



# Alfred Khom, a diligent choirmaster, skilful composer and experienced musician, torn between choral and philharmonic endeavours<sup>1</sup>

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Alfred Khom<sup>2</sup> (1825–1893) is one of the many musicians who dedicated a part of their lives to the Slovenian lands, strongly influenced them with their works, and later were almost completely forgotten. In Slovenian musicological literature he is present only to a small extent, with some basic life data being repeated by various authors, but an in-depth evaluation of his contribution is mostly completely absent. There is little about him in some Austrian literature,<sup>3</sup> but even there one can find some deficiencies.<sup>4</sup>

His musical importance and contribution can be indirectly estimated today from regular critical observations and reports. Unfortunately, a large part of his compositional output has been lost, with the exception of some prints of his compositions preserved in the archives in Vienna and Ljubljana-

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- 2 In the sources we find the record of his surname also as Chom.
- 3 Elisabeth Th. Hilscher, “Khom (Chom), Alfred,” in *Oesterreichisches Musiklexikon, Bd. 2 (Gaal–Kluger)*, ed. Rudolf Flotzinger (Wien: Österreichische Akademie der Wissenschaften, 2003), 993–4; Wolfgang Suppan, ed., *Steirisches Musiklexikon* (Graz: Akademische Druck & Verlagsanstalt, 2009).
- 4 Significantly, the sparse entry on him in the otherwise comprehensive and thorough *Steirisches Musiklexikon* gives Khom’s date of death as unknown, although the information is widely available through primary and secondary literature. Cf. Suppan, *Steirisches Musiklexikon*.

na. However, his existing works testify to the inventiveness and versatile abilities of the author.

Khom was born in Linz on September 16, 1825. He received his first music lessons from his mother, an excellent pianist.<sup>5</sup> Later, “*he studied at the Akademisches Gymnasium in Linz and practiced music above all,*”<sup>6</sup> according to Steska. In 1843, he went to Vienna to study music and in 1846 he broke off his studies and went to Klagenfurt, where he became “*choir-master at the Klagenfurter Liedertafel*”<sup>7</sup> and conductor in the theatre (*Theaterkapellmeister*).<sup>8</sup>

The years in Klagenfurt were undoubtedly decisive for the young musician. He began to devote himself more intensively to music in connection with the theatre, which later constituted the main part of his creative work. In addition, he matured as a conductor. In Klagenfurt he also became acquainted with folk songs, not only in German, but probably for the first time also in Slovene. At the same time, he became more and more enthusiastic about male choral singing. He had already become acquainted with it during his studies in Vienna, and in Klagenfurt he devoted himself to it particularly intensively. In the literature he is even referred to as one of the central founders of organized singing in Carinthia. On his initiative, the Klagenfurt Men’s Singing Society (*Männergesangverein*) was founded at the end of 1847. Sources report that “*the then theatre conductor Alfred Khom, [...] encouraged by the improvised singing of some singing friends on New Year’s Eve 1846/47, came up with the idea of founding a singing club.*”<sup>9</sup> From this idea a singing quartet was born under the leadership of Khom.<sup>10</sup> The quartet attracted listeners and singers who wanted to join it. From this developed the idea of an organized association of singers in the newly formed Men’s Singing Society. The founding of the society, which proclaimed not only changing aesthetic ideas but also new political con-

5 Hilscher, “Khom (Chom), Alfred,” 993.

6 Viktor Steska, “Iz slovenske glasbene prošlosti: Javna glasbena šola v Ljubljani od leta 1816. do 1875. (Konec),” *Cerkveni glasbenik* 52, no. 11–12 (1929): 179, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-O136HSB9>.

7 Ibid.

8 Hilscher, “Khom (Chom), Alfred,” 993.

9 “[...] *damalige Theaterkapellmeister in Klagenfurt Alfred Khom, welcher [...] ange-regt durch den improvisierten Gesang einiger Gesangsfreunde in der Sylvesternacht 1846/47, die Bildung eines Gesangvereines ins Auge faßte.*” Günther Antesberger, *Klagenfurter Musikleben in der ersten Hälfte des 19. Jahrhunderts* (Klagenfurt: Magistrat der Landeshauptstadt Klagenfurt, Kulturamt, 1978), 138.

10 Ibid.

ditions, was done with great caution. Fear of growing tensions and the authorities' distrust of new associations led to the tactical decision to appoint the aged Casper Harm<sup>11</sup> as the first choir director when the association was founded. With Harm, the society became associated with the old Music Society (*Musikverein*), and Khom, regardless of his merits, was appointed as the second choir director.<sup>12</sup>

Khom also worked with Harm as a teacher at the music school of the Music Society for Carinthia (*Musikverein für Kärnten*),<sup>13</sup> but there was more and more friction between them. As a result, both resigned as directors of the male choir.<sup>14</sup> Harm did so for a short time and later actually directed the Klagenfurt Men's Choral Society with minor interruptions until 1863. Khom left both the choir and Klagenfurt and went to Ljubljana.

Despite the aforementioned difficulties he faced, Khom work in Carinthia represented for a long time his important professional reference.<sup>15</sup> At the same time, his merits in Carinthia were by no means forgotten, for the Klagenfurt Men's Choral Society later appointed him an honorary member and awarded "its founder" Khom "a tastefully and appropriately designed honorary diploma and sent him a flattering letter," according to a report in the *Laibacher Zeitung*.<sup>16</sup> Significant is the fact that this happened in 1863, at a time when the choir ended its collaboration with Harm.

11 Harm, Caspar (1808–1864) was a well-known Carinthian music teacher and choir director. From 1828 he was a music teacher at the Musikverein in Klagenfurt, then went (1832–35) to Innsbruck and returned to Klagenfurt in 1835, where in 1847 he became the first choirmaster of the Klagenfurt Männergesangverein, which he directed with minor interruptions until 1863. Elisabeth Th. Hilscher, "Harm, Caspar," Oesterreichisches Musiklexikon online, April 25, 2003, [https://www.musiklexikon.ac.at/ml/musik\\_H/Harm\\_Caspar.xml](https://www.musiklexikon.ac.at/ml/musik_H/Harm_Caspar.xml).

12 Gotbert Moro and Ambros Wilhelmer, *Zur Musikgeschichte Kärntens* (Klagenfurt: Verlag des Landesmuseums für Kärnten, 1956), 115.

13 Antesberger, *Klagenfurter Musikleben*, 100.

14 Moro and Wilhelmer, *Zur Musikgeschichte Kärntens*, 116.

15 Observations about his activities in Ljubljana are regularly accompanied by remarks that he is an experienced musician who has established himself as the choirmaster of the male choir in Klagenfurt.

16 "Der Männergesangverein von Klagenfurt hat seinen Gründer, Herrn Alfred Khom, Gesang-Lehrer beim Grazer Musikverein, für seine Verdienste um den Verein zum Ehrenmitglied ernannt und ihm ein geschmackvoll und sinnig gearbeitetes Ehren-diplom mit einer schmeichelhaften Zuschrift übersandt." Anon., "Tagesbericht: Wien, 11. Juni," *Laibacher Zeitung*, no. 131 (12 June 1863): 521, <http://www.dlib.si/?URN=URN:NBN:SI:doc-HPZ7O34S>.

In the 1846/47 season, when Khom was the conductor at the Klagenfurt theatre,<sup>17</sup> Josef Leitermeyer led the orchestra. The changing political situation and the abolition of social life also encouraged Leitermeyer to look for other employment, and he chose Ljubljana as a new destination. In Ljubljana, Leitermeyer took over violin teaching in the Philharmonic Society during the years 1848–1854.<sup>18</sup> It is therefore quite possible that it was Leitermeyer who led Khom to his decision to come to Ljubljana.

During the revolutionary upheavals of 1848, which, according to P. Radics, “also influenced the philharmonic society and, in a broader sense, the entire development of musical life in our countries,”<sup>19</sup> the activities of the male choir became more and more visible. The initiative of the choir, which was becoming increasingly popular with the public, was taken up by the management of the society. A search was launched for a suitable choir director, initially within the society’s own ranks. According to Keesbacher,<sup>20</sup> on December 16, 1848, it was agreed that Franz Kurz zum Thurn und Goldenstein (1807–1878),<sup>21</sup> a prominent member of the Philharmonic Society for many years, should take over the direction of the men’s choir. Goldenstein was a versatile artist who was primarily active as a painter. In addition to numerous church frescoes, landscape paintings, which he sketched on his travels through Carniola, stand out among his works. His works were in-

17 Antesberger, *Klagenfurter Musikleben*, 102.

18 Maruša Zupančič, “V iskanju lastne identitete: češki violinisti kot glavni tvorci violinizma na Slovenskem,” *De musica disserenda* 4, no. 2 (2008): 109, <http://www.dlib.si/?URN=URN:NBN:SI:doc-4MZFRJNI>.

19 “Und so kam das Jahr 1848, das auch auf die philharmonische Gesellschaft und im weiterem Bezuge auf die Entwicklung des Musiklebens in unserem Lande nicht ohne Wirkung blieb.“ Peter Radics, *Frau Musica in Krain: Kulturgeschichtliche Skizze* (Laibach: I. v. Kleinmayr & F. Bamberg, 1877), 41, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-3T8I1VCM>.

20 Friedrich Keesbacher, *Die philharmonische Gesellschaft in Laibach seit dem Jahre ihrer Gründung 1702 bis zu ihrer letzten Umgestaltung 1862. Eine geschichtliche Skizze* (Ljubljana: Kleinmayr und Bamberg [Separat-Abdruck aus den ‘Blättern aus Krain’], 1862), 93, <http://www.dlib.si/?URN=URN:NBN:SI:doc-RE4KNLTL>.

21 Franz Kurz zum Thurn und Goldenstein (1807–1878) was already interested in painting during his Salzburg apprenticeship, but also in singing and playing the violin. From Salzburg he came to Cologne and Graz, where he gave up the business and enrolled at the painting academy in 1831. From Graz he came to Ljubljana as a drawing and painting teacher at the Jakob Mahr trade school and founded his own drawing school, which soon had many students. Viktor Steska, “Kurz zum Thurn und Goldenstein, Franc, vitez (1807–1878),” *Slovenska biografija* (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013), <http://www.slovenska-biografija.si/oseba/sbi312751/#slovenski-biografski-leksikon>.

spired by the love for his homeland and its people – similar to what can be said about the musical works of Khom. In addition, they were later connected with Khom by family, because Khom married in Graz Goldenstein's daughter in 1873 in his second marriage.<sup>22</sup>

Goldenstein was only initially choirmaster of the male choir, soon after he was “provisionally” (*provisorisch*)<sup>23</sup> replaced by Heinrich Hilscher, organist at the Franciscan Church of the St. Mary of the Annunciation. The first regular director of the male choir was Khom, who led the choir from 1849 to 1853.<sup>24</sup> Undoubtedly, the choir experienced its first heyday under Khom, who, with his rich Viennese and Klagenfurt experience, was an excellent choice for the society.

Khom came to Ljubljana in 1849,<sup>25</sup> although different information can be found in the literature.<sup>26</sup> In the *Illyrisches Blatt*, a supplement of the *Lai-bacher Zeitung*, an advertisement appeared on March 10, 1849, announcing the arrival of Khom in Ljubljana on April 1 of the same year. From that date he was to teach piano, basso continuo, harmony, and composition/instrumentation. Significantly, Khom emphasized his qualifications in the advertisement: the system by which the teacher would teach was based on the Vienna Conservatory, which he himself had attended. Besides he will offer a higher level of vocal art.<sup>27</sup>

22 Steska, “Kurz zum Thurn und Goldenstein, Franc.”

23 Keesbacher, *Die philharmonische Gesellschaft*, 93.

24 In 1851 he was “briefly” (*vorübergehend*) replaced by “k. K. Kameral-Konzipist” Franc Kubiczek. *Ibid.*, 124.

25 *Ibid.*

26 Steska, for example, writes dryly, “From 1. 1848–1851 he was choir director of the *ljubl. Philharmonic*” (Steska, “Iz slovenske glasbene prošlosti,” 179). One could also misunderstand the information in Kuret's study of the Philharmonic Society's activities, where Khom is mentioned only in connection with a later event, when Nedvėd left his position as a teacher at the Philharmonic Society's school. The arrival of Khom to Ljubljana is connected in Kuret's study to year 1860, when he had actually already said goodbye to Ljubljana: “*The changes in the educational system prompted Nedvėd to become a music teacher at a public music school in 1860. He gave up his position as a teacher in the Philharmonic Society and remained only its music director. Therefore, the society hired two new teachers. Alfred Khom came as a singing teacher and Karl Zappe as a violin teacher, otherwise the orchestra director of the Estates Theater.*” Primož Kuret, *Slovenska filharmonija = Academia philharmonicorum, 1701–2001* (Ljubljana: Slovenska filharmonija, 2001), 36.

27 “*Anzeige. Der ergebenst Unterzeichnete macht dem geehrten Publicum hiedurch bekannt, daß er vom 1. April d. J. angefangen, seinen Wohnsitz in hiesiger Stadt nehmen und Unterricht im Fortepianospiel, Generalbaß, Harmonielehre und Composition-Instrumentirung, nach dem System des Wiener Conservatoriums, aus dem derselbe*

In the Chronicle of the Philharmonic Society, Keesbacher described Khom as a “diligent” musician and “skillful” composer, who proved to be an “experienced” choirmaster and whom he thanked for founding and expanding the male choir.<sup>28</sup> How much his contribution in the field of choral work was soon appreciated is also evident from the contemporary records in the newspapers of Ljubljana. It can be read, among other things, that he was entrusted with the direction and teaching of the male choir singing (*Männer-Chorgesangs*), and with regular rehearsals and performances he gave special pleasure to the friends and members of the *Liedertafel*.<sup>29</sup>

Under the leadership of Khom, the choir performed at various events and concerts, improved its program and performances, and sought various opportunities for public recognition.<sup>30</sup>

*hervorgegangen, so wie auch in der höhern Gesangskunst ertheilen wird. Die Adresse wird später angezeigt werden. Alfred Khom.*” Cf.: Alfred Khom, “Anzeige,” *Illyrisches Blatt*, no. 20 (10 March 1849): 80, <http://www.dlib.si/?URN=URN:NBN:SI:doc-QZR4J8U9>.

28 “[...] Alfred Khom, Schüler des Konservatoriums in Wien und gewesener Chormeister des Klagenfurter Männergesangs-Vereines den Antrag stellte, die Leitung des Chores unentgeltlich zu übernehmen, welches Anerbieten die Direktion auch annahm. Khom hat sich nach allen Urtheilen, die in der Direktion über ihn laut geworden, als tüchtigen Musiker und geschickten Kompositeur, so wie als braven Chormeister erwiesen und verdient sein Einfluß auf die Konstituierung des Männerchores als eines bedeutenden und dem Gedeihen desselben günstigen dankbarst verzeichnet zu werden.” Keesbacher, *Die philharmonische Gesellschaft*, 93.

29 In an article of the *Illyrisches Blatt* of August 1849 we can read that at the concert of the Philharmonic Society on July 3, 1849, i.e. already three months after the arrival of Khom in Ljubljana, the progress of the students was to the general satisfaction and joy, and the artistic development was achieved by “*diligent exercises and expedient teaching*.” Here the author of the composition emphasises the importance of the presence of the proven choir director Alfred Khom. “*Bitte an die Freunde der Liedertafel. Während die Direction des philharmonischen Vereines in Laibach durch das am 3. Juli d. J. abgehaltene Prüfungsconcert Beweise eines erheblichen Fortschrittes in der musikalischen Ausbildung ihrer Zöglinge lieferte, findet sie sich verpflichtet, zu bekennen, daß die, der allgemeinen Gunst sich besonders erfreuende Liedertafel einen höheren Aufschwung der Kunst nur durch eifrige Uebungen und zweckmäßige Anleitung zu erreichen vermag. Eine besondere Gelegenheit hierzu bietet die Anwesenheit des bewährten Chordirectors Alfred Khom. Es liegt in der Absicht, durch die, diesem Gesangmeister anzuvertrauende Leitung und Belehrung des Männer-Chorgesanges, den Freunden und Mitgliedern der Liedertafel einen besonderen Genuß dadurch zu verschaffen, daß deren Uebungen und Productionen in geregelte und bestimmte Zeiten gereiht werden.*” Anon., “*Bitte an die Freunde der Liedertafel,*” *Illyrisches Blatt*, no. 65 (14 August 1849): 260, <http://www.dlib.si/?URN=URN:NBN:SI:doc-LTRoI1YN>.

30 Interesting is the entry in Keesbacher from 1849 that the board of the Philharmonic Society, in order to improve pronunciation in singing and speaking, hired a sing-

In addition to public concerts, the choir regularly organized various excursions and trips with singing.<sup>31</sup>

Then, in the 1850s, various reports appeared in the newspapers about concerts in which Khom participated either as a performer or as a composer, indicating his considerable activity. His symphonic works<sup>32</sup> and his chamber music works, especially piano compositions,<sup>33</sup> were performed in the concerts. Often his works were performed by the students of the music school,<sup>34</sup> who particularly appreciated Khom's creative and pedagogical activity.<sup>35</sup>

Among other things,<sup>36</sup> he also performed as a fisharmonica player. A fisharmonica, an earlier version of a harmonium, he admired much and also taught.<sup>37</sup> For one of the concerts he prepared an arrangement of Beethoven's Septet for piano, fisharmonica and violin.<sup>38</sup>

er, Posinger, who performed twice a week (Sundays and Thursdays) for two hours in the hall of the society and offered declamation exercises, which attracted many Laibachers. Keesbacher, *Die philharmonische Gesellschaft*, 93.

31 A little over a month after the Khom's arrival, on May 14, 1849, the choir went to Rožnik and presented itself as a good performing body. Keesbacher notes that the musical program of the excursion proved that the choir had to be very skillful in the sense of the chosen program: "Das Musik-Programm jener Fahrt zeigt, daß der Chor schon recht tüchtig geschult sein mußte; auch macht die Wahl der Stücke ihm alle Ehre." Ibid.

32 Ibid., 246.

33 Ibid.

34 Ibid., 247.

35 In his assessment of the student concert on July 22, 1854, the former director of the Philharmonic Society, Henrik Costa (Dr. H. C.), praised Khom, emphasizing that he "devotes himself entirely to his profession with love, effort and diligence. [...] Ueberhaupt muß man sowohl den Herrn Instituts-Inhaber als die Zöglinge loben, daß die Stunden der Erholung auf so edle Weise ausgefüllt und der, Herz und Gemüth bildenden Tonkunst gewidmet werden; nicht minder aber verdient auch der Musiklehrer des Institutes, Hr. A. Khom, volle Anerkennung, da er mit Liebe, Mühe und Fleiß seinem Berufe sich hingibt, und diesen, wie sich zeigt, vollkommen erfüllt." Dr. H. C. [Henrik Costa], "Prüfungs – Konzert der Zöglinge der kaufmännischen Lehr- und Erziehungsanstalt in Laibach," *Laibacher Zeitung*, no. 169 (26 July 1854): 741, <http://www.dlib.si/?URN=URN:NBN:SI:doc-DIY7WV8F>.

36 Among the highlights of the program is Khom's interesting declamation with piano accompaniment entitled Der arme Thoms, February 11, 1853. Here Khom drew on the expressive tragic poetry of the Austrian poet, writer, and diplomat August Ernst von Steigentesch (1744–1826). Sara Železnik, *Koncertni sporedi Filharmonične družbe 1816–1872* (Ljubljana: Znanstvena založba FF, 2013), 268.

37 Ibid., 251.

38 Khom was joined by the well-known violinist Heinrich Fiby and the pianist Anton Door. The latter was the expected central figure of the evening. He was a popular pi-

Khom's performance with the Philharmonic Society in two consecutive July concerts in 1855 was of special significance, as it was the first time that J. S. Bach was on the program of the society, probably due in large part to Khom's efforts.<sup>39</sup> On July 13, 1855, the Meditation for violin, piano, and fisharmonica was performed by guest musicians, London pianist Arabella Goddard<sup>40</sup> and Viennese violinist Ludwig Strauss,<sup>41</sup> with the help of Khom, who was probably also the author of the arrangement in which he included his favourite instrument.<sup>42</sup>

In addition, in October 1850, Khom took over the position of organist in the church of the Knights Hospitaller in Križanke. In doing so, he joined forces with the director of the Philharmonic Orchestra, Leitermeyer, with whom they had already collaborated in Klagenfurt, as mentioned.<sup>43</sup>

anist in his day who, in addition to numerous concert tours, taught in Stockholm, Moscow, and Vienna, and was a friend of Brahms, among others. He later published his memoirs. Cf. Anton Door, "Persönliche Erinnerungen an Brahms," *Die Musik* 2, no. 3 (1902–1903): 216–21. The reporter of the concert wrote that "*the divine melodies of the immortal master came to full expression,*" even though "*it cannot be denied that the choice of the instruments mentioned was not the happiest for the arrangement*" ("*die göttlichen Melodien des unsterblichen Meisters zu voller Geltung brachte, wenn schon wir nicht läugnen können, daß die Wahl der obenbenannten Instrumente für das Arrangement nicht die glücklichste war*"). C., "Lokales," *Laibacher Zeitung*, no. 145 (27 June 1855): 631, <http://www.dlib.si/?URN=URN:NBN:SI:doc-XTSAID6O>.

39 Železnik, *Koncertni sporedi*, 288.

40 Arabella Goddard (1836–1922) was an English pianist. She performed on many stages in Europe as well as in America, Australia, and India. She taught at the Royal College of Music in London. Frank Howes, "Goddard, Arabella," Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.11330>.

41 Ludwig Strauß (1835–1899) was a violinist. In addition to concert tours in Austria, Germany and Italy, he later worked primarily on British stages. Alexander Rausch, "Strauß (Straus), Ludwig," Oesterreichisches Musiklexikon online, May 15, 2006, [https://www.musiklexikon.ac.at/ml/musik\\_S/Strauss\\_Ludwig.xml](https://www.musiklexikon.ac.at/ml/musik_S/Strauss_Ludwig.xml).

42 As can be seen from the program for the next concert, which the two guest artists prepared a few days later, on July 17, Bach's piece impressed the audience so much at the first performance that they had to include it in the program for the next concert as well. Železnik, *Koncertni sporedi*, 288.

43 Khom played on the new organ by Andrej Malahovski, leaving the musical arrangement of the solemn masses (*solenne Messe*) to Leitermeyer, whose effect was vividly described by the then editor of the *Laibacher Zeitung*, Vinko Fereri Klun: "*How powerfully the harmonious sounds lifted the spirit, which drowned prayerfully in these sounds and rose in silent adoration on the wings of sound to the throne of the Most High. [...] Für Freunde der Kirchenmusik. Das Bedürfniß einer entsprechenden Kirchenmusik, die man jetzt doch fast in allen Provinzstädten findet, trat auch hier immer lebendiger hervor, und wir fühlten uns auf das angenehmste berührt, als wir sahen, daß ein höchst erfreulicher Anfang hierzu in der D. R. O. Kirche gemacht wurde. Der als sehr tüchtiger Musiklehrer bekannte, und sehr geschätzte Herr Alfred Khom,*



In 1851, with the arrival of the new director of the Society, Henrik Costa (1796–1870), the male choir of the Philharmonic Society received new rehearsal rooms. A long search for the solution was solved by Gustav Fischer, who offered the choir a place in the house of Kazina for free use.<sup>44</sup>

In 1852, Khom also became the choir director at the “*trade school in Mahr*.”<sup>45</sup> This could also be an indication of the gradual farewell of Khom from the Philharmonic Society.

In 1854, the male choir of the Philharmonic Society was taken over by Kamilo Mašek, who directed the choir until 1856, while Keesbacher, who mentions this information in his chronicle, does not give the reasons for the change in leadership.<sup>46</sup> The choir continued its performances and excursions to the same extent.<sup>47</sup>

After former voice teacher Fanny Stewart von Sternegg stopped teaching in 1856, the Philharmonic Society advertised for a new teacher. The Society felt that from now on it would be better to have a voice teacher who could also teach violin.<sup>48</sup> The choice fell on Anton Nedvěď from Prague, who came to Ljubljana at the end of September. In addition to teaching at

*hat mit October die Organistenstelle in besagte Kirche übernommen, dann den umsichtigen Orchester-Director, den braven Tonkünstler Hrn. Leitermayer für seine Idee gewonnen, und letzterem die Leitung des Ganzen übertragen. Da an der Spitze so wackere musikalische Kräfte stehen, so lies sich mit Recht nur Gutes erwarten, und wir fanden uns wahrlich nicht in unseren Erwartungen getäuscht, als wir an den letzten Sonntagen um 10 Uhr der solennen Messe beiwohnten. Wie mächtig heben nicht die harmonischen Klänge den Geist, der in Andacht dieser Scholle sich entringt, und in stiller Anbetung auf den Flügeln der Töne zum Throne des Höchsten auffliegt! Es wäre wohl sehr zu wünschen, daß dieses schöne Unternehmen des Hrn. Alfred Khom durch mehrseitige Unterstützung eines stets wachsenden Erfolges sich zu erfreuen hätte, und wie wir erfuhren, haben sich auch schon mehrere Freunde der Kirchenmusik gefunden, die ihm unter die Arme greifen. Die vom Hrn. Malihovski, Orgelbauer in Laibach, gebaute Orgel zeichnet sich durch neue Register aus, und obwohl deren nur 10 sind, so hat sie doch bedeutende Kraft. Eine sehr lobenswerthe Erwähnung aber verdienen insbesondere die Sänger und Sängerinnen, die stets gut einstudirt sind. Wir glauben, daher nur eine angenehme Pflicht zu erfüllen, wenn wir die Musikfreunde darauf aufmerksam machen, und zur thätigen Unterstützung des schönen Unternehmens aufmuntern. Dr. B. F. Klun.” Dr. B. F. Klun, “Für Freunde der Kirchenmusik,” *Laibacher Zeitung*, no. 263 (15 November 1850): 1160, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-PTSIXXX2>.*

44 Keesbacher, *Die philharmonische Gesellschaft*, 98.

45 Steska notes that “*all testimonies [...] praise him highly for his knowledge, methods, and conduct.*” Steska, “*Iz slovenske glasbene prošlosti*,” 180.

46 Keesbacher, *Die philharmonische Gesellschaft*, 95.

47 Cf. Keesbacher’s note on excursion to Rožnik, on May 20, 1854. *Ibid.*, 102.

48 *Ibid.*, 103.

the school of the Philharmonic Society, he assumed the post of choirmaster of the men's choir in 1856, founded the women's choir in 1857, and finally assumed the post of music director of the Society in 1858. Keesbacher, who had previously spoken positively about the years of the Khom's choral direction, points out that it was Nedvěd's merit to bring the men's choir to a perfect level.<sup>49</sup>

Both choirs strengthened under the direction of Nedvěd and regularly participated in the concerts of the Philharmonic Society, including more demanding concerts, and Nedvěd managed to successfully complement the efforts of Khom and Kamilo Mašek.

During this period, Khom also established himself as a choir director in the Catholic Craftsman's Society (*Katholischer Gesellenverein*), which was founded in Ljubljana in 1855 by Leon Stanislav Vončina,<sup>50</sup> following the example of Adolf Kolping. Vončina praised Khom's efforts in teaching singing and emphasised Khom's "repeatedly expressed lively interest in the needs of the association" and thus in "maintaining and raising the good spirit" in the association.<sup>51</sup> In addition, Khom continued to teach privately,<sup>52</sup> and in

49 Already with his first concert, on December 19, 1856, Nedvěd became "a favourite of the audience and the singers" ["Nedved war dadurch der Liebling des Publikums und der Sänger geworden"]. Ibid., 104.

50 Leon Stanislav Vončina (1826–1874) was a social organizer and historian. In Vienna he became acquainted with the ideas of Adolf Kolping, and in 1855, following the German model, he founded the Catholic Journeymen's Association in Ljubljana, which he led until his death. At the time of his death, Ivan Prijatelj wrote that his association was "the only association in Ljubljana that [...] held meetings at which Slovene songs were also sung." Marijan Smolik, "Vončina, Leon Stanislav (1826–1874)," *Slovenska biografija* (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013), <http://www.slovenska-biografija.si/oseba/sbi811412/#slovenski-biografski-leksikon>.

51 "[...] einem besondern Danke verpflichtet fühlen muß, wie nicht minder dem Herrn Gesangslehrer Khom, welcher nicht nur durch seinen ausnehmend regen Eifer in der Ertheilung des Gesangunterrichtes, sondern auch durch mehrfache Darlegung seines lebhaften Interesses für die Vereinssache sich einer besondern Anhänglichkeit von Seite der Vereins-Gesellen erfreuen dürfte, und dadurch aus die Erhaltung und Hebung des guten Geistes unter denselben mächtig einwirkte." Anon., "Jahresversammlung des kuth. Gesellenvereins in Laibach," *Laibacher Zeitung*, no. 101 (5 May 1858): 405, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-Mo4PQ9XO>.

52 "Gefertigter gibt sich die Ehre anzuzeigen, daß derselbe im Monat November öffentliche vortrage in der höhern Theorie der Musik beginnen wird, und ladet daher alle jene, welche gesonnen sind, diesen Unterricht zu genießen, höflichst ein, sich längstens bis 25. d. M. bei den Unterzeichneten melden zu wollen, welcher sodann über die Zeit der Unterrichtsstunden so wie auch hinsichtlich der sehr billig gestellten Honorars Auskunft ertheilt. Auch einzelne Privatstunden für den Unterricht im Generalbaß, Pianofortespiel, Physharmonika und Gesang hat der Gefertigte zu vergeben.

January 1850, due to Kamilo Mašek's deteriorating health, he also took over as deputy music teacher.<sup>53</sup>

After Mašek's early death, a new teacher had to be found. As one of the main criteria, it was determined that a future teacher should, above all, master the methodology of teaching. Among the four candidates was Khom, but since he »did not have the necessary pedagogical examinations«, on the basis of the above criteria they preferred the teacher of the Celje Music School Gregor Triebnigg, and then actually hired Nedvĕd. Khom, however, was then chosen as assistant music teacher, "to whom this position was transferred by decree of December 16, 1859."<sup>54</sup>

In 1860, Nedvĕd assumed the post of teacher at the public music school, while within the Philharmonic Society he held only the post of music director (*Musik-Direktor*) and choir director (*Chormeisterstelle*).<sup>55</sup> Thus, the Philharmonic Society hired two new teachers. The "experienced" violinist Karl Zappe,<sup>56</sup> the orchestra director of the Provincial Theatre, was appointed violin teacher and Alfred Khom was appointed singing teacher. Both took up their posts on January 1, 1860, although Keesbacher writes almost in the same breath that Khom soon followed the call to Graz and was replaced by the organist of the church of St. Jakob, Karl Fruehling, who performed this task until 1862.<sup>57</sup>

*Alfred Khom, Lehrer der Tonkunst an der hiesigen Handels-Lehr-Anstalt, wohnhaft in der St. Peters-Vorstadt Nr. 79, I. Stock.*" Anon., "Kundmachung," *Laibacher Zeitung*, no. 232 (12 October 1857): 938, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-6BCCV2DL>.

53 As Keesbacher reports, Kamilo Mašek was accepted as an active member of the Philharmonic Society on April 14, 1849, the same year that Khom came to Ljubljana. Keesbacher, *Die philharmonische Gesellschaft*, 94.

54 Ibid.

55 Ibid., 107.

56 Karl Zappe (1837–1890), violinist, native as well as Khom of Linz. He worked first at the Linz Theater, then in various Viennese churches, and in 1859–71 was director of the orchestra of the Ljubljana Theatre and violin teacher of the Philharmonic Society. Later he returned to Linz. Christian Fastl, "Zappe, Familie," *Oesterreichisches Musiklexikon* online, November 20, 2018, [http://www.musiklexikon.ac.at/ml/musik\\_Z/Zappe\\_Familie.xml](http://www.musiklexikon.ac.at/ml/musik_Z/Zappe_Familie.xml).

57 "Man ernannte nun wieder zwei Lehrer, und zwar zum Gesangslehrer Herrn Alfred Khom, zum Violinlehrer den tüchtigen Violinisten Karl Zappe, Orchester-Direktor des ständischen Theaters. Diese Lehrer nun traten am 1. Jänner 1860 den Dienst an und versahen ihn zu voller Zufriedenheit der Direktion. Khom folgte jedoch sehr bald einem Rufe nach Graz und an seine Stelle wurde der Organist von St. Jakob, Karl Frühling berufen, der diese Stelle bis 1862 bekleidete." Keesbacher, *Die philharmonische Gesellschaft*, 107.

One of the most visible creative achievements of Khom in Ljubljana was his participation in the performance of *The Brave Women of Bled* (*Die muthigen Weiber von Veldes*), in the Slovenian translation as *Junaške Blejke* or *Serčne Blejke*. The work is set in Bled, at the immediate end of the French Illyrian provinces, and its theme alludes to a popular patriotic motif of persecution of the French occupiers from the Austrian lands. Germonik based his text for the play *Die Weiber von Veldes* on a story from the time of the French occupation of Bled in 1813. In the minds of the average Slovenian, the occupation rule of the French has been preserved as harsh and unfriendly. The vivid memory of many unpleasant events contributed to this, and this image was partly fueled by the Habsburg government, which strengthened civic consciousness under the Austrian crown. This consciousness also overcame the later aggravated national division, which was already indicated in the so-called *Völkerfrühling*, but only reached its true climax with the outbreak of the First World War. This way of expressing the importance and excellence of the united Austrian state also contributed to the revival of memories of the French occupation as depicted in the story around which Germonik shaped his text. The text made the representatives of the French authorities on Slovenian soil laugh, because they did not care about the inhabitants, but appropriated the property here for themselves and their own. Germonik's story was based on the story of the brave women from Bled. The story, in which German names are interwoven with Slovenian ones and German songs with Slovenian tunes, thus resonates in the spirit of the aforementioned Austrian patriotic transnational feeling that was particularly close to both Germonik and Khom. Moreover, the narrative about the popular movement in Bled in 1813 is based on a concrete historical event that was historically documented and presented in a long article in the *Laibacher Zeitung* at the end of October 1867 as preparation for the performance of the play.<sup>58</sup> The play was very popular with the public, so that even later, when Khom was no longer in Carniola,<sup>59</sup> it remained on the

58 F. L. Mogainer, "Zur Volksbewegung in Veldes im J. 1813," *Laibacher Zeitung*, no. 248 (28 October 1867): 1689–91, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-C45WSW7I>.

59 The play was translated into Slovenian in 1871 under the title *Serčne Blejke*. The first act was translated by Anton Umek-Okiški, the second and third by Valentin Prešeren. In Ljubljana it was performed in the theatre under the title *Pogumne Gorenjke*: on December 10, 1872 and January 25, 1874, directed by Nolli, on February 27, 1876, directed by Gecel, and on January 6, 1895, directed by Anič. Mina Černe, "Bled v slovenski literaturi 'dolgega 19. stoletja' (1. del)," *Kronika* 61, no. 1 (2013): 105–24, <http://www.dlib.si/?URN=URN:NBN:SI:doc-FHQJG1EP>.

repertoires of theaters in Ljubljana in various adaptations, but was also performed in Trieste (where the text was published) and in Graz.<sup>60</sup>

An important fact, which is also highlighted in newspaper reports, is that Khom also included several Slovenian national motifs in the piece. The text was written by Ludvik Germonik (1823–1909).<sup>61</sup> Germonik was a writer and publicist. He founded the *Villacher Zeitung*, was editor of the *Klagenfurter Zeitung* in 1855–1857, and then came to Ljubljana. He worked in the library of the Lyceum and was archivist of the Museum Society. Numerous articles testify to his interest in Slovene literature. He published a translation of Prešeren's poems and wrote his first major biography. He also made special efforts to popularize Bled, which is reflected in the aforementioned play. In 1872 he went to Vienna, where he continued his journalistic activities and devoted himself to Austrian literature and folk song in Carniola.

During his time in Ljubljana, Khom was closely associated with Germonik, but it is possible that their paths crossed as early as Klagenfurt. Sources testify that they collaborated more intensively in Vienna at least from the 1870s.

Khom left Carniola in the fall of 1861 and moved to Graz.<sup>62</sup> We can assume that his decision was mainly due to better conditions and more adequate pay. Khom accepted a position in Graz as a teacher at the school of

60 “(‘Die Weiber von Veldes’), ein dramatisches Gemälde in 3 Acten aus der Zeit der französischen Zwischenregierung in Illyrien von L. Germonik ist soeben aus der Buchdruckerei des österreichischen Lloyd in Triest in sehr netter Ausstattung hervorgegangen. Die Widmung hat Herr Dr. Ludwig Ritter v. Gutmannsthal-Benvenuti, Commandeur und Ritter mehrerer hoher Orden, Herrschaftsbesitzer in Krain, angenommen. Der Stoff ist bekannt, und unsere Leser finden den historischen Kern in den in der Nummer 248 unseres Blattes vom 28. v. M. abgedruckten Documenten. Bei der Aufführung auf der hiesigen Bühne im Jahre 1861 erzielte das Stück, gehoben durch die hübsche Musik Alfred Khom's, instrumentirt von Camillo Maschek, durch die eingewebten Nationalmelodien, die vorkommende landschaftliche Scenerie und die dieselbe belebenden Landestrachten ein volles Haus. Neuerlich wurde dasselbe dem Vernehmen nach in Triest und Graz zur Aufführung angenommen.” Anon., “Locales,” *Laibacher Zeitung*, no. 258 (9 November 1867): 1760, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-TY4YBOA7>.

61 Joža Glonar, “Germonik, Ludvik (1823–1909),” *Slovenska biografija* (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013), <http://www.slovenska-biografija.si/oseba/sbi199363/#slovenski-biografski-leksikon>. Cf. also Černe, “Bled v slovenski literaturi,” 112.

62 Steska gives the exact date: “Khom sent a letter from Graz on September 29, 1861, in which he resigned as provisional music teacher.” Steska, “Iz slovenske glasbene prošlosti,” 180.

the *Musikverein für Steiermark*, where he worked from 1861 to 1864. His later activities were occasionally reported in Krainer and Styrian newspapers.

His involvement in the Graz *Turnerverein*, where he was valued as a “*capable music teacher*,” was particularly striking. As in Ljubljana and previously in Klagenfurt, he led their singing rehearsals, performances, as well as excursions and meetings.<sup>63</sup>

Khom’s time in Graz ended in 1871, when he returned to become choir-master of the Klagenfurt Men’s Choral Society (*Männergesangverein*). He remained there only a short time, until 1873, when, as mentioned above, he remarried in Graz.<sup>64</sup> In 1873 Khom then moved to Vienna, where he lived until 1876, when he went to Wolfsberg in Carinthia. There he became *regens chori* of the parish church.<sup>65</sup> For a short time he also acted as a theatre *Kapellmeister* in Innsbruck.<sup>66</sup>

63 The *Turnerverein* represented an otherwise distinctively broad popular form of sociability. A *Marburger Zeitung* reporter from one such meeting lamented that more members from the “*so-called intelligentsia*” did not join the club, writing with amusement that the latter saw in physical exercise primarily a “*remedy for hemorrhoids or excessive fat accumulation*;” the parties, on the other hand, saw in such clubs only a “*wretched opportunity to break limbs and tear pants*:” “*Der Turnverein, dessen Statuten bereits dem Staatsministerium zur Genehmigung vorgelegt wurden, erwartet selbe in kurze, worauf er natürlich erst öffentlich als solcher auftreten kann. Unterdessen wurde im Schutze desselben eine Gesangsschule unter der Leitung des tüchtigen Musiklehrers Herrn Alfred Khom gebildet, deren Leistungen den Turnern bei Ausflügen und Versammlungen schon viel Vergnügen bereiteten und für Lehrer und Sänger ehrenvoll genannt werden können. Schade nur, daß die Theilnahme für den Turnverein unter der sogenannten intelligenten Classe keine größere ist, denn wenn auch viele Doctoren d. R., Fakultätsstudierende, Beamte u. s. w. turnen, so betrachten sie die Sache nur als ein Gegenmittel gegen Hämorrhoiden oder allzugroße Fettablagerung und werden sich’s, mit wenigen Ausnahmen, ja nicht beikommen lassen, am Turnplatze den Doktorhut und sonstige Insignien abzulegen, geschweige denn einen Turner Ausflug mitzumachen, der sie etwa gar nur ‘Nichtstudirten’ in nähere Berührung bringen könnte. Leider begegnet man im Publikum häufig einer entschiedenen Abneigung gegen das Turnen, in welchem es nichts anderes als eine beklagenswerthe Gelegenheit zu Gliederbrüchen und zum ‘hosenzerreiße’ erblickt.*” Anon., “Das Vereinswesen in Graz,” *Marburger Zeitung, Correspondent für Untersteiermark* 1, no. 5 (13 April 1862): 1, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-RMKFOQFK>.

64 Suppan, *Steirisches Musiklexikon*.

65 The *Laibacher Tageblatt*, which reports about it, describes Khom interestingly only as “*former choirmaster of the Klagenfurt Men’s Singing Society*.” Anon., “Local- und Provinzial- Ungelegenheiten,” *Laibacher Tagblatt* 9, no. 269 (23 November 1876): [3], <http://www.dlib.si/?URN=URN:NBN:SI:DOC-B9QEDFXM>.

66 Suppan, *Steirisches Musiklexikon*.

In 1881 Khom finally moved to Vienna, where he again devoted himself mainly to male choral singing<sup>67</sup> and theatre. In 1882 he is mentioned in a newspaper note as the director of the Sulkovsky Theatre in Vienna. In the said note Khom is even named as the director of this theatre.<sup>68</sup>

During this period, Khom published several different compositions, often in collaboration with Germonik. For example, the composition *Deutsches Donaulied in Oesterreich* for male quartet or choir was published in 1882. The composition, based on Germonik's text, is considered »folk harmonized« and therefore especially suitable for German choral societies.<sup>69</sup> Also of interest is the song *Die Oesterreicher soll man ehren!* published a year later, which is also based on Germonik's text. Against the background of rising nationalism, which was perhaps even more pronounced in Styria than in Carniola, it seems understandable that the author of the record emphasizes that its "core is rooted in the German-Austrian spirit." In addition, there is the enthusiasm for the "joyful sounds" from which "the spirit of the wine blossom springs," which makes the song particularly suitable for the singing groups of the "sunny hills of Lower Styria".<sup>70</sup>

67 Hilscher, "Khom (Chom), Alfred," 994.

68 "(Alfred Khoms) dreiactige Oper 'Nachtigall und Lerche' kommt am 26. d. im Sulkovsky Theater, dessen Director Prof. Khom ist, zur ersten Aufführung, Die Costüme und Decorationen sind ganz neu. Die Spannung des Publicums ist sehr groß. Theaterdirector Khom hat auch 'Die Weiber von Veldes' in ein Singspiel mit Nationalmelodien umgearbeitet, um dies Stück ebenfalls hier auszuführen." Cf.: Anon., "Locales. Alfred Khoms," *Laibacher Zeitung*, no. 143 (24 June 1882): 1238, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-LP95DQFM>.

69 "(*Deutsches Donaulied in Oesterreich*) betitelt sich eine schwungvolle Dichtung von Germonik, welche Chormeister Alfred Khom für Männerquartett oder Chor nach einer Volksweise harmonisierte. Dieses Musikstück, das sich namentlich deutschen Gesangsvereinen besonders empfiehlt, ist in netter Ausstattung im Musikalienverlag von Buchholz & Diebel (Wien, I., Grabenhof) erschienen." Cf.: Anon., "Locales. Deutsches Donaulied in Oesterreich," *Laibacher Zeitung*, no. 113 (17 May 1882): 972, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-73F87V9O>.

70 "[Die Oesterreicher soll man ehren!] ist der Titel des neuesten Chors Alfred Khom's (Text von Germonik), dessen Kernpunkt im deutsch-österreichischen Geiste wurzelt. Aus den freudigen Klängen weht Rebenblütenduft und ist daher dies Lied ganz besonders den Sangesgenossen an den sonnigen Hügeln der unteren Steiermark zu empfehlen. Der obgenannte Chor wird in vielen Gesangsvereinen zur Aufführung vorbereitet. Partitur und Stimmen sind durch den Grillparzer-Verein in Wien gratis zu beziehen." Anon., "Literarisches. Die Oesterreicher soll man ehren!" *Deutsche Wacht* 8, no. 26 (1 April 1883): 5, <http://www.dlib.si/?URN=URN:NBN:SI:doc-M8CXIML3>.

In 1884, the *Laibacher Zeitung* also reported that Khom and Germonik had founded a new men's and women's singing society, the *Sängerheim*, in Vienna.<sup>71</sup>

Khom's creative work was marked by a period determined on the one hand by the fierce development of the compositional language and on the other hand by the intensification of the national feeling, perhaps paradoxically connected with a feeling for the globalizing spread of the modern musical language. These conditions also determined Khom himself, a broadly based consultant who at the same time looked to the domestic heritage that transcended linguistic boundaries and testified to a deeper supranational essence of Austrian cultural unity.

Khom joined the circle of like-minded musicians and intellectuals of his time and maintained close contacts with the circle of intellectuals from Carniola throughout his life. Among them Ludvik Germonik stands out. Khom was also friends with Peter Radics, who was also enthusiastic about the Slovenian region, especially Carniola, and its folk-cultural heritage, and with whom he shared the characteristic "*myth of Habsburg culture*."<sup>72</sup> Among his characteristic friends was also the painter Franz von Kurz zum Thurn und Goldenstein. The famous Austrian music historian Raphael Georg Kiesewetter (1773–1850) could also be counted among his circle of acquaintances, as is evident from the dedication of one of his works.

In this context, the participation of the Khom in an event commemorating the famous Krainer poet Anastasius Grün in 1887. In addition to the ceremonial address and the laying of a laurel wreath at the poet's picture, a wreath of folk songs from Carniola (i.e., probably Slovene songs) was performed at the event in an arrangement and with piano accompaniment by

71 "*(Sängerheim) ist der Titel eines neuen Männer- und Damengesangs-Vereins in Wien, dessen constituierende Versammlung am vorigen Freitag stattfand. Die Gründer dieses Gesangsvereines, Redacteur Germonik und Kapellmeister Alfred Khom, haben vor Jahren auch in Krain gewirkt; letzterer als Musikprofessor und der erstere übersetzte Unter andern zwei Balladen Preširen's und Vodnik's 'Veršac' (in den 'Dioskuren' erschienen) im antiken Versmaß.*" Cf. Anon., "Sängerheim," *Laibacher Zeitung*, no. 99 (30 April 1884): 842, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-205QI6ZZ>.

72 Tanja Žigon, "Ludvik Germonik in Peter Pavel pl. Radics — ustanovitelja Grillparzerjevega društva na Dunaju," in *V zlatih črkah v zgodovini: razprave v spomin Olgi Janša-Zorn*, ed. Miha Preinfalk (Ljubljana: Zveza zgodovinskih društev Slovenije, 2009), 323.



Khom himself. These were Slovenian songs sung by the inmates of the asylum and “*provoked a never-ending applause from the crowded hall.*”<sup>73</sup> With her work, Fanny Petritsch<sup>74</sup> also belonged to the circle of intellectuals closely connected with the Slovenian land and its history and culture. As can be read in the occasional note on her death in the *Laibacher Wochenblatt*, she was “*a versatile educated lady, always marked by warm patriotism towards her homeland Carniola and already as a young writer active in the field of local history.*”<sup>75</sup>

Khom died at Simmering near Vienna on Whit Monday, May 22, 1893, and was buried two days later, on Wednesday, May 24. The news of his death reached the readers of the *Laibacher Zeitung* a few days later.<sup>76</sup> Even a few years after his death, individual performances of his works can be heard, among others in the salon of his widow’s house in Mödling near Vienna. Gradually, however, the memory of one of the most important contributors to the history of Slovenian music, and thus of his works, is fading more and more.

73 “(Anastasius Grün-Feier.) *Am vergangenen Samstag hat eine Anastasius Grün-Feier im Töchterinstitute der Fräulein Petritsch in Wien stattgefunden. Die Festrede hielt die Vorsteherin Fräulein Fanny Petritsch, indem sie Anastasius Grüns Bedeutung als Dichter, Patriot und Staatsmann hervorhob. Nach einer festlichen Ansprache wurde des Dichters Bild von einem Mädchen mit einem Lorbeerkrantz geziert. Unter anderen wurden drei Volkslieder aus Krain, von Professor Alfred Khom arrangiert und auf dem Piano begleitet, von Schülerinnen vorgetragen. Diese Lieder, der poetischen Sammlung ‘Alpenglühen’ entnommen, fanden nicht enden wollenden Beifall des gedrängt vollen Saales.*” Cf.: Anon., “Anastasius Grün-Feier,” *Laibacher Zeitung*, no. 89 (21 April 1887): 747–8, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-Z3SO1VYK>.

74 Fanny Petritsch was, among other things, the author of a monograph on Mozart’s childhood *Wolfgang und Nannerl: Mozart’s Kindheit* (Leipzig, Prag: F. Tempsky, G. Freytag, 1885) and the well-known *Heimatkunde von Kärnten* (Klagenfurt: Liegel, 1872).

75 Anon., “Todesfall,” *Laibacher Wochenblatt*, no. 438 (29 December 1888): [4], <http://www.dlib.si/?URN=URN:NBN:SI:DOC-KQ3VFONW>.

76 “(Todesfall.) *Am Pfingstmontag ist in Simmering bei Wien der Componist Khom gestorben und wurde Mittwoch nachmittags begraben. Sein letztes Werk ist die Musik zum Melodram ‘Die See-Idylle von Veldes’. Khom war Gründer des Klagenfurter Männergesangvereines. Khom wirkte von 1849 bis 1861 auch in Laibach als Musiklehrer und war in zweiter Ehe mit Clementine Kurz von Goldenstein verheiratet. Goldenstein war bekanntlich Maler in der Hauptstadt Krains.*” Cf. Anon., “Todesfall,” *Laibacher Zeitung*, no. 120 (27 May 1893): 1038, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-TO97NT9U>.

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