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The Psalter John Calvin

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The Psalter John Calvin: Genesis and radiation issues

The Psalter John Calvin: Genesis and radiation issues

Anne HOFFMANN *

Singing assembly is one of the most noticeable of the universal priesthood correlates. As "leader of men" John Calvin was in no way made the economy. Instead, he carefully set at the beginning of his pastoral activity, making the lay believers which was reserved for the clergy, allowing privileged vehicle of this doctrine become the vehicle for a new lifestyle. What were the circumstances of the action of the reformer and what has he done? What was the influence of his work hymnographique at the end of the sixteenth century? How can we understand this work in light of Calvin's ideas on church music practice?

DEVELOPMENT OF PSALTER

Attested several times in the New Testament by early Christian writers, the Fathers of the Church, practiced in monasteries in the Middle Ages and from the mid-fifteenth century in some lay communities, as *Unitas Fratrum* of Bohemia and Moravian community song acquires new life with Martin Luther from 1523: adapting biblical texts in German metrical melodies simple bill that appropriates the people easily, the Wittenberg reformer contributes to the creation of a new musical idiom, choral or *Kirchenlied*, literally "singing church", that is to say mainly psalms, but also other songs or hymns, it broadcasts on public roads in order build, encourage and establish doctrine, convinced - among all - that "faith comes by hearing" [1]. "Through dynamic itinerant singers and printers, chorales spread in all German cities gained in the Reformation, and that's how Calvin, who arrived in Basel in January 1535, hears for the first time.

Basel and Geneva

What songs do you sing in Basel? When Lutheran hymnal is introduced in another city, it is often adapted to the local musical context. Thus, in Strasbourg reissue of the *Erfurt Enchiridion* [2], which contains nineteen songs, one third have been modified or replaced by local compositions. The Strasbourg melodies seem to have been appreciated, since they appear rapidly in other hymnologiques centers and specifically Basel from August 1526. With the arrival of Calvin, they were therefore already practiced for more than eight years [3], for example that of Psalm 68, which is still singing "God only shows" [4]. "

These melodies will soon convince the young reformer of the need for community singing, as in the first edition of the *Institutes of the Christian Religion*, that he published in Basel in 1536, he explained that the song is part of prayers public [5]. In September of the same year, when Calvin joined Farel in Geneva, he finds that this form of prayer there is not yet practiced: the church of Saint-Pierre, "as there was nothing. It preschoit and that's all" [6]. "On January 16, 1537, to fill this gap, he sent the City Council of the *items* that have the following complaints:

"As we faysons, the prayers of fidelles are so cold that we must turn to shame and confusion. [...] It would be an expedient thing to building the esglise, singing aulcungs pseaulmes orayson publicqs in the form in which we face prayers to God. [...] The Manyere y proceed seemed advis

good if aulcungs children which we previously ayt Strung modest singing and ecclesiastique, sing aulte and distinct voice, the people in escoutant full attention and suyvant cueur of what is sung mouth, until that gradually ung every one is accustom to sing commonly ^[7] . "

It was not until the year 1541 for this program began to be implemented: in 1538, Calvin was forced to leave Geneva and answers, after much resistance, the call of Martin Bucer, who asks him to come and conduct the Francophone community of Protestant refugees in Strasbourg.

The Strasbourg context, the French Church and the genesis of the Psalter

"It was in Strasbourg that Calvin became <Calvin" ^[8] , in other words, this is where he became fully aware of his vocation as a preacher. During the three years he spent in Alsace, Bucer is his mentor, a model which he gradually detaches to define the contours of his own theology. And it was during this "internship" Calvin becomes hymnographer.

The context is the following: in the sixteenth century Strasbourg maintains a home and a climate of religious tolerance tradition, attracting a significant number of French exiles who start flowing from 1525. Capito, one of the pastors of the city, made the following observation: "Here the exiles of all countries are seekers, and here they leave the service of the Word of God ^[9] . "Besides, all the trends of the Reformation are represented in the city; their leaders are invited to the table pastors, provided said Catherine Zell, wife of Matthew Zell,

"They recognize in Jesus Christ the true Son of God and the only Savior of men. [...] They were Lutherans, Zwinglians, schwenckfeldiens or Anabaptists, rich or poor, wise or mad, in the words of St. Paul, all had free access at home. We mattered name ^[10] ? "

Thus, new ideas abound and flow, thanks to the creation by Jean Sturm Gymnasium. Preaching the Gospel leads to the suppression of the Mass in 1529, and the new church is organized in a more radical way to Wittenberg, but under the watchful eye of the civil power. Regarding the song, changes mainly concern four aspects that apply to Calvin Church French.

First , the Latin language is abolished, because, says Matthew Zell, who preaches in the Cathedral, "sing and pray without understanding what they say is an offense against God; Indeed, Christ told his apostles: <Allez by everyone and prêchez.> He has not said: "Go into all the world and sing in a language that nobody understands ^[11] . "

Secondly , the meeting involved more actively in the office: the old liturgy breaks in favor of monophonic songs sung entirely by the faithful under the guidance of a cantor. Here's what Gérard Roussel, came the circle of Meaux, wrote to his bishop in 1525:

"At five o'clock, we preach in different churches [...] at eight o'clock there sermon in the cathedral, accompanied by the singing of psalms translated into the vernacular; singing women mingling with the men produced a charming effect [...]. By songs before the sermon, we ask God to be made capable of receiving the Gospel seed; and those who follow it makes him thanks for having received ^[12] . "

As these daily meetings should last an hour, Bucer recommends that the song does not last more than half an hour to be able to spend the remaining time to listen to the sermon. On Sunday, the faithful sing "several short psalms or hymns of praise" after the confession of sins; they sing the Decalogue or something else after reading the Epistles, the Creed after the sermon and a hymn of praise after Holy Communion. They operate four times, which was also good last half an hour ^[13] .

Third aspect of the change, the primacy of Scripture: "In the Church, said Bucer, we do not tolerate any song or prayer that is drawn from the Scriptures ^[14] . "Any text that is not strictly biblical deviated in any liturgical use. Collections containing liturgical orders give a greater share to the psalms; since 1538, the Strasbourg Psalter was completed in German: one hundred and fifty Psalms are versified Bible and we can sing forty-one different melodies. They are now the subject of a separate collection, in addition to the large number of other liturgical and para-liturgical chants.

Fourth , particular attention is paid to the quality of the melody: the hundred fourteen melodies Calvin heard during his stay, half are local creations, shape and style quite varied: the melodist, Matthias Greiter and Wolfgang Dachstein head up each according to his aesthetic feature. Calvin resumed their most successful creations, which he will add more composed he seems Guillaume Franc ^[15] , whose style is different again.

Calvin preached for the first time Sunday, September 8, 1538 before a large audience, but is not yet an "upright" Church, that is to say that this community had no liturgy or singing, or catechism ^[16] . Calvin gives him the catechism he had written in Geneva in 1526. The other two, he develops quickly on the spot; he celebrates the Holy Communion once a month in October and in November, the community singing of psalms in French ^[17] . In December, Calvin wrote to Farel said he will send psalms, for it makes the singing Neuchâtel and then transmits to the Church of Geneva; Indeed, at the beginning of 1'année 1539 Calvin published in Johannes Knobloch *pseaulmes Avlcuns and singing hymns mys* , even before his first edit liturgy. This collection is the prototype of the Huguenot Psalter ^[18] ; it includes thirteen metrical psalms by Clément Marot, six by Calvin himself ^[19] , the Canticle of Simeon, the Decalogue and the Creed, also versified by Calvin. Calvin quickly recognizes the superiority of the feather Marot and will not hesitate to withdraw the benefit of those texts of the poet from the reissue of 1542 ^[20] .

That said, Calvin is not a musician, and this is why the collection *Avlcuns pseaulmes hymns and* a little surprising. How the author has he succeeded in two months to offer the French Protestant community a means of expression he had himself recently discovered? Certainly Calvin taught at Gym and therefore had the opportunity to enjoy singing lessons during which Greiter Dachstein and learned the psalms students. One can imagine that Greiter, who was also cantor at the cathedral, attended Calvin meetings of the French Church. However, while working with local musicians is plausible, we can consider the first francophone printed biblical texts with melodies rated as small feat. In any case, the rapid publication shows that the motivation of the new pastor - and certainly one of his flock - was very strong; it is not wrong to speak of hymnologique need, especially since his book is reprinted four times after his departure from Strasbourg ^[21] . His successors enrich the experimental collection and thus promote a practice increasingly popular, according to the testimony of a student Lille in 1546:

"Never creature can not believe the joy that we still praise and wonders of God in their mother tongue sing. I was good at the beginning five or six days when I saw this little meeting, which was expelled from any country to have maintained the honor of God and the Gospel. I began to cry, not sadness, but joy in the oyant sing so good heart as they sing. You ouïriez there developed a way to overflow the other; everyone has a book in his hand music, whether man or woman, everyone praise the Lord ^[22] . "

At nineteen years apart, this testimony echoed that of Roussel and proves that Calvin has successfully transferred in the French context. In addition, the French Church of Strasbourg became the laboratory should then allow him to better establish the Reformation in Geneva.

Back in Geneva: the completion of the Psalter

Recalled in lémane city in 1541, Calvin hymnologique actively pursuing its work and presides over six

successive editions of the Psalter until its completion in 1562 ^[23] . Same time, it seeks to reorganize the cult there ^[24] .

At the end of 1542, Marot fled to Geneva; it revises the texts he had written and added twenty new. Calvin wanted to see the complete paraphrase of the hundred and fifty psalms, but it does not get financial assistance of the Council which would have allowed Marot to perform this task. Marot therefore left Geneva in 1543 after versified fifty-one texts: forty-nine psalms and the canticle of Simeon the Decalogue. Marot died in Turin the following year; the task is then interrupted for six years, that is to say until Calvin discovers the talent of Theodore Beza and asked him to take over. And in 1551 appeared the *Psalms octante three* with thirty-four paraphrases Beza, and in 1562, the complete volume, with the remaining sixty-seven, one hundred one in all.

Side musicians, Guillaume Franc ^[25] composed melodies for texts Marot 1543. It also assigns a score of melodies of the first two editions of the Psalter ^[26] . In 1545, he was replaced by Loys Bourgeois ^[27] , which adds to the book more than forty songs. Following him, Pierre Davantes working hard with Beza and forty composed melodies necessary for the completion of the collection; Davantes died shortly after, thirty-six, 31 August 1561, but his work is rewarded as a few days later Beza went to the Colloquy of Poissy and gets a royal privilege for the printing of the Psalter.

The various musicians who surrounded Calvin in the development of the Psalter allowed him simultaneously to achieve its educational project: Bourgeois published in 1550 *droict The Path Musique* , a method for the acquisition of polyphonic singing, and then, in 1551, at the end of *three Psalms octante, a Warning* , "seeing themselves great discord that was carried on too often singing the Pseaumes by ceus who understand nothing of music, and who nevertheless want Estre ouis over all other ^[28] . "Obviously homogeneity observed by Lille Strasbourg student was sometimes difficult to obtain in Geneva. But musicians, teachers do not get discouraged: the Psalter of 1556 contains, in his preface, a short explanatory treatise on musical notation, written by Pierre Valette care ^[29] . In this treatise, the music notes are provided with their name, which promotes the acquisition of psalms to those who had no notion of theory and offers teachers a tool for differentiated instruction. On the other hand, in 1559, founded a Calvin College, open to boys and girls; there provides one hour of practice a day sacred song, apparently doubled it a second time during music. When melodies are profane origin, like that of Psalm 138 ^[30] , learning is perhaps easier. It is true that loans are rare in secular repertoire.

If the implementation of the educational project of Calvin has been difficult, it has not yet slowed the spread of the Psalter printed twenty-four thousand four hundred copies since January 27, 1562, there is a much wider public than the city of Geneva ^[31] . Who were the recipients of the Psalter? And what will its influence at the end of the sixteenth century?

INFLUENCE OF PSALTER CALVIN IN SIXTEENTH CENTURY: SOME ROUTES

The Protestants of the kingdom of France and Metz

If Charles IX granted the privilege to publish the book, it will not prevent the wars of religion to stop the reformed musical creation in his kingdom. However, the ideas of the Reformation progressing rapidly; Protestants are organized into churches, and the singing of psalms is attested to Meaux from 1546 ^[32] , in Lyon in 1551 in Beaune in 1558 ^[33] . Following the preaching of Farel, a church was erected in Metz and maintains relationships with the Strasbourg ^[34] , which sends Psalters twice. The second package, which contains six hundred copies of the edition of 1548 is confiscated at the gates of the city ^[35] . But we can consider that from 1561, when the first temples were built, collections to happen more often, which explains the draw in large numbers of the Geneva edition.

The United Provinces and England

The sample collections confiscated Metz shows that radiation Psalter Calvin started well before its completion in Geneva. Simulcasting of the Psalter in the two centers where hymnologues Calvin worked reinforced this radiation.

Pierre Brully, the first successor of Calvin in Strasbourg, is the architect of *the form of prayers and ecclesiastical Chantz* 1542 ^[36]. Originally from Tournai, he returned in 1544 to answer the call of the Protestants of the city. It is more than likely that there prevails version of the Psalter. Persecution and martyrdom have prevented the spread of the: Brully died at the stake February 19, 1545, and some of his parishioners took refuge in Antwerp. But his successor, Guy de Bres, introduces the Geneva collections, experiencing widely throughout the region of Flanders, especially in the public square by the "chanteries", but also in secret cults usually held in the evening ^[37].

Valerand Poullain, who heads the Church of Strasbourg just after Brully, will he, export Calvinist liturgy in England ^[38]. When taking the direction of the Church of the Walloon refugees settled in Glastonbury, it endows the community with a text entitled *Liturgia sacra*, largely inspired by *The Manyere to the churches francoyses prayers*, liturgy Pierre Brully 1542, but also the Geneva liturgies of 1547 and 1549 ^[39]. The *Liturgia sacra* is twelve references to singing assembly, without specifying on what songs should be sung psalms. The faithful were therefore necessarily a psalter at their disposal and they used to use ^[40]. This liturgy contributes to the dissemination of the Psalter melodies ^[41] in various ways. Arguably has four radiation axes: first, Francophone communities in the Kingdom; Second, the *Book of Common Prayer* 1552 ^[42]; thirdly, the community of exiled Dutch language ^[43]; fourthly, the Anglo-Genevan Psalter exiles of Mary Tudor, who restored the Catholic worship in 1552 and forced into exile Protestants. Europeans therefore return to the continent, carrying their hymns and liturgy. They are accompanied by English Protestants ^[44] which, themselves, went into exile for the first time. Poullain is found in the direction of the Frankfurt community and after many adventures revised liturgy reach Geneva, care of John Knox. The *Liturgia sacra* becomes the frame of the Anglo-Genevan liturgy. Must still involve metrical psalms in English.

The Psalter of Calvin in English and Italian

It is commonly said that the Psalter Calvin was "translated" into eighty-six languages. It might be more accurate to say that his songs were associated with metrical paraphrases of biblical psalms in those languages. Indeed, what did Calvin, Beza and Marot? Not really dictionaries: Calvin and Marot did not know German, and Beza has used no model set singing psalms. They pondered the biblical text, they certainly did some checking in the original Hebrew, then they Taxed to the constraints of French rhyme and musical prosody, trying to keep his semantic and aesthetic value. It is this work which was then repeated eighty-six times during the history of the Psalter.

As regards the English versification, it was completed during the lifetime of Calvin. Initiated at the Court of Henry VIII by the poet-musician Thomas Sternhold, who versified thirty-seven Psalms ^[45], it is enriched by seven texts of John Hopkins, who carries this part psalter in exile in Geneva, where he completed mainly by Miles Coverdale and William Wittingham. The difference between the texts of Sternhold and Hopkins and those of Marot and Beza, is that they were not provided with melodies noted. And their poems were almost always the same structure ^[46] and sang on melodies transmitted orally. In Geneva, Wittingham and colleagues agree - or réentendent - the melodies of the continent, whose shapes are more varied; they then versificent in Geneva, which is a new challenge and makes the Anglo-Genevan Psalter a more eclectic than if it had been completed without suffering exile collection: when English songs psalms of Sternhold are printed for the first Once in Geneva, they are associated with those of the Psalter Calvin.

Meanwhile, Knox Wittingham and redoing the liturgy Poullain and are reviewed by Calvin. Then they publish the Psalter and the liturgy, published for the first time in one collection ^[47], to the attention of two hundred English refugees who meet in Geneva from 1 November 1555. In 1561, the Psalter is reissued simultaneously in Geneva and London ^[48], then in its final form in London in 1562, the year of the publication of the Geneva Psalter in French ^[49]. It includes one hundred and fifty psalms, provided sixty-three songs, including five new Strasbourg and Geneva.

1562, is more than three years after the accession of Elizabeth I to the throne. While the new sovereign seeks a middle way for the Church of England, the organization of worship takes much calviniens accents: from the 49th Royal Injunction of 1559, authorizes the queen singing a hymn at the beginning or at the end of the prayer, according to the same criteria as those applied by the continental reforms, namely intelligibility, the diversity of styles and aesthetic requirement. Thus, *The Whole Book of Psalmes* integrates with Anglican worship; the work is often connected with the *Book of Common Prayer*. But the returning exiles in London not only sing psalms to frame two common prayer: After the celebration, the community is found in the street to give free rein to the expression of praise ^[50]. On the other hand, these songs are played to the court, including through the instrumentation and the harmonization of several of them by John Dowland ^[51]. However, it was not until 1603 that the melodies of the Geneva Psalter cross the Channel in their entirety, this time related to a versification of Psalms in Italian.

In Italy, the Reformation took hold first in the valleys of Piedmont ^[52]; it spreads to Sicily but the Inquisition ^[53] causes a significant emigration, especially to Geneva and to England. The Catechism of Calvin translated into Italian in 1545 and work on the Psalter start ^[54]. However, at the turn of the century, the Italian Church has not yet complete psalter with melodies. This gap is strongly felt by Francesco Perrotto, a French Protestant refugee in the Waldensian valleys: finding nobody to accomplish the task, he will brace himself and published in 1603, *Salmi di David tradotti in lingua italiana volgare, & accommodati al canto i Francesi per Messer Francesco Perrotto* ^[55]. This collection contains one hundred and fifty psalms versified Bible in Italian and adapted to the hundred twenty-five melodies Geneva Psalter. Significantly for the radiation of the Psalter, Perrotto dedicating his work to the Queen of England, a bit late unfortunately, since Elizabeth I died in 1603 precisely, but honoring her because thanks to it, he notes the Preface, Reformed believers persecuted in several European countries could live in peace in the UK. So Perrotto is the small Italian Church in London, which was founded by Bernardo Ochino to 1551. This church had a liturgy since 1553; but she had been threatened with closure twice failing pastor. To survive, she had been forced to align two other foreign churches in London, the French and the Dutch, which for the practice of singing had to be difficult. Now, the Italian-speaking faithful could unite their voices with those of their co-religionists to sing the psalms in their native language on common melodies.

The courageous Perrotto business and almost circular route Anglo-Genevan Psalter represent only a small part of the radiation Geneva Psalter. Nevertheless, these examples allow us to understand three aspects: the first is that if the distribution of the Psalter is dependent on political and sometimes hindered by persecution contexts, this release is still felt necessary to the practice of the faith. The second is that the radiation is never unilateral: melodies come and go; they replace other, transform, enrich the sacred at every stage of their journey singing. As observed musicologist Wilhelm Tappert 1889:

"The melodies are traveling, they are the most indefatigable of the earth tourists, they cross the river, the Alps, the oceans, and play nomads in the deserts; everywhere, they meet other melodies that are the same way or in the opposite direction ^[56]."

The third aspect is that, in this perpetual movement of people, it is the melodies that ensure the sustainability of the Psalter. Vehicles ideas they allow to capture the text and pass. The fact is that many of the songs published in 1562 are still sung today, while all texts have been modified or replaced.

Calvin would have thought the important role played by the melody of the song in the history of Assembly? What were his ideas musically?

SINGING IN THE CHURCH: WHAT IS AT STAKE?

We saw above, that Calvin was aligned with the ideas of liturgical reform in Strasbourg. It holds, the monophonic chant. It does not hold, it is the use of the choir and instruments. But he says the right song in the Church?

The texts of Calvin

According to the main texts in which Calvin spoke about the song, namely the Articles of 1537, the Institution of Christian Religion and prefaces of Psalters, singing is, first, a prayer: "As in public prayers, there are two species. Some are made by simply parole: Other avecque singing ^[57] . "Secondly, community praise and proclamation, that is to say, a public testimony and confession of faith, as he explains in the 1560 edition of the Institutes of the Christian Religion ^[58] :

"Further, as much as all our members, each in his place, should glorify God, it is good that even the language that is specially created by God to exalt and magnify his name, is employed to do, or talking or singing. And mainly it is required to prayers which are publicly at meetings of Christians, which we must show that as we honor God with one mind and one faith, as we praise and even a common word, and almost one mouth (Rom 15.5-6) and before men, so that everyone clearly hear the confession of faith that in his brother, and be edified and encouraged imitation thereof. "

Third, Calvin insists here on the idea of mutual edification, a concept he developed further by referring to Colossians 3:16, a passage "that rents spiritual songs, by which the faithful are built between them." Fourth, the song promotes meditation, "speech or singing [...] help for man, otherwise brittle and easy to entertain [...] and they hold in the cogitation of God" ^[59] . Thus, Calvin was not hymnographer despite him singing is not a "adiaphoron" ^[60] , but a necessary part of worship.

What then are the characteristics of song that glorifies God? Firstly, it must be solemn, consecrated to God: it is said Calvin in 1543, "to have songs not only Honnestes but saintes ^[61] . "Already in the" Epistle to the Reader "from 1542:

"There is always watching, the song is not Legier & fickle: but have peas & majesty [...] well & there is great difference between music that deed rejouyr for men in table & their home & between Psalmes, which are sung in the Church, in the presence of God and his angels ^[62] . "

Similarly, Calvin stresses at the end of the Epistle, the song must be "appropriate to the subject." That is why the melody is "moderate" ^[63] . What matters is that there is consistency of style between the objective, which is to praise God, and the means used.

Of course, the song should always be perfectly intelligible, that is to say syllabics and French, to differentiate themselves from those who "sing and brayent language strange and incongruous, in which often they do not hear them themselves a syllable, and want others to hear it. " The text must always take precedence over the melody: "We must give toujours cautioned that aureilles soyent not pay more attention to the harmony of the song, that the spirits in the spiritual sense of Parolles ^[64] . "Here, it is more brailerie, but rather a pleasant execution if it can distract. When Calvin mentions harmony singing, it does not cover the four-part harmonization, but the attraction, the aesthetics of the melody itself. This aesthetic, it certainly recognizes the virtues, but stressed the importance of measurement used with:

"But among other things, that are specific to recreate man and give him pleasure, the Musicque is, or the first, or one of principales: and we must believe that it is a gift of God to this is MP use. Wherefore, the more we must look not to the point abuse, fear of soiling and contamination, converting it nostre conviction where it estoit desdiée to Proffit nostre and salvation. [...] It has a secrette virtue and almost incredible to the esmouvoir cueurs in a way, or the other ^[65] . "

However, "if the song is accommodated such severity that should be before God and his angels, it is an ornament to give more grace and dignity to the praise of God, and a good way to encourage the hearts and enflamber to the greatest ardor to pray ^[66] . "For the song that pleases God is that which comes from the heart:" We should remember what Paul says, that spiritual songs can not sing well as heart. But the particular gifts of man is singing, [...] which can not Estre that did the song printed nostre memory to be never stop singing. "To do this, you can not find better than what God has given himself:" When we have good circuits for by all you find here & there, we will find the best songs no longer fit to do so, that Pseaumes David: which the holy Spirit him dictate & faitz ^[67] . "The logic is irrefutable: the Psalms are the best praise that it is possible to render to God. Why make it worse?

In the Geneva Psalter, we therefore find that paraphrases the biblical text: the hundred and fifty Psalms, the Ten Commandments and the canticle of Simeon; no hymn or song free writing, unlike the Lutheran chorale collections or even collections published in Strasbourg. Calvin has clearly applied the instructions Bucer so much more literal than the Strasbourg reformer himself. Does this mean that Calvin prohibits any other written song? To my knowledge, none of his writings can affirm; Yet, in its wake, some churches have never exceeded the limit of this literal application and demonstrate a tenacious purism Calvin probably did not prescribe, and perhaps would not even if desired was a contemporary of Paul Gerhardt, Isaac Watts and Charles Wesley. Singing *the Psalms and then that's it* , is not there a risk of being more Calvinist than Calvin?

A question remains, however, that the lack of decorum, easily seen as a musical iconoclasm, an aesthetic vacuum.

The exclusivity of monody

In the *Institution of Chrestienne Religion* , Calvin calls for unison. He denounced

"Songs and melodies that are composed of aureilles pleasure only, as are [...] what they call broken and something faicte music and singing four-part, [which] does not agree to the majesty of the Church and can not be done they desplaisent greatly to God ^[68] . "

That Calvin critical here is the Latin polyphonic singing florid counterpoint Ars Nova, in which the four voices do not sing the same words at the same time, so that the text is virtually unintelligible. I do not think that this text is sufficient to say that Calvin was completely opposed to the harmonization of hymns. But monophonic Strasbourg tradition suited him. Perhaps, above all, for practical reasons: it had to first learn the melody, which was already difficult for some. By adding voice, the congregation might focus on the music, forget the meaning of words and at the same time, the purpose of the song. In other words, when the music requires more concentration than the text, it is beyond the scope of the universal priesthood and worship becomes a concert.

However, given the difficulty posed by learning melodies, Louis Bourgeois had the opposite reaction when it publishes its polyphonic versions, then its *path droict Music* , he just wants to remedy the poor singing as practiced at that time. In the dedication of his *fifty Pseaumes David King* , says he "commençoye to have in desdaing these dissolute songs, which we can relate to aulcun fruit contentment of mind [...]. Because [...]

cestus music [...] does not suit the majesty of the divine affections saintes and ^[69] . " Instead of increasing difficulty, aesthetics contribution was that harmonization should help reduce, and thus make the singing of psalms dignity. Do not forget that the creation of the Psalter is situated in a transition period during which we pass from ecclesiastical modality classical tone. Harmonisation of a song could only strengthen the memory and promote the adaptation of learning to the tonal system was being put in place.

Bourgeois will be heard and, after him, Goudimel Philibert Jambe de Fer and Claude Lejeune; but, at the time of completion of the Psalter, polyphony should be practiced "Bachelor houses"; the temple, it will be later.

The absence of musical instruments

Calvin appreciated instrumental music. Here's what he said in a *Comment* 1554, "How the invention of the harp and other musical instruments, serve rather to pleasure and delight that need, but do not take unnecessary for all, and deserves to be condemned even less. "In 1563 ^[70] , it states that the biblical text speaks of "the fleute, harp, tambourine and other musical instruments" as "good things of nature", "which should not Estre LEARNED misuse by us, as the music itself can not Estre sentenced. " Why then the instruments they not cross the threshold of the sanctuary?

For reasons of prudence, "but that the world pource abused almost tousiours, we Estre as most on our guard [...] We see that at this day those who use music fester against God, they s' harden ^[71] . "We can not risk letting the music do the opposite of that for which it was created work; in any case it should not be a trap for the believer.

But this is not the whole explanation. Rather, I believe we must seek an answer in the definition Calvin gives of sacred music in the Preface to the Psalter 1542: by "Musicque, ie comprends two parts asçavoir letter or subiect and matter. Secondly song or melody ^[72] . "In other words, the music is a text associated with a melody. Thinking goes.

Now compare this vision with bipartisan approach Lutheran Luther recognizes three dimensions in music: *Wort* (text), *Gesang* (singing) and *Klang* (sound, resonance) ^[73] . If Calvin had made it that way, the Psalter was entitled to his instrumental accompaniment.

Its philosophy of sacred music, Luther opened the way not only to accompany the singing assembly, but also very rich orchestrations later, for example, that the melody of Psalm 68 ^[74] , present in the *St. Matthew Passion* by JS Bach with the text "*O Mensch, bewein dein Sünde gross*", a song of repentance on a text by Sebald Heyden 1525. Bach offers a contrapuntal choral harmonization, performed by a chorus that dialogue with the orchestra; for nearly six minutes, the audience is gathered by listening to the first verse of the song, she identifies phrases, but she does not sing ^[75] . It would have been difficult to collect in the *Calvin Passion* Bach a mode of expression of the universal priesthood.

Choral polyphony, orchestrated one hand, Psalm monophonic *a cappella* other two ways to glorify God through song. Should we sacrifice one for the other? Calvin knew very well that melody is *itself* a harmonious song, and sing in unison, it is *already* making beautiful music.

Is this to say, in conclusion, that in matters of church music, you *sing and that's it* ? The fact is that the Geneva Psalter, if it is enriched by the successive contributions of poets and musicians of talent, if allowed to blackmail the crowds, remains an example of counting due in large part , extreme caution in the reformer of church music practice. It is not true that on the twenty-one experimental collection of songs in 1539, half were included in the final edition; on the hundred twenty five songs of this definitive edition, more than half are still published today. If these songs have crossed the barriers of time and remained intact, can we still speak of

aesthetic empty? Just observe the variety of their style, their expressiveness and their internal dynamics, the fluidity of their prosody and especially the semantic consistency between the psalm and the atmosphere of these melodies, to be convinced that Calvin had very understood what was a beautiful song; and the constraints imposed by him singing in the Church have provided precisely this corpus sustainability.

Appendix 1. Successive editions of the French Psalter Strasbourg

Title of the collection; author or compiler	Publisher and date of publication	Location of preserved specimens	Number of melodies
<i>Aulcuns pseaulmes and hymns in mys Chantz.</i> John Calvin	Jehan Knobloch 1539	München, Staatsbibliothek	21
<i>The Manyere to francoyses prayers to churches, both before the preaching, as after together psalms and canticques Françoys quon dictated churches to sing [...]. All according to the Word of our Lord.</i> Brully Pierre	Wolfgang Köpfel 1542	Geneva University Library	30
<i>Form prayers and Chantz ecclesiastical</i> Jean Garnier	Jehan Knobloch 1545	lost	34 + 19?
<i>Psalms of David, by Clement Marot, with several other compositions, put in new song.</i> Compiler unknown	Remi Guédon 1548	Wolfenbüttel	55
<i>Psalms of David set rhyme Francoyse by C. Marot, with many songs as they are sung in the church of Francoyse estrosbourg</i> Jean Garnier	1553	Geneva	60

Annex 2. Strasbourg prototype for the final edition of the Geneva Psalter

Title of the collection and publication date	Composers	Poets
<i>Psalms and hymns Aulcuns</i>	Greiter, Dachstein, Pollio, Vogtherr,	Calvin

Strasbourg 1539	profane song, Frank (?)	Marot
<i>The form of prayers and ecclesiastical Chantz</i> 1542	Greiter, Dachstein, Pollio, profane song, Franc	Calvin Marot
<i>Fifty psalms into French by Clem. Marot</i> 1543, reprint 1545	Greiter, Dachstein, Pollio, profane song, Franc	Marot
<i>Octante three psalms of David</i> 1551	Greiter, Dachstein, Pollio, profane song, Franc Bourgeois	Marot Beza
<i>Psalms of David</i> 1556	Greiter, Dachstein, Pollio, profane song, Franc Bourgeois	Marot Beza
<i>The Pseaumes set rhyme francoise By Clement Marot, and Theodore de Beze</i> 1562	Greiter, Dachstein, Pollio, profane song, Franc Bourgeois, Davantes	Marot Beza

SOURCES

1) Collections of hymns (Abbreviation: RC)

Aulcuns pseaulmes and singing hymns mys. A Strasbourg, Johannes Knobloch 1539. Facsimile edition with an introduction by Jan R. Lute, Brasschaat 2003.

The Pseavmes set rhyme francoise by Clement Marot, and Theodore de Beze . Geneva, Michel Blanchier for Antoine Vincent 1562. Facsimile edition with an introduction by Pierre Pidoux, Geneva, Droz, 2008.

The Whole Book of Psalmes, Collected into Englysh meter by T. Starnhold I. Hopkins & others: conferred with the Ebrue, with apt Notes to synge em with al Faithfully perused and allowed According To thordre [] appointed in the Quenes Maiesties Iniunctions. London, John Day 1562.

Salmi di David tradotti in lingua italiana volgare, & accommodati al canto i Francesi per Messer Francesco Perrotto. Geneva, Jean II Tournes 1603.

Praise and Prayer , Psalms, chorales, hymns, liturgical chants adopted by the evangelical churches of France, Paris, Delachaux & Niestlé 1939.

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3) Discography : The musical examples are referenced in footnotes Nos. 5, 21, 42, 52 & 76.

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[1] Romans 10:17.

[2] One of the first Lutheran collections.

[3] CJ Riggenbach, *Der Kirchengesang seit der Reformation in Basel*, Basel, H. Georg, 1870, 8-12.

[4] RC: *Arc-en-ciel*, No. 68, *Alleluia*, No. 68/CD: *Songs and music of the Reformation*, MIR, Geneva, 2005 VDE-GALLO, beach 14.

[5] GJ van de Poll, *Martin Bucer's Liturgical Ideas*, Groningen, 1954 128.

[6] John Calvin, "farewell speech to the Ministers," April 28, 1564. Cited by R. Weeda, *The Psalter of Calvin. history of a popular book XVI th century (1551-1598)*, Turnhout, Brepols, 2002, 17.

[7] Quoted from Weeda, *The Psalter*, 17 & 20 / P. Pidoux, *The Huguenot Psalter*, vol. 2, Basel,

1962./Riggenbach, *Kirchengesang* 29.

[8] J. Courvoisier, "The catechisms Geneva and Strasbourg. Study on the Development of Calvin's thought, " *Bulletin of the Society of French history of Protestantism* , 84 (1935), 107. Cited by B. Cottret, *Calvin* , Paris, Jean-Claude Lattes 1995 reissue pocket: Small Payot Library (Zone Books), 1998, 143.

[9] R. Peter, "Strasbourg and the French Reformation around 1525," in *the religious heart of Strasbourg XVI th century . Tribute to Lucien Febvre. Proceedings of the International Symposium Strasbourg (25-29 May 1975)* , Strasbourg, Istra, 1977 276.

[10] Quoted by E. Lehr, *Matthew Zell, the first evangelical pastor of Strasbourg (1477-1548) and his wife Catherine Schutz, biographical and historical study* , Paris, Meyrueis & Co., 1861, 72-73.

[11] Quoted from A. Wolff, *The hymnal Catherine Zell 1534-1536* , 2 volumes, master's thesis, Humanities University of Strasbourg, 1986, vol. 2, 85.

[12] Letter published by AL Herminjard, *Correspondence reformers in French-speaking countries* , Geneva / Paris, 1874-1883, Volume I, p. 407, cited by M. Honegger, "The place of Strasbourg in music in the sixteenth century", *International Review of the Aesthetics and Sociology of Music* , Zagreb, June 1982 7.

[13] According to R. Leaver, *Goostly Psalmes and spirituall dreams, English and Dutch Metrical Psalms from Coverdale to Utenhove 1535-1566* , Oxford, Clarendon Press, 1991, 25-26.

[14] M. Bucer, *Grund und der Ursach Neuerungen* , 1524. Quoted from Theodore Gerold, "The most ancient melodies of the Church of Strasbourg and their authors," *Cahiers de la Revue of history and religious philosophy published by the Faculty of Protestant Theology of the University of Strasbourg* , 18 Paris, Alcan, 1928, 39.

[15] Last state of research: Pierre Pidoux, *Franc Bourgeois, Davantes: their contribution to the creation of melodies Geneva Psalter* , mimeographed edition, Geneva, 1993.

[16] R. Stauffer, "The contribution of Strasbourg in the French Reformation through Calvin," *Strasbourg religious heart of the XVI th century* , 287.

[17] Letter to Farel, cited by R. Bornert, *The Protestant Reformation of worship in Strasbourg XVI th century (1523-1598)* , Studies in Medieval and Reformation Thought, vol. XXVIII, Leiden, 1981, 195, according Herminjard, *Correspondence Reformation* , 5, 19, 145.

[18] See Appendices 1 & 2.

[19] The Psalms 25 and 46 are his first attempts. See his letter to Farel, cited by Riggenbach, *Der Kirchengesang in Basel 30-31* & R. Weeda, *The French Church of Strasbourg (1538-1563). European influence its liturgy and its Psalters* Collection musicological studies, volume 94, Baden-Baden & Bouxwiller, Valentin Koerner 2004, 33.

[20] For example: Psalm 1: Christophorus CD 77292, singing 1450 Psalmen Songs und der Reformation frankophonen 2007, beach 26: "Who the Board of evil" text C. Marot, harmonization of Claude Le Jeune.

[21] See Appendix 1.

[22] A. Erichson, *The French Church of Strasbourg XVI th century* , Strasbourg, F. Bull, 1886, 15 & 22.

Quoted by Cottret, *Calvin* , 145-146, and Weeda, *The Church of French* , 30.

[23] See the successive editions of the Psalter in Appendix 2.

[24] It provided three times the singing of psalms: before the invocation, after the confession of sins, after the final prayer of the Our Father matching. It also ensures that establishes a table that determines the choice of psalms, so that in 1553, for example, eighty-three available psalms are distributed twenty-eight weeks. See Weeda, *The Psalter* , 20.

[25] Born in Rouen, Franc performs in Geneva activity cantor; parallel it creates a music school and teaches children the Psalms.

[26] The Strasbourg editions 1539 and 1542.

[27] In addition to his duties as cantor, melodist and teacher, this musician from Paris to Lyon in 1547 published two collections of psalms harmonized for four voices.

[28] *Warning affecting songs Pseaumes* , quoted from J. Lyon, *Sing to the Lord a new song. Introduction to hymnody* , Lyon, Olivétan 2008 58.

[29] A cantor who succeeded Bourgeois.

[30] 1529 Song: "When you want to make a amye." See Edith Weber, "Reform and legitimacy creation hymnologique" *Protestants and artistic and literary creation* , studies compiled by Jacques Alain Joblin and Sys, Literature and Foreign Civilizations, Arras, Artois University Press, 2008, 119. RC *Praise and Prayer* , No. 63/CD Champeaux CSM 0010 865 *The French Psalter* , 1995-1997, track 6.

[31] The population certainly goes from 13,000 to 20,000 in 1560, but it includes a large number of non-francophones.

[32] E. Leonard, *General History of Protestantism* , Paris, PUF, 1961, Volume II, 84.

[33] Weeda, *The Psalter* , 37-38.

[34] The *Ecclesiastical History* of Theodore Beza reported a hundred people who "sang aloud the sixteenth psalm: <Sois moi, Seigneur>, etc.. ". Cited by Weeda, *The French Church* , 116.

[35] An imperial order in 1543 required that heretical books are made to justice, in particular "books contenans the interpretation of psalms in notes Francis with songs that commonly call Marotines and similar aultres Pseaulmes or Chantz ". Weeda, *The French Church* , 116.

[36] The first reissue *D'Aulcuns pseaulmes and hymns* .

[37] For example, it is estimated that in 1561 half of the twenty-five thousand inhabitants of Tournai had become Calvinists. Weeda, *The French Church* , 65-84.

[38] Between 1547 and 1553, that is to say, during the reign of the young King Edward VI, the kingdom of England is a land of refuge for European Protestants. Several Strasbourg reformers or having transited through Strasbourg meet there, invited by the bishop Cranmer, especially to take care of francophone communities that had settled in Canterbury, Glastonbury and London. Bucer itself,

refusing the constraints imposed by the Interim Charles V, there ended his days, after teaching at Oxford.

[39] He first published in Latin in 1551, to ensure the favor of the Bishop of London, then in French on several occasions from 1552.

[40] We do not know what version it was; perhaps the Strasbourg edition of 1545 or 1548.

[41] For example that of Psalm 128, "Blessed is anyone" text Marot, Strasbourg melody 1545. CD Naxos 8.553025, SC 5537, *Early Music, Psalms of the Reformation*, Ensemble Claude Goudimel 1994, track 1.

[42] Who will also be reviewed by Bucer and will greatly simplify the liturgy of the emerging Anglicanism.

[43] Including the pastor was Jan Utenhove, who had also stayed at Strasbourg and edits for Dutch English Psalter entitled *Eenige Psalmen*.

[44] It is four hundred and sixty to twelve families, according to Christina Garrett, *The Marian Exiles*, Cambridge University Press 1938 & 1966. Cited by Robert Faerber, "The English community in Strasbourg during the reign of Mary 1553-1558", in *Strasbourg religious heart of XVI th century. Tribute to Lucien Febvre*, Proceedings of the International Symposium Strasbourg (25-29 May 1975), Strasbourg, Istra 1977 431.

[45] The young Edward VI had granted patronage for him to continue his work; but as Marot, he died without being able to finish.

[46] The ballad, schema metric 8.6.8.6.

[47] This is the title of this publication twofold:

- *The form of prayers and ministration of the Sacraments, & c. used in the Englishe Congregation at Geneua: approued and, by the famous and godly learned man, John Caluyn. [...] IMPRINTED AT GENEUA BY Iohn CRESPIN MDLVI.*

- *AND ONE OF DAUID Fiftie Psalmes in Englishe meter, wherof 37 Were made by Thomas Sternholde, and the rest by others: conferred with the Hebrewes, and in certeine places corrected, as the text and meaning of the Prophet required.*

[48] *Four Score and Seven Psalmes of David in English Mitre.*

[49] *The whole booke of Psalmes, Collected into Englysh meter by T. Starnhold I. Hopkins & others: conferred with the Ebrue, with apt. Notes to synge em withal, Faithfully perused and allowed According To thordre appointed in the Quenes Maiesties Iniunctions.*

[50] Here is the testimony of John Jewell, the new Bishop of Salisbury, income Strasbourg, where he had spent his years of exile:

"Religion is rather better prepared now than in the past. Everywhere people are much more willing to good. Community practice of church music there has contributed: in fact, as soon as the meeting began to sing in a small parish in London, not only neighboring churches, but also others who are in distant cities, immediately followed suit as best they. At Paul's Cross in London is sometimes seen six thousand people, young and old, men and women, sing together the praises of God after worship." Letter to Peter Martyr of March 5, 1560, quoted by Leaver, *Goostly Psalmes*, 240-241.

[51] Psalms 100, 104 and 130: CD J. Dowland (1563-1626), *The Collected Works*, The Consort of Musicke,

directed by A. Rooley, Decca 452 563-2 [OC 12] PY 808, Editions de L Oiseau-Lyre, 1997 CD 7 tracks 4, 6, 7, 8.

[52] When the Vaudois invited Farel to the Synod of Chamforan in 1532 and decided to fund the translation of the Bible Olivétan.

[53] Imported from Spain from 1542.

[54] The Italian Church of Geneva from 1554 is provided with a Psalter melodies noted, the *XX Salmi di David*, who become *Sessanta Salmi* in 1560. See: HP. Schreich Stuppan "hymnologiques The sources of the Italian Reformed Church" *Psalms Bulletin Research Huguenot Psalter, No. 17, April 2006*, Claude Institute Longeon Bibliography of the Psalter, University of Saint-Etienne, 8.

[55] [Geneva]: Jean II Tournes, 1603.

[56] W. Tappert, *Wandernde Melodien*, Berlin 1889. Translated and quoted by E. Weber, "Reform and legitimacy creation hymnologique" in *Protestants and artistic and literary creation*, studies compiled by Joblin and A. J. Sys Arras, Artois University Press, 2008, 123.

[57] "Epistle to the Reader", that is to say, the preface to the edition of 1545, which is a synthesis of those of 1542 and 1543. *cf.* Weeda, *The Psalter*, 12.

[58] J. Calvin, *IRC*, III, xx, 31, Geneva, Robert Estienne 1560. Reissue Geneva, Labor & Fides 1967 364.

[59] J. Calvin, *IRC*, III, xx, 31, 364-65.

[60] That is to say, an optional rite

[61] Quoted from Weeda, *The Church of the French*, 49.

[62] Quoted from Weeda, *The Church of the French*, 25.

[63] Quoted from Weeda, *The Psalter*, 13.

[64] J. Calvin, *IRC*, III, xx, 32, 365-66.

[65] J. Calvin, Preface of 1542, quoted from Weeda, *The Psalms*, 159.

[66] J. Calvin, *IRC*, III, xx, 32, 365.

[67] J. Calvin, preface of 1542, quoted from Weeda, *The Psalter*, 159-160.

[68] J. Calvin, *IRC*, III, xx, 30, 31.

[69] Weeda, *The Psalms*, 124.

[70] In his sermon on Job 21.11-12.

[71] CO, vol. XXII, col. 100. Quoted from Weeda, *The Psalter*, 26.

[72] Weeda, *The Psalms*, 159.

[73] Weeda, *The Psalter*, 13, footnote 14.

[74] See above, note 4.

[75] CD JS Bach *Matthäus-Passion*, Harnoncourt / Prégardien, Warner Classics 2564 64347-2 DDD LC 04281, track CD1 29.

[Go to Top](#)
