

Micromonografia unui compozitor clujean
Articol de enciclopedie muzicală

Ruzitska, György (*b* Vienna, 1789; *d* Cluj [Kolozsvar/Klausenburg, Romania], 2 Dec 1869). Hungarian composer and music teacher of Austrian birth. His Moravian origin is supported by the way he wrote his name even during the 1810s and 1820s, the first decades of his Transylvanian residence.

He used the orthography *George Ružitska* in his First Mass from 1819 (catalog number I : 1; cf. the work list at the end of this article), then in a fragment dated 1827 of the manuscript of his opera “Alonso” (III) and eventually in his “Introduction, Variations and Finale for Flute and Piano” Op. 23 (VII : 11), a composition dedicated to count Emerique de Wass certainly during Ruzitska’s first years in Cluj.

Another signature of his was *G. Ružičzka*, an orthography used in his musical diary he kept between 1812 and 1821 under the title “Herbier musical” (cf. at IV : 5, VII : 8, VIII : 2), as well as in his “Six Polonaises” (VIII : 3) written in the year 1816, and in the autograph of both of his compositions for violoncello solo and orchestra (VI : 1 and VI : 2).

The sources of this survey of Ruzitska’s biography and works are grouped as follows:

1) his autobiography, one of the very few documents partially concerning the musical life of the early 19th century in Transylvania. Originally written in German language in the year 1856, it is a late recollection which covers the period of his first 27 years of life. Unfortunately, the manuscript abruptly takes an end as it relates the events of the year 1816. It has been published so far a few times in a Hungarian rough translation (cf. Lakatos 1940, 1973).

2) Ruzitska’s musical legacy, a considerable amount of autographical manuscripts was donated by his descendants to the Music Department of the Széchényi National Library in Budapest mainly in the year 1911, but certain scores became the property of the Library in the 1950s and even in the 1980s. A smaller amount of scores and parts are to be found in the Library of the Music Academy in Cluj and in the Sub-office from Cluj of the Library of the Romanian Academy of Sciences. In 3 particular cases the sources from Cluj and Budapest

bring up each other to full number. One can find these sources in the work list above under III, V : 1 and App. II : 4a respectively (cf. Németh 1999, 2001).

3) The secondary literature on Ruzitska, which mainly consists of anniversary-related articles and of entries in various Hungarian musical dictionaries as well as an article signed by Ferenc Bónis in *The New Grove Dictionary of Music and Musicians*. (ed. Stanley Sadie) London: Macmillan, 1980 and another one about Ruzitska's sole known operatic work in *The New Grove Dictionary of Opera* (ed. Stanley Sadie) Macmillan: London, 1992.

4) Our own research was able to find out facts about the origin and reception of certain works, facts that were escaped by the literature until this moment. Further we tried to analyse some parts of Ruzitska's output, such as his sacred and chamber music, and his only opera.

I. Early years in Vienna.

II. Activity from 1810 to 1869 in Transylvania.

III. Chamber music composer and performer.

IV. Church musician and organist.

V. The teacher.

VI. The composer.

VII. Reception.

I. Early years in Vienna. According to his memories, GYÖRGY [GEORG] RUZITSKA was born in Vienna c. 1790 in a family of musicians. There was a lot of music for him to hear at his paternal house. His father, WENZEL RUZITSKA, an English Horn player, was member of the Imperial Court Orchestra and of the Burgtheater. Together with his elder sons, FRANZ and WENZEL RUZITSKA he used to perform woodwind trios with a daily frequency (both brothers played the oboe).

Ruzitska's father (or perhaps his brother) might be identical with *Václav (Wenzel) Růžička*, a musician mentioned in a standard Schubert biography, in the period when young Franz learned at the Kaiserliches-königliches Stadtkonvikt [Imperial and Royal City College], where he was accepted in the year 1808: „A young university student, Josef von Spaun, had formed a students' orchestra, which was conducted by a *visiting music master Václav (Wenzel) Růžička*, and by the time the young Schubert came to the college, its standard was excellent. (...) When Růžička was absent, Schubert conducted the orchestra – a rare opportunity for a boy such as he to master orchestral techniques. The orchestra played overtures and symphonies by Mozart and Haydn and the first two symphonies of Beethoven. Růžička, like Holzer before him, was nonplussed at the rapidity with which Schubert

absorbed his instruction. To him the explanation was simple: ‘He has learnt everything from God, that lad’. Eventually Salieri took over the supervision of Schubert’s work (...)” – (Maurice J. E. Brown: article *Schubert, Franz (Peter)*, first paragraph: “*Background and childhood*”. In: Stanley Sadie (ed.): *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 1980).

FRANZ XAVER SÜßMAYR (1766–1803) Mozart’s famous pupil, and FRANZ KROMMER (1760–1831) later *regens chori* of the cathedral in Fünfkirchen were both intimate friends of the family and gave 8-year-old Georg singing lessons. A boy-soprano, at the age of 10 he joined the choir of Piarist Church in Josephstadt and started to learn in the convent school. He sang in the Altwieden Theatre of Schikaneder in a performance of the Peter von Winter’s *Zauberflöte* (cf. Lakatos 1973 p. 43).

Later he studied piano and composition first with WENZEL MÜLLER, then organ with PATER PLACIDUS and composition with ABBOT JOSEF GELINEK. With the latter he studied the well-known counterpoint treatise “*Gradus ad Parnassum*” (1725) of Johann Joseph Fux. This was very important, for it founded the technical knowledge of the composer, these lessons were to be remembered by Ruzitska even in 1867. There is even a testimony, a material proof of his counterpoint studies, as he was the owner of a copy of the “*Gradus ad Parnassum*,” the only one extant in Romania. He entered some remarks in the book to correct certain printing errors just the way Leopold Mozart, Joseph Haydn and Johann Sebastian Bach did in their own issues. The one Ruzitska had belongs nowadays to the Library of the Music Academy in Cluj (cf. Hochradner, 1997). He entered the faculty of humanities at the University of Vienna. However, he never completed his studies.

II. Activity from 1810 to 1869 in Transylvania. With his musical culture established in the Imperial Capital, Ruzitska accepted an offer in a peripheral province of the Empire in the year 1810. In doing this, he followed the example of his two elder brothers FRANZ and WENZEL RUZITSKA. In the period from 1808 until 1813 they both were members of an orchestra which was sustained by the Ypsilanti court in Bucharest. WENZEL taught piano, there is a manuscript of a piano tutor dated 1819 hypothetically attributed to him by Romanian music historian George Breazul (cf. Octavian Lazăr Cosma: *Hronicul muzicii românești*. Volume 2 Editura Muzicală: Bucharest, 1974., p. 54). FRANZ was commissioned later to set up a military band in Iași (Moldova) and in the year 1834 he was to publish one of the early piano collections which included pieces of Romanian national character, a collection entitled “*Musique orientale, 42 chansons et danses Moldaves, Valaques, Grecs et Turcs, traduits, arrangés (...)*”

par François Rouschitzki, publié dans la litographie de l'Abeille à Jassy à 1834" (id., volume 3 p. 69).

Ruzitska himself left Vienna in 1810 having been engaged at the castle in Nuşfalău (Nagyfalu, district Cluj) by baron JÁNOS BÁNFFY as the music teacher of the baronesses. He was informed about the offer from an announcement appeared in a Viennese newspaper, however before getting this employment there was an "audition at the Russian envoy, COUNT KOURAKIN assisted by famous piano player and conductor LIPOVSKY and the secretary of count Kourakin, PHILIPP CAUDELLA" (Lakatos 1973 p. 53). Ruzitska was chosen from the 4 applicants willing to get the job. This is the first evidence of Ruzitska's acquaintance with PHILIPP CAUDELLA. Their relationship is sustained by a later musical document as well, for Ruzitska wrote on the front page of the manuscript of his *Graduale* (II : 1) from 1824: "*Composta e dedicata al suo amico Fil: Caudella*". Furthermore, both of them were present at the famous musical soirées given at the palace of the BARON FARKAS WESSELÉNYI in Cluj (cf. Lakatos 1973 p. 63).

The service of BARON JÁNOS BÁNFFY did not mean for Ruzitska a permanent stay in Nuşfalău. Every winter was spent in Cluj and in 1814 he had the opportunity to travel to Vienna together with the BÁNFFY family. There he started learning to play the violoncello in order to bring up to full number a quartette ensemble in Cluj which was in lack of a reliable cello player. It was in 1814 in Vienna that he played chamber music with the members of the famous Razumovsky-quartet: IGNAZ SCHUPPANZIGH (1st violin), FRANZ WEISS (viola) and JOSEPH LINCKE (cello); Ruzitska himself played the piano. There was a second trip to Vienna two years later in 1816. Unfortunately, that is the very last event we are informed of in Ruzitska's memories as he interrupted writing at that point.

His service at the BÁNFFY family came to an end in the year 1819 as the baronesses got a husband. In the following 50 years Ruzitska continued to activate in Cluj as teacher, composer, chamber and church musician. However his relationship to the family was not interrupted, as one can see in the dedication of his *Praeludium* from the year 1859 attached to his Pater noster (II : 8) "*écrit pour M^{me} la Baronne de Bánffy Albertné, née Comtesse Agnes Eszterházi*". It was in Cluj in the 1830s that he became friendly with young FERENC ERKEL.

He also became the leading personality of the musical life, a status demonstrated by the fact that he was named headmaster of the *Musical Conservatorium* [Musical Conservatoire], an institution promoted by the many societies of music that activated in the town beginning with the year 1819. Ruzitska conducted the *New Society of Music* until 1835

and again from 1937. His name is also associated with the reorganization of the Conservatoire, Ruzitska led the institution from 1835 until his death in the year 1869.

III. Chamber music composer and performer. Ruzitska was able to ensure his existence, especially before the creation of the institutional framework of the Conservatoire, with the support of his aristocratic patrons of art. Composing and performing chamber music proved to be a good opportunity for him to take part at the soirées of the nobility. He was a reliable piano and cello player. His Op. 17 and 23 for flute and piano (VII : 10 and 11) were “*Composés et dédiés à Monsieur le Comte Emerique de Wass,*” a music lover and a flute player himself, later the intendant of the opera performances given by the National Theatre in Cluj. Further, there are autographical remarks about performances to found in the score of his “*Variations for cello and orchestra*” (VI : 2), composed in 1816. These performances took place a few years later, in 1822 and 1822 in Cluj, presumably it was the composer himself who played the cello.

It was in this environment that he has written his four string quartettes and three string quintettes (VII : 1–7). Each of these works, but the 1st string quartette *sine anno*, were revised in the second half of the 1860’s (1865–1869). Nevertheless, in the case of the first two string quintettes it is indicated a much earlier date: the first versions of these works were composed in the year 1832. 10 years later Ruzitska made an arrangement of his 3rd string quartette for piano to four hands (App I : 4).

Ruzitska’s 4th string quartette (VII : 7) was revised in 1867. It was composed presumably two or three decades earlier. It is the only work which has been published so far in a modern edition (Editio Musica: Budapest, 1964). The editor, Tivadar Országh had a good knowledge of Ruzitska’s chamber music. Playing the 1st violin, he was among the performers of string quintette N° 3 in 1958 and 1959. (Both performances are registered on the title sheet of the violoncello part, shelf mark Ms. Mus. 4 051/7).

The four movements of the composition were initially notated in the score in the following order: I. *Vivace non troppo* II. *Adagio non troppo* III. *Scherzo* IV. *Finale*. Later Ruzitska decided to change the succession of the inner parts. Thus, following the model offered by Beethoven, the *Scherzo* got the second position and the *Adagio* became the 3rd movement. This alteration is marked by verbal indications in the score, while in the parts one can find the final order of the movements. The first movement in G Major is written in sonata form with a cantabile second subject in D Major. The development section is based mainly on the melodic material of the first subject. The *Coda*, following a shortened recapitulation, is

based as well on the first subject. If one takes a look at this subject, which gains such an important role during the entire movement, one will notice its characteristic semiquaver triplets. This subject bears a motivic resemblance to another very famous theme written by FERENC ERKEL in the overture for his opera *Hunyadi László*.

QUARTETTO N° 4

I.

RUZITSKA GYÖRGY
1789—1869

Vivace non troppo

Fig. 1) Main theme of the first movement. 4th string quartet (VII : 7)

This might be a coincidence, but one can take for sure that Ruzitska and Erkel did know each other, for young Erkel, too, lived for a while (around 1834) in Cluj as a music teacher. More than that, there are at least 2 documents of their long lasting friendship, both dated decades later. 1) A copy of Erkel's overture to his very first opera "*Bátori Mária*" which was sent to Ruzitska and was preserved in his property (he even made a transcription for a smaller ensemble from it) with the autographical note on the front page: "*Bis auf Wiedersehen zum Andenken von deinem intimen Freund Franz Erkel. Pest, am 1. Februar 1845*". 2) There is a letter addressed by Ruzitska to Erkel in the very same year as he revised his 4th string quartette, in 1867 which greets Erkel as "*Mein lieber guter alter Freund!*" (cf. Isoz 1921).

The *Scherzo* in G minor has a main section beginning with a fugato, then a trio in G Major and a varied recapitulation of the first section. The movement ends with a brief coda section which realizes a synthesis of the two contrasting materials. The song-form *Adagio* has a harmonically very interesting middle section based on unexpected modulatoric progressions, which might seem rather abrupt after the schubertian tone of the peaceful main section.

The image displays a page of musical notation for the middle section of the 3rd movement, *Adagio con espressione*. The score is organized into three systems, each containing four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The notation is dense, featuring numerous slurs, ornaments, and dynamic markings such as *cresc.*, *dim.*, *pp*, *p*, and *ff*. A circled number '3' is present in the third system, likely indicating a measure number. The overall texture is complex and expressive, characteristic of the movement's tempo and mood.

Fig. 2) Middle section of the 3rd movement *Adagio con espressione*

The last movement (G Major, *Allegro moderato*) is a brilliant *Finale*. It has the ABA form, with a polyphonic middle section in D Major. The recapitulation of the main section does not imply a note-by-note repetition – as it does in all the movements of the 4th string quartet: in the external movements the recapitulation sections are shortened, in the inner parts they are ornamentated. In the case of the final movement, Ruzitska omitted the recapitulation of a long section of an intense dramatic effect for the sake of a frenetic *Coda* based on a dactylic rhythm scheme.

The image displays a musical score for a string quartet, specifically the middle section of the final movement. It consists of five systems of staves, each system containing four staves for the instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in G major and 4/4 time. The first system begins with a piano (*p*) dynamic and features a complex polyphonic texture with various articulations like *acc.* and *rit.*. The second system includes a circled number '2' above the first staff, indicating a second ending or a specific measure. The third system continues the polyphonic development. The fourth system shows a dynamic shift to *dim.* (diminuendo) and *p. ukkr* (pizzicato). The fifth system concludes with a circled number '3' above the first staff, marking the end of the section. The score is densely notated with many notes, rests, and dynamic markings.

Fig. 3) Middle section of the last movement. 4th string quartet (VII : 7)

IV. *Church musician and organist.* Ruzitska wrote 5 masses, including a *Requiem* as well as other church-music pieces. He himself considered 5, instead of 4, because when revising in 1853 his 3rd Mass he made a transcription for a smaller chamber orchestra of the “*Willkürliches Accompagnament,*” initially designed for organ or piano. The size of the orchestra used by him in this transcription informs us about the musicians available in the Piarist Church in that period.

His 1st mass was written during his service at baron JÁNOS BÁNFFY, in Klausenburg, where the family moved from Nagyfalú in winter of the year 1814. The mass performed in the Minorite Church has an obligato oboe solo part, which was inspired by a “*retired military band conductor named Wendt, who lived at that time in the town and was a skilled oboe-player*” (cf. Lakatos 1973 p. 62). The *Benedictus* movement of this mass in addition to an orchestral version has another one for oboe solo and organ: “*questo pezzo molto concertante puo eseguirsi in voce dell’Oboe sul Organo*”.

In his manuscript of the 5th (= 4th) mass in F Major (I : 4), he marked (rather atypically) the date of the original version as well, not just the revision. The autograph contains valuable information about the dedicatees of his work, and the way they influenced the style of this *Gebrauchsmusik* which had in the same time sacred and pedagogical functions: “*Scritta in uno stile molto semplice pegli scolari del Conservatorio di Musica claudiopolitano. da Georgio Ruzitska Direttore del suddetto Conservatorio*”. In a separate manuscript which contains a Graduale “*Zur Messe N^o 5*” (cf. *Minor Church Works II : 4*) Ruzitska confirms this dedication: “*Für die Gesang-Schüler des Kl. Conservatoriums*”.

His sole *Requiem* written 1829 was performed in 1835 on the occasion of the memorial service of Kaiser Franz I. organized by the Music Society of Klausenburg: “*Zum erstenmahle aufgeführt in der Clausenb[urger] Hauptkirche (...) bey Gelegenheit des Todtenfeyer für S. M. Franz der 1-te*”. Ruzitska also wrote 4 responsories (II : 9) for this ceremony, where he marked that the original plainchant responsory was to be sung between his own movements.

He was an organist as well. His early years at Vienna saw him playing the organ in the Piarist Church in Josephstadt where he played under the direction of Haydn himself, and later in the Minorite Church in Alservorstadt. When he travelled to Vienna in 1814, he played masses in the Minorite Church in Alservorstadt, in the Peterskirche and eventually a mass by Albrechtsberger in the Stephansdom. If we can trust his memories, he rejected the appointment of the organist offered to him in both the Peterskirche and the Stephansdom as assistant of Preindl: “*My considerable attachment and devotion to my baronial family and the*

fact that I was really fond of solitary country-life made me not to accept the engagement. This deed of mine was perhaps the biggest fault I have ever done in my life, because in that period Vienna had only a few good organist, so I could have had the chance to get within a short time into the position of the organist at the Hofkapelle” (Lakatos 1973 67). However, there is no reinforcement of these informations form other sources. In Cluj, Ruzitska was also active as organist and Regens Chori in the Piarist Church. According to his instructions an organ was built there in 1849 which still exists today having with 2 manuals and 20 registers.

V. The teacher. Ruzitska wrote tutors in harmony, piano and violin playing as well as singing (cf. App. II). He appears to have been a talented and experienced teacher who relied on his own practice. For instance on the front page of his *“Practische Grundlinien für den ersten Unterricht im Pianoforte Spiele”* (App 2 : 3) one can read: *“Von mir seit 15 Jahren mit dem erwünschten Erfolge benützt und 1860 in’s Reine gebracht”*. On the other hand he did not refuse to make certain simplifications in order to facilitate the pupils’ tasks. For instance his manuscript *“Die in der akademischen Kirche in Klausenburg gebräuchlichen Gesänge”* (II : 12) is in fact an adaptation of the songs to the local possibilities but he holds on to justify his efforts and so to defend his reputation as a composer: *“Alle aus den Gesangsbüchern von Szepesi und Szasskowszki genommenen Kirchengesänge sind eigens für die wenig geübte Schuljugend behufs des leichteren Treffens in den Mittelstimmen und mit Vermeidung der zu hohen Töne für die sehr seltenen Tenoristen eingerichtet. Der an weniger Stellen vorkommende nicht vollkommen strenge Satz ist daher nicht der Unkenntniß, sondern der erwähnten Berücksichtigung zuzuschreiben”*.

VI. The composer. Ruzitska was quite a prolific composer. His only opera *Alonso, oder die Wege des Verhängnisses* completed between 1826 and 1828 was intended in 1829 for performance on the stage of the *Städtisches Theater* in [Buda]Pest. However the performance never took place because of the departure of the singer August Fischer, in spite of his contract. Ruzitska’s *Alonso*, based on a libretto by the Transylvanian Saxon author CHRISTIAN HEYSER is a rescue opera which joins together the traditions of German *Singspiel* and French *opéra comique*, at the same time showing the melodic influence of the contemporary Italian opera composer Rossini.

In addition, he wrote pieces for choir, for solo voices, for orchestra as well as works for a solo instrument with accompaniment, for organ and piano. His sole symphony (V : 1) follows the Viennese four movement model. His *Zrínyi Overture* (V : 2) was performed in

1821 at the opening ceremony of the Theatre in the Farkas Street in Cluj. It was typical for his working practices to revise his compositions decades later. Unfortunately, one can not study the drafts as in most cases only the fair copies of the revisions survive.

He considered his knowledge of composition technique he acquired in his early years in Vienna and deepened in Transylvania (cf. Lakatos 1973) to be very important even as he reached an advanced age. For instance, he wrote a canon at the end of his transcription of Beethoven's 6th Symphony. He remarked at the end of the manuscript: "*Nachdem [ich in meinem 81^{ten} Lebensalter die Trans[kription des] wunderschönen Werkes des großen Meisters (6^{te} Sinfonie von Beethoven) begonnen und mit aller möglichen Genauigkeit und Sorgfalt kaum zu beenden vermochte, fühlte ich mich zu jeder weiteren Anstrengung unvermögend und lasse zum Abschiede nach den folgenden Canon à 4: Ich bin schon alt und schwach, dahin ist alle Kraft, / 2 Du bist etc. / 3 Er ist etc.*" On an other sheet of paper, dated 2 years later in 1869 (the year he died), he added: "*Habe also die Regeln des doppelten Contrapunctes noch nicht vergessen*".

VII. Reception. One can find references in the literature about at least one work written by György Ruzitka, which was published in Vienna. His "*Sonate [A] pour le piano-forte avec accompagnement d'un violon,*" edited by Pierre Mechetti, is recorded in the RISM volume *Einzeldrucke vor 1800*. (ed.: Ilse and Jürgen Kindermann, Kassel: Bärenreiter, 1998). There is at least one opus published in [Buda]Pest: his 2 trios for violin, cello and piano Op. 4 in D Major and C Major, respectively, were edited there in 1811 by Teichlinger. And even Cluj saw his *Énekiskola* [Singing tutor] published in the town twice by J. Tilsch and J Stein, respectively (cf. App II : 4a). However, the majority of his oeuvre is available in form of his autographic manuscripts preserved at the Musical Department of the Széchényi National Library.

There are remarks in the scores suggesting that his chamber and sacred music was played throughout the 19th century. Some of them like his *Missa pro defunctis* (I : 1), "*Bellas Romanze,*" from his opera *Alonso* (III), and the 3rd string quartet (VII : 6) were performed during the 20th century as well. His 4th string quartet was published in a modern edition in the year 1964.

His main contribution is considered to be his activity as a teacher and as organizer of the modern musical education in Cluj. His abilities and his own education gained in Vienna made him certainly the ideal person for that task. However, he carried out a many-sided musical activity which is worth to be studied. His significance as a composer has yet to be estimated by musicological research.

VIII. *Works*. Items of the following work list are ordered by the numbers given in the thematic catalogues of the works of Ruzitska (cf. Németh 2000), which also contains a detailed manuscript description including primary paper analysis (watermarks and raster).

Unless otherwise signalled, the sources are to be found in the Music Department of the Széchényi National Library in Budapest (OSzK). In case that the same source contains more than a single work, a cross reference is given.

Titles are listed in the language the composer wrote them on the front pages of his autographs. In case of multi-movement works, the orchestration is drawn together. Transcriptions of works by other composers (a considerable part of *Appendix I* in the thematic catalogue) are omitted.

Abbreviations:

Aut:	autograph, autographical	Mem:	Ruzitska's autobiography (cf. Lakatos 1973)
c:	copied	MM:	Ms. Mus., shelf mark in the National Library
C.:	Number in the Thematic Catalogue	Sc:	score
		P:	part, parts

I. MASSES AND REQUIEM				
<i>C</i>	<i>Title</i>	<i>Forces</i>	<i>Composed</i>	<i>Sources</i>
I : 1	<i>Missa N^{ro} I con Tantum ergo, Graduale ed Offertorio</i>	SATB, orch, org	Mem: 1814 Aut. Sc.: <i>Trans. 1819</i> ; Tantum ergo: 1822, 1834; Dona: <i>Fine 1819</i>	MM 207 Aut Sc; P: MM 212 (Graduale), MM 213 (Offert.), MM 224 (Tantum);
I : 2	<i>Missa N^{ro} 2</i>	SATB, orch, org	<i>Revu en 1840.</i>	MM 208 Aut Sc
I : 3	<i>Vocal-Messe N^o [corrected:] 3.</i>	TTBB, org / fp	–	MM 209 Aut Sc
	<i>Vocal-Messe N^o 4 (sic!) [transcr. for chamber orch]</i>	TTBB, 2 vn, 2 cl, vc and cb	<i>Revu en 1853</i>	MM 210 Aut Sc of willkürliches Begleitung
I : 4	<i>Missa in F N. 5</i>	S, A, T, B, SATB, orch, org	<i>Comp: nel 1843, rived: 1859.</i>	MM 211 Aut Sc
I : 5	<i>Requiem a tre voci. Missa pro defunctis Op. 13</i>	A, T, B, TTBB, orch, org	<i>Trans. Mai 1829.</i>	MM 217 Aut Sc

II. MINOR CHURCH WORKS

<i>C</i>	<i>Title</i>	<i>Forces</i>	<i>Composed</i>	<i>Sources</i>
II : 1	<i>Graduale II.</i>	S, SATB, orch, org or S, S, org	<i>Tr. Avril [1]824</i>	MM 214 Aut Sc and copied parts
II : 2	<i>Graduale de B. Maria Virg.</i>	B, strings, org	<i>August 10 1839</i>	MM 215 Aut Sc and copied parts
II : 3	<i>Offertorium de B. Maria Virgine</i>	S, orch, org	<i>22 Aout 1839</i>	MM 225 Aut Sc and copied parts
II : 4	<i>Graduale zur Messe N° 5</i>	4 S, strings	–	MM 216 Aut Sc, P
II : 5	<i>Libera</i>	TTB or STB or SSB and org or SATB, orch	<i>1840</i>	MM 218 Aut Sc, P
II : 6	<i>Te Deum</i>	SATB, orch, org	<i>3 / [1]850</i>	MM 219 Aut Sc, c P
II : 7	<i>Regina coeli</i>	SATB, orch, org	<i>1843, revised: [1]863</i>	MM 220 Aut Sc, c P
II : 8	<i>Pater noster¹</i>	SATB, Physharmonica ²	<i>1837</i>	MM 221 Aut Sc, P
II : 9	<i>4 Responsorien: Subvenite Sancte Dei, Qui Lazarum resuscitasti, Domine quando veneris judicare terram, Ne recordis peccata mea</i>	TT or AT or BB, org or Physharmonica	<i>1835</i>	MM 222 Aut Sc, P
II : 10	<i>Pange lingua / Tantum ergo</i>	SATB	<i>1859</i>	MM 223 Aut Sc, P
II : 11	<i>Pápai himnusz</i>	SATB	<i>5 / 1858</i>	MM 227 Aut Sc, P
II : 12	<i>Die in der akademischen Kirche in Klausenburg gebräuchlichen Gesänge</i>	SATB, org	<i>1850, 1857, 1858</i>	MM 228 Aut Sc, P

III. OPERA

<i>C</i>	<i>Title</i>	<i>Genre</i>	<i>Composed</i>	<i>Sources</i>
III: 1	<i>Alonso oder Die Wege des Verhängnisses</i>	<i>Ernsthafte Oper in 3 Aufzügen</i>	<i>1826–1828</i>	MM 238 Aut Sc, c P, libretto; VIII 448, 214 Aut Sc, c P in the Library of the Music Ac., Cluj

IV. CHOIRS FOR MIXED, MALE AND FEMALE VOICES

<i>C</i>	<i>Title</i>	<i>Forces</i>	<i>Composed</i>	<i>Sources</i>
IV : 1	<i>Talpra Magyar (Petöfi)</i>	SATB, orch	<i>3 / [1]848</i>	MM 249, 7248 Aut Sc, c P
IV : 2	<i>Gebet vor der Schlacht Schäferssonntagslied</i>	TTBB	<i>1848</i>	MM 250 Aut P
IV : 3	<i>A' Majusi Kis Virág (Kovács Pál)</i>	SA, fp	–	MM 251 Aut Sc, P
IV : 4	<i>Quartetti facili</i>	TTBB	<i>1857</i>	MM 252 Aut Sc
IV : 5	<i>Mixed choirs from the Herbier musical</i>	SATB, fp	<i>1812 - 1821</i>	MM 235 Aut Sc

¹ mit einem Prealudium und Begleitung der Physharmonica oder 6 Blasinstrumenten.

² Ruzitska indicates for this instrumental accompaniment: *Corno inglese, 2 Clarinetti, 2 Corni e 2 Fagotti*, an ensemble he later changed to: *2 Clarinetti, 2 Viola et Violoncello*.

V. ORCHESTRAL WORKS

<i>C</i>	<i>Title</i>	<i>Composed</i>	<i>Sources</i>
V : 1	<i>Sinfonie in D</i>	<i>Trans: 1836</i>	MM 235 Aut Sc VIII 133 c P Library of the Music Ac., Cluj
V : 2	<i>Erste Ouverture zum Drama Zriny[i]</i>	<i>Revue en 1868</i>	MM 235 Aut Sc, P
V : 3	<i>Fantasia Variazioni e Finale per gran Orchestra N° 1 in C.</i>	<i>1836</i>	MM 240 P
	<i>Arrangement pour Piano à 4 main Violino, Viola et Violoncelle</i>	<i>1860</i>	MM 241 P (draft) MM 8079 P (fair copy)
V : 4	<i>Piece de Fantaisie avec Rondeau pour grand' Orchestre N° 2 Op. 30</i>	<i>1840</i>	MM 242 Aut Sc, defective P

VI. WORKS FOR CELLO AND ORCHESTRA

<i>C</i>	<i>Title</i>	<i>Comp.</i>	<i>Sources</i>
VI : 1	<i>Adagio et Rondeau Concertant pour le Violoncelle avec accompagnement de 2 Violons, Flute, (2 Hautbois et 2 Cors ad Lib.) Viola e Basso</i>	–	MM 224 c P
VI : 2	<i>Variations avec Introduction et Finale pour le Violoncelle concertant, avec accompagnement de 2 Violons, Taille (2 Flutes ou Hautbois, 2 Cors ad lib.) et Contrebasse</i>	<i>Comp 1816</i>	MM 247 Aut Sc, P

VII. CHAMBER

<i>C</i>	<i>Title</i>	<i>Forces</i>	<i>Composed</i>	<i>Sources</i>
VII : 1	<i>1^{er} Quintuor Op.19</i>	2 vn, 2 va, vc	<i>1832 Révu en [1]865</i>	MM 234 (fol 1-18) Aut Sc, MM 4051/5 P
VII : 2	<i>2^{me} Quintuor Op. 20</i>	2 vn, 2 va, vc	<i>[1]832 revu en [1]868</i>	MM 234 (fol 19-36) Aut Sc, MM 4051/6 P
VII : 3	<i>3^{me} Quintuor</i>	2 vn, 2 va, vc	<i>revu en 1868</i>	MM 234 (fol 37-68) Aut Sc, MM 7249 c sc, MM 4051/7 P
VII : 4	<i>1^{tes} Quartett</i>	2 vn, va, vc	<i>Revu [1]867</i>	MM 233 (fol 1-8) Aut Sc, MM 4051/1 Aut P
VII : 5	<i>2^{me} Quatuor</i>	2 vn, va, vc	<i>Revu 24 Aout [1]865</i>	MM 233 (fol 9-20) Aut Sc, MM 4051/2 Aut P
VII : 6	<i>3^{me} Quatuor</i>	2 vn, va, vc	<i>Revu en 1867</i>	MM 233 (fol 21-28) Aut Sc, MM 4051/3 Aut P
VII : 7	<i>4^{tes} Quartett</i>	2 vn, va, vc	<i>Revu en 1867</i>	Editio Musica Bp, 1964 MM 233 (fol 29-42) Aut Sc, MM 4051/4 Aut P
VII : 8	<i>Ländler from the Herbie musical</i>	2 vn, cb	–	MM 245 (fol 6-7) Aut Sc
VII : 9	<i>Duetto brillante</i>	2 vc	<i>5 /1864</i>	MM 248 Aut Sc
VII : 10	<i>Fantaisie en Pot-pourri Op.17</i>	fl, fp	–	MM 243 Aut Sc
VII : 11	<i>Introduction, Variations et Finale Op. 23</i>	fl, fp	–	MM 236 c Sc, c P
VII : 12	<i>Introduction et Variations brillantes sur une teme hongrois Op. 14</i>	vc, fp	<i>1840</i>	MM 237 Aut P

VIII. PIANO FOUR AND TWO HANDS

<i>C</i>	<i>Title</i>	<i>Composed</i>	<i>Sources</i>
VIII : 1	<i>Plainte, Invocation et Contentement. Esquisse harmonique pour le Piano</i>	–	MM 2649
VIII : 2	<i>Pieces for piano from the Herbiere musical</i>	<i>1810 – 1820</i>	MM 245:
a)	<i>Adagio</i>	<i>1810</i>	fol 8 ^v -10 ^r
b)	<i>Polonaise Composée pour M^{lle} la Comtesse Nan. de Nemes</i>	<i>Karatsff[alva] Juin 817</i>	fol 10 ^v -12 ^r
c)	<i>Rondeau</i>	<i>1812</i>	fol 12 ^v -13 ^v
d)	<i>Menuetto</i>	<i>1810</i>	fol 14 ^r
e)	<i>Impromptu. Composée à N[agy]fallu [sic!]</i>	<i>le 12 9^{br} 820</i>	fol 14 ^v -17 ^r
f)	<i>Rondo d'après un Air de Glu[c]k Composée pour M^{lle} la Comtesse M de Nemes</i>	<i>1821</i>	fol 19 ^r -20 ^r
g)	<i>Variazioni</i>	–	fol 20 ^r -21 ^v
VIII : 3	<i>Six Polonaises Composées pour la Harmonie et arrangées pour le Piano</i>	<i>Nagyfalu 1816</i>	MM 246 Aut

IX. ORGAN

<i>C</i>	<i>Title</i>	<i>Composed</i>	<i>Sources</i>
IX : 1	<i>6 Fugen für die Orgel, oder Clavier mit Pedal</i>	<i>Clausenburg 1824</i>	MM 229 Aut
IX : 2	<i>3^{me} Fantaisie et 7^{me} Fugue pour l'Orgue avec Pedal</i>	<i>5 / [1]849</i>	MM 230 Aut
IX : 3	<i>Pieces pour l'Orgue</i>	<i>1847 – 1849</i>	MM 231 Aut
a)	<i>Fantaisie o Prelude</i>	<i>10 / 847</i>	fol 1 ^v -2 ^v
b)	<i>Prélude pathétique</i>	<i>1 / 848.</i>	fol 3 ^r -4 ^v
c)	<i>Prelude</i>	<i>12 / 848</i>	fol 5 ^v -6 ^r
d)	<i>Fughetta</i>	–	fol 6 ^v -7 ^r
e)	<i>Grave</i>	<i>10 / 10 1849</i>	fol 7 ^v -8 ^r

Appendix I. TRANSCRIPTIONS FOR PIANO FOUR HANDS ³

<i>C</i>	<i>Title</i>	<i>Comp.</i>	<i>Sources</i>
App I : 1	<i>Ouverture de l'opera „Alonso”. Arrang. pour le piano à 4 mains (cf. III)</i>	–	MM 2648 Aut
App I : 2	<i>Ouverture pour le drame „Zriny[i]”. Arrang. pour le piano à 4 mains (cf. V : 2)</i>	<i>1859</i>	MM 2647 Aut
App I : 3	<i>1^{er} Grand Quintuor Op. 19 Arrangé pour le PianoForte à 4 mains (cf. VII : 1)</i>	–	MM 7273 Aut
App I : 4	<i>Sonate pour le Piano Forte à 4 mains. Arrangé d'après son 3^{me} Quatuor (cf. VII : 6)</i>	<i>1842</i>	MM 7274 Aut

³ Arrangements of works by other composers for piano four hands, or smaller chamber orchestras such as symphonies by Beethoven, (opera) overtures by Cherubini (*Les deux journées*), Erkel (*Bátori Mária*), Mozart (*Die Zauberflöte*), N. Isouard (*Joconde*), Weber (*Oberon*) are omitted in this listing.

Appendix II. WORKS WITH EDUCATIONAL PURPOSES

<i>C</i>	<i>Title</i>	<i>Date</i>	<i>Sources</i>
App II : 1	<i>A generálbasszusnak alapelvei</i> [Treatise of harmony]	–	MM 255 fol 1-4, 19-28Aut
App II : 2	<i>Praktische Violinschule</i>	1861	MM 255 fol 5-18 Aut
App II : 3	<i>Practische Grundlinien / für den ersten Unterricht im Pianoforte – Spiele</i>	1860, revised 1867	MM 257 fol. 1-81
App II : 4 a)	<i>Énekiskola a' Kolozsvári Zene-Conservatorium növendékei számára. Elméleti és gyakorlati rész Soprán és Áltusra Tenor és Bassusra</i> ⁴	1 st edition between 1842-48 (J. Tilsch); 2 nd : 1880 (J. Stein)	Printed brochure MM 253; Ac.Libr.Cluj U 65144, R 123852
b)	<i>Gesanglehre für den Gymnasial-Unterricht</i>	1851	MM 254/1
c)	<i>Ének-Tanítás a' Kolósvári Musikai Conservatorium' Ének-Osokolája számára</i>	1843, 1846	MM 254/2
d)	<i>Ének gyakorlások</i>	–	MM 254/3
e)	<i>Solfeggi facili für Anfänger als 1^{er} Anhang zu meiner Gesangschule</i>	–	MM 254/4
f)	<i>Die Kapelle von Kreuzer a 4 v.</i>	–	MM 254/5
g)	<i>Gesangschule nebst Anhang von leichten Solfeggien, Duetten, Terzetten und Quartetten für Soprane</i>	–	MM 256

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⁴ The *Gyakorlati rész* [Practical part] in the Széchényi National Library is designed for male voices. There was an other brochure for female voices now to be found in two copies only at the Academic Library Cluj (Biblioteca Academiei, Filiala Cluj) one in each the U (Unitarian Fond) and the R (Prebyterian Fond) collections. About the dating of these prints see Németh 1999.

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