

Matej Hubad in the context of the musical life of Slavic societies in Vienna

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Matej Hubad (1866–1937) has been thoroughly covered in Slovene music lexicography and musicological literature in general.¹ Therefore, this study will only focus on a certain stage of his life.² He was a typical representative of the category called “*the bridge between Vienna and the homeland*.” However, let us begin with a certain biographical summary of this significant choirmaster, teacher, pianist, singer, composer and organiser.

He focused on music from his youth. He completed his gymnasium studies in Ptuj and Ljubljana (graduation on 15 July 1886). In Ljubljana, he was active in the Glasbena Matica society (for example, he conducted a school choir on 25 March 1885) and his name can also be found on the programmes

- 1 Maia Juvanc, “Matej Hubad Commemorative Plaque,” *Monumenta musica Slovenica*, <https://www.momus.si/matej-hubad-commemorative-plaque/>; Cvetko Budkovič, “Matej Hubad,” *Kronika* (Ljubljana) 36, no. 1/2 (1988): 48–59, <http://www.dlib.si/?URN=URN:NBN:SI:DOC-XHU6ZC3D>; Nataša Cigoj Krstulović, *Zgodovina, spomin, dediščina: Ljubljanska Glasbena matica do konca druge svetovne vojne* (Ljubljana: Založba ZRC, 2015); Primož Kuret, *100 let Slovenske filharmonije 1908–2008* (Ljubljana: Slovenska filharmonija, 2008); Stanko Premrl, “Hubad, Matej (1866–1937),” *Slovenska biografija* (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstveno raziskovalni center SAZU, 2013), <http://www.slovenska-biografija.si/oseba/sbi241399/#slovenski-biografski-leksikon>; Jernej Weiss, *Čeští hudebníci ve Slovinsku v 19. a na začátku 20. století* (Praha: KLP, 2021).
- 2 Alenka Bagarič, “Hubad, Matej,” in *Oesterreichisches Musiklexikon. Band 2, von Gaal bis Kluger*, ed. Rudolf Flotzinger (Wien: Verlag der Österreichischen Akademie der Wissenschaften 2003), 810. https://www.musiklexikon.ac.at/ml/musik_H/Hubad_Matej.xml.

of musical events of a gymnasium (school) and of student youth in general. In Graz, he started to study law, but did not finish his studies. He also completed one-year military service and worked with the Triglav choir there.

Vienna for the first time (1887–1891)

He went to Vienna with the aim of improving his musical skills but.³ From 1887, he studied harmony and counterpoint at Konservatorium der Gesellschaft der Musikfreunde with Anton Bruckner (1824–1896), organ with Josef Vockner (1842–1906), piano with Ernst Ludwig (1852–1915), choral singing with Johann Faistenberg (1840–1898) and solo singing with Filip Forstén (1852–1932). He also studied with Prof. Josef Böhm (1841–1893). His studies were supported by “der Krainische Landtag” (the Slovene Diet); for example, in October 1888 with the sum of 100 Fl.⁴ He did not finish his studies, because he accepted an offer to conduct Glasbena Matica Choir. But first things first.

It was already at that time that he became a member of two societies. After coming to Vienna (while still a law student) he became a member of the Slovene-Viennese society Slovenija⁵ and of the Slovanský zpěvácký spolek (Slavic Singing Society). It brought together pan-Slavic-oriented Viennese Slavs (mostly from the upper social circles) interested in choral singing. It was founded together with the society Slovanská beseda (Slavic Circle) shortly after 1860 and did not cease its activities until during the First World War. The Slavic Singing Society and Slovenija reciprocated visits to and performances at each other's events, and the Slavic Singing Society also maintained contacts with singing societies in Slovenia.⁶

At that time the Slavic Singing Society was conducted by the composer and musician Alois Alexandr Buchta⁷ and presided by the lawyer Jan Lenoch⁸, with the Slovene Dr. Radoslav Pukl repeatedly elected as his deputy.⁹

3 Budkovič, “Matej Hubad,” 49.

4 Anon., “Die Landtage. Laibach. 21. October,” *Das Vaterland*, October 23, 1888, 2.

5 Anon., “Vermischte Nachrichten (Der neugewählte...)” *Südsteirische Post*, November 12, 1887, 4 (report on election to the committee – as substitute).

6 1888 Slovensko pevsko društvo v Ptuj, 1889 Slovensko pevsko društvo v Mariboru.

7 Alois Alexandr Buchta (1841–1898). A Czech violist, choirmaster, composer and organiser living in Vienna.

8 Jan Lenoch (1839–1919). A Czech lawyer, organiser and occasional poet living in Vienna.

9 When Pukl married A. Dubová on 29 January 1888, a Slovene quartet sang a wedding choir piece composed for the occasion by the Czech-Viennese composer Kon-

Table 1: *Slavic Singing Society's nationality composition*

	October 1887	October 1888	October 1889
Czechs	64	53	51
Slovenes	26	20	21
Croatians	8	8	3
Serbs	3	3	2
Poles	2	2	
Ruthenians	1		

The table is a response not only to the representation of Slovenes in the management, but also to the frequent performance of works by Slovene composers and the appointment of Slovenes as honorary members of the society: the composer Benjamin Ipavec (1829–1909) was honoured as early as 1887,¹⁰ and Pukl and Hubad one year later.

Hubad must have become a member of the Slavic Singing Society soon after he came to Vienna. He was not only a member of the 1st bass group (already at the end of 1887¹¹), but he also performed as a soloist. He already performed in the choir at the dance event held on 5 November 1887 in the Pfalz Restaurant of the Horticultural Society (Gartenbaugesellschaft).¹² From the Slovene repertoire, Anton Hajdrih's quartet piece *V sladkih sanjah* was performed for the first time and Benjamin Ipavec's mixed choir piece *Pod lipo* was also performed for the first time.

I have not yet found the Slavic Singing Society's 30th annual report (for the year 1891), so it is not possible to say for certain that Hubad was a member of the society for the whole time he was in Vienna. The end of his stay

stantin Alois Jahoda-Křtinský (1828–1895) at the wedding reception – Jahoda's biography and an overview of his works are presented in a separate chapter in the book by the author of this study: Viktor Velek, *Lumír 150. Sbormistři československého zpěváckého spolku "Lumír" ve Vídni = Chorleiter des tschechoslawischen Gesangsvereines "Lumír" in Wien* (Třebíč: APIS press, 2016), 315–9.

10 According to the Slavic Singing Society's 1887 annual report, Dr. Benjamin Ipavec was appointed an honorary member on 21 October.

11 *Dvacátá sedmá výroční zpráva za správní rok 1888, tj. za dobu od 1. října 1887 do 30. 9. 1888* (Videň: Nákladem zpěváckého spolku slovanského, 1888), 20; *Dvacátá osmá výroční zpráva za správní rok 1889, tj. za dobu od 1. října 1888 do 30. 9. 1889* (Videň: Nákladem zpěváckého spolku slovanského, 1889), 16; *Dvacátá devátá výroční zpráva za správní rok 1890, tj. za dobu od 1. října 1889 do 30. 9. 1890* (Videň: Nákladem zpěváckého spolku slovanského, 1890), 20.

12 "Concert programme," Archive of the Školský spolek Komenský (Comenius School Society) in Vienna, Collection: Jan Stiebler (A 545-2-2) and Collection: Zpěvácký spolek slovanský (A543-2).

falls at the end of 1891. Among other things, we know from the press why he was not hired as a music teacher at the Ljubljana Educational Institute (Lehrerbildungsanstalt). He returned to Ljubljana on 29 November and already on 1 December 1891 took up the post of choirmaster of the newly founded choir Glasbena Matica.¹³ He had worked with the society during his studies in Vienna.¹⁴ There was also contact between Glasbena Matica and the Slavic Singing Society – exchange of sheet music is mentioned in the minutes of its committee meetings.¹⁵

The surname Hubad with the first name Matthäus or Matthias can be found in the Austrian press, but the identification with our M. Hubad is very probable, not certain.¹⁶

- 1) At the end of December 1887, the press brought the names of those who had been assigned to the “Reserve-Cadet-Officers-Stellvertretern” (IR 17) in the infantry.¹⁷
- 2) The name also appears in the list of performers at the St. Augustine’s Court Parish Church. Specifically, it is the period from March to August 1891.¹⁸

Ljubljana and the success of Glasbena Matica in Vienna (autumn 1891–1896)

In addition to conducting a choir, Hubad also taught piano, singing and music theory in Ljubljana. However, he did not disappear from Slavic Vienna’s music scene: his compositions were performed by the Slavic Singing Society at that time. Two examples: *Slovene National Songs* were performed by a 100-member mixed choir in concerts on 13 March 1895 and 5 December

13 Anon., “Laibach. 17. December,” *Südsteirische Post*, December 19, 1891, 4.

14 Anon., “Laibach,” *Südsteirische Post*, August 8, 1890, 4.

15 “Minutes of the committee meeting of 7 November 1890,” Archive of the Comenius School Society in Vienna, Collection: Zpěvácký spolek slovanský (A578-2-2), File: Meetings 10/1886–09/1892.

16 Other variants of the first name used in the Czech, German and Slovene press: Matija, Matej, M., Mat. and Matouš.

17 Anon., “Aus dem Heeres-Verordnungsblatte,” *Wiener Allgemeine Zeitung*, December 12, 1887, 4 (Mittagblatt); Anon., “Local- und Provinzial-Nachrichten. (Militärisches),” *Klagenfurter Zeitung*, January 1, 1888, 29.

18 Anon., “Kirchenmusik am Ostersonntag,” *Die Presse*, March 28, 1891, 4 (Abendblatt).

1895.¹⁹ The programme also contains other Slovene repertoire (A. Hajdrih's *Sirota* was performed for the first time) and other Slovene personalities: the pianist Anton Förster and Josip Čerin, who, as a conductor, introduced a mixed tamburitza choir composed of Slavic singing society members to the public at that time!²⁰

The highlight of Hubad's activities in the period 1891–1896 was undoubtedly the concert trip of the Glasbena Matica choir to Vienna (March 1896). It was a thank-you to Vienna for helping Ljubljana, which had been damaged by an earthquake.²¹ The Slovene choir gave two concerts (on 23 March and 25 March with Dvořák's *The Spectre's Bride* at Musikverein).²² Motivation, programme and all others aspects have been described, so the following paragraphs are only minor additions from the perspective of Slavic Vienna.²³

- 1) The Slavic singing society reacted to the earthquake by sending to Slovenia the proceeds of the Šafařík Festival (held on 18 May 1895, on the 100th anniversary of his birth, organised by several local Slavic societies, with the proceeds amounting to 318 Fl).²⁴ Slavic societies in Vienna supported the Glasbena Matica event. The Slavic Singing Society welcomed Dvořák on his arrival in Vienna and decorated his conductor's desk with a wreath with the national ribbon.²⁵
- 2) While the Slavic Singing Society moved its event to 13 May 1896,²⁶ the leading Czech-Viennese choir Lumír held its own event on

19 "Concert programme," Zpěvácký spolek slovanský (A543-2); Anon., "Videň. Slovanský koncert," *Dalibor* 17, no. 47–48 (21 December 1895): 374.

20 Josip Čerin (1867–1951). From 1886, he studied music and musicology in Vienna. In 1894–1896, he was organist at the St. Augustine Church and also conducted Slavic choirs in Vienna. In 1896, he left to work at Ljubljana's Glasbena Matica.

21 Anon., "(Zasláno.) GLASBENA MATICA V LUBLANI," *Dalibor* 17, no. 35 (14 September 1895): 275.

22 Milan Kuna and Ludmila Bradová, eds., *Antonín Dvořák. Korespondence a dokumenty: kritické vydání, sv. 4. Korespondence odeslaná 1896–1904* (Praha: Editio Supraphon, 1995), 20–3. A mention of the preparation in Vienna in Antonín Dvořák's letter of 13 March 1896 to Jindřich Geisler.

23 Weiss, *Čeští hudebníci*, 184–7; Budkovič, "Matej Hubad," 48–59.

24 Anon., "K jubileu Zpěváckého spolku slovanského ve Vídni (dokončení)," *Dalibor* 24, no. 20 (10 May 1902): 164.

25 Anon., "Mistr Antonín Dvořák," *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, March 28, 1896, 3.

26 Among other things, the choir piece *Ljubica* by the Slovene composer Anton Förster was performed. The choir piece was given by the author to the Slavic Singing Society.

the day of the first concert (23 March)²⁷ and only took part in the second concert (25 March).

- 3) The Czech-Viennese press described the preparation in detail and advertised the concerts. A set of reports can also be found, but their contents differ for various reasons so they need critical verification. They reported on the holding of various welcome parties for the guests,²⁸ as well as on the organisation of a gala evening on arrival and after the second concert.
- 4) Glasbena Matica's concerts were of immense significance for the Slavic music scene. The Slavic societies in Vienna realised the need for improved internal communication and close cooperation. That was the only way to achieve a decent performance of the most demanding works. However, potential unification encountered problems. For example, we can read in the press that the guarantee of a good interpretation is not quantity but professionalization.²⁹ The Slavic Singing Society considered itself superior to other societies and feared merging with purely Czech societies. – Cooperation among choirs was rare before 1895 (it will be mentioned in connection with the Slavic Singing Society's concert of 7 May 1897). When the Pěvecká župa vídeňská (Vienna Singing Union) was established in 1907, the Slavic Singing Society did not join it!³⁰

The performers included the Slovene opera singer Franziska/Fanchette/Franja/Fandetta Verhuncová/Verhune/Verhunc/Verhunck (1875–1944), with the aria “Virgin Mary, stand by me” from Dvořák's cantata *The Spectre's Bride*.

- 27 Anon., “Ze spolku Lumír,” *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, March 28, 1896, 2.
- 28 Anon., “Večer na počest bratří Slovinců,” *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, April 4, 1896, 2.
- 29 Anon., “Videň. Sjednocení zpěvákých spolků,” *Dalibor* 18, no. 20–21 (18 April 1896): 157. This is a report taken from X, “Sjednocení zpěvákých spolků,” *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, April 11, 1896, 2. This text was apparently responded to by a member of the Lumír singing society in Vienna Alois Stejskal: A. St., “Ku sjednocení zpěvákých spolků vídeňských. Několik poznámek ku článku v č. 15,” *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, April 18, 1896, 2–3.
- 30 It should be clarified why one can sometimes come across the information that the Slavic Singing Society was a member of the Ústřední jednota zpěvákých spolků českoslovanských (Central Union of Czech-Slavic Singing Societies), later known as Pěvecká obec československá (Czechoslovak Singing Society). The president Leon Bouchal registered the society “to his detriment” in 1896 and paid the deposit for

- 5) It should also be mentioned that during the performance of Dvořák's *The Spectre's Bride* the choir was accompanied by the Court Opera orchestra. A similar collaboration did not take place again until 1 May 1910 (19th Czech Concert of the Lumír Society, with the Wiener Philharmoniker orchestra). The impetus was the 50th birthday of the leading Czech composer Josef Bohuslav Foerster. This is no coincidence: Foerster was a cosmopolitan personality recognised by both Czech and German Vienna.
- 6) Hubad was a great success with two concerts in March 1896. Not surprisingly, he was offered the opportunity to move to Vienna and take over the position of choirmaster in the Slavic Singing Society. It is not clear whether the collaboration was arranged before his trip to Vienna or after the concerts. In any case, the offer came at a time when he was thriving in Ljubljana, both in terms of artistic activity and education. Nevertheless, Hubad decided to accept it and move to Vienna.
- 7) After his success in Vienna, Hubad intensified his contacts with Prague. In September 1895 he visited the Czech-Slavic Ethnographic Exhibition, where he gave a speech on 12 September at a banquet held in honour of the Slovene guests.³¹ He also used his stay to look for a violin teacher for the Glasbena Matica music school.

Vienna for the second time (1896–1898)

Table 2: Structure of nationalities in Slavic Singing Society

	October 1889	1892	1912
Czechs	51	54 %	98
Slovenes	21	12 %	43
Croatians	3	4.5 %	?

1896 from his own funds. That was never approved by the society, and Bouchal intended to pay the membership fee from his own funds for the whole period of his presidency, i. e. until the end of 1899. However, he did not do so for the period 1897–1899 and the Union then claimed the amount due from the new management of the society. The society finally left the Union, which it had actually never been a member of, in May 1900.

31 Jan Pargač and Stanislav Brouček, *Mýtus českého národa aneb Národopisná výstava československá 1895* (Praha: Littera Bohemica, 1996), 27–9.

	October 1889	1892	1912
Serbs	2	7.5 %	?
Poles		3 %	?
Ruthenians		16 %	?

Although Hubad's second Viennese period is a chapter of his life that has been covered,³² I will try to supplement it with a perspective "*from the point of view of the Slavic music scene in Vienna.*"

Hubad agreed with the Glasbena Matica management to take a two-year paid break from his activities. He was replaced in Ljubljana by the aforementioned Josip Čerin, who served, among other things, as deputy choirmaster to Theobald Kretschmann in the Slavic Singing Society.³³ After Hubad returned to Ljubljana in 1898, he gave bills to the Glasbena Matica management for further musical education,³⁴ deepening and gaining new contacts,³⁵ and getting an overview of the opera, philharmonic and general music scene in Vienna. Of course, it also included the musical life of the local Slavs and, at its centre, the Slavic Singing Society, which had about 173 active members.

Finally, I would like to return to the beginning of development of Hubad's activities in Vienna. As expected, the society elected Hubad choirmaster at the general meeting held on 28 October 1896.³⁶ It was already a year later (i. e. at the general meeting held on 29 October 1897)³⁷ that a number of significant steps were taken: Hubad's services were recognised with the title of honorary member³⁸ and Leon Bouchal resigned from pres-

32 Budkovič, "Matej Hubad," 51.

33 On 28 October 1895, Buchta resigned as choirmaster due to his poor health; Kretschmann was elected, with Čerin as his deputy. Hubad was elected on 28 October 1896.

34 Solo singing (Forstén), education (Branka), music teaching (Schmitt), musical aesthetics (Robert Hirschfeld), acoustics (Dr. Tuma), history of music (Prossniz), organology (Eugen Mandyczewsky), experimental physics (Leopold Alex. Zellner), as well as education with Johann Nepomuk Fuchs.

35 One of his close friends was the Slovene composer, violinist, teacher and conductor Karel Jeraj (1874–1951).

36 Anon., "Videň," *Dalibor* 18, no. 48 (28 November 1896): 380; Anon., "Videň," *Dalibor* 19, no. 3 (December 12, 1896): 20; Anon., "Zpěvácký spolek slovanský započal nový správní rok ...," *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, October 31, 1896, 3.

37 Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, October 23, 1897, 2; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, November 6, 1897, 2; Anon., "Videň," *Dalibor* 20, no. 1–2 (13 November 1897): 10.

38 Another honorary member was Radoslav Pukl, former vice-president of the society.

idency and was immediately elected honorary chairman. After Bouchal, who put the society in debt, the Slovene Slavist Matija Murko (1861–1952) was elected president. As the management of the Slavic singing society was in Slovene hands, Hubad began to implement his reform.

7 December 1896, *Ronacher*³⁹

For his premiere, Hubad prepared a programme of mainly compositions by Slavic authors accompanied by an orchestra (the band of the 4th Bosnian-Herzegovinian Infantry Regiment led by Jan Pavlis). Many prominent personalities were present, and Anton Nedved's *Popotnikova pesem*/*Der Wanderer* was performed from the Slovene repertoire. At the friendly evening held after the concert, Hubad received a laurel wreath from the society.

14 January (? 26 January) 1897, *Ronacher*

The Viennese-Serbian society Zora organised an event (St. Sava-Konzert) to commemorate the Sarajevo Metropolitan Djordje/Georgije Nikolajević (1807–1896), who had died in February of the previous year. The Slavic Singing Society, conducted by Hubad, appeared as a guest ensemble.

7 May 1897, *Musikverein*⁴⁰

Less than half a year later, Hubad again prepared a concert with an orchestra (the band led by Eduard Strauss, Imperial and Royal Director of Court Ball Music). From the rich programme (dominated by Dvořák's cantata *Stabat mater*) with excellent performers, I have only selected Hubad's harmonisations: he arranged Moniuszko's *Śloneczko* for a cappella choir, the *Illyrian National Song* (with the incipit *Sem slovenska deklica*) and the Slovene national song *Rožmarin*. It was also reported on by the German-Viennese press.⁴¹

39 Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, December 12, 1896, 3; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 14, December 5, 1896, 2; Břetislav Lvovský, "Slavische Concerte in Wien," *Österreichische Musik- und Theaterzeitung* 9, no. 8 (15 December 1896 – Beilage): 17.

40 "Concert programme," *Zpěvácký spolek slovanský* (A543-2); Anon., "Videň," *Dalibor* 19, no. 21–22 (3 April 1897): 162; Anon., "Videň," *Dalibor* 19, no. 26 (8 May 1897): 200; Anon., "Videň," *Věstník Jednoty zpěváckých spolků českoslovanských*, no. 3, 1897, 42–3.

41 Anon., "Velký koncert zpěváckého spolku slovanského ve Vídni," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, May 15, 1897, 1 (including a list of names of fa-

Interestingly, Dvořák's cantata was originally to be performed by united Slavic choirs in Vienna in the autumn of 1896. However, the Slavic Singing Society only wanted to unite the other choirs under its own banner, which provoked the choirs' indignation.⁴²

*19 June 1897, Strasser's garden restaurant in Pötzleinsdorf*⁴³

The performance during the summer dance event was conducted by Hubad's deputy Jan Macák. Hubad's *Slovene National Songs* were presented from the Slovene repertoire. Some accompaniments were performed by Kamil Krofta (1876–1945), a later Czechoslovak ambassador in Vienna and minister.

*6 November 1897, U zlatého kříže*⁴⁴

Another performance conducted by Hubad was the one connected with the celebration of the name day of Leon Bouchal, the outgoing president of the society. Once again, songs connected with Hubad were performed: *Stoji tam lipica – Rožmarin – Majnikova* and *Słoneczko*.

*11 December 1897, Hotel Continental*⁴⁵

The attraction was Dvořák's *Te Deum*, which was performed for the first time in Europe that day! On the same concert also his *Dumkas* had their first performance time in Vienna! Hubad's conducting was very well received by the critics. On the other hand, the reporter-critic Břetislav Lvo-vský gave a negative review: he criticised the Slovene choir piece *Ljubica*,

mous music critics: Eduard Hanslick/*Neue Freie Presse*, Richard Heuberger/*Wiener Tagblatt*, Robert Hirschfeld/*Wiener Zeitung*).

42 Ota Manoušek, "Dějiny pěveckého spolku Lumír ve Vídni," in *70 let Lumíru ve Vídni* (Videň: Lumír, 1935), 59; Rudolf Jeníček, "Padesát let slovanského zpěváckého spolku," *Hudební revue* 5, no. 5–6 (March 1912, 1911/1912): 273–6; *Výroční zpráva zpěváckého spolku "Lumír" ve Vídni za správný rok 1897. XXXII. ročník. Přednesena na valné hromadě dne 21. března 1898* (Videň: Lumír, 1898), 6; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, April 3, 1897, 2; "Concert programme," *Zpěvácký spolek slovanský* (A543-2).

43 Anon., "Videň," *Dalibor* 19, no. 37–38 (10 July 1897): 293; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, June 26, 1897, suppl. 1.

44 "Concert programme," *Zpěvácký spolek slovanský* (A543-2).

45 Ibid.; Ota Manoušek, *Antonín Dvořák a Videň. K 100. výročí narozenin* (Videň: O. Manoušek, 1941), 15; Anon., "Videň – Zpěvácký spolek slovanský," *Dalibor* 20, no. 6–7 (11 December 1897): 48; Anon., "Videň," *Dalibor* 20, no. 8–9 (18 December 1897): 65; Anon., "Videň," *Věstník Jednoty zpěváckých spolků českoslovanských*,

given to the society by A. Förster, for being too long.⁴⁶ He also criticized Antonín Dvořák's compositions, considering *Dumkas* as banal and sentimental and the performance as mediocre. *Te Deum* received better evaluation, but even the good performance did not change the fact that it was an "*eine wahre Caricatur der Kirchenmusik*" (a true caricature of church music). The orchestral part was again played by the band of the 4th Bosnian-Herzegovinian Infantry Regiment with the bandmaster Pavlis.

*31 March 1898, Ronacher*⁴⁷

The magnet of the second concert (concert-beseda) of the season was Fibich's *The Romance of Spring*. The society again performed in some parts, accompanied by an orchestra (the band of the 4th Bosnian-Herzegovinian Infantry Regiment with the bandmaster Pavlis). The performance conducted by Hubad was again a success.

How can Hubad's second period in Vienna be assessed? Apart from his studies, he apparently focused on his activities in the Slavic Singing Society. He often conducted his compositions there and was a popular choir-master. He passed the choir on to his successor, Jaromír Herle, in excellent form. He deepened his relations with A. Dvořák⁴⁸ and enjoyed the favour of the Viennese critics. In April 1897, Hubad was one of the many attendees at the funeral of Johannes Brahms.⁴⁹ Hubad also used his stay in Vienna to travel around Europe (Prague, Munich, Dresden, Leipzig, Berlin, Warsaw and Krakow), as well as to make contacts and get an overview. The

no. 7, 1897, 131; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, November 20, 1897, 2; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, November 27, 1897, 2; Anon., "Zpěvácký spolek slovanský," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, December 4, 1897, 2; Anon., "Slovo o kapelách vojenských," *Věstník. Časopis spolků česko-slovanských ve Vídni* 15, December 18, 1897, 1.

46 Břetislav Lvoský, "Der slavische Gesangverein," *Österreichische Musik- und Theaterzeitung* 10, no. 8 (15 December 1897): 6.

47 Anon., "Videň," *Věstník Jednoty zpěváckých spolků českoslovanských*, no. 2, 1898, 131; Anon., "Videň," *Dalibor* 20, no. 22 (26 March 1898): 168; Anon., "Videň," *Dalibor* 20, no. 23 (2 April 1898): 1781; "Concert programme," *Zpěvácký spolek slovanský* (A543-2).

48 Glasbena Matica appointed Antonín Dvořák an honorary member on 15 April 1896. Another important Czech composer so honoured was Vítězslav Novák (16 April 1928).

49 Anon., "Brahms' Leichenbegängnis," *Neue Freie Presse (Morgenblatt)*, April 7, 1897, 6.

sources available mention Hubad's correspondence with A. A. Buchta, but it has not yet been found.⁵⁰

Return to Ljubljana (from September 1898)

Even after Hubad's departure from Vienna back to Ljubljana, his name did not disappear from Slavic Vienna. He was most often remembered by the Slavic Singing Society with performances of his compositions and harmonisations.

15 December 1898, Slavic Singing Society: dance event (U Zelené brány)

Hubad: *Rožmarin* – mixed choir

7 March 1900, Slovenija and other Slavic societies: gala concert on the 100th anniversary of the birth of Slovene poet France Prešeren (Ronacher)

Hubad: *Rožmarin* – mixed choir (Slavic Singing Society)

Hubad: *Sem slovenska deklica* (Slavic Singing Society)

21 March 1900, Slavic Singing Society: 2nd Statutory Concert (Ronacher)

Moniuszko-Hubad: *Słoneczko* – mixed choir

8 March 1902, Slavic Singing Society: gala concert to celebrate 40 years of activity (Musikverein)

Hubad: *Luna sije* – *Bratci veseli vsi* – mixed choirs

4 December 1902, Slavic Singing Society: concert (Ronacher)

Hubad: *Rožmarin* – mixed choir

4 March 1903, Balkan (a Bulgarian society in Vienna): academy (Ronacher)

Hubad: *Rožmarin* – mixed choir (Slavic Singing Society)

3 June 1903, Slavic Singing Society: summer dance event

Hubad: *Luna sije* – mixed choir

Hubad: *Ljubca povej* – mixed choir

15 May 1907, Slavic Singing Society: outing

Hubad: *Luna sije* – mixed choir

Hubad: *Ljubca povej* – mixed choir

50 Rudolf Jeníček, "Úryvky z kroniky české hudby ve Vídni," in *Ze staré a nové Vídne. Ročenka Vídeňské matice za 1912*, ed. František Váhala (Vídne: Nákladem Vídeňské matice, 1913), 38–48.

5 December 1907, *Slavic Singing Society: First Big Statutory Concert (Savoy)*

Hubad: *Luna sije* – mixed choir

Hubad: *Ljubca povej* – mixed choir

26 March 1908, *Slavic Singing Society: Second Ordinary (Lenten) Concert (Savoy)*

Jakob Aljaž: *Oj z Bogom, ti planinski svet* – Slovene mixed choir

8 May 1909, *Záboj: celebration of the 40th anniversary of the society (Prater)*

Hubad: *Luna sije*

13 March 1912, *Slavic Singing Society: concert for the 50th anniversary (Beethoven-Saal, Strauchgasse 4)*

Krek Gojmir: *Bratje, v kolo se vstopimo* – Slovene male choir

Oscar Dev: *Tihi veter od morja* – Slovene male choir

Moniuszko-Hubad: *Słoneczko* – mixed choir

Vienna for the Third Time (1928), or instead of a conclusion

This headline should be taken with a pinch of salt. I am not a specialist in the “life and work” of M. Hubad, so I am not able to list all Hubad’s other trips to Vienna and their contents. However, in my research, I came across one of them. It is similar to the famous one from March 1896: on its concert tour, the Glasbena Matica choir performed in several cities and towns in Czechoslovakia (Budweis, Pilsen, Písek, Prague, Olomouc, Brno, Ostrava, Bratislava) and on 30 April 1928 at Musikverein. This visit was in the centre of attention of the Viennese Slavs, with numerous reports being brought by the newspaper *Vídeňský obdeník*,⁵¹ among other things, about the welcome at the station;⁵² there is also a review of the performance⁵³ and a mention of collaboration with the society of Viennese Slovenes.⁵⁴

An interesting topic, which this study has only hinted at, is the comprehensive research into Hubad’s contacts with the Czech environment. This would include, among other things, his efforts associated with the year

51 Anon., “Slovinský kroužek ve Vídni,” *Vídeňský obdeník* 22, April 17, 1928, 1; Anon., “Glasbena Matica,” *Vídeňský obdeník* 22, April 19, 1928, 2–3; Anon., “Glasbena Matica ve Vídni,” *Vídeňský obdeník* 22, April 28, 1928, 2.

52 Anon., “Uvítání Glasbené Matice ve Vídni,” *Vídeňský obdeník* 22, May 1, 1928, 5.

53 –mb– [Milan Bor], “Koncert Glasbené Matice,” *Vídeňský obdeník* 22, May 5, 1928, 2.

54 Slovinski krožek na Dunaju / Slovenski krožek na Dunaju (the society was presided by Andrej Gabršček).

1908: at that time Glasbena Matica founded its own philharmonic orchestra (Ljubljana Concert Orchestra, Ljubljana Philharmonic, Slovene Philharmonic), and Hubad sought good and experienced musicians in Prague and Vienna. The first conductor was Václav Talich (1908–1910). It would also be interesting to trace the fates of other Slovenes in the Slavic Singing Society who started out as regular singers but eventually rose to become, for example, deputy choirmasters.⁵⁵

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- 55 Hubad's student Beno/Benno Serajnik successively served as vice-president and choirmaster (1907, 1908). Apart from singing, he also performed as a violinist and was active in the Slovanská beseda society. Baritone Ivan Žirovnik was repeatedly elected to the society's committee around 1900, was a member of the society's vocal quartet, and in 1904 received the JUDr. degree. In 1907 he briefly served as assistant choirmaster.

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