserved.

This diploma dissertation follows on specifically from my Bachelor of Arts work, which dealt with Reichenauer's vast composition *Vesperae de Confessore*. With regards to works for the liturgical service it is a continuation and focuses on Reichenauer's extensive composition of litanies which, besides offertories, comprises the most numerous group of liturgical texts set to music. Litanies were frequently arranged to music during the baroque period and represented a well composed whole. They are a typical example of the musical language of the time. Loretan litanies feature most in Reichenauer's work, reflecting the then widespread Marian cult. They are evidence of church services, during which litanies

were heard to the accompaniment of musical instruments with soloists and a choir. Within the context of Reichenauer's work they play a considerable role. I am also submitting a catalogue of litanies according to the RISM's perspective, which compares individual compositions with their classification into individual music collections. In order to gain a comprehensive view of Baroque Prague, the inclusion of Reichenauer's work is extremely important.