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musicologist (b. 1978, Sepsiszentgyörgy/Sft. Gheorghe, Romania) graduated at the Gheorghe Dima Conservatory of Music (in Cluj/Kolozsvár, 2003) and the Liszt Academy of Music (Budapest, 2004). Since 2003, staff member of the Department for Hungarian Music History at the Budapest Institute for Musicology, HAS/RCH ELKH, since 2012 of the Editorial Board of *Studia Musicologica – An International Journal of Musicology of the Hungarian Academy of Sciences*, currently as Editorial Secretary, he has conducted research on Transylvanian composers of the nineteenth and twentieth centuries.

György Ruzitska

Georg / György Ruzitska [in some of his autographs signed as Ružitska or Ružička, respectively] was born in the year of the Great French Revolution in the capital of the Habsburg Empire. He imbibed Classical music with the air of the Imperial City, so to speak, then, in 1810, at the outset of his professional career, he went to Transylvania. There, in the South-Eastern province of the Empire, he served throughout his entire remaining lifetime—as a true all-round musician, in various roles and functions—the Western-type modernization of local art music culture.

As a common saying, still in use among our North-Western neighbors, claims “*co Čech, to muzikant*” [If you are Czech, you must be a musician; actually meaning: *every Czech is a musician*]. Based on some historical facts, this timeless maxim mainly applies to the outstanding instrumentalists and composers of Czech-Moravian origin who, during the eighteenth and nineteenth centuries, flooded the entire Habsburg Empire, including Hungary and Transylvania. In addition, as such, it perfectly applies to Ruzitska as well. Born into a Viennese musician dynasty of Czech-Moravian descent, he committed himself to cultivating the art music culture of the Hungarian community of Transylvania. Thus, his life path and career offer a prime example of nineteenth-century migration of musicians, within the monarchy. In his individual case, moreover, migration does not simply proceed from the center to the peripheries; instead, it connects two provinces, with a touch of the center. An important touch, as the *Kaiserstadt* of almost incommensurable significance in terms of its irradiation and influence, the cradle of the musical Classicism that bears its name, provided the scenery for the events during the most impressionable period, during the first two decades of Ruzitska’s lifetime.

In the 1810s, at the beginning of his Transylvanian career, Ruzitska worked as the music tutor of the Bánffy Baronesses in the Szilágynagyfalu (in Romanian: Nușfalău) mansion of Baron János Bánffy. The Congress of Vienna, ultimately resulting in the formation of the Concert of Europe, saw Ruzitska rendering the first of his two visits to Vienna, again, actually two longer stays—in 1814 and 1816, respectively—in the company of his noble employers. When in Vienna, he performed a number of chamber music pieces by Prince Louis-Ferdinand of Prussia (1772–1806) together with the members of Count Razumovsky’s private string quartet, who had earlier premiered Beethoven’s string quartets: Ignaz Schuppanzigh – first violin, Franz Weiss – viola, and Joseph Lincke – cello; Ruzitska himself played the piano in that ensemble. Meanwhile, between 1812 and 1818, he kept a musical diary titled *Herbier musical* preserving, side by side, the traces of his connections to musician notables and aristocrats from both Vienna and Transylvania. (As a matter of fact, it was the French title of this very scrapbook that inspired the visual illustration of the *Ruzitska György Thematic Sub-site*). Also, he took part in the (in)famous musical duel that occurred at the residence of the passionate Beethovenian Baron

Farkas Wesselényi in Kolozsvár. From his autobiography—completed much later, but telling the story only until 1816, the original German manuscript of which is currently missing—it seems that, as opposed to the supporters of Prince Louis-Ferdinand, Cramer, and Clementi, Ruzitska stood on Beethoven’s side (this position is confirmed by a number of textual and musical references in Ruzitska’s output to Beethoven’s specific compositions and biographical events).

The life path and career of Ruzitska, who was at home both in the center and on the periphery—both in Vienna and in Kolozsvár—, paradigmatically exemplifies another socio-historical process of the period, too. As he successfully achieved the gradual replacement of his nobility employments with various public jobs—in the service of the Church and at a musical society in formation—, he achieved no less than the full emancipation of his initial social status. Two decades before the Hungarian Revolution and Freedom Fight of 1848–1849, during the *Vormärz* period, he played a key role in the establishment of Kolozsvár’s institutionalized music education, as the founding director of *Musicai Conservatorium*. At the same time, he was a full-time church musician at Kolozsvár’s Piarist Church; an organist, choirmaster, and composer who studied—in a manner that is comparable to that of his great contemporaries—the period’s basic counterpoint treatise, released in Latin. This can be seen from the marginalia he wrote in his own copy of Johann Joseph Fux’s *Gradus ad Parnassum*, currently found at the Library of the Cluj/Kolozsvár Conservatory of Music.

Thalia was given her first Kolozsvár headquarters—*Farkas utcai kőszínház* [Farkas Street Stone Theater], the first permanent theater ever in the whole area of the Hungarian language—in 1821. By the mid-1820s, similarly to music education, operatic industry, too, had taken off spectacularly there, mainly due to the presence of Róza Déryné Széppataki, the first female Hungarian opera singer, under contract in Kolozsvár between 1823 and 1827. Ruzitska does not appear to have been personally involved in the town’s music theatrical saga, in spite of the fact that, in 1821, at the opening of the Farkas Street Stone Theatre, the orchestra played his *Zrínyi Overture*. On the other hand, he did manage to write his name into early nineteenth-century history of the genre with his Rossini-style rescue opera *Alonso oder die Wege des Verhängnisses (Ernsthafte Oper in 3 Aufzügen, 1826)*, with a scheduled premiere at the *Städtisches Theater* in Pest. Therefore, the name György Ruzitska appears in close proximity of a famous namesake and his first Hungarian national *Singspiel* (József Ruzitska: *Béla futása* [Béla’s Escape], 1822).

During his pivotal years in Kolozsvár, Ferenc Erkel became friend with György Ruzitska of all people, a friendship he would insist to maintain for many decades to come. The most significant documents of this friendship are the chamber music transcriptions of the *Overture to Erkel’s opera Bátor Mária*, prepared by György Ruzitska in 1863 and 1864, in anticipation of *Bánk bán’s* Kolozsvár premiere. These transcriptions were based on an autograph score sent to Kolozsvár in 1845, with the following dedication: “*Bis auf Wiedersehen zum Andenken von deinem intimen Freund Franz Erkel. Pest, am 1. Februar 1845*” [In hopes of reunion, in memory of your intimate friend, Franz Erkel. Pest, 1 February 1845]. The Erkel autograph surviving in Ruzitska’s legacy was released in Volume 1 of the *Ferenc Erkel’s Operas* critical complete edition series, securing the recipient, György Ruzitska, a worthy place in the pantheon of nineteenth-century Hungarian composers, erected by our very research facility, the Department for Hungarian Music History of the Budapest Institute for Musicology, HAS.

Now, the same Department for Hungarian Music History of the Budapest Institute for Musicology, RCH ELKH, wishes to continue this groundbreaking 20 years ago by creating and

continuously updating its brand new online platform **Magyar Zenetörténet Online / History of Music in Hungary Online**. Accessible from there, the *Ruzitska György Tematikus Al-honlap / György Ruzitska Thematic Sub-site* presents music lovers and connoisseurs with structured data on the composer's life and works that resulted from basic research. In its first phase, the Thematic Sub-site only contains texts written between 1999 and 2003 by the author, then a student at both the Gheorghe Dima Conservatory of Music (Kolozsvár) and the Liszt Academy of Music (Budapest). With the exception of two items, these texts were unpublished so far. Following the Hungarian, English, German, and Romanian biographies [**BiO**], written in various formats and reaching different depths, those interested in the compositions can peruse the thematic catalogue of György Ruzitska's works [**FONS**]. The latter was written during the academic year 1999/2000 with the support of the *Pro Musicologia Hungarica Foundation* and—contrary to its modest original title *Ruzitska György zenei kéziratái* [The Musical Manuscripts of György Ruzitska]—accounts for all the extant sources of every known Ruzitska composition. The **OriGO** section of the Thematic Sub-site, currently under development, aims to catch up with the ultimate goal of the **History of Music in Hungary Online** platform, by presenting Ruzitska's compositions in detail, according to their respective genres: Church Music, Opera, Vocal and Orchestral Works, Concertos, Chamber Music, Piano and Organ Works, Transcriptions. The Thematic Sub-site also contains a comprehensive bibliography [**BiBliO**], which for the time being necessarily extends up to 2003; however, it will be later completed with newer literature and research results.

The sad, and almost unprecedented, isolation of Ruzitska's entire oeuvre during the twentieth century goes back to a fatal momentum in the source situation. In 1911, the composer's sons deposited the legacy at the music collection of the Hungarian National Museum, the institution that seemed most appropriate at the time. However, in less than a decade, the manuscripts were on the other side of the new borders, while it was clear, from the very beginning, that the only place where Ruzitska's oeuvre could have generated the most vivid interest coincided with the place where he had worked during most of his lifetime. It did not help either that the dominant approach of both Hungarian and Romanian music historiography from the second half of the 20th century did not hesitate to ignore, or, at best, to describe the founding father of musical life in Kolozsvár/Cluj, a former province capital of the dual monarchy, as a *Kleinmeister*. However, after the turn of the Millennium, and especially in the last decade, the previously lacking segment of Ruzitska's posthumous reception has been revived, in a most natural, spontaneous, and fortunate manner: works began to be performed again and a present-time discourse on them emerged. It is mainly practicing musicians and music theorists with roots or ties in Kolozsvár—the *present-day descendants of György Ruzitska*, if you like—who seem to be discovering this nineteenth-century composer and the music he wrote. The **Ruzitska-Renaissance** section of the Thematic Sub-site will cover, in the chronological order of events, virtually every data connected to the recent reception history of the individual compositions. Including the concert hall performances and, in case of the religious and organ music, the performances coming very close to the original church music context; the publication of scores and recordings; musicological sessions dedicated to his activity; further events and ceremonial acts as well as press reports and reviews, and other media appearances on television and online generated by—and connected to—the above. If you, dear reader/user of the *Ruzitska György Tematikus Al-honlap / György Ruzitska Thematic Sub-site* happen to have any questions regarding the composer's biography and compositions, or if you are aware of events that have taken place or are planned under his name, not listed yet in the **Ruzitska-Renaissance** section, please contact the author directly at nemeth.istvan.csaba@abtk.hu.

István-Csaba Németh, Courbevoie, 25 January 2023.

Ruzitska, György (Biography)

<http://mzo.zti.hu/wp-content/uploads/2023/02/1-BiO-1-angol-szocikk-VEGL.pdf>

Ruzitska, György (b Vienna, 1789; d Cluj [Kolozsvár/Klausenburg, Romania], 2 Dec 1869). Seventeen pages long article, originally written in English, respecting the format of standard articles on composers in *The New Grove Dictionary of Music and Musicians*. Its original Romanian subtitle *Micromonografia unui compozitor clujean. Articol de enciclopedie muzicală* documents its genesis: written in 2002, it was meant to conclude the author's fourth-year undergraduate musicology studies at *Academia de Muzică Gheorghe Dima, Cluj (Anul universitar 2001–2002)*. The life and work of György Ruzitska were treated in seven chapters: **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, and VII. Reception.** In addition, you will find an abridged catalog of the **Works (VIII)**, and a **Bibliography**. Quote from the end of chapter *VII. Reception*: “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.”

György Ruzitska's manuscripts

<http://mzo.zti.hu/wp-content/uploads/2023/02/2-FoNS-1-RuWV.pdf>

Fourty-eight pages long article (112,000 signs) in Hungarian—preserving every original language, occurring in the manuscripts: Hungarian, German, French, Italian, and Latin—written during the academic year 1999/2000 with the support of the *Pro Musicologia Hungarica Foundation*. Contrary to the understatement in its original title—*Ruzitska György zenei kéziratái* [The Musical Manuscripts of György Ruzitska]—, this work catalog accounts for all the extant sources of every known Ruzitska composition. These are listed—according to the three basic genres: sacred music, theatre music, and instrumental music—and classified into 9 work groups, progressing from the larger to the smaller apparatus: **I. Masses and Requiem, II. Minor Church Works, III. Opera, IV. Mixed and Single Choirs, Smaller Vocal Ensembles, V. Orchestral Works, VI. Works for Solo Instruments and Orchestra, VII. Chamber Music, VIII. Piano Works for Two and Four Hands, IX. Organ Pieces, Appendix I. Transcriptions of His Own Works and of Other Composers, and Appendix II. Instrumental and Vocal Works for Study. Manuals.** The manuscript descriptions contain the pertinent papyrological details, too: the watermarks found on the immersed papers were confronted with the catalogs at the Manuscript Repository of the National Széchényi Library, in order to clarify questionable dates. For their extensive support of my research on Ruzitska, I owe a debt of gratitude to Katalin Szőnyiné Szerző, the then director of the Music Collection of the National Széchényi Library, my late Kolozsvár mentor Ferenc László, and Tibor Tallián, at the time Head of the Musicological Department at the Liszt Academy of Music and Director of the Budapest Institute for Musicology. Over the past two decades, I have opened this document every time Kolozsvár musicians have asked me about Ruzitska's compositions they intended to perform. The thematic catalogue of György Ruzitska's works [provisional title: *RuWV*] is now made available in its original version, dated June 2000, for anyone interested in György Ruzitska by *Magyar Zenetörténet Online / History of Music in Hungary Online*

platform, operated by the Department for Hungarian Music History of the Budapest Institute for Musicology, RCH ELKH.

György Ruzitska's *Alonso*, Handschriftsbeschreibung

<http://mzo.zti.hu/wp-content/uploads/2023/02/2-FoNS-2-Alonso.-Handschriftsbeschreibung.pdf>

“Die Partitur der Ouverture zur Oper Alonso ist das einzige Autograph Georg Ruzitskas, die zur Zeit sich noch in Rumänien befindet.”

Five pages long article German article, titled “Ein Klausenburger Autograph von Georg Ruzitska. Die Ouverture zur Oper *Alonso*. Handschriftbeschreibung,” the description of Ruzitska's only manuscript currently preserved in Romania. It was written for a competition, co-organized by the Kolozsvár Academy of Music and *Institut für deutsche Musikkultur im östlichen Europa e.V. Bonn* in 2001.

Ruzitska's Church Music

<http://mzo.zti.hu/ruzitska-gyorgy/ruzitska-egyhazzeneje/>

Open source video recordings of György Ruzitska's Masses Nos. 1 and 2, performed at St. Michael's Church in Kolozsvár by the institution's St Cecilia choir and chamber orchestra, various solo singers; conducted by cantor István Potyó.

The Opera by the Other Ruzitska

http://mzo.zti.hu/wp-content/uploads/2023/02/3-OriGO-2-A-masik-Ruzitska-operaja_MagyarZene_2002_02-pages279-290.pdf

István G. Németh [István-Csaba Németh]: „A másik Ruzitska operája” [The Opera by the Other Ruzitska], *Magyar Zene* 40/3 (August 2002), 179–290. [Abstract:] In 1822, József Ruzitska wrote in Kolozsvár (Cluj) *Béla futása* (Bela's Flucht), generally considered to be the foundation of Hungarian national opera. A few years later, in 1828 in the same town, György Ruzitska (born 1789 in Vienna, died 1869 in Kolozsvár) completed the opera *Alonso* which was intended for performance on the stage of the *Städtisches Theater* in Pest. However, the performance never took place because of the departure of the singer August Fischer, in spite of his contract. György Ruzitska's *Alonso*, based on a libretto by the Transylvanian German author Christian Heyser, is a rescue opera reuniting the traditions of the Singspiel and opéra comique, at the same time showing the melodic influence of the contemporary Italian opera composer Rossini. This paper presents a biography of the composer focusing on his production of musical stage works including the early Vienna period. The opera is presented mainly through the extracts employed in the overture, and rearranged by the composer according to a specific narrative strategy, which—if compared with the libretto—suggests the dominance of human action versus *a priori* determined fate.

Ruzitska György Bibliography

<http://mzo.zti.hu/ruzitska-gyorgy/ruzitska-gyorgy-bibliografia/>

The bibliography accessible after clicking is a compilation of four originally separate bibliographic lists: the Hungarian bibliography found at the end of the catalogue raisonné (2000), the one from the Ruzitska-monograph in English (2002), a second Hungarian bibliography from the study on *Alonso* published in the review *Magyar Zene* (2002), and a Romanian-language bibliography. The latter, included in the graduate thesis (2003), contains relevant items from the then-current international secondary literature of the string quartet genre as well as nineteenth-century Romanian music historical literature. Accordingly, the bibliography cumulated here has 4 sections: a general bibliography on the *1/ Life and Works of György Ruzitska*, a stand-alone unit on *2/ Librettist Christian Heyser*, a further independent unit on *3/ The String Quartet*, and the extremely short list of *4/ The Author's Publications to Date*. As all these inputs are at least two decades old, this first version of our bibliography is necessarily outdated. However, the intention is to eliminate this deficiency by the continuously reviewing and annotating the newer literature, an integration process initiated in February 2023, at the very moment of the creation of **Magyar Zenetörténet Online / History of Music in Hungary Online**, operated by the Department for Hungarian Music History of the Budapest Institute for Musicology RCH ELKH.