HYMN FESTIVAL
Swedish Songs of Pilgrimage and Grace

On the Occasion of the
150th Anniversary of the Augustana Synod and the
125th Anniversary of the Evangelical Covenant Church

Anderson Chapel, North Park University
Chicago, Illinois
November 6, 2010
THE AUGUSTANA SYNOD was born 150 years ago when immigrant Swedish, Danish, and Norwegian Lutherans, living especially in Illinois, Wisconsin, Minnesota, and Iowa, realized that they needed to form a Lutheran church to meet their needs in a new land. This included a school to educate pastors; a religious publication to keep the new immigrants informed about their new country and the work of the young church; and means to transmit hymns and spiritual songs for the edification of their people. The Swedes, whose larger numbers and enterprising pastors formed the nucleus of the Synod, were led by L. P. Edsbyn, Nils Tuve Hasselquist, Erik Norelius, and Erland Carlson, all of whom had emerged from the pietistic Roselian renewal movement in Sweden.

They were especially interested in the new spiritual songs being produced by Carl Oluf Rosenius (1816-1868), Lina Sandell (1832-1903), Oscar Ahnfelt (1813-1882), and Joel Blomqvist (1840-1930), among others. In order to make them available, Hasselquist printed hymns from that treasury in the Augustana newspaper Hemlandet (The Homeland), begun in 1855, in a form that players of the psalmodikon could play on their own, such that they could learn the new tunes and texts. This instrument was a sound box with one string played with a bow. On the top of the instrument, beside the string, were numbers from one to eight. They represented the scale, and by indicating higher or lower octaves it was possible to accompany a singer.

Swedish immigrants shared the spiritual tradition of the psalmodikon in its various editions going back to the sixteenth-century Reformation, led by Olavus Petri, and they carried these hymns to North America, patterned after the emergence of the psalmodikon. Independent hymnals of Erik August Skogsbergh and Andrew L. Skoog followed in the 1880s, and along with newly formed congregations established their own Lutheran synods, namely the Mission Synod (1873) and the Ansgar Synod (1874). These two synods, along with independent congregations gathered in the 1870s and early 80s, eventually united to form the Covenant Church in the United States, patterned after the emergence of the Covenant Church in Sweden seven years earlier in 1878.

The Mission Synod published Samlingsånger (Congregational Songs) in 1876 and continued to promote Ahnfelt’s songbook, as well as incorporating Swedish hymns in the chorale tradition of the psalmodikon. Independent hymnals of Erik August Skogsbergh and Andrew L. Skoog followed in the 1880s, Evangeli Basun (Gospel Trumpet). As with the Augustana Synod, there were also songbooks for children and youth. For many years, the “unofficial” hymnal of the Covenant Church was the independently published Simsharp (The Harp of Zion), which appeared in 1890 and lasted until the first Covenant hymnal almost two decades later in 1908, Sions Basun (Zion’s Trumpet). The first English-language hymnal appeared in 1921, though Sions Basun was not fully displaced as the standard hymnal until The Covenant Hymnal of 1931.

As the Mission Covenant Church grew, it raised up in its midst a trio of musicians who continued the tradition of song begun by the Swedish pietistic revival and the network of mission societies, while affected simultaneously by the Anglo-American gospel songs of Sankey, Crosby, Bliss, Root, Bradbury, and others. Nils Frykman (1842-1911), perhaps the greatest of the three, wrote many lovely spiritual songs before and after emigrating in 1888, which became staples of mission meetings and Sunday evening services. A. L. Skoog (1856-1934) wrote numerous hymns and chorale anthems much loved in America, only a few of which became known in Sweden (e.g., “We Wait for a Great and Glorious Day”). Skoog’s translations of Sandell’s most famous texts became classics. Known in both the United States and Sweden (having divided his time equally later in life) as the “Sunshine Singer,” J. A. Hultman (1861-1942) contributed a great many other cherished tunes and texts (e.g., “Thanks to God for My Redeemer” and “When All the World Is Sleeping”). Both Skoog and Hultman also published their own songs privately over many years. Since the merger in 1962 that brought an official end to the Augustana Church in the establishment of the LCA, the Covenant Church has been recognized as the primary steward and promoter of this rich genre of Swedish hymnody in ongoing English translations and inclusion in its hymnals.

The practice of writing and composing spiritual songs continues in Sweden to this day, and we will sing some new songs from the tradition as it has developed. In them one can hear the same tender faith and deeply felt conviction that Jesus is our friend and shepherd, a common theme in Rosenius and many others of this spiritual life movement, shared in the common origins of the Augustana Synod and the Evangelical Covenant Church.
HOLY MAJESTY!
BEFORE THEE

A major hymn of praise from the Wallin hymnal of 1819, this is by one of his colleagues, Samuel J. Hedborn (1783-1849). Written to the tune of the great "King of Chorales," Wachet Auf (Wake, Awake) this hymn has the majesty and pomp worthy of the holiness of God. Swedish services, both Lutheran and Covenant, began with some version of the Sanctus – or Holy, Holy, Holy.

DEN SIGNADE DAG
Stanza 1 – Soprano solo
Stanzas 2-4 – Congregation

Probably the oldest known hymn in the Scandinavian tradition, a "Day Song" for the morning service of Lauds or Matins in the monastic communities of the North, it continues to be beloved and used in Scandinavia. Nicolas F. S. Grundtvig (1783-1872), the great Danish hymn writer, used it as the basis for his hymn, "O Day Full of Grace," which he wrote for the 1,000th anniversary of Christianity in Denmark, set to a chorale tune by his Danish colleague, Christopher Weyse (1774-1842). We are re-introducing here the older tune and text, probably the way it might have been heard in convents of the North—perhaps in Vadstena, Saint Birgitta’s monastic community in Sweden.
Johan Olof Wallin, a gifted poet and theologian who became the Archbishop of Sweden, edited the 1819 Swedish hymnal (Psalmbok). His hymn for Christmas morning, Julotta, has endured in the Swedish tradition until now. Written to the tune of the great Lutheran chorale melody, Wie Schön leuchtet der Morgenstern, known as the "Queen of Chorales," it continues to be part of Swedish Christmas celebrations around the world.

Svedberg Hymnal and the Jesus Movement

Jesper Svedberg, the bishop of Skara and of New Sweden, prepared a hymnal for the use of the Church of Sweden in the last decade of the seventeenth century. When he was finished with it, however, his enemies at court criticized the book for being too "Pietistic" and, therefore, theologically suspect, and appointed a revision committee. It had already been printed in its original form (1694), however, and sent to America where the Swedish colonists in the Delaware River area used it. It eventually came out in a much revised form in 1705, and the hymnal, which continued to bear his name, became the folk book of Swedes for the next 114 years.

ALL HAIL TO THEE, O BLESSED MORN

Stanza 1 – All in unison
Stanza 2 – Women
Stanza 3 – Men
Stanza 4 – All in parts

Johan Olof Wallin, 1779-1859
Fr. Erik W. Olson, 1870-1938
Philip Viola, 1550-1598

1. All hail to thee, O blessed morn! To Thee ti-dings long by prophets borne 2. Thy God’s own immaculate child, The son of man, that DAVID's throne 3. Like oth'rs, He shares, and He shares, He shares, and or oth'rs, He shares, He shares, and 4. He comes, for our redemption sent, And by His glorious heav'n is rent

Hast thou ful-fillment giv'n: O sacred and im¬mor¬tal day, Thru his eternal pow’er: Our blessed Shep¬herd, he would be,

When unto earth, in glorious ray, And ming thine in our cup of woes, Whom we may fol low faith¬ful¬ly.

Svar hälsad, sköna morgonstånd, Som av professers helga man Ar oss helgfaldt ordern! Du stora dag, du vålla dag, På vilken hundra talbelysning Anas besskrift förven! Utgif snabba Mel de gomni, Sig föremand Jordsens bener Kring den största av dessa nöten.

JESUS, LORD AND PRECIOUS SAVIOR

This hymn, from the "Jesus Movement" of the late seventeenth century in Scandinavia and Germany, is among the favorites of those who remember the Augustana (1925) and Concordia (1934) hymnals, as well as those of the Covenant tradition. Erik Norelius chose it to be sung at the dedication of "Old Main" at Gustavus Adolphus College in 1876. Its authorship is not quite clear, although many attribute it to Jakob Arrhenius.
Rosenian Pietism

The Swedish revivals of the nineteenth century began with the work of Carl Olof Rosenius (1816-1868), a pastor's son from northern Sweden. Although he was studying theology at Uppsala in order to be a pastor, the course of study was so dreary and his poverty so great that he gladly became the young assistant of the British Methodist minister George Scott, whose work in Stockholm had sparked a revival a decade earlier. When Scott was not allowed to remain in Sweden after 1842 because of some of his outspoken views pertaining to the Church of Sweden and various social ills, such as temperance, young Rosenius continued the work and became its leader. From his preaching and writing in the Evangeliska Fösterlands Stiftelsen (1856)—especially in his role as editor of the magazine Pietisten—a revival spread quickly throughout the country as part of broad societal reforms.

WHERESOEVER I ROAM

Stanza 1 – Tenor solo
Stanzas 2 and 3 – Congregation

Rosenius, as the leader of the awakening in Sweden, was aware of the Moravian strains in his own piety. Jesus as friend, and each life as a journey with him, is well rendered in this popular hymn. It is still on the list of favorite and beloved songs, often as a tenor solo, especially after Oscar Ahnfelt set it to this lovely folk tune, said to be from Denmark. Scholars, however, cannot find much about it in Danish history. In the Swedish original, the last line of each verse is repeated. The theme of friendship with Jesus was a favored theme among the Pietists in the evangelical revival.

Carl Olof Rosenius

The Gospel...is news of the friendship extended to us by the Source of life in all the astonishing fullness of that divine self-disclosure in Jesus. It is the news that God’s friendship is meant not only for us but for all creation.

Ivan C. Lohmier, 1946

“Restoring in God’s Name,” from Antica, Dec © 1988 Grotius Publications
Karolina Wilhelmina Sandell-Berg was born in Fröderyd, Småland, in 1832, one of several daughters in the family of Jonas Sandell, a Lutheran Pietist pastor sympathetic to the revival, and she began writing poems and hymns at a very young age. She endured many hardships in her early years, including illness, witnessing the drowning of her father, and, in her marriage, the death of an infant son. Yet, she maintained a deep piety and strong commitment to missions, employed in Stockholm as an editor by EFS, and becoming a close friend of Rosenius. She wrote more than 650 hymns and poems, many in an enduring collaboration with the “spiritual troubadour” Oscar Ahnfelt (1813-1882). Her most well-known hymn, “Children of the Heavenly Father,” has appeared in several American hymnals. It is the hymn most sung at baptisms, weddings, funerals, and many other occasions in American congregations of Swedish origin. Lina Sandell died in 1903, and her songs and hymns continue to be the most sung and loved in Sweden, as well as for many American Lutherans and Covenanters today.

**DAY BY DAY AND WITH EACH PASSING MOMENT**

In a recent survey among the Swedish people regarding their favorite hymns, “Children of the Heavenly Father” ranked highest along with “Day by Day,” very near the top. There have been three English translations used in Lutheran and Covenant hymnals—by E. E. Ryden, A. L. Skoog, and Robert Leaf. Lina Sandell wrote these words, inspired by Deut. 33:25 (“...as thy days, so shall thy strength be”), as a source of comfort and assurance to those in time of testing and loss. It has been observed that beginning each day with these words would help one face the pressures and fast pace of life with less stress and a greater sense of peace and purpose.

**GOD’S MERCIES**

In this lovely hymn, which first appeared in a collection of songs for children by Lina Sandell, one hears the voice of a child learning to count with numbers in facing the mysteries of time, space, and the wonderful acts and mercies of God. Whether a child learning to count or listening to Bible stories, or an aged pilgrim surveying one’s journey with God, the wonder and amazement are the same: “I cannot count all of God’s mercies.”

**LINA SANDELL**

**A. LINDBERG**

**WORDS: Lina Sandell, 1832–1903, tr. A. L. Skoog, 1856–1934**

**MUSIC: Oscar Ahnfelt, 1813–1882**
Transatlantic Hymns

Nils Frykman (1842-1911) was born in Sunne, Värmland, where he served as a school teacher, and then as a pastor and composer of many hymns following his conversion. He emigrated with his sizeable family to the United States in 1888, serving briefly in Chicago before moving to rural Salem-Pennock, west of Minneapolis, where he had a long and fruitful ministry. His own criteria for his spiritual songs were that they should be as true as the Bible, as simple as a child, as strong in faith as Luther, as loving as the Swedish poet Topelius, and as perfect in form as Runeberg—a well-known Finland-Swedish poet. In the first official hymnal of the Covenant Church, Sions Basun (1908), 123 of 731 hymns were written by Frykman, who served as chair of the commission that compiled it.

Stanza 1 – All in parts
Stanza 2 – Women/All on refrain
Stanza 3 – Men/All on refrain
Stanza 4 – Soprano solo/All on refrain
Stanza 5 – All in unison

I HAVE A FRIEND WHO LOVETH ME

WORDS: Joel Blomqvist, 1840-1930, Lars P. Ollén, tr. Signe L. Bennett, 1900-1996, Glen V. Wiberg, 1925-
MUSIC: Robert Lowry, 1826-1899; arr. Kenneth L. Fenton, 1938-

JOY IN CHRIST

O HOW BLESSED TO BE A PILGRIM

WORDS: Joel Blomqvist, 1840-1930, Lars P. Ollén, tr. Signe L. Bennett, 1900-1996, Glen V. Wiberg, 1925-
MUSIC: Robert Lowry, 1826-1899; arr. Kenneth L. Fenton, 1938-

The Swedish revivals were very conscious of the work of Anglo-American musicians, such as Sankey, Root, Bradbury, and others. Lina Sandell, for example, was sometimes called “the Fanny Crosby of Sweden.” The principal translator of this material was the pastor-linguist Erik Nyström whose so-called “Sankey Songs” were compiled in the popular hymnal Sånger till Lammets lof (Songs In Praise of the Lamb), published in ten parts between 1875 and 1886. It is said that this made these gospel hymns sound Swedish, so much so that many homeland Swedes, along with immigrants, thought they were written originally in Swedish. The American song, “Shall We Gather at the River,” written by American Baptist pastor Robert Lowry to comfort people suffering from an outbreak of disease in New York in 1864, became one of the great American songs. When Joel Blomqvist (1840-1930), the Swedish Covenant singer-composer-pastor, heard the American gospel song, he did not consider it to have enough “gospel” in it, so he wrote a very similar, but more evangelical, text to go with the tune. In order to support his large family, he published and sold songbooks of his hymns—writing about 400 texts and an equal number of tunes.
Swedish Modern and Contemporary

Lewi Pethrus (1884-1974) founded the Swedish Pentecostal movement with his colleague, Sven Lidman, during the first decade of the twentieth century. This hymn was written while his wife was suffering from a difficult pregnancy. He wrote the first two stanzas to meet that crisis, and finished the hymn later.

Anders Frostenson (1906-2006), a Swedish pastor and poet, was a leader in the movement known as the “Hymn Explosion,” addressing the new occasions and challenges of the time. Many church leaders had become convinced that the hymns people sang should speak of the things they knew and understood. They agreed that old theological words such as justification, salvation, and sin had no clear meaning for many modern people. They attempted to write hymns that used the images and contexts of people in their contemporary, daily lives. This hymn, much beloved today, created controversy when it appeared because of the imagery of God’s love being like grass and sand, something not usually associated with the imagery of something solid. There is an “Anders Frostenson Foundation” in Sweden that promotes his more than 600 hymns and makes grants and forums available to contemporary hymn writers.

Your Love, O God, Is Broad

Stanza 1 – Tenor solo/All on refrain
Stanza 2 – All
Stanza 3 – Solo/All on refrain
Stanza 4 – All

YOUR LOVE, O GOD, IS BROAD

Stanza 1 – Tenor solo/All on refrain
Stanza 2 – All
Stanza 3 – Solo/All on refrain
Stanza 4 – All
Olavus Petri (ca. 1493-1552) the great Swedish reformer, studied with Martin Luther (1483-1546) in Wittenberg from 1516 until 1519, when he returned filled with Luther’s teaching and doctrinal reform. His labors attracted the attention of King Gustaf Vasa, who called Petri to Stockholm in 1524 where his powerful preaching in Storkyrkan attracted attention. In 1526, Petri’s translation of the New Testament appeared, along with the first small collection of Swedish hymns, which contained several of Petri’s own hymns together with his translations of Luther’s hymns from the first collection by Luther in 1524. This great Lutheran chorale, which became the theme song of the Reformation, was not written by Luther until sometime before 1528. It was included in several of Petri’s volumes; the most complete and well-known was his Svenske songer eller wisor nw på nytt prentade (1536).

Through the Church the Song Goes On

A MIGHTY FORTRESS IS OUR GOD
Stanza 1 – All in parts
Stanza 2 – Women
Stanza 3 – Men
Stanza 4 – All in unison

Olav Petri (ca. 1493-1552) the great Swedish reformer, studied with Martin Luther (1483-1546) in Wittenberg from 1516 until 1519, when he returned filled with Luther’s teaching and doctrinal reform. His labors attracted the attention of King Gustaf Vasa, who called Petri to Stockholm in 1524 where his powerful preaching in Storkyrkan attracted attention. In 1526, Petri’s translation of the New Testament appeared, along with the first small collection of Swedish hymns, which contained several of Petri’s own hymns together with his translations of Luther’s hymns from the first collection by Luther in 1524. This great Lutheran chorale, which became the theme song of the Reformation, was not written by Luther until sometime before 1528. It was included in several of Petri’s volumes; the most complete and well-known was his Svenske songer eller wisor nw på nytt prentade (1536).

A Mighty Fortress Is Our God

1 A mighty fortress is our God, a bulwark never failing;
2 Did we in our own strength confide, our striving would be losing,
3 And tho’ this world, with devils filled, should threaten to undo us,
4 That word above all earthly pow’rs, no thanks to them, a-bide with us;

our helper we were not the right one, on our side, the one of God’s own choosing.
God hath willed his truth to triumph through us.

For still our ancient foe doth seek to work us woe—his craft and, pow’r are great, and armed with cruel hate, on earth is not his equal.
name, from age to age the same, and he must win the battle,
dure, for lo, his doom is sure: one little word shall fell him.
kill; God’s truth a-bideth still: his kingdom is forever. Amen.

WORDS: Based on Psalm 46, Martin Luther, 1483-1546, tr. Fredrick H. Hedge, 1805-1890
MUSIC: Martin Luther, 1483-1546
8.7.8.7.6.6.6.7.
EIN’ FESTE BURG

Organist and Pianist: Royce Eckhardt
Soloists: Ingmari Wahlgren, P. Magnus Hillbo
Saxophonist: David Bjorlin
Facilitators: Gracia Grindal, Glen Wiberg, Philip Anderson
Program Design: Sandy Nelson

The symposium, “The Augustana Synod and the Covenant Church: Contact, Conflict, and Confluence, 1860-2010,” is co-sponsored by, and made possible with the generous support of the Swedish-American Historical Society, North Park Theological Seminary, the Swenson Swedish Immigration Research Center (Augustana College), the Augustana Heritage Association, the Commission On Covenant History, and Swedish Council of America.