



Anglican Choral Evensong and the Church of Norway: Aspects of Integration and Worship Practice

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Abstract

Anglican choral Evensong was introduced into the Church of Norway in the late 1960s by Norwegian church musicians. The inspiration for this came from high quality performances in English cathedrals and university colleges; these were the primary encountered sources. Evensong is also widely practised by parish church choirs across the UK and the Anglican Communion and has several recognised and established variations. Only a limited range was introduced to Norway so that current practice does not reflect the full breadth of Evensong from the Church of England.

The purpose of this study is four-fold. It is undertaken in order to understand the *context* into which Evensong is now placed, *how* the process of introducing Evensong has taken place, through an examination of the *changes* to the liturgy and performance practice which have occurred, and finally, it is an exploration of *possibilities* leading to further integration, so that it might be incorporated into the liturgical tradition of the Church of Norway.

The material in this investigation is gathered from secondary and empirical sources, including interviews and personal experiences, and information from relevant literature regarding liturgical history. A practical project was set up to explore ideas about choral repertoire and musical identity which could assist in the progression of integration.

A key finding of this research is that the parish church choir can be a valuable resource for the integration of this liturgy into the Norwegian context, linking together the cultural and spiritual life of the local Norwegian parish church.

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Abbreviations

AC	Anglican Communion
ACE	Anglican choral Evensong
BCP	Book of Common Prayer
CoN	Church of Norway
CoE	Church of England

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1 Introduction

1.1 The subject of this study

The subject of this study is the introduction of Anglican choral Evensong¹ (ACE) into the Church of Norway. The Church of England (CoE) and the Church of Norway (CoN) are two distinct denominations originating from contrasting circumstances.² The introduction of a non-ecumenical liturgy is thus significant. Indeed, on closer investigation it is more than a mere import of a liturgy, in the form of the order of words and music. Choral Evensong is a cultural practice that has multiple variations within the CoE. The form that has been developed, nourished, and institutionalised, in cathedrals, royal and college chapels of the CoE has become perceived as the ideal form, and particularly so from an outsider's perspective.

This form is a stylised ritual, a way of singing and a canon of repertoire all operating in the framework of rich historical heritage, expressed in a variety of ways from architecture to social structure. Evensong is an Anglican phenomenon and has been exported through the Anglican community worldwide. The BBC broadcasts Evensong once a week on Radio 3 to over 300,000 listeners, and the *Festival of Nine Lessons and Carols* service has been broadcast on BBC Radio 4 and the BBC World Service from King's College Cambridge every December since the 1930s. These broadcasts have contributed to a worldwide perception of what Anglican choral music can be. Popular tourist destinations such as

¹ As it is practiced in the CoE, where the liturgy was first conceived and developed. There are several ways of practicing Evensong which will be explained in chapter 2.1.1.

² The English Reformation culminated with the Act of Supremacy in 1534 when King Henry VIII declared himself head of the CoE. The Reformation in Germany began in 1517 and led to Martin Luther's reforms to the Catholic church.

King's College, St. Paul's Cathedral and Westminster Abbey in London all attract thousands of visitors from abroad to hear high-quality singing. Evensong is thus a significant attraction. These are some of the influences which have contributed to Evensong practice becoming well-known outside of the AC. It is, indeed, in the present context, this form of choral Evensong that has been imported into the CoN.

Introducing this multifaceted service into a new context with different languages, performance spaces, theology and culture has necessitated alterations and modifications in order to harmonise the service into its new situation and the people who practise it. Other modes of practising choral Evensong have not been introduced into the CoN. This has created a one-sided perception of what choral Evensong is, leading potentially to the idea that Evensong might be an elitist pursuit.

This study investigates four aspects related to cultural transference.

1. The *context* into which it is now placed
2. *How* the introduction of Evensong has taken place
3. The *changes* to the liturgy and performance practice that have occurred
4. The *possibilities* of further integration, so that it could be incorporated into the liturgical tradition of the CoN, and thus become accessible to a wider range of parishes outside of the cathedral tradition

The motivation for this study comes from a personal admiration of established practices in the CoE. This in turn has informed my own fascination in recognising similarities and differences in religious practices between Norway and the UK, and my aspiration to contribute to the further development and use of the practice. I envisage parish choral Evensong as a way of approaching faith and connecting with communities through music, liturgy and culture.

1.2 Literature review

I am not aware of previous studies which investigate the introduction of Evensong into the CoN. Nevertheless, many other areas of study are of relevance in researching and understanding the Norwegian context as well as concepts of cultural exchange.

1.2.1 Liturgical and musical background

The liturgical and musical history of the CoN has been written several times. A standard work for church music students is Stig Wernø Holter's *Kom, tilbe med fryd* (2008) which covers both a general history of liturgy as well as specific Norwegian liturgies. Older publications such as Helge Fæhn's *Gudstjenestelivet i Den norske kirke: fra reformasjonstiden til våre dager* (1994), provide more information on practical issues in the historical liturgy. Anton Christian Bang's *Den norske kirkes historie etter reformasjonen* (1895) and Asbjørn Hernes' *Impulser og tradisjoner* (1952), though historical documents in themselves, give detailed descriptions of both liturgical practices and the liturgies themselves.

Primary sources to which I have referred include the Church Ordinance (*Kirkeordinanser*, 1537 and 1607), Church Rituals (*Kirkeritualet*, 1685), Kingo's Hymnal (*Salmebok* 1699), Service books (*Alterbok*) from 1889 and 1920, as well as the smaller publications from the 20th century, provide an opportunity to determine an independent overview of the liturgy.

1.2.2 Contemporary perspectives on recent Norwegian church music history

Arne J. Solhaug's *Fra organist til kantor* (2002) takes a retrospective look at the developments in the role of the church musician and the influence this role has had on liturgy, choir-singing and education. Church music journals and dedications to church musicians, usually published in *Festskrifter*, provide insights into debates and areas of interest during the last 70 years.

1.2.3 Church music history of the Church of England

English church music history is presented by Andrew Gant's *O Sing unto the Lord: A history of English church music* (2015). This publication presents the history of English church music in both the parish and cathedral context. Nicholas Temperley's *The Music of the English Parish Church* (1979) details the affects political and historical changes have had on the musical life of the parish church, compared with that of the cathedrals and prominent London and larger city churches.

1.2.4 The popularity of Evensong in the Church of England

The popularity of choral Evensong³ has grown in recent times. This observation has led to the investigation aimed at understanding the motivations behind attendance. Kathryn King of Oxford University has initiated a research study "Experiences of Choral Evensong". This study is not yet completed; however, the project description reveals the many speculations that will be investigated through empirical research:

Many theories have been put forward about the reasons for contemporary choral Evensong attendance, musical and non-musical: a desire to go to 'a concert' of fine music performed to a high standard, for free; to hear favourite pieces of music seldom performed otherwise; for peace and serenity at the end of the day; nostalgia; to find out about worship in a setting that provides anonymity and freedom from the perceived commitment of attending a parish church; to see the cathedral building and artefacts without paying an entrance fee; or, as 'the atheist's favourite service', to enjoy an aesthetic and/or atmospheric experience without the requirement to participate in any religious ritual. There are many more. (King, 2018)

³ Statistics from Church House suggest that 18,000 adults a week attended weekday cathedral services in 2019: a 35% increase since 2007 (Davies, 2019).

The appeal of Evensong has also proven to be great enough for its appropriation outside of the Anglican Communion (AC). A study into understanding the motivations behind those practicing Evensongs outside of the CoE is significant to this dissertation.

1.2.5 Evensong in The Netherlands: a Dutch interpretation

The Dutch research project *My Soul doth Magnify the Lord” – The appropriation of the Anglican choral Evensong in the Dutch context* provides an insight into how others have approached integration of Evensong into a new context. In their presentation they observe a growing interest in performances of ACE. Like Norway, Evensong was introduced to the Netherlands in the 1970s and 1980s. The initiative was taken up by prominent church musicians with high quality choirs at their disposal. The project findings note that performances fall into three distinct categories:

We notice three different types of contexts in which choral Evensongs in the Netherlands are performed. First, in some places it is performed as a service connected to a church community, parish, or congregation... Evensong is part of the services of the community [...] Secondly, in other places, choral Evensongs are performed as worship and a concert at the same time, which is how the choirs describe it themselves on their websites. The choirs that are responsible for these performances are unaffiliated to a church or church community and they simply rent a church for the performance of a choral Evensong [...] Thirdly, in some places, choral Evensongs are performed as a concert. There is no connection with the local church, and the Evensong is an independent event. Listeners have to buy an entrance ticket for the choral Evensong. Although the choral Evensongs in this third category are performed as a concert, they are highly ritualized, with liturgical robes, lessons, and spoken prayers. The ‘concert-like’ choral Evensong still takes place inside the church building, but not in the context of a church community. (Rijken/Hoondert/Barnard, 2013)

The practice of Evensong in Norway is not as extensive as it is in the Netherlands. It is thus unlikely that the various trends identified in the Netherlands will be as clear in Norway. However, a similar mapping of the ways in which Evensong is practised in Norway can help to understand the motivation behind the practice.

1.2.6 Norwegian studies

The focus of previous studies related to choral Evensong in the Norwegian context have been about gaining a deeper understanding of the choral repertoire of the AC, and issues of performance practice. Some of these studies have facilitated translations of texts into the vernacular. Vegar Sandholt observed in 1998 that *bokmål* forms of Norwegian dominated. He then proceeded to point some of the psalms into *nynorsk*.⁴ His study is focused on how to best imitate the content and performance styles of ACE. Sandholt also provides an overview of what he describes as the most known of the musical settings from England.

This is helpful for the Norwegian church musician in gaining an overview of the widely accepted canon of works for use in Evensong in the CoE and how to perform them. Apart from important language issues which influence dissemination, the study makes no attempt to incorporate any elements of Norwegian culture, music, performance style or liturgical traditions.

In summary, the present study observes the special appeal of Evensong in a wider community than the AC alone, and it seeks to understand what draws people in. The study from the Netherlands shows how this cultural transference into a new context might be analysed and understood. Norwegian studies have aimed to understand performance practices and imitate them using the local vernacular (both in *bokmål* and *nynorsk*).

⁴ Norway has two official written forms of language, *nynorsk* (New Norwegian) and *bokmål*. *Bokmål* is used by the large majority of the population, about 80-85%.

1.3 Limitations

A thorough investigation of Norwegian choral practices both past and present would supplement this study well. A very brief overview of the choral infrastructure is provided to illustrate the differences in cultures. It would also have been useful to have an overview of the repertoire used by parish church choirs in the UK and elsewhere in the AC. This information is not as easily available as the cathedrals, who publish their music lists online. It is beyond the scope of this study to provide comparative details of parish church repertoire in the AC.

Feedback from the congregational perspective during the practical project may also have provided insight. This has also been deemed too large a task for the purposes of this study.

1.4 The aim of this study

The primary aim of this study is seated in the idea that choral Evensong is a form of worship which may serve as a means of amalgamating various interests in a parish community in one service. For example, regular church goers and concert audiences may find choral Evensong attractive for different reasons. The abilities and collective nature of the parish church choir might enable it to be integrated into the regular worship of the CoN. This integration is dependent upon access to appropriate musical material for Norwegian church musicians. Furthermore, the modelling of Evensong requires explication in the local context. There are many and various models of Evensong, and while the cathedral or college model is the best known, there are other models which may be more appropriate at the parish level. The CoN may also stand to gain from the identified beneficial aspects of this liturgy listed below.

1.4.1 Evening services as a contrast to Sunday mornings

The Sunday morning service is the primary liturgy in the CoN; here both Lutheran sacraments (the Eucharist and baptisms) are celebrated. Often this is also combined with

catechesis and other activities involving children and youth. The varied content in this service creates a congregation that can be described as dynamic (Balsnes/Christensen/Christoffersen/Mosdøl, 2015). Such service liturgies reflect some of the needs in a parish, the living fellowship of the congregations and its diversity. Certain measures are taken to prevent these services from being too long. For example, continual communion participation, intinction rather than kneeling around the altar and hymns are often truncated. In my experience, the content of this service sometimes spreads itself so thin that no needs are properly met. An evening service of any kind in this context would provide a stark contrast, with time to sing, listen and meditate without the multifocal demands, bringing closure to the end of the day with prayer and reflection.

1.4.2 Music for the evening service

A strong tradition and repertoire of evening hymns exists in Norway, and much appropriate organ and choir music would gain an additional platform for its use.

1.4.3 The role of the church choir would gain a stronger liturgical focus

In my experience, Norwegian church choirs tend to focus on performing larger works or concerts, prioritising this over the role of leading congregational singing at the Sunday morning services. Evensong may provide a platform for a choir's desire to sing concert-like repertoire, while at the same time serving the congregation within a religious and liturgical framework.

1.4.4 The professional identity of the church musician may be further utilised

Church musicians in Norway are often trained to a high standard. Evensong can provide a recognised context in which to play more substantial organ works as preludes and postludes, as well as accompanying and/or leading the choir in more adventurous choral music. It may also encourage musicians to work together conducting and performing as a team.

1.4.5 Evensong as a cultural experience

As Kathryn King speculates in her introduction to her research, the atmospheric experience of Evensong and access to a building of cultural interest may be strong motivations for people to attend Evensong (see page 13).

Norwegian churches have a unique culture and history and are held in high regard locally.⁵ Norwegian churches are rarely open during the day, so Evensong would allow for churches to be open at times of day when more people might be free to attend, as well as creating a setting that does not require active participation from those present. It is thus no surprise that Evensong has acquired the nickname “the atheist’s favorite service” in the UK.

1.5 Methods of study

This is an empirical study which has involved data gathering from a variety of sources. These sources include the following:

1.5.1 Personal interviews

Interviews have been undertaken with Norwegian church musicians who have been involved in introducing Evensong to Norway, as well as those who practise it today. The interviews were semi-structured, with the intention of collecting personal accounts, memories and experiences with Evensong. The information has complemented the material available from the secondary sources. Combining these two sources of

⁵ This cultural significance will vary according to local circumstances. Medieval stone churches built shortly after the death of martyr St Olav have significant historical, architectural and cultural value. Norwegian stave churches are examples of the earliest Christian art in Norway, bearing witness to aspects of conversion from old Norse beliefs into Christianity. As parishes are geographical entities, church membership is also closely aligned with a church building.

information has formed the basis for the presentation of how and why Evensong came to Norway. Where appropriate the interviewees are quoted.

1.5.2 Data for the case studies

Five case studies have been designed and undertaken. These case studies provide findings from contemporary Evensong in Norway. The data collected from three of the five cases come from my own personal experiences. For two of the case studies, data was collected from interviews and documents provided by the church musicians involved.

1.5.3 Relevant personal experiences

Personal experience (1997 – 2005) gained from working as an organist and attending Evensongs in the UK has provided valuable background understandings. During the course of this study (2018 – 2020), I have attended choral Evensong at York Minster, Salisbury Cathedral, Westminster Abbey, Winchester Cathedral as well as the parish of St Nicholas' Church in Corfe, Somerset. I have also obtained video footage from Richmond Parish Church in North Yorkshire. Listening to Evensong broadcast on BBC Radio 3 has also been a method for remaining informed on the current practices in the CoE. Experience from working for the last 15 years with amateur Norwegian choirs has also contributed to the planning of the practical project.

2 Background

2.1 A brief overview of the concept of Evensong

Evensong is an evening service formed within the liturgies of the CoE.⁶ The liturgy was first presented by Thomas Cranmer⁷ as part of a series of liturgical reforms during the English Reformation. Published in the Book of Common Prayer⁸ as part of the Act of Uniformity in 1549, the liturgy combined Vespers and Compline.⁹ Along with the morning prayer service Matins, these two services were intended to replace the eight monastic offices. It is not a sacramental rite, and therefore may be led by a layperson. The BCP was later edited in 1552 and 1662 during the politically and ecclesiastically turbulent years that followed its first publication (Temperley, 1983). The liturgy has remained largely unaltered since 1662, although numerous variants have been produced, most recently in the modern language versions in *Common Worship* (2000).

Choral Evensong is practised daily in the cathedrals and colleges of the CoE. In parish churches Evensong is practised with varying regularity, usually ranging from once a week to once a month.

⁶ The CoE is the mother church of the international Anglican Communion. The Anglican Communion is the third largest Christian communion or denomination. The Roman Catholic Church is the largest Christian denomination. Collectively, the various Protestant churches comprise the second largest Christian denomination worldwide.

⁷ Thomas Cranmer (1489 – 1556) was the leader of the English Reformation and Archbishop during the reigns of King Henry VIII, Edward VI and to a brief period Mary I.

⁸ *The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church, according to the use of the CoE, together with the Psalter or Psalms of David, pointed as they are to be Sung or said in churches: And the Form and Manner of Making, ordaining, and Consecrating of Bishops, Priests, and Deacons.*

⁹ Vespers and Compline are two of the eight daily offices or divine offices. They are a set of prayers marking the hours of the day. The practice of marking the hours with prayer originates from pre-Christian Jewish practices.

2.1.1 Variants of Evensong

There are several variants of Evensong. Despite the word “song”, the liturgy may be entirely spoken.

Table 1 Some Evensong variants

Title	Description
<i>Evening prayer</i>	Sometimes used to denominate said Evensong
<i>Sung Evensong</i>	Indicates that parts of the service will be sung. This can be undertaken by the precentor alone or with the congregation. Where there is no choir, the service may be sung as a dialog between the precentor and congregation.
<i>Choral Evensong</i>	Led by the precentor and choir. This means that many of the texts which form the liturgy are set to music and sung.

The liturgy can vary slightly, but this overview shows a typical choral Evensong. Bold type indicates where the text is sung:

Table 2 Evensong liturgy

Title	Description
Organ music	If an organist is accompanying the choir, organ music will usually be played before the service begins.
Introit	
Confession and absolution	
Opening responses	These are prayers that are sung in the form of a dialog usually between the precentor/cantor and the choir. The origins for the Preces and Responses date back to pre-Christian worship in the Temple.
Hymn	
Psalms	From the Book of Psalms from the Old Testament, attributed to David.
Old Testament reading	
Magnificat	The Song of Mary (Luke 1: 46 - 55)

New Testament reading	
Nunc Dimittis	The Song of Simeon (Luke 2: 28 – 32)
The Creed	
Preces and collects	These are prayers that include the Kyrie Eleison and the Lord's Prayer
(A sermon if on a Sunday)	
Anthem	This is a setting of music to words selected according to the character of the day or connected to the readings of the day. It is sung by the choir. The texts may be from a variety of different sources, both biblical and poetic.
Closing (Blessing)	
Closing hymn	
Postlude	If an organist is accompanying a service, a postlude may be performed.

The liturgy is in principle the same for all variations of Evensong with the exception of the introit and anthem, which are omitted when there is no choir. This study is primarily concerned with the choral variant, as this is the version that was introduced to Norway.

The current frequency of Evensong practice in the UK remains high. Figure 2.1 provides an indication of the geographical spread of Evensong in week 12, 2020.

Figure 2-1 Overview of Evensongs in UK week 12, 2020



(Choralevensong.org, 2020)

This map, though not detailed, provides an illustration as to the extent to which choral Evensong is practised in the UK during a given week. The yellow pins indicate parish churches, and the purple pins the cathedrals. The website does not provide information about the repertoire that is being used, nor the frequency of practice in each of the parish churches. Links to each church's website provide further information. It is very common that parish churches sing choral Evensong once a month.

The number of compositions required to perform choral Evensong is quite extensive. Up to date information about the repertoire that is being practised in the parish churches is not available. However, recent publications such as: *The Oxford Book of Easy Flexible*

Anthems: Simple varied anthems for the church year (OUP), *Evensong for Upper voices (RSCM)*, *Sing Evensong, a complete book of Evensong* (Shorter House) indicate that there is a demand for repertoire that suits the standards of parish church choirs. The cathedral presentation of choral Evensong has usually been presented as the ideal, even within the AC. This has led to an under-appreciation of what parish church choirs might offer within the framework of the choral Evensong liturgy.

In the nineteenth century, the “Fully Choral Service” became a sign of aspirational excellence in neo-gothic, middle-class churches, aping cathedrals with their processions and besurpliced choirs. I believe that movement has skewed our understanding of Evensong to assume that only a proper choral Evensong will do, when we have forgotten how to do a good – liturgically and musically – Evensong that is suited to a church that cannot really cope with the demanding choral repertoire. (Hughes, 2013)

As Gareth Hughes¹⁰ points out, the common presentation of Evensong stems from a relatively recent movement, developed only within the last century.

It may be concluded from the above paragraphs that the AC has an established evening service with an associated living musical tradition. It is in regular use at both cathedral, college and parish church alike. In the CoN, the term *evening service* potentially covers a variety of liturgies. The tradition for evening services in the CoN is substantially different to the AC. The integrated role of the church choir in the CoN liturgy is first encouraged in the *Alterbok* 1920. A look at these differences provides a background for the current status of Evensong in the CoN.

¹⁰ Priest of the CoE, Chaplin at Hertford College Oxford.

2.2 Evening services in the established churches of England and Norway

The term *evening service* may mean any liturgy held from the late afternoon onwards, and includes offices such as Vespers and Compline, Communion services, themed services, music services, Thomas Mass, Taizé gatherings, and Evensong in the Anglican tradition. This range of variation shows some of the liturgical options available to congregations wishing to supplement the main Sunday morning service. It places Evensong in Norway into a context where alternative liturgies are available and may in some cases be more practical. In the current Norwegian service book, *aftensang* (derived from Vespers) remains separate to *kveldsbønn* (derived from Compline). Of the two liturgies, *aftensang* Vespers is closer to Evensong, in that it has historically been more in use than the Compline liturgy.¹¹ This may be determined from looking at the liturgies from 1537 onwards.

2.2.1 Liturgical differences

At the start of the Reformation, the reforms made to the Catholic offices in England and Denmark-Norway were similar. The table below gives an overview of the Evensong liturgy 1662 and the *aftensang* liturgy from the Danish church rituals 1537. There are many similarities and a common ground can be seen through the placing of the psalms, the presence of the New Testament canticles and the inclusion of the Kyrie eleison and Lord's prayer. The differences may be summarised as such:

¹¹ Both are present in the Church Rituals (1537) but *aftensang* has had the more prominent place in public worship. *Aftenbønn* - as Compline has been termed in the liturgical books – may have been practised more in the home.

- Evensong from 1552 has a penitential opening, whereas *aftensang* begins with Psalter psalms. Cranmer reintroduced the opening from the old Catholic offices.¹²
- The BCP psalter is divided into two sections: morning and evening psalms. The psalms are appointed for the day. *Aftensang* does not have the same pattern. It is unclear which psalms are to be sung apart from the omission of psalm 116.¹³
- The Magnificat is optional and can be replaced with a Danish hymn.
- There is no New Testament reading in *aftensang*, only Old Testament.
- The Nunc Dimittis is only for holy days and is always said.
- *Aftensang* does not include an anthem (see table on p. 21 for anthem definition).
- The responses and collects have a different format.

Table 3 Evensong 1662 and *aftensang* 1537 liturgies

Evensong BCP 1662	<i>Aftensang</i> 1537
	Bells are rung
Confessional and absolution	
Opening responses	
Evening psalms appointed to the day	Evening psalms (Ps. 116 is not to be used)
	A responsorial antiphon with Gloria Patri is used on holy days
Old Testament reading	Singing from the Old Testament
Magnificat	Danish hymn or the Magnificat with antiphon
New Testament reading	
Nunc Dimittis	The Nunc Dimittis is said on holy days

¹²The first English Prayer-Book, published in 1549, began with the Lord's Prayer. This had been the invariable beginning of every office, but the prayer was said inaudibly by the priest only. After this the opening versicles and responses were said or sung. These are almost concordant with the Catholic models upon which they are derived. (Clarke, 2020)

¹³ Reasons for this remain unclear.

Responses, including Kyrie eleison and The Lord's Prayer and three collects	The Lord's Prayer (said) Kyrie eleison (sung)
	Responses: Lord show us thy mercy... Collect
Anthem	
Prayers of intercession	
Blessing	Blessing (sung)

In 1685 the *aftensang* liturgy was revised, resulting in drastic changes. It became a simplified sermon service with hymns, and no longer resembled an office. The canticles and psalms are omitted and there are no readings. Table 4 compares the liturgies and shows the changes.

Table 4 The *aftensang* liturgies of 1537 and 1685

<i>Aftensang</i> 1537	<i>Aftensang</i> 1685
Bells are rung	Bells are rung
	Hymn appropriate to the epistle or gospel from the hymn book
Evening psalms (but never Ps 116)	Hymn: <i>Nu bede vi den Helligånd</i>
Responsorial antiphon with Gloria Patri on holy days	Sermon
Singing from the Old Testament	Hymn: the last verse of <i>Var Gud ikke med os denne tid</i> or <i>Ære være dig Gud i evighet</i> etc or another hymn that is sung in the parish at that time of year.
Danish hymn or the Magnificat with antiphon	
The Nunc Dimittis is said on holy days	
The Lord's Prayer (said)	

Kyrie eleison (sung)	
Responses: Lord show us thy mercy...	
Collect	Collect and blessing
Blessing (sung)	Catechism hymn or evening hymn

Two main observations may be made about the 1685 liturgy:

1. The liturgy is prescriptive and does not allow flexibility for the choice of hymns.
2. There is no provision for through-composed compositions.

The liturgy for *aftensang* 1685 remained current until the introduction of the *Alterbok* 1920.

2.2.2 Differences in musical productivity between Evensong and *aftensang*

The liturgy for Denmark-Norway during the period between 1685 – 1920 allows little room for musical elaboration of the texts. The period between 1537 – 1685 was still influenced by Catholic practices, some of the texts were still sung in Latin. During this period there are no known Norwegian compositions connected to the newly reformed texts. This could be explained by the continuation of old practices, but another reason could be the fact that the language of the Reformation in Norway was Danish. Some of the contemporary musical styles may have been practised in Norway (Hernes, 1952) and can be summarised in three ways:

1. The Walter-tradition. Johann Walter (1496 – 1570) was a composer and poet working closely with Luther. He published *Eyn geystlich Gesangk Buchleyen* (A spiritual song book, also known as the First Wittenburg Hymnal) in 1524 intended for choirs, with 32 sacred songs with settings for 3 -5 parts. The melody was placed in the tenor line.
2. Figural song: contrapuntal polyphonic music improvised over a *cantus firmus*.

3. Goudimel-Lobwasser psalm paraphrasing. Claude Goudimel¹⁴ wrote four-part settings of the Genevan psalter in French. Ambrosius Lobwasser¹⁵ adapted the Goudimel texts to German in 1573, in turn inspiring Danish writers like Peder Pedersen to do the same. Danish composer Mogens Pedersen also set texts to 4-5-part motets. Caspar Ecchienus motet *Cor mundum crea in me deus* is another example.

This is, however, music and language from Denmark and the continent and not a cultural product from the Norwegian people.¹⁶

With us the Reformation come from above and from outside. We had no equivalent Norwegian authors compared to the Danish Christien Pedersen, Hans Tausen, and Peder Palladius, or the Swedish Olaus and Laurentius Petri, no man in the country could advocate new protestant ways of thinking, not even an inland book printer which could spread the strange reformation writings into Norwegian. (Høigård, 1942, s. 20)

The CoE's new services in the vernacular also required the *music* to be reformed. It was to be easily understood, "only one note to each syllable" as Cranmer had suggested (Worsley, 2017). However, the melismatic polyphonic style of the Catholics was treasured by Henry VIII and Elizabeth I, who took measures to protect it, if only in their Royal Chapel. Henry VIII employed Thomas Tallis for his private chapel. Tallis worked under all of the four monarchs who reigned during the conflict-filled years following the Reformation, adapting to the continually changing religious ideals for music (Gant, 2015).

¹⁴ Charles Goudimel (1514 – 1572) French composer famous for his four-part settings of the Geneva Psalter

¹⁵ Ambrosius Lobwasser (1515 – 1583) German translator. Published *Psalter des Königlichen Propheten David*, 1573, a translation of the Genevan Psalter

¹⁶ This point is made as early repertoire in the Scandinavian language could be relevant to reintroduce. Ludwig Mathias Lindeman included some of the Goudimel compositions as an appendix in his chorale book 1877, all presented in Norwegian.

The canticles for the new evening and morning services, the sung responses and the use of the anthem also gave composers opportunities to write for the choirs they knew, customising the music for the capabilities of the singers at their disposal. The first wave of Anglican Evensong repertoire came from composers like Thomas Tallis, William Byrd, Thomas Weelkes, Thomas Morley and Richard Farrant to name a few. Tallis' anthem *If ye Love Me* is an example of reformed music with its audible English text, and a homophonic texture in simple ABB form.

Cathedrals remained open following the Reformation, (Gilley, 2006) and there were resources to sing Evensong publicly. Gant writes that the cathedral tradition was important for the nurture of Evensong:

“[...] cathedrals were the nursery and sanctuary of musical Anglicanism.” This is where the services we know today, including “choral Evensong” were first heard, although still only in their bare bones: there were no hymns; the psalms were metrical not the prayer book versions; there were no organ voluntaries and there was no Latin; anthems were short and sermons long” (Gant, 2015, p. 142)

The standard of cathedral choir singing in the CoE did not remain stable. Samuel Sebastian Wesley¹⁷ saw a great need for reform during the 19th century. In his *A Few Words on Cathedral Music* in 1849 he claimed that:

[d]isorder reigns throughout. From the errors in style of the chant, service, or anthem, all is disjointed and “in bad keeping”. (Wesley, 1849)

The idea of standardisation in cathedral music-making in the AC has contributed to creating an identity through repertoire. This can be seen through the various publications

¹⁷ (1810 - 1876) English organist and composer.

produced throughout the centuries. The 1760 edition of *Cathedral Music* was a milestone which laid the foundation for the modern canon of works.

It was the first significant attempt to use the developing publishing industry to bring some sort of standardisation and classification to the music of the country's cathedrals as a coherent whole. They provided the bedrock of cathedral music-lists for generations to come. (Gant, 2015, p. 230)

Table 5 Collections of anthem publications in the Church of England 1560 - 1856

Year	Publication
1560	<i>Certaine Notes for evening prayer for 3 – 4 voices collected</i> by John Day. This volume included Tallis's <i>If ye Love Me</i> .
1641	<i>First Book of Selected Church Music</i> John Barnard
1701	<i>The Divine Companion: Being a Collection of New and Easie Hymns and Anthems</i> Henry Playford
1706	<i>Harleian Manuscript</i> : John Gostling, containing 64 anthems by Henry Purcell, William Child, Jerimiah Clarke, John Blow and many others.
1760	<i>Cathedral Music</i> : William Boyce and Maurice Greene
1790	<i>Cathedral Music</i> : Samuel Arnold
1856	<i>Cathedral Music</i> : Thomas Attwood Walmisley

Modern publications continue to supplement this list. Some cathedral traditions such as Salisbury, have published their own anthem book, creating their own canon of works for the choirs there.

A similar standardisation of choir repertoire did not occur in the CoN. Available musical resources were unstable over the centuries. Between 1539 – 1740 the pupils from the Latin Schools were responsible for singing in churches. There were 12 Latin schools during this time period (Hernes, 1952). The four main schools were in Oslo, Bergen, Hamar (closed down in 1602) and Stavanger (later moved to Kristiansand) with others in Tønsberg, Skien, Fredrikstad, Kongsberg, Bragernes, Fredrikstad/Strømsø and Marstrand. The Latin school in Oslo had 16 pupils in 1541 (Høigård, 1942). It was specified that they

should sing at *aftensang* as well as in the morning service. The Latin Schools no longer had responsibility for singing in church by 1799. This duty was to be transferred to the children from the orphanages (Waisenhus), and that five or so children should sing in exchange for clothes and shoes. The question was even raised as to whether the organ could suffice without a choir at all (Vollsnes, 1999 - 2001). This was most likely the start of a long period without polyphonic choral music in the Norwegian *aftensang* services. The musical educator Lars Roverud¹⁸ laments about the state of singing in the cathedral in Oslo in 1815:

Great damage was caused when the Latin schools ceased to lead singing in the churches; at that time one could hear a reasonably good four-part chorale, because the cantor, that worthy and blessed Flintenberg, was given to provide such a thing; yes, I dare to rely on my own experience as well as most of my contemporaries' statements, as proof that taste and sense of harmony are mercifully awakened in us by practice in choral singing. (Solhaug, 2002, p.20)¹⁹

In 1916, Anna Lindhjelm published an overview of Norway's organs: *Norges orgler og organister til og med 1914*. In addition to her information about organs, she also noted where there were church choirs. These were very often groups of eight to ten women. This gives an indication of the musical resources that were available at the time. Oslo Cathedral had just ten women who were paid to sing. (Lindhjelm, 1916). It was not until Arild Sandvold's time as music director (1933 - 1966) that a church choir was established at the cathedral again.

At the start of the 1900s choir music started to be officially reintroduced into the liturgy. The liturgical developments throughout the first half of the 20th century set the context for the introduction of Evensong to Norway during the late 1960s and 70s.

¹⁸ Lars Roverud (1776 – 1850), deputy cantor at Oslo Cathedral.

¹⁹ Translated by J. C. Dalene

2.2.3 The re-establishment of the church choir and its place in the liturgy

The newly revised *Alterbok* of 1920²⁰ mentions choir music, placing it in the liturgy in the main service after the Creed. It specifies that solo singing was not allowed in the main service, only in the new and extended *aftensang* liturgy.

An interest in the renewal of the offices had been growing since the middle of the 19th century, originating in the German Lutheran church. In Norway the 400-year anniversary of the Reformation in 1917 was celebrated with a Vesper service formulated by Alf Fasmer-Dahl, inspired in turn by Max Herold.²¹ This led to further publications of Vesper service booklets for various times of the church year (1919 – 1926). These services were produced in collaboration with Lars Søråas and Arild Sandvold. They contributed with musical material incorporating organ music,²² choral music, solos and duets as well as hymns for the congregations.

The Vesper booklets were a welcome contribution to the growing interest in church singing (Holter, 2008, p.116) and gained recognition at the organist's national meeting in 1924 where one such Vesper service was sung. This event is attributed as playing a part in re-engaging Norwegian church musicians in liturgy and church singing (Solhaug, 2002, p. 36).

In 1941 Ole Mørk Sandvik²³ published *Vesperale* for the CoN which replaced Fasmer-Dahl's vesper services. There is a difference between these two approaches. Fasmer-Dahl

²⁰ Revising the 1889 for several reasons, including a new Bible translation in 1904 as well as the need for unity after several small revisions.

²¹ 1840 – 1921 pastor of Bavarian Schwabach and important figure in German liturgical revivals.

²² It was for these Vesper services that Sandvold wrote his 30 *inn- og utgangspill* (preludes and postludes)

²³ 1875 – 1976 Norwegian music educator, musicologist and folk-song collector

appeals to the emotional or romantic nature of music in the liturgy. Music from England was already being introduced²⁴ and the style of organ accompaniment is romantic. In his introduction he recognises the contrast that an evening service can offer:

The more uneasy, scattered and enervating the day, the less room there seems to be for traditional house devotions. Thus, there is the greater call for the church to offer a spiritual moment of rest to busy and tired people when the evening comes. (Fasmer-Dahl, 1926)²⁵

The *Vesperale* (1941) has more in common with Gregorian melodies and the neo-classical liturgical music for *aftensang* from 1921 published to go with the *Alterbok* 1920. Sandvik also included the use of a Bach chorale as a setting of the Magnificat as well as hymns from the time of the Reformation.

In 1948 Agnar Sandvik published *La oss alle be: norsk tidebønner* (offices for the CoN). These were complete offices for each day of the week, without music.²⁶ With the liturgy in place for daily offices in Norwegian, an interest grew in the music that could be used to sing the liturgy. Inspiration came from different sources. Church musicians played a key role in the liturgical developments during the post-war years.

2.2.4 The entry of Evensong into the Norwegian context after 1950

It was during the latter half of the 20th century that Evensong was introduced to Norway by Norwegian church musicians. Terje Kvam, Johan Varen Ugland and Trond Kverno among others²⁷ played key roles in the process. Their motivations can be understood by looking at the various perspectives towards liturgy and music which were reflected in the

²⁴ I. Atkins *O bli hos meg*, from Hefte XI ved aftentid (*Abide with me*, from Booklet XI, Eventide)

²⁵ Translated by J. C. Dalene

²⁶ In 2017, *Kirkelig Fornyelse* re-published Sandvik's book with new translations and music.

²⁷ Kantors Njål Steinsland and Jostein Vestbø introduced Evensong into congregations in Haugesund (Rossabø and Vår Frelses church between 1983 – 1992).

organisations and movements that had emerged during the post-war years (Apeland, p. 158). These organisations explored and promoted ideas from other church denominations and cultures and promulgated a historicist anti-romanticist and functional music style. Church musicians (Terje Kvam and Trond Kverno among others) were also members of the liturgy commission set up in 1965 which had the task of renewing the liturgy and hymn book. Cathedral organist in Oslo Rolf Karlsen, was also a key member of the committee and a co-founder of *Musica Sacra – Samfunn til kirkemusikalsk fornyesle* (Sacred Music – The Society for Renewal of Church Music). The service book published in 1992, represented over 18 years of work and reflected a new ecumenical approach to liturgy. In the same way, the supplementary hymn book *Salmer 1973* also represented the influences, from the restored hymns of the Reformation to the inclusion of at least 20 hymns from the AC.

Differences in opinion regarding liturgical music were apparent. The constitutions of the organisations show the characteristics, priorities and preoccupations of these movements. Each influenced music promulgation in different ways. A key similarity is related to renewal.

The liturgical and church music renewal in Norway is manifested by a complex coordinated play between several factors; *Musica Sacra* is considered to have channelled the first initiatives that led to later liturgy reforms of the 1960s and 1970s. (Hamnes, 2009, p. 85)

Musica Sacra

Musica Sacra was formed in 1952 with Rolf Karlsen as the first leader. The constitution expressed the organisation's ideals in the following points:

- a) The renewal of rhythmical hymn singing based on reformation practices
- b) The dissemination of recent hymn tunes which share the ideals of the church and are suited to the enrichment of the services
- c) The development of the congregational understanding of and active participation in the liturgy

- d) The implementation of the ideals of the organ reform movement, as well as the organic integration of organ music into the services.

The use of Gregorian chant in the offices was also important. *Musica Sacra* drew inspiration from a similar group from Sweden *Laurentius Petri Sällskapet* (founded 1941) and was also influenced by the Nordic Church Music Symposium

Kirkelig fornyelse

This movement along with *Musica Sacra*, is a local extension of the liturgical reform movements which gained tradition worldwide in the 20th Century. A group of priests from the CoN formed a group called *Pro Ecclesia* in 1967. A parallel group of church musicians was formed around the same time called *Pro Ortodoxia* meaning “the correct practice”.²⁸ These two groups met weekly, in addition to a yearly convention held every January at Gran in Hadeland. In 1976 the group was opened for both clergy and layfolk from within the CoN and renamed *Kirkelig fornyelse* (Ecclesiastical Renewal). *Kirkelig fornyelse* held conservative views and was regarded as promoting the introduction of Catholic and High-Church practices into the CoN. The use of incense, ritualised actions, blessing of water, processions and rules regarding liturgical attire separated them from mainstream Lutheranism. NRK broadcast one of the services from the yearly convention at Gran in 1990 in a programme called *Lutheranere synger vespers* (Lutherans sing Vespers). In the programme, we see a long procession of clergy and choristers in rich liturgical dress following Trond Kverno, swinging incense, and another clergyman bearing an iconostasis. The ritual does not look like Lutheran practice at all, and it can be understood that such practices were regarded with mixed opinions within the CoN. Before the official emergence of the group in Norway, Sven Arne Onsäter authored the book *Höykirkelighet: Kirkelig fornyelse eller en fare for kirken?* (High-churchmanship –

²⁸ As described by J. V. Ugland in interview “Den riktige lovsangen”

Ecclesiastical renewal or a danger for the church?) (Onsäter, 1958). In his introduction, he criticises the movement's name, asserting the preoccupation lies not with the renewal of evangelical Lutheran practices but with the introduction and renewal of practices that are associated with other denominations of the church that were removed during the Reformation. After fifty years of activity, *Kirkelig fornyelse* was dissolved by its own volition. The movement was documented in a memorial book *Lex Orandi, Lex Credendi 50 år med Kirkelig fornyelse* and states that had it not been for the movement, processional crosses, liturgical clothes for those other than the priest, sung psalms and hallelujahs with gospel processions would not be in use in the CoN today. (Kringelbotten, 2019).

2.2.5 The appeal of Evensong in Norway

From reading the constitutions of these organisations, it can be understood that Evensong may have appeared appropriate to the Norwegian musicians at the time in the following ways:

- High-Church ritualistic practice: The Evensong liturgy retained elements of the old offices as well as the High-Church manner of practising Evensong in the cathedrals of England. This manner has its roots in the Oxford Movement of the 1840s, which could be compared with sharing similarities with the ecclesiastical movement *Kirkelig fornyelse* in Norway during the 1960s.
- Anglican chant: The inclusion of psalms into the new Norwegian liturgy was a conscious effort to include and consolidate the role of choir singing in the services. Anglican chant provided a new expression for this practice. It fascinated the musicians, not only aesthetically but also technically. Terje Kvam was inspired by the choirs of King's College and introduced Anglican chant into the main service at the Oslo cathedral as well as Evensong.

These aspects were experienced first-hand by church musicians Terje Kvam, Trond Kverno and Johan Varen Ugland who were interviewed for this study. They described

how at various times during the 1960s and 1970s, they all spent time at Oxford and Cambridge, attending Evensong regularly, watching choir practices and acquainting themselves with the practice of Evensong in these institutions. For them, Evensong represented the ideal model of unity between liturgy and music.²⁹ The Anglican choral repertoire practised through the anthems of Evensong thus opened a new sound world which made a personal impact. To illustrate this, a quote from Terje Kvam's interview is relevant. He describes one of his first experiences with Anglican choral repertoire, at a conference in Burträsk Sweden (late 1960s), where the choir of King's College Cambridge sang Evensong.

The church was packed with 850 people just to listen to the rehearsal. The Anthem was *Blessed City* (Bairstow). They did the rehearsal; I was so depressed. I knew I would never be able to achieve anything at this level ever. It made such an impact, so with one-hour break between the rehearsal and the Evensong, I went out in the graveyard. It was late summer, and I walked around, just crying my heart out, it made such an impact. (Terje Kvam)

Influences from Sweden were also strong, with church musicians having already established contact with Oxford and Cambridge. The impetus to spread Anglican choral music was well under way, resulting in incentives such as the conference at Burträsk as well as publishing books with Anglican repertoire and liturgy. Three examples of these books are:

1. *Carols vid Betlehem* (1974) - Carols from the *Carols for Choirs* series (OUP) edited and translated into Swedish with the assistance of Sir David Willcocks
2. *Min Själ Prisar Herren - Aftonsång Enligt Anglikansk Tradition* (1977) - an introduction to Anglican choral Evensong with repertoire edited and translated into Swedish

²⁹ Information given during interviews.

3. *Lätt Engelsk Körmusik* (1979) - a compact presentation of Anglican choir music from the Reformation to the (then) present day, with commentary.

Although the books were not published in Norway, they were easy to get hold of.³⁰ There was also a publication by Dag Fluge *Vi synger ved Betlehem* (1979) which included some of the same Willcocks/Reginald arrangements as the Swedish publication, translated to Norwegian. These publications assisted in the introduction of ACE and as well as *Nine Lessons and Carols* in Norway.

Despite Terje Kvam's doubts at being able to reach the standards of the King's College choir, he was inspired enough to try. In 1982 Kvam became cantor at the Oslo Cathedral at the same time he retained a large part of the Nordstrand Church Choir. This gave new life to the choir he had inherited from his predecessor. He moved the choir from the gallery down into the nave, installing choir stalls. Trond Kverno was active at Gamle Aker Church, as well as Olaf Buverud who had established a new church choir there (1982) and Evensong was sung regularly. The choir eventually went on to sing Evensong in some of English cathedrals, including Windsor chapel. Ugland practised Evensong with the boys' choir at Haslum Church. He had high collared cassocks and processional torches sent from England for the services there. Kverno, Kvam and Buverud were all teachers at the Norwegian Academy of Music. They were influential and inspired a new generation of church musicians, some of which went on to practise Evensong in their careers as cantors. The Evensong practices of two such cantors are discussed in the case studies.

³⁰ Johan Varen Ugland, interview

2.3 Evensong in Norway today

Data has been collected from 2018 - 2020 in order to map out the extent to which Evensong is practised today. This provides an overview but is not fully extensive as parts of the data collection relied on secondary and tertiary oral sources. Many Evensong services are one-off occurrences as part of a festival or special occasion.

2.3.1 Evensong in Norwegian cathedrals

Norway has eleven cathedrals. An email survey asking if Evensong was part of the cathedral's regular worship provided the following answers:

Table 6 Overview of Evensong in Norwegian cathedrals

Oslo	Once a month/10 – 12 times a year
Stavanger	Ca. 3 – 4 times a year
Tromsø	Ca. 6 times a year, led by Tromsø International Church
Tønsberg	Sporadically since the 1980s, most recently in 2013
Bodø	Once in 1989 and 1998
Bergen	A couple of times many years ago
Kristiansand	Occasionally
Nidaros (Trondheim)	2 times during the last five years. Vespers and Compline are regularly celebrated
Hamar	Once or twice during the last 10 years
Fredrikstad	Once in a while, the last time was in 2017
Molde	No evensong

Oslo Cathedral

Oslo is the only cathedral which has Evensong as regularly as once a month.

Stavanger Cathedral

Stavanger Cathedral has a special relationship to Winchester Cathedral in England: Exchange programmes between the choirs are regular and the choirs sing and take part in each other's worship. The girls' choir have sung Evensong at Winchester, Wells, Exeter, Southwark and Ripon cathedrals and the Winchester choir has sung Evensong in Stavanger. Evensong is included as part of a culture programme called "Sunday in the Centre", a series shared between the Cathedral and St. Petri church. Either a concert (choir/organ/orchestra), hymn evenings, Taizé-evening, lectures or Evensong is held every Sunday at 7pm. Evensong features once to twice a semester.³¹

2.3.2 Evensong in Norwegian Parish Churches

There are few parish churches that practise Evensong regularly. A short email survey sent through *Norges kirkesangforbund*³² asking its members how often their choirs sing Evensong during the last five years, yielded 19 responses. 13 had not sung Evensong at all, 5 had sung Evensong with varying regularity from once during the last five years, to once a year to once a semester³³. The churches that do have well-established traditions with at least three years of continual use are specified in the case studies. Apart from these few churches, many one-off projects involving both local choirs and paid professionals have taken place. Gathering information about where and when is outside the scope of this study as these occasions are not often documented.

³¹ From telephone correspondence with Ragnhild Agathe Hadland, previous choir leader at Stavanger Cathedral.

³² Federation for church choirs in Norway founded in 1955 which aims to promote choirs and choral music in the services of the Norwegian church.

³³ Elverum kirkekor, Sotra reviderte vokalensemblen ved Fjell kirke, Ringsaker Kantori, Grønnåsen kirkekor, Ørsta kirkekor.

Evensong practise in Norway today may be divided into three categories:

1. Evensong is part of a continual service plan and is practised regularly. In this context this means from once a month to once a semester, and over a period of three years or more within the last five years. Evensong is celebrated by the choir associated with the church and congregation.
2. Short-term project-based performances. These projects are often sporadic, partly because of the reliance on funding from external sources such as the Norwegian Arts Council. The choir is usually made up of paid professional singers put together for the purpose of singing Evensong. Usually the project is led by the church musician/s who initiated the project.
3. One-off concert like performances associated with gathering of church musicians at conferences. An example is found in the performance in March 2018 at the Norwegian Church Music Symposium. Delegates formed a choir and presented the Evensong in a concert-like manner. Some church choirs have also sung Evensongs.

The following case studies show examples of the first two categories. The data has been gathered in various forms. These include an interview with the church musician responsible for the Evensong as well as programmes detailing the content, and where possible, attending the Evensong personally.

3 Aspects of integration and worship practice

3.1 Case studies

1. Oslo Cathedral
2. *Trefoldighet* (Trinity) Church, Oslo
3. Bragernes Church, Drammen
4. Røyken Church, Buskerud
5. Project Evensong – Greverud/Vestby/Ski Churches

3.1.1 Oslo Cathedral

Background information

The cathedral was built between 1694-97 and is Oslo's third cathedral building. Cruciform in shape, it has room for 900 people. Choir stalls were installed in the nave after 1982. Every Friday at 5pm Oslo Cathedral holds a "Fredags-messe" (Friday Mass). Evensong replaces this service once a month. There are three choirs: The Cathedral Choir, the Boys' Choir and the Youth choir. The Boys' Choir has a musical director and a singing teacher. The Youth Choir and the Cathedral choir have their own directors. There are two organists who, accompany the choirs as well as other duties.

Each choir has a busy programme throughout the year, singing for concerts, Sunday services, recordings and music festivals. The choirs take turns to sing Evensong resulting in each choir singing Evensong about once a semester. The choir wear liturgical attire for services they sing.

Motivation for practicing Evensong

The cantor at the cathedral Vivianne Sydnes provided described the motivation for practising Evensong at Oslo Cathedral:

Evensong is a beautiful and relatively short service which invites meditation and reflection. Those listening can reflect over the texts which are sung and read. At the same time, little active participation is required from the congregation, and there are many who appreciate the opportunity of coming to the church in this way.

The vision for the Oslo Cathedral is OPEN, and Evensong with its inclusive form, is a part of this vision. Evensong is, for the time being, on Fridays and replaces the mass on the last Friday of the month. In this way, Evensong is part of the worship program for the cathedral. There is also the night-open church (OPEN) on Fridays, so that Evensong leads into the night-open church. As a church in the centre of the city, Evensong is a good way to start the weekend during the rush hour on a Friday.

The Evensong liturgy provides enormous opportunities to sing the fantastic music which is written for this liturgy. It gives both the musicians and the listeners great musical experiences in addition to religious dimensions.³⁴

³⁴ Translated by J. C. Dalene.

Table 7 Examples of repertoire and liturgy from Oslo Cathedral

	Example 1	Example 2	Example 3
Procession	Organ music (not specified)	Organ music (not specified)	Vierne: Prélude from Organ Symphony no.1 op.14
Introitus	Howells: O pray for the peace of Jerusalem	-	Tallis: O nata Lux
Hymn	O hodet høyt forhånet (O sacred head now wounded)	-	Før dagsens siste ljøs døyr ut (Gonfalon Royal)
Opening sentences	Grace be with you and peace from God our Father and Lord Jesus Christ. (Philippians 1:2)	Same as ex. 1	Same as ex. 1
Preces	William Smith, translated to Norwegian	John Reading, translated to Norwegian	Andrew Smith, translated to Norwegian
Psalms	Anglican chants from Turle, Stonex and Elvey	Anglican chants from Goss and Walmisley	Anglican chants by Barnaby and Walmisley
Reading			
Magnificat	Stanford in C	Mendelssohn op. 69 no. 3	Tallis: Short Service in the Dorian Mode
Reading			
Nunc Dimittis	Stanford in C	Mendelssohn op. 69 no. 1	Tallis: Short Service in the Dorian Mode
Creed			
Responses	William Smith, translated to Norwegian	John Reading, translated to Norwegian	Andrew Smith, translated to Norwegian
Collects			
Anthem	Mendelssohn: Richte mich, Gott:	Mendelssohn: Lass, o Herr, mich Hilfe finden MWV B 33	Dagsens auga sloknar ut: Andrew Smith
Blessing	The Lord Bless you and keep you	Same as ex. 1	Same as ex. 1
Hymn	Du er Guds Sønn, den sterke	Den dag du gav oss (The Day thou gavest)	Din fred skal aldri vike (Aurelia)
Postlude	Howells: Ralph's Pavane:	Not specified	Vierne: Fugue from Organ Symphony no. 1 op. 14

The choir has covered many other works found in the Anglican repertoire. For example, Responses by Kenneth Leighton, Canticles by Purcell, Howells, Stanford in G, and anthems by Charles Wood and Henry Balfour Gardiner. Norwegian repertoire at the Cathedral is mainly in the form of the hymns and the anthem. One service in 2017 was devoted almost exclusively music by Trond Kverno.

3.1.2 *Trefoldighet* Church, Oslo

Background information

Trefoldighet Church is less than 3 km from Oslo cathedral. Built in 1858 in red brick, it is the largest church in Oslo with over 1000 seats. *Trefoldighet* Church holds services only on Sunday evenings. Evensong is part of the continual worship of this congregation. Once a month the liturgy of Evensong is used in place of the Mass and because it is part of the planned service plan for Sundays, communion is integrated into the liturgy. This is a significant change to the Evensong liturgy and beyond the scope of this study to evaluate the implications this may have. The *Oslo Chorale Company*,³⁵ while not officially affiliated to *Trefoldighet* Church, sings Evensong as well as other services, as their musical director, Marius Skjølaas is the organist there. The choir is permitted to use the church as a rehearsal space in return for singing at services. The choir stand in two groups in the apse facing the congregation. They wear black for Evensongs. Skjølaas collaborates with other organists often from the cathedral.

Motivations

The organist of *Trefoldighet* Church specialises in Anglican music and Evensong. Many trips to England have inspired his work with the Oslo Chorale Company. He has written Responses, pointed the Psalms himself, and is currently working on a Norwegian Psalter.

³⁵ Oslo Chorale Selvskapet founded in 1979.

Table 8 Examples of repertoire and liturgy from *Trefoldighet*

Church

	Example 1	Example 2
Procession	Organ music: not specified	Organ music: not specified
Preces	Herbert Whitton Sumsion	Marius Skjølaas
Opening sentences	In the name of the Father, the Son and the Holy Spirit. Amen. Let us pray:	Same as ex. 1
Hymn	Du ord frå alle æver (Wolvercote)	Døden må vike for gudsríkets krefter (Baden)
Psalms	Anglican chant: Hopkins	Anglican chant: Havergal
Reading		
Magnificat	Howells: St Paul's Service	Howells: Westminster Service
Reading		
Nunc Dimittis	Howells: St Paul's Service	Howells: Westminster Service
Creed		
Responses	Herbert Whitton Sumsion	Marius Skjølaas
Collects		
Anthem	Howells: Here is the little door	Schultz: Cantate Domino
Prayers of intercession		
Offertory hymn	Lat kvar jordisk skapning teia (Picardy)	Kornet har sin vila (Noel Nouvelet)
Communion (music during)	Not specified	Dagens auga sloknar ut: Norwegian folk tune arr. Marius Skjølaas
Blessing		
Hymn	Vi skal se deg Herre Jesus (Kverno)	Du Far og Herre, du som rår (Repton)
Postlude	Not specified	Not specified

3.1.3 Bragernes Church, Drammen

Background information

Bragernes Church is a neogothic brick church built in 1871. It is the main church for Drammen in Buskerud county, 43 km from Oslo. Evensong is practised once to twice a semester, either on a Wednesday or Thursday depending on which choir is singing. Evensong is held when the choir normally practices (sometime between 4 and 7pm). Evensong fits into a larger plan of various evening arrangements during the semester. Three church musicians are employed at Bragernes parish. One specialises with organ

duties and the other two work with choirs. The music staff have developed a strong choral tradition. There is a Boys' and Girls' Choir, Youth Choir and an adult *Kantori*.³⁶ The choirs take turns to sing Evensong which is on the programme once to twice a semester. They wear vestments at Evensong and at all the services they sing.

The choir stand at the front of the church on the north side near to the chamber organ.

Figure 3-1 Bragnernes Church.

The choir stand in the north with the organ behind them.



³⁶ *Kantori* a term sometimes used to describe a church choir.

Motivation

The staff collaborate to practise Evensong. The motivation for its introduction is primarily from Jørn Fevang, who first experienced Evensong at Sandefjord in 1976 as well as from many trips to the UK. He explained why Evensong is a liturgical form they have chosen at Bragernes:

It's a really good liturgical form. As I experience it, in relation to choirs, I experience that they to sing a lot, there's a feeling of the concert form put into a liturgical setting, to put it like that. That's not what it is, but the choristers get that feeling. You get a lot of music for half an hour, a lot of music, and I think that the combination of vespers and compline is a compact but at the same time rich and that is fascinating. And of course, the English repertoire tradition is beautiful, right.

Jørn Fevang in interview.³⁷

³⁷ Translated by J. C. Dalene.

Table 9 Examples of repertoire and liturgy from Bragernes Church

	Example 1 Bragernes Kantori (adult choir)	Example 2 Youth choir	Example 3 Boys' choir
Procession	Music not specified	Organ music	O, Sing unto the Lord by N. Rawsthorne
Introitus / Hymn	E. Grieg: Velsignende morgen	Kverno: Vi rekker våre hender frem (hymn)	Hovland: Intet er vårt (hymn)
Preces	Jørn Fevang, paraphrased from John Ireland's Evening Cantiles	Jørn Fevang, paraphrased from John Ireland's Evening Canticles	Jørn Fevang, paraphrased from John Ireland's Evening Canticles
Psalm	John Camidge	Colin Mawby	H. Gullichsen: Responsorial Enting har jeg bedt
Reading			
Magnificat	John Ireland	John Ireland	Egil Hovland
Reading			
Nunc Dimittis	John Ireland	Jørn Fevang	Jørn Fevang
Creed			
Responses	Jørn Fevang	Jørn Fevang	Jørn Fevang
Collects			
Anthem	Trond Kverno/J. Vestbø: Gud, du er Ånd	D. Rouekema: A Celtic Prayer	Harald Gullichsen: Tack, Herre, för musiken bu Natalie Sleeth/ Guds brød
Blessing			
Hymn	Den dag du gav oss	Den dag du gav oss	Den dag du gav oss
Postlude	Not specified	Not specified	Not specified

The music for the Responses, Canticles and final hymn are nearly the same in each example. This assists the congregation in developing a relationship with the liturgy, leaving room for variation in the anthem and introit.

Fevang has written Responses based on John Ireland's ³⁸ Canticles. This setting is most frequently used, although they have other settings in their repertoire.

Figure 3-2 Example of Jørn Fevang's responses.

The responses are based on John Ireland's Nunc Dimittis

RESPONSES AFTER THE CREED

Jørn Fevang

L: Herren være med dere og med din Ånd. I.: La oss be

org.

Ky-ri-e e-lei-son. Kri-ste e-lei-son. Ky-ri-e e-lei-son, e-lei-son.

³⁸ (1879 – 1962) English composer

Figure 3-3 John Ireland's Nunc Dimittis

Nunc Dimittis

John Ireland
(1879-1962)

Moderato

The musical score is written for SATB voices and organ. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Moderato'. The organ part begins with a piano (*p*) dynamic. The vocal parts enter with the lyrics: 'Lord, now let-test Thou thy serv - ant de-'. The organ accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score continues with the lyrics: 'part in peace, in peace, ac - cord-ing to Thy word.' The organ part includes a *pp* (pianissimo) dynamic marking. The score is divided into two systems, with the second system starting at measure 6.

3.1.4 Røyken Church, Buskerud

Background information

Røyken Church in Buskerud county is a medieval church dating from the 1200s. It is 36 km from of Oslo. Evensong is held once a month on Wednesdays at 7.30pm. The local church choir sings the majority of the Evensongs. Once a semester, professional singers are hired to sing an Evensong with more advanced repertoire. There is one church musician, Johan Wallace, who is responsible for the choir. He accompanies and conducts the choir alone for Evensong.

Figure 3-4 Røyken Church

The choir of Røyken Church. The choristers stand on either side.



Table 10 Example A. Repertoire and liturgy from Røyken Church

	Example 1 Professional choir	Example 2 Professional choir	Example 3 Professional choir
Procession	Music not specified	Music not specified	Music not specified
Introitus	Bruckner: Os Justi	Bairstow: I sat down under his shadow	Stanford: Beati Quorum Via
Lighting of the candles	*see below	*see below	*see below
Phos Hilaron	Du klare lys (see more information below)	Same as ex. 1	Same as ex.1
Preces	Johan Wallace	Herbert Sumsion	Herbert Sumsion
Psalm	Chant: after Luther	Davidsalme 85: Egil Hovland with congregational antiphon	Chant: Camidge
Reading			
Magnificat	Herbert Murrill	Harold Friedell	Stanford in C
Reading			
Nunc Dimittis	Herbert Murrill	Harold Friedell	Stanford in C
Creed			
Responses	Johan Wallace with The Lord's Prayer from N13	Herbert Sumsion	Herbert Sumsion
Collects			
Anthem	Gardiner: Evening Hymn:	Arvo Pärt: Beatitudes	Henry Purcell/Sven David Sandström: Hear my prayer o Lord
Blessing	May the grace of our Lord Christ and the communion of the Holy Ghost be with you all, now and forever. Amen	Same as ex. 1	Same as ex. 1
Hymn	Den ljuse dag går under: Petter Dass/Norwegian folk tune	Den dag du gav oss / The day thou gavest	Trond Kverno: I dine hender Fader blid:
Postlude	Not specified	Not specified	Not specified

Table 11 Example B. Repertoire and liturgy at Røyken Church

	Example 1 Amateur choir	Example 2 Amateur choir	Example 3 Amateur choir
Procession			
Introitus	Søren Gangfløt: Preludium	William Mathias: Canzonetta	Laudate Dominum
Lighting of the candles	*see below	*see below	*see below
Phos Hilaron	Du klare lys	Du klare lys	Du klare lys
Preces	Johan Wallace	Johan Wallace	Johan Wallace
Psalm	Chant: Battishill	Psalm 141: André Gouzes	Hymn "Som vinden stryker mine kinn" with congregation
Reading			
Magnificat	George Dyson	Egil Hovland	Gregorian chant
Reading			
Nunc Dimittis	George Dyson	Geoffrey Burgon	Gregorian chant
Creed			
Responses	Johan Wallace	Johan Wallace	Johan Wallace
Collects			
Anthem	Per Lønning arr. K. M. Karlsen: Herren det er godt å be	Harald Gullichsen/Eyvind Skeie: Vi går til ro i Jesu navn	O lue fra Guds kjærlighet: folk tune arr. Trond Kverno
Blessing			
Hymn	Fager kveldsol smiler	Den dag du gav oss/The day thou gavest	Så grønn en drakt
Postlude	Jehan Alain: Litanies	George T. Thalben: Ball Elegy	Wilhelm Peterson- Berger: Sommarsong

Figure 3-5 John Wallace's responses

Example of preces and responses for the church choir at Røyken

Åpningsbønner og vekselbønner Johan Wallace 2016
Til Røyken kirkekor

S
A

L: O Herre, lukk opp våre lep - per

Kor: Så vår munn kan for - kynne din pris

T
B

3

L: O Gud, kom oss til red - ning.

Kor: O Gud, kom du og hjelp oss.

5

L: Ære være Faderen og Sønnen og Den Hellige Ånd

Kor: Som det var i be -

8

gynnelsen så nå og all - tid og i all e - vig - het. A - men!

13

L: Pris Herrens navn.

Kor: Hans navn væ - re lo - vet!

3.1.5 Greverud - Vestby - Ski Evensong project 2004 – 2008.³⁹

Background information

Greverud, Vesby and Ski Churches are in the county of Viken. The parishes are in close proximity. This project was a collaboration between three congregations. During the four-year period, there were two - four Evensongs a year.⁴⁰ The project was financially supported, and the singers were paid professionals/music students. Three church musicians collaborated, making it possible for one to accompany while another conducted.

The singers wore black attire and stood on the right-hand side of the altar in a group.

Motivation

A cantor involved with the project at the time, Bernt Nordset provided information regarding the motivation for the project:

We chose the Evensong project for two important reasons:

1. It is musically very rewarding to work with this form and to get the opportunity to form a pretty competent project choir from music students and good amateurs we knew. We received some financial support to be able to pay the semi-professional singers.
2. Our intention was to present this type of service for those who would normally go to a concert but not to a service. During the course of the short period we were doing this, the congregation increased from about 10 – 15 to somewhere between 40 – 50.⁴¹

³⁹ The author was organist for two of these Evensongs

⁴¹ Translated by J. C. Dalene.

Table 12 Example of repertoire and liturgy from the project

	Example 1
Procession	
Hymn	Himlens konge vil vi prise / Praise my Soul the King of Heaven
Opening sentences	*see below
Confession	
Absolution	
Preces	William Smith, translated to Norwegian
Reading	
Magnificat	Basil Harwood
Reading	
Nunc Dimittis	Basil Harwood
Creed	
Responses	William Smith, translated to Norwegian
Collects	
Anthem	Walford Davies: God be in my head:
Blessing	
Hymn	Se, solens skjønnne lys og prakt arr. Kverno
Postlude	J. S. Bach: Prelude and Fugue in C Major BWV 545

3.2 Aspects of liturgical integration

3.2.1 Points of interest that show integration into the CoN

The case studies give insights into how each parish has adapted the liturgy into their own context. There are similarities and deviations in all five situations.

The similarities can be summarised as follows. Notes on possible reasons behind aspects of integration are included:

Presentation of the liturgy in the programme.

1. The passive nature of the congregation's participation in the liturgy was given attention. Participation in the liturgy is important to Norwegian Lutheran congregations. An explanation of the reasoning behind the passive participation assisted the congregation's understanding of the liturgy and their role within it.
2. The origins of the service from the BCP in the Anglican tradition was also highlighted. The liturgy was commonly described as coming from the BCP, or

from after the Reformation. The liturgy from the BCP is in fact not used in its entirety, but rather the main parts of the service: preces, psalms, readings, canticles, responses, anthem, blessing and hymn. The introduction and opening parts of the service are usually omitted altogether, and the specially formulated collects and prayers of intercession are omitted or replaced. For those acquainted with the BCP, these parts of the service represent the essence of the BCP just as much as the formula for the musical parts of the service. Indeed, the language of the BCP 1662 is also a part of the Evensong experience for many who practise it in the AC.

Organ music before the service was not included.

The organist played one prelude before the bells start to ring for five minutes before the service. The procession then entered to music or silence. This is the Norwegian tradition for services and has perhaps been maintained for reasons of consistency in worship practice. The processional music might normally be the prelude to the first hymn, which is not the case in Evensong and so the music is less significant.

The confession and absolution were omitted during the opening part of the liturgy. ⁴²

Reasons for this were not discussed in the interviews. During the liturgical reforms of the CoN 2011-2018 the confession was a point of debate for some congregations. There were seven different formulations of the confession for the parish councils to choose from, and they were also given the option to change its traditional place from the start of the service to the prayers of intercession. 40% of the sample congregations used for later analysis of the

⁴² (With the exception of Greverud/Vestby/Ski project)

reform chose to move the confession to later in the service because it was “too heavy” or “sad to start the service with confessing our sins”.

(Balsnes/Henriksen, 2015, p.177). It can also be noted that in some congregations in the AC the confession is omitted. This may have a connection with wider observations as Balsnes/Henriksen refer to:

Recent religious sociological studies show that religion during the last ten years has been “softened”, and that there has undergone a move away from problematic and difficult themes, which create a divide or highlight differences. This represents a move towards the so-called «divided-religion” and the humanitarian-religion” (see Henriksen and Repstad 2005) ⁴³

Adapted liturgical closure

The end of the service was adapted from the original closing of the service:

Hymn – blessing - recession/postlude

to the following:

Blessing - bells 3 x 3, hymn - recession/postlude.

This is again probably in order to maintain consistency in worship practices within the parish.

⁴³ Translated by J. C. Dalene.

Prayers of intercession kept to a minimum

Trefoldighet Church was the only parish to include extra prayers after the three collects. These were not translations from the BCP but formulated by the priest of the parish.

Standing and sitting

There are general differences in standing and sitting practices between the AC and the CoN. In Evensong, the standing during the canticles and Gloria Patri are not introduced. These are not traditions that are engrained in Norwegian congregations and may create uncertainty if introduced.

The deviations in the integration of the liturgy can be summarised as follows:

Inclusion of communion in the Evensong liturgy

The integration of communion within this liturgy is significant because it changes the nature of the service entirely from a non-sacramental to a sacramental liturgy. By including communion, this parish can integrate Evensong into the regular service plan. It is placed after the anthem as an extension to the liturgy. The communion liturgy is minimal and integrated and does not dominate the liturgy.

Inclusion of the *Phos Hilaron* and lighting of candles at the start of the service

The *Phos Hilaron* is an ancient Greek hymn dating back to the 3rd century and has been associated with the lighting of the candles at vespers especially in the Byzantine rite. At Røyken church they have included the hymn as part of a liturgy using light and darkness dramatically.

The church is from the middle ages. We go into a dark church and light the candles. It is probably taken from the orthodox tradition. It is a Greek hymn that the congregation are a part of. We start all of our aftensang services with it. The light comes out of the darkness. (Johan Wallace interview)

The inclusion of the *Phos Hilaron* as the opening hymn (Røyken kirke) can be found in the American Book of Common Prayer 1979 for Evensong. It is also part of the Lutheran Service Book 2006 for the vespers service.⁴⁴ The liturgy is as follows:

L: Light and peace from Jesus Christ be with you

A: And also with you

L: Let us thank the Lord our God

A: It is right to give him thanks and praise.

L: Praise be to you, God, creator of the universe, our light and salvation; you led your people to freedom, like a beam of light in the day and beam of light in the night. Light up our darkness with the light of the resurrection so we can see the love you have for your creation and praise you, Father, Son and Holy spirit, now and for ever.

A: Amen.⁴⁵

⁴⁴ Examples of music and translations of the *Phos Hilaron* from the Lutheran Prayer Book, 1979 American Book of Common Prayer, 1985 AC in Canada Book of Alternative Services and The New English Hymnal can be found in the appendix

⁴⁵ Translated by J. C. Dalene.

Figure 3-6 Example of the music used for the Phos Hilaron at Røyken

Alle synger den oldkirkelige hymnen «Fos hilaron», som minner oss om at Kristus er lyset som også skinner om natten.

Du klare lys, du gjenglans av den himmel - ske herligheten
hos den u - dø - de - li - ge Faderen,
du hel - lig - ge, sa - li - ge, vel - sig - ne - de Je - sus Kris - tus.
Når vi nå har kommet til so - lens nedgang og har sett mor - genrøden
lov - synger vi Gud Fa - de - ren, Søn - nen og Den hel - li - ge ånd.
Rett og verdig er det at vi tilal - le tider pri - ser deg med kla - restemmer.
O du Gud Sønn, som gir oss liv,
om din herlighet vit - ner he - le u - ni - ver - set. Å - men.

Other variations include:

Liturgical dress. The choirs either wear black or are fully robed.

Time of service. The times and days of the week of the services vary for practical reasons as explained in the contexts of each case study.

Music

The musical resources in the case studies can be divided into two categories:

1. Highly trained singers.

For example: Oslo Cathedral choir, Oslo Chorale Company (*Trefoldighet* Church)

2. Amateur singers

For example: Røyken Church choir, the boys' choir and adult *kantori* at Bragernes Church.

The first group have the flexibility to choose repertoire from the AC and most often do. The hymns and anthem are the key places for inclusion of music from Norwegian composers.

The second group have adapted repertoire to suit their technical abilities. Examples of this include:

- The use of a hymn for the Magnificat
- Responsorial psalms instead of Anglican chant
- Specially written versicles by the church musician for the choir

These adaptations assist in the integration of the Evensong liturgy, catering for the resources available.

Røyken Church choir include the broadest range of repertoire with the introitus, canticles and anthem coming from the Norwegian repertoire. Piano is often used as the accompanying instrument.

3.2.2 Summary

The points observed from the case studies have been presented as summaries with brief notes regarding the reasons behind the similarities and differences.

Established theoretical perspectives help to explain aspects of integration and the possible challenges with assimilating an established tradition from another church denomination. These follow in the next chapter, with a more detailed summary referring to the case studies at the end of the chapter.

4 Theoretical perspectives

4.1 Understanding Evensong as cultural practice

In the introduction (p. 10), Evensong was described as more than a liturgy. It was described as a stylised ritual, a way of singing, a manner of performing and a canon of musical works. This description also implies that Evensong is a cultural practice (as all liturgies are). The definition of a cultural practice is as follows:

Cultural practice generally refers to the manifestation of a culture or sub-culture, especially regarding the traditional and customary practices of a particular ethnic or other cultural group. In the broadest sense, this term can apply to any person manifesting any aspect of any culture at any time. However, in practical usage it often refers to the traditional practices developed within specific ethnic cultures, especially those aspects of culture that have been practised since ancient times.
(Audiopedia, 2017)

Applying this definition to choral Evensong requires an understanding of which culture is being manifested. At first, the culture in question would seem to be the institution of the CoE. The practices of that culture are the way in which faith is expressed through worship. In examining the unique aspects of Evensong, a clearer picture of which culture is being manifested and how may develop.

Primarily, the BCP is central to CoE's cultural and theological heritage as it was created for that very establishment. As previously described (p. 21, table 1), the liturgy of Evensong can be entirely or partially said and therefore, the liturgy of Evensong can be regarded as a universal cultural practice of CoE. This is expressed through the language of the BCP, as well in the unique combination of old offices with the reformed liturgy.

The inclusion of music to liturgy is not unique to the CoE. The style and performance practice, however, may contribute to defining a culture particular to the CoE. This infers

that the *variations* of choral Evensong practices are manifestations of sub-cultures within the CoE.

As discussed earlier (p. 31), a cultural identity has been created through music by the standardisation of choral repertoire practised in cathedrals. Over time, this has resulted in a musical tradition that has developed around practising Evensong and has led to the musical style becoming synonymous with the liturgy. This synonymity is specific to the cathedral tradition, not with the practices of other sub-cultures within the CoE, like that of the parish church choir.

The symbolic status of cathedrals give weight to the idea that the cathedral manner is the pinnacle of practices. This makes it easy to overlook other ways of approaching the liturgy, especially musically. Furthermore, cathedral choral Evensong is actively promoted as the ideal practice through the media. For example, in a BBC documentary by Lucy Worsley,⁴⁶ choral Evensong is presented as a cultural product, quintessentially English. A problem with this definition is that *English* is not an easily definable reference. The examples she gives as to how England would taste or look, refer to distinct practices related to class - drinking Pimm's and playing croquet – which are not universally English, but rather part of a particular sub-culture, one of multiple cultural identities of the English. The practice of Evensong in Worsley's presentation lies firmly in the educated and economically privileged upper classes, of those who have the cultural, social and economic capital to do so. Other understandings of this culture may exist as well and be equally relevant.

⁴⁶ (1973 -) British historian, author, curator, and television presenter.

In summary, choral Evensong is not one cultural practice found in the CoE, but several cultural practices, dominated by one version which is most public, and practised by a sub-culture reliant on the cultural capital of a specific part of English society.

4.2 Cultural capital and Evensong

4.2.1 Bourdieu's theory of knowledge of culture as a form of capital

The French sociologist Pierre Bourdieu's theory of knowledge may be used to describe a person's social status in a socially stratified society (Bourdieu 1979). In Bourdieu's theory, the notion of capital is extended beyond economical assets giving significance to other forms of capital such as social, cultural and symbolic capital. Each form of capital is dependent on the other forms of capital and the social context in which the capitals are operating.

In this context, the CoE can be regarded as a self-contained hierarchical society with cathedrals and university colleges functioning at the top of the structure, in possession of the most valuable cultural capital, in the form of:

- architectural and physical presence in cities.
- human resources for carrying out worship, both clergy and music staff.
- historical status as long-established institutions.

The cultural practice of choral Evensong in the cathedrals relies upon the social structure of British society to distribute and preserve its cultural capital. The social stratification of Britain partially reflects the distribution of wealth and education. 10% of the population own 53% of the total wealth in the UK (Kidd, 2019). It is common that cathedral choristers attend private schools which are affiliated to the cathedral. These are

expensive⁴⁷, particularly so when choristers are expected to fully board. Boarding schools are common, as the choristers need to be available for all sung services demanding copious rehearsal time. The Director of Music at Westminster Cathedral recently resigned because boarding requirements were reduced from seven to five days a week. This would compromise the musical standards to such an extent that he felt he was no longer able to serve (Swerling, 2020). Both examples indicate the high price to pay for producing quality culture not universally accessible and which requires high economical capital for its maintenance.

The significance of private school education and church music is rooted in the mid-19th century. Many boarding schools were opened during this time with “pronounced but varied ecclesiological tendencies” (Gant, p .305). Rugby school had its own hymn book published in 1824 and in 1919 the *Public School Hymn Book* was published. In quoting composer Benjamin Britten, Gant illustrates the role of church music as an integral part of the culture of the public school boy “the staple subject of conversation was not the weather, after the manner of true-born Englishmen, but the service or anthem for the day”. He illustrates the “chapel-centric ethos” or the new university colleges in the following:

A much-loved clergy man at Selwyn College, Cambridge, remembers that the daily evening service was called off once in the 1950s, leading the undergraduates to mob outside the chapel doors in their gowns, chanting “we want Evensong” (Gant, 2015, p. 306)

One might expect the cultural capital at university chapels to be high. The choral and organ scholars will have embodied cultural capital which enabled them to be in these positions. Oxford and Cambridge Universities were found in a recent study to have a

⁴⁷ Up to £9000 a year if fully covered by the family. Only 7% of UK school children are privately educated. This is because of the costs involved as only a small proportion of the population can afford to pay these fees.

recruiting bias towards selective schools, the majority private. (Coughlan, 2018). These universities are described as “the de facto training ground for professional church musicians” (Gant, 2015, s. 359). Much of the musical training and experience of the tradition of Evensong occurs through an immersion into this culture. This results in a self-renewing system whereby just a small proportion of society might gain access, experience and insight into this type of cultural practice.

4.3 Evensong as performative practice

Performativity is a complex term which has been used in different ways since the 1950s. Originating as a linguistic term it has been taken on and developed by post-modernists and philosophers and applied in a variety of disciplines from business and sport, to theatre, as well as gender and self-identity, both individually and collectively (Schechner, 2009).

4.3.1 Performativity and identity

Performativity in this context refers to the conscious and unconscious acts of renewing or affirming an identity that an individual or collective wish to assert. Richard Schechner⁴⁸ defines performance as “twice-behaved behaviour” or “restored behaviour”. Its application in this context is a means to understand Evensong as a practice which embodies aspects of cultural identity.

The process of renewing the cultural identity of Evensong in the cathedral manner involves aspects of performativity. The choice of repertoire is performative. The BCP does not specify the style of singing, instruments that should accompany the choir, the gender of the singers or any other aspect of the musical performance. These are decisions for

⁴⁸ University Professor Emeritus at the Tisch School of the Arts, University of New York.

those who practise Evensong and they reflect the identity of those people. This idea can also reflect Jacques Derrida's theory of text as performative.

4.3.2 Derrida's theory of text as performative

Jacques Derrida's use of the term performativity in writing highlights the importance of understanding and adapting texts (or any human product) to a given context. Derrida asserted that context is not definable, and therefore texts can take on infinite attributions of meaning (Derrida, 1982). Relating this to the liturgy of Evensong opens the idea that music from outside the established canon of works is equally relevant. The idea that texts are performative, and context is variable, means the application of other musical expressions to Evensong texts would be a natural and logical progression especially within a new cultural context.

Music and identity

Identity can mean many things: age, gender and class but also where someone comes from, faith, ethnicity and other elements of self-perception (Ruud, 1997). Defining the musical identity of Norwegian congregations is outside the scope of this thesis. It is discussed in publications such as «*En ny kirkelyd? Grunntoner i den norske kirkemusikken på 2000-tallet*» which bring to light the changes in perception regarding what church music is and how it is practised in the CoN. The very fact that the debate is ongoing, and that the ontology of church music is still being defined indicates that the CoN has not ignored the need to consider new ideas or understandings towards musical content.

The profession of Cantor in the CoN emphasises a duty to understand the congregation, and through musical expression, encompass both new and traditional styles.

The cantor leads the congregation's musical activities and contributes to the management of vitalising the traditional and contemporary church

music ideals and contributes to the breath and quality in the musical and cultural work of the congregation. (lovdata.no, 2005)⁴⁹

The diversity of the Norsk Salmebok 2013 is an example of how the CoN identifies itself musically. Another example of a work addressing the same issue is *Norsk korbok* (The Norwegian choir book) a collection of choir works that represents “a cross-section of musical and textual expression found in Norwegian a cappella choral literature for mixed choirs” (Norsk musikkforlag A/S, 2008). Both publications provide insights into current musical tastes and trends, emphasising a plurality of practice.

4.3.3 Summary

In summary, choral Evensong is not one cultural practice but several. These are differentiated by the sub-cultures within the CoE. Cathedral Evensong is one sub-culture that has become widely known outside of the CoE through broadcasting and tourism. The high-quality singing in beautiful buildings enhances every aspect of the worship experience. This comes as a high cost, which is only sustainable through the investment of private capital and human resources provided by the wealthiest in society. It is a performative practice, renewing and confirming the identity of that sub-culture through a canon of works that have defined cathedral music-making throughout the last five centuries.

These perspectives have led to an interpretation of the empirical data gained.

The Norwegian choirs that can sing Anglican cathedral repertoire do so, because the intention is to recreate the sub-cultural cathedral practice of Evensong. The intention is, however, not fully implemented as the use of the liturgy is selective, maintaining

⁴⁹ Translated by J. C. Dalene.

primarily the parts that are set to music, thus giving less significance to the rest of the liturgy. The archaic language of the BCP is performative, anchoring the liturgy in the past, reinforcing the identity of the CoE. This backward-looking approach to language is not easily transferable to the CoN and conflicts with Norwegian values. The latest translation of the Norwegian Bible in 2011 was guided by the principles that “the language should be understandable and in a good, modern Norwegian”. It may be the case that omitting parts of the liturgy that use the language of the BCP has been a solution to dealing with this problem, although insufficient information has been gathered to conclude this.

The cultural capital required to sustain the level of frequency like that of the CoE is not achievable for the CoN. For this reason, the choral Evensong in CoN is much less frequent. Norwegian society is largely egalitarian placing less emphasis on class structure and more on the common distribution of wealth and resources. Choristers singing Evensong in the CoE are boys and men (as well as girls’ choirs) who for the most part attend private schools. The existence of choir schools for the economically privileged would not occur Norway. There are very few boys’ choirs, with only three functioning liturgically (Nidarosdomen’s Boys’ Choir, Bragernes Boys’ Choir and Oslo Cathedral Boys’ Choir.)⁵⁰ This is why Evensong is often performed by mixed youth/adult choirs in Norway.

The case studies show examples of adapting the repertoire which reveal something of the local cultural identity of the congregations and the church musician responsible for the musical life of the parish. At Bragernes Church, the importance of maintaining a stylistic connection with Anglican music is important in Fevang’s own Responses in the style of Ireland. At Røyken Church the inclusion of the old Greek hymn sung in unison

⁵⁰ A complete overview of Boys’ choirs in Norway has not been written. More Boys’ choirs do exist.

acknowledges Christian roots beyond the original inspiration of the Anglican church, connecting the liturgy with a deeper past, one that is more universal than merely Anglican and Lutheran liturgies. Changes and integrations such as these are ways in which choral Evensong in Norway might connect with the local community that is involved with practicing the liturgy. It is from this point that a hypothesis can be formulated, and from which, a practical project can be carried out to test the hypothesis.

5 Hypothesis

5.1 The hypothesis

Based on the theory that the cultural identity of a congregation can be realised through the musical and liturgical practices delivered from the resources that the community have collectively in the form of cultural capital, the hypothesis is that:

Adapting the language, musical style, liturgical style and technical difficulty of the repertoire and liturgy of ACE to local needs in Norway will lead to a threefold, continuing process:

- a) Efficiency in the learning process by the choir, aided by greater frequency of execution
- b) Increased opportunities for the congregation to attend and therefore build a relationship with the liturgy.
- c) Increased likelihood of creating a musical liturgical form that connects with the local congregation.

The final part of this study is to realise the hypothesis in a practical project involving Norwegian choirs, church musicians, priests and congregations.

5.2 The practical project

Three choirs of amateur standard with different profiles and based in the same geographical area were given an Evensong repertoire. The repertoires were separate models with varying emphasis on style, difficulty, likelihood of congregational familiarity and suitability for the choir. Involving three choirs of varying abilities provided the

chance to test out repertoire of various difficulties, both in singing and aesthetical complexity.

There were seven weeks to learn the repertoire before each choir sang 'their' Evensong thrice, one in each church. The congregation therefore experienced three different Evensongs in the space of three weeks. The frequency of the performances is based on the time available from each choir. It was preferred that the project should be within a compact time frame so that other projects for the same semester could be achieved. This had both a negative and positive impact on the testing of the hypothesis. Positively it gave the congregation more chances to be able to attend, and ideally the chance to experience all three variations of Evensong. Negatively, congregations were presented with a wave of Evensongs in a short space of time. Ideally, one Evensong a month would be a more realistic time frame for a model such as this to be sustainable. Efficiency in the learning process is the most reliable part of the hypothesis that could be tested through direct experience.

The project involved the participation of two other church musicians (in addition to the author) and one priest from each congregation. The parishes were Skedsmo, Fet and Løken. Løken is 39 km from Skedsmo and Fet is between the two parishes (13km from Skedsmo and 28km from Løken).

5.3 Repertoire for the practical project – three models

Music by Norwegian composers was the primary choice for all three models. The presence of some aspect of Anglican music was also included, for example Anglican chant. The following gives an overview of known sources and the choices made for the project.

5.3.1 Skedsmo Chamber Choir

Choir profile

Skedsmo Chamber Choir number on average 25 singers. Singers are required to audition and after the age of 55 (women), 60 (men) a yearly review is required. Formed in 1989 the choir have a high standard of singing and cover a range of repertoire. They sing at concerts throughout the year and participate in national competitions. The choir does not regard themselves as a church choir, other than it is the local church musician who is their conductor and they use the church buildings for rehearsals. In exchange for this they sing services a year.⁵¹

⁵¹ <http://www.skedsmokammerkor.com/> vedtekter for Skedsmo kammerkor 2019

Table 13 Repertoire for Skedsmo Chamber Choir

	Title	Composer/Author	Composer/aAuthor info	Source
Organ music	Adagio from Chorale no. 3 A minor	César Franck	French composer (1822 - 1904)	Sheet music
Introit	Like as the hart	Noel Rawsthorne	British composer (1929 - 2019)	Ash Wednesday to Easter for Choirs Book
Hymn	729 Kvar er du Gud, kvar finn vi deg?	Henrik Ødegaard /Edvard Hoem	Norwegian composer (1955 -) / Norwegian author (1949)	Norsk musikkforlag
Preces	Andrew Smith	Andrew Smith	Norwegian/British composer (1970 -)	From the composer, adapted to Norwegian by J. C..Dalene
Psalm	130 Av det dype kaller jeg på deg	Johan Varen Ugland	Norwegian composer (1946 -)	Koralbok III
Psalm	40 Jeg ventet og håpet på Herren	S.S.Wesley	English composer (1810 - 1876)	Kantoribok V
Magnificat	Magnificat i Fiss	Trond Kverno	Norwegian composer (1945 -)	Cantando musikkforlag
Nunc Dimittis	Nunc Dimittis from Completorium Tu Solus Dominus	Trond Kverno	Norwegian composer (1945 -)	From Completorium Tu Solus Dominus Cantando musikkforlag
Responses	Andrew Smith	Andrew Smith	Norwegian/British composer (1970 -)	From the composer, adapted to Norwegian by JC.Dalene
Anthem	Ubi Caritas	Ola Gjeilo	Norwegian composer (1978 -)	Musicnotes.com
Hymn	409 - I dine hender Faderblid	Trond Kverno	Norwegian composer (1945 -)	Du åpner døren Norsk musikkforlag
Postlude	Not specified			

5.3.2 Fet Church Choir

Choir profile

This choir identifies itself as a church choir and exclusively sings church music. They sing services on average six times a year and hold three concerts a year. The rehearsals are regarded as worthy happenings in themselves. The choir sings in four parts SATB and their repertoire consists of small-scale choir works usually in Norwegian. There is no audition and no requirement to read music, only enthusiasm for singing. There were 25 singers in the choir for this project.

Table 14 Repertoire for Fet Church Choir

	Title	Composer/Author	Composer/aAuthor info	Source
Organ music	Jarle Vestad organist	J. S. Bach	German composer (1685 - 1750)	Sheet music
Introit	456 - Det er godt å være stille (It is good to be quiet)	Egil Hovland/Lamentations 3, 22. 25 -26, 40 - 41	Norwegian composer (1924 - 2013)	Norwegian hymn book 2013 / Koralbok III/ Kantoribok IIIA no. 47
Hymn	817 Fager kveldsol smiler	J. Chr. H. Rinck, arr. J. C. Dalene / A. H. H. von Fallersleben, translated by P. Hognestad	German composer (1770 - 1846), British organist (1981 -)/German poet (1798 - 1874) translater Norwegian bishop (1866 - 1931)	Norwegian hymn book, arrangement from the composer
Preces	Opening prayers from Aftenbønn, Jesus er Herre!	Harald Herresthal	Norwegian composer (1944 -)	Jesus er Herre! Aftenbønn for ungdom book
Psalm	Psalm 1	William Beale	English composer (1784 - 1854)	Vivianne Sydnes
Psalm	Psalm 23	John Goss	English composer (1800 - 1880)	Terje Kvam

Magnificat	Marias lovsang	Egil Hovland	Norwegian composer (1924 - 2013)	Kantoribok IIIA
Nunc Dimittis	Nunc Dimittis av Sløgedal	Bjarne Sløgedal	Norwegian composer (1927 - 2014)	Norsk musikkforlag
Responses	Newly written	Harald Herresthal	Norwegian composer (1944 -)	From the composer
Anthem	Høyr meg min Gud i desse onde dager (Danny Boy melodi)	Traditional Irish arranged by Douglas E. Wagner / translated by Bjørn Øyan	American composer (1952 -) /Norwegian auther (1933-)	Heritage music press
Communion	Panis Angelicus	César Franck	French composer (1822 - 1890)	Music publication
Hymn	820 Den dag du gav oss	St Clement, C. C. Scholefield, vesre 5 David Willcocks / John Ellerton, translated by Johannes Smemo	English composer (1839 - 1904), English composer (1919 - 2015) / English author (1826 - 1893), Norwegian bishop 1898 - 1973	Fischer publications
Postlude	Celtic hymn	Hans-André Stamm	German organist (1958 -)	Hans-André Stamm

5.3.3 Løken Chamber Choir

Choir profile

Løken Chamber Choir is a church choir. They describe themselves as “a positive gang of people who love to sing.” There is no audition to join and there is no obligation to read music. The choir previously sang Compline once a month as part of their rehearsal programme. The programme for this choir is intended to be the furthest removed from AC music and the expected choral Evensong repertoire. The versicles are nevertheless distinctively Anglican sounding, though in an accessible modern musical language.

Table 15 Repertoire for Løken Chamber Choir

	Title	Composer/Author	Composer/Author info	Source
Organ music	Musette and The White Rock / Se, solens skjønne lys og prakt	R.V. Williams and Oscar Hansen	English composer (1872 - 1958) / Norwegian composer (1850?)	Organ books
Introit	Aftensuk "O Store Gud som hjelper kan"	Ola Bremnes og Bjørn Andor Drage/Petter Dass	Norwegian composers (1955 -) and (1959 -) / (1647 - 1707)	"Vær hilset" book collection of Petter Dass
Hymn	Her i Guds hus	Harald Gullischen	Norwegian composer (1946 -)	Kantoribok IV no. 12
Preces	Ripon Service	Philip Wilby	British composer (1949 -)	Composer, translated with permission by Jo Dalene
Psalm	Herren er min hyrde Psalm 23	Tore W. Aas	Norwegian composer (1957 -)	Credo Mass book
Psalm	Ditt ord er en lykt for min fot. 119/105	Tore W. Aas	Norwegian composer (1957 -)	Credo Mass book
Magnificat	Eg er Herrens tenestkvinne	Egil Hovland	Norwegian composer (1924 - 2013)	Kantoribok III A
Nunc Dimittis	Simeons lovsang	Egil Hovland	Norwegian composer (1924 - 2013)	Kantoribok III A
Responses	Ripon Service	Philip Wilby	British composer (1949 -)	Composer, translated
Anthem	Aldri alene	Vidar Hansen / Emil Skartveit	Norwegian composer (1948 -) (Norwegian author (1963 -))	Løken Chamber Choir
Hymn	En smuk <i>aftensang</i> "Den ljuse dag går under"	Folketone fra Kvæfjord, arr. Bjørn Andor Drage/Petter Dass	Norwegian composer (1959 -) / (1647 - 1707)	"Vær hilset" book collection of Petter Dass
Postlude	Postlude in d minor Op.105, no. 6	C.V. Stanford	1852 - 1924	Stanford book of short postludes

6 Conclusions

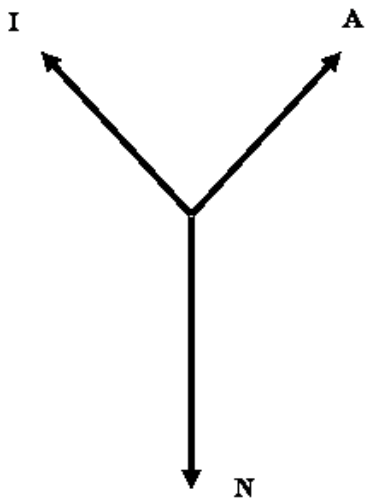
6.1 Evaluating the project

The project came to an unexpected close due to the worldwide spread of the corona virus. After the first week of Evensongs, restrictions were put in place that prevented the project from continuing. Fortunately, each choir was able to sing their Evensong repertoire once in their home churches, so it was possible to practise all three in succession and to gain enough experience to be able to evaluate each Evensong model.

6.1.1 The IAN model of evaluating performing arts

I use the assistance of the IAN model to assist in the evaluation of each model. This is a method of evaluating quality in artistic practice. It was developed at Aarhus University in Denmark by Karen Hannah, Jørn Langsted and Charlotte Rørdam Larsen and published in the book *Ønskekysten: en håndbog i evaluering af teater, dans og musik Århus Klim 2005*. The model is based on the concept that artistic quality comprises three aspects: Intention, Ability and Necessity (IAN). Each aspect is visualised in a three-line figure, not a triangle which would close the figure, but pointing outwardly so that the lines are independent and variable.

Figure 6-1 The IAN model



Intention: This is the artist's desire to connect or communicate with the audience. In the case of this project, I interpret intention in the model as two sided. Firstly, the intention of the repertoire to communicate with the congregation and the overall experience of the Evensong performance. Secondly the intention from the performers, the extent to which they claimed a connection to the music so that the intention behind the repertoire could be conveyed.

Ability: This is the technical ability of the performers. In the case of this project, this is regarded as both in terms of the ability to master the artistic forms of expression required in each piece of music, and the technical ability to deliver those expressions.

Necessity: this is the relation to the audience or to the society that the performance is trying to connect with. The necessity of the Evensong project or the actual Evensong that took place and the necessity for its existence or significance it plays in that context.

(Langstedt/Hannah/Rørdam, 2005)

Based on this brief description I present how each of the three models appear, and summerise the findings for each.

6.1.1.1 Skedsmo Chamber Choir

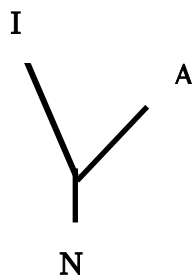
The intention for their Evensong was to be a Norwegian version of the cathedral style of the AC. They performed at Skedsmo Church to a small congregation of ten. This made it possible to get direct feedback from those present. The opening hymn was unknown for many and difficult to sing, which impaired the experience of involvement that was sparse to begin with.

The preconceptions about Evensong were high from the congregation as they had background knowledge of ACE. The overall experience was that it was not Anglican enough to be a cathedral Evensong, but not Norwegian enough to feel like something recognisable. The result was no-man's land. The performers' intention to convey the repertoire was weakened by the overall feeling that the repertoire was unusual and different to the type of music they normally sing.

The ability of the performers was from the outset in keeping with the repertoire. Unfortunately, the time frame allowed proved to be too short. Last minute measures had to be made to simplify the material so that the Evensong could be sung. This produced stress for both the conductor and choir which affected the ability to perform in a manner they were used to and were comfortable with. The choir often commented on the beauty of the music and that although different to their normal repertoire, it was enjoyable to sing. With a longer time frame the results may have been different.

Necessity: The necessity of singing a Norwegian version of the cathedral style can be considered from two points of view. For a highly trained choir singing in a cathedral, it is a concept that is relevant and worthy. For an amateur choir, even a very good one, the risk factors are high and may not suit the choir or the congregations.

The IAN model for Skedsmo Chamber Choir



6.1.1.2 Fet Church Choir

The intention was to choose a repertoire that was easy to learn and familiar for both choir and congregation. This choir was led by the author of this project, so the sense of commitment to their local organist was strong. With well-known material such as Psalm 23, *Fager kveldsol smiler*, *Den dag du gav oss* (The Day thou gavest) and *Panis angelicas*, it was a likeable programme for both choir and congregation.

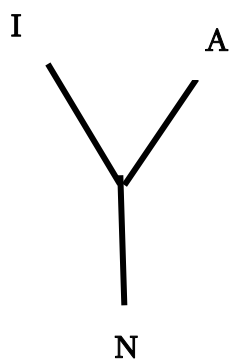
Ability: The programme suited the choir's abilities and the time frame was accurate enough to give a good performance. The chants were executed well with good diction and unity. There was room for improvement regarding nuances and depth in conveying the texts, but it was a dignified effort and a good basis for continued work with chant. The choir's overall performance created a worthy liturgical and musical experience.

Necessity: The opportunities for the local congregation to reflect on and to music in a liturgical setting are few. There is a place for Evensong to continue in the form that was presented in Fet, using familiar yet relatively simple music that involves a good balance between choral and congregational participation. The inclusion of communion was noted as a positive factor in the feeling of involvement of the congregation.

Figure 6-2 Fet Church Choir before Evensong in Fet Church



The IAN model for Fet Church Choir:



6.1.1.3 Løken Chamber Choir

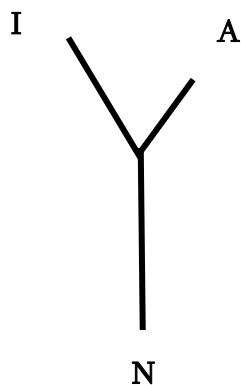
Intention: The intention behind the chosen repertoire was to provide an accessible way to approach Evensong repertoire. Much of the music was known to the choir previously. The

new material comprised versicles, canticles (which were to be sung in unison) and psalms (partly in four-part harmony). The liturgy flowed well, despite its unfamiliarity.

Ability: The versicles and canticles were experienced as unfamiliar, making the learning process slow. Portions of the four-part harmony in the psalms had to be omitted. By making omissions, the quality of the choir singing could be focused upon.

Necessity: The local choir has a history of singing Compline, so the introduction of Evensong into the local activities fitted well. The organist of the church was keen to continue collaborations after the project.

The IAN model for Løken Chamber Choir



6.2 Conclusions from the study

This study investigated the context into which ACE has been transferred. By also examining the historical background of evening services in the CoN, it became clear that choral infrastructure as well as liturgy have played a large part in how *aftensang* has developed since the Reformation.

Renewed liturgical awareness and a raised status of the church choir during the 1900s gave rise to initiatives that led to a renewal of the evening service and reintroduction of Vespers. Influences from outside the Lutheran Church, together with an interest for old

church practices, contributed to circumstances where ACE provided a renewal of musical expression and a liturgical form that suited many needs, especially on the part of the church musician.

This study shows that cathedrals as well as the colleges of Oxford and Cambridge universities have been the strongest influences and have formed the way in which the repertoire is approached. It is probable that this may have suited the church musicians more than the congregations.

Developing a musical identity for Norwegian Evensong is integral to cultivating a lasting relationship between the congregation and this liturgy. This practical project has sought to explore ways in which this might be done. With three separate models, it was found through experience that during the phase of introducing Evensong to amateur choirs, the simpler the material is, the better the result. Unison versicles, canticles, familiar hymns and anthems are essential for an efficient learning process. The reusing of musical material from one Evensong to the next is an advantage for both choir and congregation.

Detaching Evensong from the cathedral context, where it is practised daily, and is part of the rhythm of ongoing worship, leaves a service that stands alone and is not as bound by tradition. The content of Evensong can become thematic, allowing for scriptural reading choices that suit a theme, and psalms that do not portray a challenging image of God. Importing this stand-alone service, removed from some of the ritualistic practices of the AC, leaves a liturgy that can be filled with music from a new context, and that suits the abilities of those singing and the expectations of those listening.

There is great potential for Evensong to be practised by amateur Norwegian church choirs. Through a thoughtful approach to repertoire, provided by access to new and old material, Norwegian church musicians may introduce this unique liturgy into

congregations where they work, and thereby reach out to people who may not have otherwise attended a service.

Three key words used during the Norwegian liturgical reforms 2011 were *Local identity*, *involvement* and *flexibility*. The Evensong liturgy can encompass all three. The choice of repertoire can reflect the identity of the *local* congregation, the *involvement* of the local church choir leading the service, and the repertoire can be *flexible* to suit the musical resources of the congregation. Whether there is a unison or mixed choir, or even two or three singers, a repertoire can be found. Better still, Norwegian composers may write especially for the needs of the various types of Norwegian choirs. In time, this can create a liturgy and musical repertoire that reflects the sub-culture it operates in, creating an Evensong *hybrid* - The Norwegian parish church choral Evensong practice.

6.3 Recommendations

Norwegian choral anthologies

At present, there is a lack of anthologies or collections of choir music suitable for church services in Norway. Publications where appropriate works are collected and edited with indications for use would serve Norwegian church musicians well, especially those considering Evensong. A disadvantage with books is that once published they can remain static. An online database of repertoire which can be accessed and contributed to would be a good starting point. Norwegian composers could also be commissioned to write new music for Norwegian Evensong, especially versicles and canticles, and an online database would provide for a stated demand.

Evensong liturgy for the CoN

Evensong has been practised in Norway for over 50 years. No translation of the liturgy is available. This means the individual parish, (usually the church musician in collaboration with the priest), must make translation and liturgical decisions. This process usually occurs each time a new parish decides to practise Evensong. Whilst this enables further

local adaptations of the liturgy, it is efficient. As Evensong is already partially established as part of the CoN practices, it is reasonable to suggest that a Norwegian liturgy be made available. A committee of experienced practitioners would necessarily work through the issues that might arise during the process of adapting the liturgy to suit Norwegian congregations.

6.4 Further work

Two key suggestions arise for further research from this study.

1. A study into the activities, constitutions and motivations of church choir singers in Norway would give insight and understanding as to how choirs can contribute to the cultural *and* spiritual life of the church.
2. A detailed study into the music of the Latin schools in Norway would also be of great interest in considering historical Norwegian works that could be incorporated into the Evensong repertoire. Ludvig Mathias Lindeman's republishing of the Goudimel-Chorales in Norwegian is one example, as well as Mogens Pedersen's *Pratum Spirituale*.

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8 Appendices

Appendix A:

Examples of Phos Hilaron from other sources

1. Example from Lutheran Vespers

Joyous light of glory of the immortal Father,
Heavenly, holy, blessed Jesus Christ,
We have come to the setting of the Sun
And we look to the evening light.
We sing to God, the Father, Son and Holy Spirit.
You are worthy of being praised with pure voices forever.
O Son of God, O Giver of life,
The universe proclaims your glory.

2. Example from the 1979 AMERICAN BOOK OF COMMON PRAYER

Also used by the 1985 Anglican Church in Canada Book of Alternative Services.

O gracious Light,
pure brightness of the ever-living Father in heaven,
O Jesus Christ, holy and blessed!
Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing your praises, O God: Father, Son, and Holy Spirit.
You are worthy at all times to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.

3. An example of Phos Hilaron paraphrased into a hymn in The New English Hymnal, (1986)

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 NUNC DIMITTIS 667 667 Melody for *Nunc dimittis* in the *Genevan Psalter* 1549 supplied by Louis Bourgeois c 1510-61.
 Harmony chiefly by Claude Goudimel d 1572

O gladsome light, O grace
 Of God the Father's face,
 The eternal splendour wearing;
 Celestial, holy, blest,
 Our Saviour Jesus Christ,
 Joyful in thine appearing.

Now, ere day fadeth quite,
 We see the evening light,
 Our wonted hymn outpouring;
 Father of might unknown,
 Thee, his incarnate Son,
 And Holy Spirit adoring.

To thee of right belongs
 All praise of holy songs,
 O Son of God, Lifegiver;
 Thee, therefore, O Most High,
 The world doth glorify,
 And shall exalt for ever.

Appendix B:

A Charles Goudimel chorale as presented in L.M.Lindeman's chorale book 1877. One of nine others. The melody is in the tenor part.

26

Du vare lovet, Jesu Krist. Harm. af J. Walther 1624. Se Otto Rade Bog. 52.

Sopran.
Alt.
Tenor.
Bass.

c. f.

Du vare lovet, Jesu Krist, At Men = ne = =
 ste du vor = = den est, Og kom = = mer som vor
 Bro = der kjær, Thi glæ = = der sig al Him = = lens
 Hør! Hal = le = lu = = ja!

*) Her har Rade foreslaaet # for c. I saa Fald burde der paa det ligedannde Sted i 16de Takt staa # for f. Men da der paa disse Steder ikke indtræder nogen affluttende Raders, maaske ogsaa ansees meget tvivlsom.