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Anglo-Norse Review

Cover image: photo of Vallersund handelssted in Bjugn kommune. Photo taken by Marius Meyer in September 2011 and downloaded from Wikimedia Commons.

ANGLO-NORSE REVIEW

THE ANGLO-NORSE SOCIETY – LONDON

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Editor: Marie Wells
marie.wells@btinternet.com

Oslo contact: Elisabeth Solem
elisabeth.solem@getmail.no

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Editorial

Due to changing circumstances the Council of the Anglo-Norse is considering updating the Rules of the Society, though its objectives and purposes will remain the same. One rule stipulates that the Council should consist of the Chairman, Vice-Chairman and at least 8 members, one third of whom should be Norwegian and one third British. That might have made sense when the Society was founded and when Brits were meeting Norwegians, and Norwegians Brits, and in some cases marrying and settling in Britain, but it does not make sense today. The next generation could only ever be half Norwegian or half British, hence the difficulty the Society has had of finding enough younger Norwegians to fill the quota for the Council. But it is not just that. The world was smaller in 1918, Norway was still slightly exotic, travel to the country was by boat, which took at least 24 hours, and only the reasonably well-off could afford to go for ski-ing holidays, though I am sure many Brits went to work on farms and Norwegians came to Britain to study or to work as au pairs. Today travel is cheap, people move around more, communication is quick and easy and the internet provides almost an overload of information. So the Anglo-Norse can no longer be just for Brits and Norwegians living in the UK, but has to be for anyone interested in Norway and aspects of Norwegian life and culture. This is why there is an article by an Italian (living in London) in this issue, and why the Council is considering changing its rule about Council membership, and stipulating that of the 8 members at least one-third shall 'have strong Norwegian connections and at least one-third strong British connections'. This would regularize the fact that our youngest Council Member is Italian, but as the Lecturer in Norwegian at UCL she could not have stronger Norwegian connections.

Scholarships, however, remain very much for British students who want to go to Norway to study, though this is also the first year of a five-year scheme which offers a one-year scholarship for a Norwegian to come and study at the Royal College of Music.

Finally a plea from the Editor. If there are topics you think we should cover, please tell me. Even better, could you write an article on the topic, or if you can't, could you suggest someone who might be able to? Next year will be our centenary year, so it would be good if we could make the two issues of the Anglo-Norse Review extra special, and in some way a reflecion of a centenary of Anglo-Norse relations.

Brexit still means Brexit but the fallout is likely to remain limited

By Nicholas Flaherty , Nordea Bank

Once again, politics in the UK has thrown up a surprise. Maybe, after the number of unexpected turns in recent years we should not be all too shocked; in politics, after all, one should probably expect the unexpected. The Prime Minister, then, definitely has a lot to think about ahead of her, but so do people in the business and investment community. Consequently, we will try to address some of the most pertinent issues, ranging from the likely direction of Brexit negotiations to the economic/investment implications. Essentially, we come to the conclusion that a reversal of Brexit still remains highly unlikely, but nevertheless the ultimate fallout will likely prove limited.

Brexit is less important than we think amongst the electorate

The first striking thing to note about this recent election is how little Brexit actually mattered. Indeed, as we see it, one of the principal reasons why the Labour Party gained as much as it did was that it tried to make its campaign as little about Brexit as possible. Labour realised that the vote last year was less about the UK taking back 'sovereignty' and more about ordinary people hitting back against austerity and globalisation. In short, this election was not so much about Brexit, but more about domestic policy, primarily with a desire for a more left-leaning economic policy direction.

Brexit still means Brexit, but less chances of a 'super hard Brexit'

Meanwhile, general support for the Brexit vote is still high, with around 70% of the British electorate accepting the result. Thus, this election is unlikely to impact markedly on the ongoing Brexit negotiations with Brussels; 'Brexit still means Brexit' in our view, particularly considering that the party voicing the most opposition to Brexit, the Liberal Democrats, did not see a surge in support.

Nevertheless, the election does make a 'very hard' Brexit increasingly unlikely; the Conservatives have lost too much political capital, while Labour has become nationally relevant again. It will be difficult for the nationalist right within the Conservative party to get its way; the Tories' strategy of pivoting strongly towards the right has failed, meaning the nationalist arguments of pursuing a very hard Brexit have weakened considerably. We

are, then, still expecting Brexit to happen, though not a 'cliff edge' scenario in which the UK leaves abruptly with no deal in place.

No disaster imminent for the UK economy

Initially, after the vote to leave the EU, the UK economy fared much better than expected; the doomsayers around the Brexit vote were largely proven wrong. Recently, however, some cracks have begun to appear: consumers are starting to feel pressured as inflation begins to eat into their wages, while businesses are also more reluctant to spend as uncertainty is still elevated.

Does that mean catastrophe for the UK economy may be around the corner? No. In our opinion, the UK economy is likely to weather Brexit storms relatively well, helped by the fact that fiscal policy is set to become more expansionary – not least because the average voter appears to have shifted to the left on economic matters – and by the fact that the Bank of England will continue to look through the rise in inflation and keep its monetary stance loose. Thus, although the upcoming negotiations along with the uncertainty and pressure on consumers will mean that UK growth will slow, a major slowdown is unlikely.

Investing in a Brexit world – uncertainty looms over sterling but global spill-over to be limited

The most pronounced financial impact since the Brexit vote has been in the foreign exchange market, with sterling experiencing a marked drop, particularly against the US dollar. So far this year sterling has fared better, but given the renewed political turmoil together with the start of the Brexit negotiations and attendant media headlines, we see renewed sterling weakness to come in the short-term, especially against the euro, which is benefiting from political/economic tailwinds.

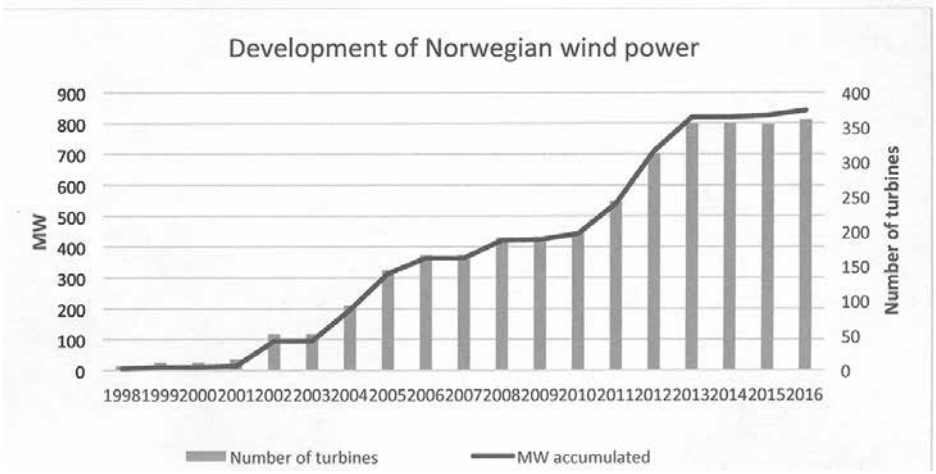
Lookint at the bigger picture, yes, Brexit will have an impact, but it will not be economically disastrous and it will be largely contained to the UK, which only constitutes a fraction of the global economy. It does not, therefore, derail our currently constructive view on risk assets. Indeed, we continue to invest in equities, with a particular liking for Europe, where we see an increasingly favourable economic backdrop along with potential political reinvigoration of the Eurozone.

In summary, as the last twelve months have proved, nothing in politics can be taken for granted, but it is nonetheless now a near-on certainty that the UK will leave the European Union. But, given the latest election outcome, a potentially disastrous Brexit is now hopefully off the table while the economy remains supported, implying also that the ultimate fallout will likely prove limited.

Norwegian wind power – in the wind

By Daniel Willoch Norwegian Wind Energy Association

Norwegian wind power was until 2016 to be considered almost a niche product in our electricity production. Until now, Norwegian wind power has been accounting for less than 2,5 terawatt hours (TWh) of electricity production, compared to a total Norwegian output of around 140 TWh. Norwegian wind power has thus remained relatively marginal. All that is about to change.



Slow development

Norwegian electricity production from wind power, all of which is from onshore turbines, has been derived from a total capacity in Norwegian wind farms of around 850 megawatt (MW). Progress toward that capacity started in earnest with the development of the Smøla wind power site in 2005. Since then, Norwegian wind power has seen an incremental development over 20 years, since 2012 helped by the Norwegian participation in the "green

certificates" subsidy scheme.

New beginnings

Today, around 1550 MW of new wind power capacity is being built. That means that on completion of the projects that are currently under construction, Norwegian wind power will be adding more capacity than the total current installed capacity. Moreover, we are estimating that a further 1500 MW of new projects will go on line before 2022. With that, Norwegian wind power has gone from a marginal source of electricity to becoming a major source of renewable power in the Norwegian and Nordic market.

One of many driving forces behind this development is an influx of international capital. Investors from all over Europe are making investments in Norwegian renewable electricity generation. This is of course related to the current state of low returns in bonds and other forms of low-risk investments. It is also a reflection of the bankability of investment opportunities in renewable energy in Europe over the last decade or so. Moreover, we read the enthusiasm of international investors as a result of a recognition of the quality of Norwegian wind power projects.

Resource allocation

The boom in Norwegian wind power comes at a time when the subsidies are at an all-time low. The price you get for your green certificates has never been lower. At the same time, the technology innovation in wind power over the last 15 years has been great, almost dramatic. Moreover, as the European Union is driving towards a renewable energy future while lucrative fixed-price subsidies are winding down in continental Europe, build-out of renewable energy is becoming ever more resource driven. The Norwegian wind resource happens to be the best in Europe.

At the best sites in Norway, wind turbines produce at almost 4500 hours per year: The production from these turbines corresponds to the turbines producing at maximum capacity for half of the total 8760 hours of the year. In wind power, this means that the production from these turbines about equal the production from two turbines other places in Europe. That's good news for the owners of the turbines, but it also means that using these sites for wind power is good news for a continent striving to rid itself of pollutant sources of energy, making the transition to a renewable energy future. We are using less space, steel and money, getting more electricity.

It's all connected

While the Nordic power market already has substantial connections to neighbouring power markets, the surge in build out of new power production across the Nordics means there is room for many more connections. Currently two cables are being constructed from Norway, one to connect the Norwegian power grid to the German grid, and one to the UK grid. We are arguing that there should be more cables – so called interconnectors – between the Norwegian and UK power markets. The UK has taken admirable steps towards ridding its power market of polluting coal power, and other non-renewable power production will follow. This means there is, and will continue to be a deficit of power that must be covered.

Norwegian wind power is the cheapest form of new electricity production capacity in Europe. Additionally, we have the space to utilize that resource without unduly compromising areas of recreation, living space or the needs of Norwegian industries and commercial actors. This means that Norwegian suppliers could sell sizeable amounts of renewable electricity from wind and hydro to the UK consumer at prices that are lower than the average prices in the UK power market today, and still make money. This is what wind power enthusiasts call a wind win situation.

All for?

The Ministry of Petroleum and Energy, and the Norwegian Water Resources and Energy Directorate (NVE) has made great efforts to make sure that investors in wind power have had access to licenses to construct and operate wind farms across the country. It has not all been easy. Getting a license to operate wind farms in Norway is an elaborate process, in which all concerned parties have the right to have their concerns heard. This also means that those plants that have been constructed have been subject to rigorous local and national processes, in many cases resulting in amendments to the plants themselves. Partly as a result of this, Norwegians are generally favourably disposed towards wind power. Furthermore, research shows that people are more positive to wind power after a wind power site has been developed in their area, than was the case before the site was developed.

The annual "Klimabarometer" survey, conducted by TNS-gallup, is considered the most important annual measure of the public acceptance for renewable power construction and operation, and the public's considerations on whether Norwegian authorities are doing enough to combat- and adapt

to climate change. In it, 70% declare that they are positive to on-shore wind power development in Norway.

This does not mean, however, that development of wind power plants in Norway is progressing without conflict. At the aforementioned Smøla site, local populations of birds of prey as well as grouse have resulted in ornithologists expressing concerns for the birds' welfare. A large off-shore project on the south-west coast was not given licence last year, despite being a technically sound project, amid fears of consequences for migrant bird populations.

At Smøla, government funded programmes have made great progress towards increasing the understanding of wind turbines' effect on birds, as well as on effective mitigating efforts. As a result, we now know how to build wind farms while making highly informed decisions on how best to preserve wildlife welfare. At Smøla, the population of White Tail Eagles nesting around 1 km from the site are thriving, and seeing a significant increase in the population. Within the 1 km range, however, eagles are affected. Grouse populations are largely unaffected by collisions while collisions with migrating birds are rare events.

Moreover, we are seeing that the establishment of wind power plants in areas of recreation – often areas of natural beauty, is not necessarily a bad thing. Through the building of roads into areas previously difficult to reach, some wind farm projects are experiencing that those areas are becoming more attractive as areas for recreational use than before the wind farm was established. Thus, the question of whether wind farms may help in furthering public health is a pertinent one, and one that is now being asked in Norway.

Planned and orderly

Currently, NVE is working on a national framework for the continued development of Norwegian wind power. To that end, there are many interests that need to be considered as we decide on the most constructive way forward for our energy system. That we should, and will, continue to develop Europe's best wind resources, however, is not in doubt.

Over-exploited reindeer grazings on Finnmarksvidda

By Robert Evans

In 1989 we were on our way with friends to Kirkenes (Finnmark), and then going to drive back to Finnsnes (Troms). Driving west on FV98 onto the fells west of Tanafjord, with the windows open you could smell the reindeer before you saw them. And when you did see them, there was a large number of them to the north of the fence demarcating the southern edge of the summer grazings. Further on, toward Ifjord the impact of the reindeer moving and grazing along the fence-line was marked. In the 1960s I counted sheep on the moors of the Peak District, England, and had shown that they created and maintained bare soil which then eroded. The scene to the north of FV98 appeared to be another instance of too many animals grazing the fells.

In the early 1990s I learnt that analysis of satellite images by colleagues in *forut,* now *norut*, the Northern Research Institute, Tromsø showed that reindeer grazing was having a marked effect on Finnmarkvidda's vegetation, and in particular on lichens especially Cladina stellaris (reindeer lichen), which was rapidly declining in extent. This lichen, because of its pale colour can easily be mapped from satellite images. Its decline over the

Bare soil on the summer-grazed side of the fence. Photo by the author

previous two or three decades was associated with a marked increase in reindeer numbers, often by a factor of 2 or 3.

I was fortunate to get a grant from the British Council and the Norwegian Research Council for Science and Humanities to study the impacts of reindeer on Finnmarksvidda. In September 1993 I carried out field work along fence-lines in northern Finnmark and found that on the summer grazed side of the fence vegetation had been trampled or eaten so that bare soil was exposed. Vegetation was in better condition on the ungrazed side of the fence. Photographs taken in 1989 and 1993 showed that in 1993 on the grazed side of the fence-line rocks were more prominent at the surface, organic horizons had been stripped off, bare soil was more extensive and the ground surface was lower by about 10mm.

Similar impacts were found on either side of a fence-line constructed in the mid-1980s in southern Finnmark in heathland with scattered birch trees separating winter grazings to the south from spring and autumn grazings to the north. Again soils were thinner on the more grazed (north) side of the fence and lichen was largely trampled or eaten to a smooth surface and bare litter. Lichens were more extensive and in better condition in winter grazings because they are protected throughout the season by snow, except where it is grazed and scraped away by reindeer. Tracking of slopes was most evident in summer grazings, especially near fence-lines, but also was found in spring and autumn grazings although there the vegetation was usually in better condition and bare ground was more extensive in comparison to winter grazings. The research was published in 1996.

A paper published in 2005 by *norut* colleagues describing vegetation mapping from satellite images, and updated in 2014 shows that since 1980 the most favourable winter grazing district, i.e. the one with most lichen-rich vegetation, the lichen-rich cover had declined from about one third of the total area to 19% in 1987, to 8% in 1996), but has since more or less stabilised in extent 6% (2000), 7% (2006), 6% (2009), 4% (2013), 6% (2015**). Since 1998 the Northern Research Institute has had a contract from the Reindeer Administration Authorities to map and monitor the vegetation of Finnmarksvidda* using satellite images As well as analysing satellite images data on the impacts of reindeer grazing have also been collected in the field in 2005, 2010 and 2013. “By comparing the maps (satellite based) and the field data a dramatic decrease in lichen cover can be described for a period of 40 years”*

To improve the sustainability of winter grazings without reducing herders’ income governmental authorities introduced regulations from 1990 onward to reduce reindeer populations in the study area of southern Finnmarksvidda. Reindeer numbers peaked in 1989 (c. 172 000) but declined to 91 000 in 2005, although they had been lower in the late 1990s (77 500 in 1998 and 62 000 in 2001 ***).

The reindeer herders do not necessarily accept that herd sizes are the sole cause of overgrazing and suggest other factors such as state incentives for calf production and unreliable access to slaughter houses.**** They are also worried that the government’s over-ruling of their arguments will weaken their ability to resist the Ministry of Local Government and Modernisations’ desire to promote Finnmark as the location of abundant natural resources: oil, gas, wind and minerals. Already in December 2015 Nussir ASA, the Norwegian Copper Mining Company was given approval for the dumping of tailings in Repparfjord, which in fact meant the go ahead for its planned copper-mine in Kvalsund *****

As in the Peak District, England, when numbers of sheep grazing the hills were reduced the bare soil became recolonized by grasses, heath plants recovered and trees grew, so the winter grazings in Fimmarksvidda recovered, barren ground and litter declined in area, vegetation cover increased and lichens recovered remarkably ***. However, as in the Peak District the reduction in animal numbers corresponded with a change in climate, in the Peak District warmer temperatures and longer growing seasons aided recovery, in Finnmarksvidda thinner snow cover in winter making forest floor vegetation more available lessened grazing intensity and an increase in summer precipitation encouraged lichen growth. However, the decrease in grazing pressures in both localities was important in aiding their recovery. If such moors and heaths are to be maintained in good condition, grazing intensities must be set at these more sustainable levels.

*Johansen J., Tømmervik H, Bjerke J W and Karlsen SR. 2014. ‘Vegetation and ecosystem transformation on Finnmarksvidda, Northern Norway, due to reindeer grazing pressure’. Norut, Tromsø. Paper given at 13th International Circumpolar Remote Sensing Symposium, 8-12 September 2014, Reykjavik, Iceland.

** Thanks to Bernt Johansen for this information.

*** Tømmervik H, Bjerke JW, Gaare E, Johansen B, Thannheiser D. 2012.

'Rapid recovery of recently overexploited winter grazing pastures for reindeer in northern Norway', *Fungal Ecology 5* (1) 3-15.
**** Katherine Ivsett Johnsen, 'The Paradox of reindeer pasture management inFinnmark Norway, Strategic Environmental Impact Assessment of development of the Arctic'. www.arcticinfo.eu/112
***** http://www.miljødirektoratet-Forside/Aktuelt/Nyheter 2015/ Desember 2015/Tillater gruvevirksomhet i Kvalsund

Vær så god! – Volunteering at Norwegian Film Festivals

By Clare Glenister

Ed. Clare was and still is a freelance bassoon-player but in 2009 she threw it all up to start a BA in Scandinavian Studies a UCL, where a second-year course in Nordic Film whetted her appetitie for Norwegian film festivals. Since then she has completed an MA in Photojournalism and Documentary Photography at London College of Communication. She now runs a private film club 'Hyggelig film', connecting landmark historical Norwegian films with classic modern ones. She has also recently joined the Council of the Anglo-Norse Society.

Since 2012, I have been a regular volunteer at two of Norway's film festivals – Tromsø International Film Festival ('TIFF') and The Norwegian International Film Festival Haugesund. The 'work' is not too onerous – consisting of checking tickets or putting up posters, and schedules are adjusted to suit one's availability. At TIFF you work three eight-hour shifts, at Haugesund a few more but shorter ones. TIFF has lots of international volunteers and students as well as locals whereas Haugesund uses mostly locals plus me! TIFF uses English language whereas at Haugesund it is usual for the organisers to speak Norwegian.

Why volunteer? It is fun to be involved and you get to see the films for free! TIFF allows volunteers five tickets a day (insufficient for die-hards like me, as there can be eight shows a day) but at Haugesund you get a pass to everything. Planning what you are going to see can be a complicated process. I concentrate on the Norwegian films first, then other Nordic, then other 'foreign/British'. I tend to avoid films I will be able to see in London. During work duties you get to see whatever is on in that particular cinema. This can lead to some surprises, pleasant or otherwise! At this year's TIFF I got to see Jan P. Matuszynski's *Ostatnia rodzina* (The Last Family) (2016) which turned out to be my overall favourite. It is not unusual for me to see eight programmes in one day.

In addition to the tickets/passes, each volunteer is furnished with a 'goody' bag containing T-shirts (to be worn whilst working), an umbrella (Haugesund – can be wet in August), reflectors (TIFF – it's dark in January), pens and anything else the sponsors wish to offload. The TIFF bags are great and mine are in constant use all year round.

The two festivals differ in location and timing. TIFF takes place in the arctic in January and is dark, cold and (generally) snowy. Haugesund takes place in western Norway in August and is light, warm and (usually) sunny. Environmental conditions inside cinemas, though, tend to be constant all year round and you definitely can't see the Northern Lights from in there! Both locations have waterside settings – Tromsø on Tromsøysundet (from where you can see the splendid Tromsdalen kirke ('Ishavskatedralen') and the comings and goings of Hurtigruteskipene, and Haugesund on Smedasundet (from where you can see the mighty hangars of Risøy's 'Mekaniske Verksted').

On the red carpet at Haugesund. Photo by the author

Both festivals are styled 'International' but each seems to have its own focus. At TIFF most foreign films are subtitled in English whereas

Haugesund uses Norwegian. TIFF has the strand *Films from the North* (FFN) consisting of documentaries, shorts and student films from the Nordic region. It is open to the public whereas Haugesund's New Nordic Films is for film industry members only. As a Haugesund volunteer, though, I have had access to these screenings. In 2014 I was able to view the 'rushes' of *Bølgen* twelve months before release. TIFF's opening film is not always a Norwegian production – although in 2016 it was *Mannen fra Snåsa* (Margreth Olin) and in 2017 *Tungeskjærerne* (Solveig Melkeraaen). Haugesund's opening film is always Norwegian and I have attended the premieres of *Kon Tiki* (Joachim Rønning/Espen Sandberg 2012), *Pionér (*Erik Skjoldbjærg 2013), *Beatles* (Peter Flinth 2014) and *Bølgen* (Roar Uthaug 2015). These are prestigious occasions with distinguished guests getting the 'red carpet' treatment with bunad-clad attendants handing out red roses to the celebrities. Missing the opening film is not the end of the world – it is always shown again later in the week. Haugesund hosts Amandaprisen – the Norwegian 'Oscars' – and It is not unusual to see Royalty in the foyers!

Snow Screen! Photo by the author

TIFF has five screening locations: Aurora Fokus –a five-screen multiplex (plus one for private screenings), Kulturhuset (across the road), Verdensteatret (the oldest surviving cinema in Norway), Hålogaland Teater (at the far end of town – allow time to get there!) and Studentsamfunnet Driv (also has performances with live music). I have also been to screenings aboard Hurtigruten and promenade projections around town. Last but not least there is Snow Screen which is outdoors so wrap up warm. I did a duty there which involved handing out bananas to schoolchildren at 8.30 am! Haugesund, on the other hand, has just three locations: Edda Kino – five screens, Festiviteten (one large auditorium and a smaller one) and Lille Maritim (on the waterfront). In 2012 there was an outdoor screen too.

Travel to the two places takes a deal of planning and it pays to do this well ahead (see below). I arrive in Tromsø on the Friday so have a couple of free days to 'acclimatise' and do a bit of sight-seeing. I like to visit Polarmuseet (a wonderful old fashioned museum for polar exploration geeks), Perspektivet (excellent photography gallery with a section dedicated to writer Cora Sandel), walk across the windy bridge to Ishavskatedralen and take Fjellheisen for the views. On the Sunday I go to Domkirken (the wooden one in the town centre) for 'Gudstjeneste med dåp'. Also at the weekend there are special advanced film screenings for the volunteers and a briefing meeting on the Sunday. On Sunday one can also collect the free tickets for Monday as these can be obtained a day in advance. It pays to be organised as it is first come, first served, although sometimes there are tickets held back for the volunteers for performances that are billed as being sold out. There is no need for this kind of admin at Haugesund as the free pass allows one to come and go.

Last but not least, each festival has its closing party for the volunteers, a chance for some chat and a couple of free beers before the journey home.

Lionel Carley: Archivist, Advisor, Writer, Lecturer extraordinaire.

By Celia Syversen

In early September 2016 the Oslo Society was delighted to welcome back Dr. Lionel Carley, scheduled to talk to us once again after a break of more then twenty years. A different venue, a different subject (but "Ah" Lionel would hasten to add "there is a connection, after all").

On his first visit, we were given fascinating glimpses into a Norwegian episode in the life of Frederick Delius, while last year "Edvard Grieg in England" enthralled us. We were, however, left wondering about Lionel Carley himself and how his dedication to these particular composers came about; and now our speaker has been persuaded to part with some details about his multi-faceted life and career, and to reveal the true breadth of his interests.

Born in London in 1936, and after studies at the Universities of Nottingham, Strasbourg and Uppsala, Lionel's doctoral thesis in 1962 encompassed a critical edition of the Anglo-Norman French version of a Late Latin military treatise. Clear evidence that a thorough knowledge of French and Latin can be very useful indeed – German too came into the mix! Not surprising to learn that in Nottingham he founded the University's Linguistic Society – and also found time to play percussion and timpani in the university orchestra. (Again: the advantage of piano lessons in early childhood...)

Later on, he learnt Swedish and attended the University of Uppsala, where he became a founding member of its classical society. After carrying out educational work in Stockholm for a while, it was back to England in 1963 and the beginning of a career, first at the Central Office of Information, then the Foreign and Commonwealth Office. But writing always called, and in 1992 Lionel decided on early retirement in order to concentrate on what was to amount to a succession of seven books. All critically acclaimed as being based on 'meticulous research'. The latest of these, *Edvard Grieg in England*, is beautifully produced on quality paper, profusely illustrated, and a joy to hold – and gives not only an account of the composer's visits to London and elsewhere, but an absorbing account of the musical life of the times.

Lionel relates that it was during his mid-teens that he became aware of both Delius and Grieg, at a time when the more popular pieces such as the *Peer Gynt* suites and *The Walk to the Paradise Garden* were much played. But the very first concert he recalls attending included – prophetically, perhaps – Grieg's Piano Concerto, little thinking that, many years later, he was to meet Leif Ove Andsnes and be interviewed by him for a NRK television film. During his student years he came across Delius's masterpiece Sea Drift and reached the immediate conclusion that here was a great composer!

No great surprise then to discover that his work for the Delius Trust has kept him busy for many years: among the multitudinous, and obviously challenging tasks for an Honorary Archivist is the collection of new material.

In addition, he has put in order much of the Trust's original archival material, and has transcribed and where necessary translated simply thousands of letters; some of this work forming the basis for his books and essays. But there have also been representational duties for the Trust, the organisation of exhibitions, lectures and broadcasts both in England and abroad.He has also spent time making singing translations of various songs and choral works, and made translations of Gunnar Heiberg's play *Folkeraadet* (for a production at the University of Keele) and Ibsen's poem *Paa Vidderne* – for both of which Delius wrote music. In 2005 Lionel was appointed President of the Delius Society in succession to Felix Aprahamian – a position he still holds.

Photo of Lional Carley by Celia Syversen

But Anglo Norse concerns have also claimed their share of Lionel's time: he has served on the Council of the London Society since 1975, and in 1992 was invited by the Norwegian Embassy to join the UK advisory committee for the Grieg 150th anniversary celebrations. The years 1993-1999

saw him as a committee member of the Grieg Society of Great Britain, while from 2009-2013 he was editor of the *Grieg Journal*. Over the years, too, he has written a number of articles for the *Anglo Norse Review*.

Not forgetting, of course, his involvement with the Gloucester Three Choirs Festival and its special 2001 exhibition: Composers of the English Musical Renaissance. Years were also spent on the management committee of the Cheltenham International Festival of Music and, naturally enough, Lionel's connection with the village of Grez-sur-Loing – home of Delius and his wife from 1897 until the composer's death in 1934 – goes back many years. He is holder of the Médaille de la Ville de Grez-sur-Loing.

And then, there's always Percy Grainger – but that's another story altogether! Perhaps a further talk awaits us here, Lionel?

Interview with Professor Tor Espen Aspaas at the Norwegian Academy of Music in Oslo in March 2017

By Sybil Richardson

SR. Firstly, thank you making time to give this interview for the Anglo-Norse Review. Our Norwegian members are still talking about your brilliant performance at the Christmas Party in 2015 when you delighted us with your "Fifteen Shades of Grieg" in impeccable English.

Achieving your position as one of the most outstanding Norwegian pianists of your generation can I'm sure be put down to years of practice and total devotion. How did it all start and what inspired you?

TEA: My first recollections of what I wanted to be when I grew up seem somewhat diverse. First I wanted to be a goldsmith, and later on a writer/poet and then a priest, but on the bright day I inherited my grandparents' piano, there was no shadow of doubt as to what I wanted to be. I kept my need to express myself through music very much to myself in the beginning and even taught myself to read music. At around the age of twelve, my parents, who are great music lovers, encouraged me to take piano lessons in my home town which is Røros in Southern Trøndelag.

SR: You must have been very young when you left Røros, which is a small mining town of 6,000 inhabitants. Did you start immediately at the Norwegian Academy of Music?

TEA: For many years I travelled back and forth between Røros and Trondheim to study at the Music Conservatory and I worked with theatre music and choirs and gave classical concerts. All of this gave me a large scope and plenty of training in different genres. I was accepted as a student at the Norwegian Academy of Music and moved to Oslo in 1990. Having attended master classes whilst in Trondheim with the celebrated Norwegian pianist, Liv Glaser, there was no doubt in my mind as to who I wanted as my teacher. I graduated from the Academy with a soloist's diploma in 1996, became an associate professor in 2001 and gained a full professorship in 2006.

SR: You certainly have reached great heights since your student days. To mention a few, you are one of the youngest professors at the Academy. You had a critic-acclaimed debut in Gamle Logen Concert Hall in Oslo in 1996 and later established The Winter Chamber Music Festival in Røros (1999). You have performed in Carnegie Hall in New York and given global recitals, played in the 'Pianists of the World' series at St. Martin in the Fields, produced a total of 13 CD's and were made a 1stclass Knight of the Royal Norwegian Order of St. Olav in 2016 for outstanding achievements in the world of music. Would you like to elaborate on any these achievements?

TEA: My goodness, you seem to have done your homework!, but since you ask I would like to mention the collaboration with the talented violinist Ragnhild Hemsing at the festival in Bonn in 2014 where we were had the honour of being awarded the prestigious prize of the 'Beethoven Ring'.

SR: I have heard of your love of Beethoven and that you are now working on your PhD on the subject. What is it about this particular composer that you find so fascinating?

TEA. Yes, I am at present working on my Beethoven research project. Beethoven for me is like the last guest at a party, who lingers on and on. I am totally fascinated by his musical imagination, his playfulness and seriousness alike. He ignites my passion and I have total respect for him as perhaps the greatest of improvisers in the history of music, transcending the orthodox ways of playing.

SR: Would you like to share with our readers the most glorious and most disastrous

experience in your career?

TEA: What an exciting A to Z question! My best experience was in 2001 when I was engaged by the Oslo Philharmonic Orchestra to play Mozart's Piano Concerto Nr. 24 at *very* short notice, stepping in for a much more senior colleague. I simply threw myself into it and was thrilled that it went well. I have since been engaged by the orchestra four more times. This opened many doors for me.

My worst experience was when I fell on the ice and sprained my right hand just a few hours before a Debussy solo recital in 2010. This is any artist's nightmare and the horrible thought is that you are not only disappointing the audience but creating confusion for all involved.

SR: Can you tell me about the amazing visit of the Berlin Philharmonic under the leadership of Sir Simon Rattle in 2016 when they played their annual Europakonzert at the beautiful Røros Church?

Tor Espen Aspaas. Photo, Tevje Akerø, *Arbeidets Rett*

TEA: It all started with guest musicians from the Berlin Philharmonic who visited Røros during our Winter Chamber Music Festivals. First there was only one, then four, then twelve!, which triggered off the wild idea that we could perhaps persuade the whole orchestra and their conductor, Sir Simon Rattle, to come and play at one of Norway's most beautiful churches (built in 1784, by my five times over great grandfather!). The whole project which started like something similar to a chrysalis eventually turned into the most beautiful butterfly one could imagine! The project entailed an enormous amount of work, energy, sleepless nights and good sponsoring, but on the day the tickets went on sale which was at 9am, it took 1 minute 37 seconds to reach the 'sold out' margin - online. The programme was : Mendelssohn's Violin Concerto (with the fantastic Norwegian violinist Vilde Frang) and Beethoven's Fifth Symphony. Financially we 'magically' broke even and it was worth all the hard work.

SR: This seems the perfect 'grand finale' to this interview which the Anglo-Norse Society in Oslo thank you again for consenting to.

Readers may view Tor Espen Aspaas' website: www.pianisten.no
The Winter Music Festival in Røros will be celebrating its 20th anniversary in 2019: www.vinterfestpill.no

The Flying Dutchman

Sybil Richardson

In the summer of 1839 the composer Richards Wagner had to flee once again from his creditors. Together with his actress wife, Mina, who he married in 1836, he boarded a cargo vessel in Riga with the intention of travelling to Paris via London. However, the 'weather gods' did not quite agree with his plans and the boat met with a great storm in the Skagerak forcing it way off course and to take shelter at Sandviken on the small island of Borøya-Tvedestrand on the south coast of Norway.

Inspired by the drama he had experienced at sea and the fascination of literally being 'dumped' on this small island of 3.4 square miles in the municipality of Tvedestrand gave him the idea to compose the opera *The Flying Dutchman*. He gave the female leading role in the opera the name of Senta, which he more than probably misunderstood for the Norwegian name for a wench, being 'jente'. The house where he and his wife stayed has now become a tourist attraction. Wagner did eventually make it to Paris where the

opera was finished and performed for the first time in Dresden in 1843.

A Year at the Royal College of Music

By Kristin Hammerseth

I am originally from Norway and for years it had been a dream of mine to study at the Royal College of Music in the exciting and cosmopolitan city of London. The QS World University Rankings named it the top institution for Performing Arts in the UK and Europe in 2016, and second in the world in 2017 and now I am actually studying there! I completed my undergraduate studies in Oslo at the Norwegian Academy of Music and while there, I was also fortunate enough to spend one year at the University of Performing Arts, Munich on an Erasmus Exchange Programme. At the RCM I am studying Flute Performance at graduate level and am thrilled and honoured to be part of the Woodwind faculty, and truly grateful towards the Anglo-Norse Society and other societies and individuals who contribute to college and students like myself.

My career goal is to become the principal flautist of a top orchestra. London has proven to be a greatly nurturing environment for me to work on my craft and ultimately fulfil my ambition.

Coming from a small town in the south-east of Norway with only 50,000 inhabitants, the transition to London was huge! I had visited London a few times before I started my studies, but only for a couple of days at a time to audition and to attend the Open Day. The pace of the everyday life in London could not be more different to the life in Norway. On top of frequenting concerts given by some of the finest orchestras in the world, I have made the most of what London has to offer outside of music. The richness of London's culture and commerce alike have been truly inspiring.

In the autumn term, I had the privilege of playing Principal Flute in the Royal College of Music Symphony Orchestra led by the living legend, Bernard Haitink in Maurice Ravel's complete *Daphnis et Chloe*. I also got to know my three flute professors, with whom I have weekly one-to-one lessons; Adam Walker, Principal Flute of the London Symphony Orchestra, Katie Bedford, Co-Principal Flute of the English National Opera and Emer McDonough, Principal Flute of the Royal Philharmonic Orchestra. They are all wonderful teachers and performers; each one of them brings their own unique musical ideas to their lessons.

In February, I had the honour of playing at the Buckingham Palace for Prince Charles, again with the Royal College of Music Symphony Orchestra with Soloist Maxim Vengerov and Conductor John Wilson. After the concert, I even got to mingle with Prince Charles and the other students – what a night to remember!

My recital exam took place at the end of May; it was a good opportunity to put my new knowledge into practice. The program consisted of some of my favourite pieces of music. These include Sergei Prokofiev's Flute Sonata, Sequenza No.1 by Luciano Berio, the Grand Polonaise by Theobald Boehm and one of Franz Danzi's Wind Quintets. The last piece was

Kristin with James Galway after a masterclass at the Royal College of Music in May. Photo supplied by the author

performed by my chamber music group in college, the Aeolus Quintet. We met in the very first week of the academic year and I feel really fortunate to play with other highly motivated young musicians who have become my close friends over the last few months. We rehearse and perform regularly and watch concerts together. During the Easter Break, we even went on a trip to Wales where we rehearsed intensively for upcoming projects!

As the academic year comes to an end, I look back at all my experiences fondly. Highlights include the inspiring lessons with my wonderful professors, playing in the Royal College of Music Symphony Orchestra with world-renown conductors, making music in the friendly and encouraging environment with my fellow students, playing with my wind quintet and exploring London and all it has to offer.

Time flies, and I am already looking forward to my next academic year at the Royal College of Music, which will be the second and final year of my postgraduate course. I would like to express a huge thank you to the Anglo-Norse Society for kindly supporting me with a scholarship towards my studies - your support is invaluable and I wish you all a wonderful summer!

Den norske språk-gruppen i Devon

By Peter Moss

Den anglo-norske gruppen ble til som et resultat av en typisk kommentar fra Jackie til en ukjent dame om det kjølige været mens hun gikk fottur. Damen, som het Denise, svarte at kaldt vær var hun vant til, fordi hun var gift med en nordmann og hadde bodd mange år i Norge. Jackie fortalte så at hun selv hadde jobbet som radiograf på Aker Sykehus i Oslo fra 1971 til 1975.

Å lære norsk så raskt som mulig var viktig for henne da hun kom dit, fordi engelsk ikke var så vanlig som det er i dag. Hun elsket klimaet, å gå på ski, livsstilen og språket, og ble derfor veldig glad over å treffe noen som snakket norsk!

Senere oppdaget Jackie at Peter, som gikk i samme kirke som hun gjorde, også hadde tilbrakt ett år i Norge. Gruppen av Norges-venner vokste, og ideen om å starte en norsk samtalegruppe kunne bli virkelighet.

Men gruppen trengte flere medlemmer, så Jackie tenkte at en annonse på 'Streetwise' kunne være verdt et forsøk. Resultatet var en melding fra Roger som hadde vært i Norge som barn. Han hadde senere kjøpt motorsag og jobbet som skogsarbeider i 1981, og bodd på Østlandet i ett år. Roger besøker fortsatt jevnlig sine norske venner og har utforsket mye av landet på terrengsykkel de siste årene. En annen som svarte på annonsen var Mark, som har norsk mor, og familiemedlemmer som bor i Norge. Mark har arbeidet og gjort militærtjeneste i Norge.

En journalist i en lokalavis som følger med på 'Streetwise', plukket opp saken og skrev en artikkel om gruppen. Artikkelen ble senere oppdaget av en leser som sendte den videre til to innfødte nordmenn i en by i nærheten; Anne-Kjersti, en tidligere Pan Am flyvertinne, som traff en engelskmann i New York, giftet seg med ham, og har bodd i England i 40 år, og Anne- Lise, som også er gift med en engelskmann.

Noen ga artikkelen videre til en som heter Roger, som også hadde en forbindelse til Norge – faktisk et 55-år langt forhold. Den historien begynte i 1961 - midt i Nordsjøen - ved en tilfeldighet! En bekjent av Rogers familie kom i snakk med en medreisende på båten til Norge, en ung norsk dame som han ikke kjente fra før. Resultatet av denne samtalen har omfattet fire generasjoner

Anne-Kjersti, Roger W., Jackie, Anne-Lise, Mia, Peter, Roger S. and Mark.
Photo supplied by the author

av Rogers familie, og fortsetter den dag i dag.

I 2012 skrev Roger en bok som beskriver familiens norske opplevelser over disse femti årene, blant annet arbeid på en norsk gård, og besøk på Svalbard og Nordkapp. Familien har hatt en hytte i Gudbrandsdalen siden 2003, som ulike familiemedlemmer bruker flere ganger i året. Roger mener han burde blitt født som viking!

I tillegg hadde Peter hørt om en norsk jente, Mia, som var medlem av Bach Choral Society i Exeter. Mia er lærer og jobber for tiden med sin masteroppgave. Hun er svært glad i England og Exeter, og hun elsker å reise rundt, med eller uten utenlandske gjester. Hun trives svært godt med den norsktalende gruppen, fordi den for henne blir 'et lite stykke Norge' i UK. Vi har nå fått ytterligere to norsktalende medlemmer, og det er virkelig fantastisk!

Vi er blitt en fin liten gruppe som samles for å øve på våre språkkunnskaper sammen, dele erfaringer fra Norge, og kanskje gi tilbake noe av den gjestfriheten og gleden vi alle har opplevd via våre forbindelser til, og forkjærlighet for Norge.

An Italian in Norway

Editor's online interview with Franz Schiassi

Franz Schiassi has recently joined the Anglo-Norse Society. Although an Italian national, he's become a member out of interest for both the United Kingdom, where he has lived for over eight years, and Norway, where he lived for nearly two years.

Ed .What had brought you to Norway?

FS.I had always thought about living in Northern Europe since my high school days. My father used to work for a Scandinavian company and one summer we travelled to the north to visit some colleagues of his. I really liked everything I had a chance to experience. As I moved to England, I spent most of my holidays in Norway and Sweden. So after some six years in England, I felt it was time to give it a try.

Ed. What's your profession and what was your job in Norway?

FS. I work as a management consultant, with a focus on operations. I got

headhunted by the Norwegian office of a small pan-European firm and they offered to employ me in their Oslo office. At the time I couldn't quite believe it, I was really happy I could transpose my experience to Norway.

Ed. Did you need Norwegian for your job? If not, were you encouraged to learn Norwegian?

FS. I had studied a little Norwegian before and I made it clear I intended to develop it further, which they appreciated.

Ed. How did you fit in with your work colleagues/ manager/boss? How was the atmosphere between colleagues compared to Italy or the UK?

FS. Already before moving I was quite acquainted with Norwegians, although not professionally. The work culture was a bit different and I liked it. A bit more relaxed compared to the UK and less hierarchical than in Italy. There aren't many non-Norwegians working as management consultants in Norway, so I felt quite well looked after. In general, I would say Norwegians are good at being effective in the workplace in order to maintain a very healthy work-life balance.

The only thing that threw me off was just the *feriepenger* system, I must say I prefer the British approach of *pro rata*.

Ed.How was your wider experience of being an Italian/ an immigrant in Norway. Did you find the cultural differences difficult to negotiate?

FS. The experience was very positive for me, but I have to say I came 'well prepared' as I had some significant exposure to the people, the language and the culture already.

The only difficulty I had was actually being believable in my interest for Norway. I realised that a lot of people come to Norway for slightly incidental reasons and the locals are aware of this. Many expats come because their job posted them to Norway, or maybe because the Norwegian partner they had met abroad finally persuaded them to try living in Norway. I felt like I was one of the very few expats that came to Norway because of Norway. I already had Norwegian friends living in Oslo, but I truly came out of interest for all that I knew the country for. However, I still had to prove it to newfound

friends and colleagues, and learning the language was the best way to do it. Wearing a bunadslips also helped during syttende mai.

Ed. Could consider living there?

FS. At this point, the difficult thing is to consider *not* living there. I am back in London for the moment, but I think Oslo would be a better city to settle down. I really liked Norway, and I think we were meant to be a good match. I wouldn't recommend it blindly to anyone, because so many aspects of everyday life are rather unique.

In my opinion, Norwegians can really pride themselves in having developed a lifestyle and culture that makes the best of their country and their society. Consequently, it's hard to enjoy Norway if you are not 'slightly Norwegian' already. The other expats that I have met and who, like me, were able to enjoy Norway, were usually keen on outdoor activities, eager to socialise at home as much as in public places and were quite international people when it came to other pastimes (music, movies, books etc).

Many foreigners that I met seemed to have unrealistic expectations about life and work in Norway, which then played against them when settling down. Norway is not the easiest country to have your first experience as an expatriate in, but it is definitely worth it if you are willing to make a little bit of effort.

Summer Reading

Compiled by the editor

Non-fiction

Vincent Hunt, *Fire and Ice: the Nazis' Scorched Earth Campaign in Norway*, The History Press, 2014,
Robert Pearson, Gold *Run: The Rescue of Norway's Gold Bullion from the Nazis 1940*, Casemate Publishers, Paperback, 2015
Bjarnhild Tulloch, *Terror in the Arctic: A True Story of Foreign Occupied Norway in World War II*, Matador, Paperback, 2011,

Fiction

*Roy Jacobsen, *The Unseen*, tr. Don Bartlett and Don Shaw, Maclehose Press.
Margrethe Alexandroni, *A Devil's Work and Other Short Stories*, 2016 aSys Publishing
Beate Grimsrud, *A Fool Free,* tr. Kari Dickson, 2015, Head of Zeus.
Vigdis Hjorth, *A House in Norway*, tr. Charlotte Barlslund, 2017, Norvik Press
Per Petterson, *Echoland*, tr. Don Bartlett, 2016, Harvill Secker.

*This was shortlisted for the Man Booker International Prize for Fiction

Crime fiction

Torkil Damhaug, *Death by Water,* tr. Robert Ferguson, 2015, Headline
Torkil Damhaug, *Fireraiser*, tr. Robert Ferguson, 2015, Headline
Karin Fossum, *Hell Fire*, tr. Kari Dickson 2016, Harvill Secker
Anne Holt, *No Echo*, tr. Anne Bruce, 2016, Atlantic
Anne Holt, *Beyond the Truth*, tr. Anne Bruce, 2016, Corvus
Jorn Lier Horst, *Ordeal*, tr. Anne Bruce, Sandstone Press, 2016 Paperback,
*Jorn Lier Horst, *The Caveman,* tr. Anne Bruce, Sandstone, 2015
Hans Olav Lahlum, *Chameleon People*, tr. Kari Dickson, 2017, Mantle
**Agnes Ravatn, *The Bird Tribunal*, tr Rosie Hedger, 2016, Orenda
***Gunnar Staalesen, *Where Roses Never Die*, tr. Don Bartlett, 2016, Orenda
Gard Sveen, *The Last Pilgrim* tr. Steven T. Murray, 2016, Amazon Crossing.
Helene Tursten, *Who Watcheth*, tr. Marlaine Delargy, 2016, Soho Press.

* Won the Petrona Award for the best Scandinavia Crime Novel of the Year 2016
** Was shortlisted for the above award. The novel was also Radio 4 Book at Bedtime in January
*** Won the Petrona for the best Scandinavia Crime Novel of the 2017

To see the Autumn Programme for the Anglo-Norse Society Oslo, go to anglonorseoslo.com

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Christian A. Hvamstad,
christian.hvamstad@nordea.com
+44 20 7726 9230

Thorsten Söderhielm
thorsten.soderhielm@nordea.com
+44 20 7726 9232

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