

## *Orkestertidende*

*Orkestertidende. Blad for musikere og musikvenner* (The orchestral times. Journal for musicians and friends of music) was published monthly in Kristiania (now Oslo), from September 1892 to December 1894. Originally the journal was intended for members of the Kristiania orkestermusikeres fagforening (The union of the Kristiania orchestral musicians). However, as the only music periodical published in Norway at the time,<sup>1</sup> it also addressed, from the very beginning, a wider circle of musicians and interested amateurs. Initially, each issue of *Orkestertidende* consisted of four folio-pages (31 x 23 cm) with text printed in two columns. However, after one year, the publication proved so successful<sup>2</sup> that, in September 1893, it was enlarged to six pages.<sup>3</sup> The journal was printed by G. Berg's printing company.

Despite its initial success, *Orkestertidende* survived for little more than two years. In 1914 Ernst Solberg described some of the reasons for its demise:

When after two years of activities we wanted to see the accounts, it turned out, unfortunately, that there was no ready cash [...]. We would have needed second sight to find out who had actually paid the journal anything, and who had not—nobody wanted to pay twice, strangely enough! The journal was well edited, but the bookkeeping, could not be called anything else than “peculiar.” It had not been easy to keep the journal going for a number of reasons (it had not met with any great response). It was therefore decided—after the accounts “in the red” had been revealed—that the best thing to do, was to let the journal die. Therefore the end was rather pleasant and painless, without any notable death struggle. The so-called bookkeeper whose contribution had probably been the biggest nail in the coffin, was as calm and entertaining as the sexton in Shakespeare's *Hamlet*.<sup>4</sup>

*Orkestertidende*'s editorial committee consisted of three members. Gustav Lange, the chairman, was a violinist, composer and teacher. He published several educational works, including a violin method and a volume on music theory. Lange was also deeply involved in union work including that of the Union of Kristiania Orchestral Musicians. Peter Brynie Lindeman was an organist, cellist, composer and teacher. Together with his father, Ludvig Mathias, P. B. Lindeman founded, in Kristiania, Musik- og organistskolen (The music and organist school), later Musik-konservatoriet (Academy of music), which he administered until his death in 1930. P. B. Lindeman also edited the music periodical, *Musikbladet*,

<sup>1</sup>*Nordisk musik tidende* ceased publication in January 1893.

<sup>2</sup>*Orkestertidende* 1 (1893): 1.

<sup>3</sup>*Ibid.* There was also an unrealized plan to produce eight-page issues without raising the price.

<sup>4</sup>*Norsk musikerblad* 9 (1914): 68.

from 1908 to 1921. Little is known about Amundsen, the third member of the board, who was a flutist and telegraph operator.

Financial support for *Orkestertidende* was based mainly on subscriptions and advertising, with some additional income generated from the sale of single issues sold in Ole Olsen's music shop. Olsen also served as the journal's bookkeeper.<sup>5</sup>

Matters relating to the Union (Kristiania orkestermusikerer fagforening) made up an important part of the *Orkestertidende*. Some articles promoted the establishment of a union house, or at least permanent premises for the union meetings; others, discussed questions relating to salary. Announcements for, and, reports from various union meetings were published regularly.

The principal part of the journal was, however, devoted to music. A number of general articles were published—such as “Berlioz og Wagner” (Berlioz and Wagner), “Vore præster og kunsten” (Our clergymen and the art) and “Haydn's betydning som symfoniker” (The influence of Haydn as symphonic composer)—as were articles dealing with theoretical issues, such as acoustics, e.g., “Om strengeinstrumenternes klangfarve” (The timbre of string instruments) and “Lidt om forandring av gehøret” (A note on changing the pitch), the latter written by the ear specialist Hans Daae. Biographies of well-known musicians such as Johan Svendsen, Franz Liszt, and Orlando di Lasso were also included. Moreover, some obituaries took the form of biographical sketches treating, among others, Charles Gounod and Just Riddervold Lindeman. A number of articles translated from foreign books and periodicals also appeared in the journal, e.g., “Themaet” (The theme) from Lobe's *Lehrbuch der musikalischen Composition* and “Uddrag fra Mendelssohns reisebreve” (Selections from Mendelssohn's travel letters). Anecdotes about well-known composers (Paisiello) and performers (Adelina Patti), and short stories—such as “En paukesolo” (A timpani solo) by Franz Hentschel, and “Beethovens siste kjærlighed” (Beethoven's last love affair) by Fr. von Hohenhausen—were also published.

There were three regular columns: “Concerts,” which reviewed events in the capital; “Concerts outside the capital,” which reviewed events in the Norwegian provinces; and, “From abroad,” which contained short notices presenting news of general musical interest. Advertisements for music teachers, books and printed music, and for the sale and repair of instruments appeared at the end of each issue.

<sup>5</sup>Johan Kleipzig, Alfred Andersen, Halfdan Borgen and Michael Flagstad were initially responsible for the distribution of *Orkestertidende*; Kleipzig and Andersen to the Union members, and Borgen and Flagstad to the other subscribers. In May 1893, S. Ryen alone assumed responsibility for all distribution with the assistance of Halfdan Borgen, K. Davidsen and Hans J. Holen. Kleipzig and Andersen had by then been elected to the executive of the Union, and Flagstad had left town.

Most articles are unsigned, and it is reasonable to assume that these were written by members of the editorial committee. However, some articles may have been written by correspondents in other Norwegian towns such as Kristiansand, Halden and Trondheim. The authors of the few signed contributions are generally acknowledged only by their initials; many have remained unidentified. The following table lists those that have been identified.

F.	Aimar Grønvold (Kristiania)
G. L.	Gustav Lange (Kristiania)
P. L.	Peter Lindeman (Kristiania)
Th. L.	Theodor Løvstad (Kristiania)

Original spellings are reproduced as they appear in the journal. However, the initial upper-case letters of nouns have been replaced by lower-case letters to conform to present-day standards. Editorial commentary, with the exception of titles, names of locations and individuals appears in modern Norwegian. In the Index, leadterms appear in modern spellings beneath which entries containing old and modern forms of keywords are intermingled. It is important to note that until 1907 the official written language of Norway was Danish. Thereafter, Norwegian became the country's official written language. Spelling in the two languages can be radically different, a difference that is naturally reflected between the original text and the editorial commentary. The user should also be aware that index terms may appear in more than one language.

This publication is based on the copy of *Orkestertidende* in The National Music Collection, University of Oslo Library.