

15<sup>th</sup> February

Memory verse

For as often as ye eat this bread, and drink this cup,  
ye do shew the Lord's death till he come.

1 Corinthians 11:26

You have probably hear these words so often that you know them by heart already. They are generally used at the communion service or Lord's supper when we remember the death of the Lord Jesus in the way that he told us to do. George Rawson's well know hymn based on this text helps us to understand exactly what is happening at the Lord's supper:

By Christ redeemed, in Christ restored,  
We keep the memory adored,  
And show the death of our dear Lord,  
Until He come.

His body broken in our stead  
Is seen in this memorial bread,  
And so our feeble love is fed  
Until He come.

The drops of His dread agony,  
His life blood shed for us, we see;  
The wine shall tell the mystery  
Until He come.

And thus that dark betrayal night  
With the last advent we unite  
By one blest chain of loving rite  
Until He come.

Until the trump of God be heard,  
Until the ancient graves be stirred,  
And, with the great commanding word,  
The Lord shall come.

O blessèd hope! with this elate  
Let not our hearts be desolate,  
But, strong in faith, in patience wait  
Until He come.

Something to read from history<sup>1</sup>

The German composer Michael Praetorius (1571-1621) was born on 15<sup>th</sup> February 1571; he was the son of a Pastor who had trained under Luther himself. During his childhood a great controversy raged in the Lutheran church.

The reformer Marin Luther had made great strides in ridding the church in Germany of the superstition and error of the Roman church. Gone were indulgences, penance, purgatory and many other unbiblical ideas. After Luther's death in 1546, the church in Germany was torn by an argument because of a great military defeat which happened the following year.

Germany was not one country at this time but a number of small states ruled by various princes. An alliance of German princes who were in favour of Luther's ideas was defeated by the Catholic Holy

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<sup>1</sup> Prepared using information from Siegfried Vogelsänger *Heaven is My Fatherland* trans. Nathaniel J. Biebert (Eugene, 2020)

Roman Emperor, Charles V, at the battle of Mühlberg. Charles V then tried to force a return to Roman Catholicism on the territories he had captured from the Lutheran princes. He made a list of changes to the church which would have put it back on the old Catholic footing again with a few exceptions.

Luther's friend and successor was Philip Melanchthon. Melanchthon wavered. He was inclined to accept the Emperor's demands. But other Christians in Germany refused to accept this and hung on to Luther's teachings. They were called *Gnesio* (genuine) Lutherans. Those who compromised were called *Philippists* after Philip Melanchthon.

It was this great controversy that caused Praetorius' father so much difficulty. He clung to the *Gnesio* old Lutheran view and as a result lost his job as a pastor several times and had to move from one place to another. When he was grown up Praetorius often said that he regretted that he had not himself become a minister like his father. Perhaps it was his father's dismal experiences that made him cultivate his musical talent instead.



And he certainly had talent. He travelled all over Germany demonstrating and advising on organs, conducting musical performances and composing. He wrote a vast amount of music including over a thousand settings of German Chorales (hymns) and collected together and arranged 30 popular dances. His book *Syntagma Musicum*, (A Grammar of Music) which he wrote as a result of his travels in Germany, is a huge **compendium** of information about German music, musical performance and musical instruments. It includes a series of drawings, all carefully made to scale, of almost every musical instrument then in use. This is still a most valuable resource today. Many instrument makers rely on Praetorius' drawings for information on exactly what the instruments of his day were like in order to make **reconstructions** for playing the music of the seventeenth century.

But Praetorius had had no formal musical training and had gathered all his skill by teaching himself and studying the music of other composers very carefully, especially the Italians who were inventing new and beautiful ways of writing choral music at this time. His training was all in the area of theology, or Bible study. From the prefaces that he wrote in the collections of his music which he published we can see that he was a sincere Christian like his father. He was especially concerned to work out the exact place of music in God's created order and what should be the correct attitude and tasks of a composer. We can see from these prefaces that he had a tremendous breadth of theological learning. After the fashion of the times he adopted a complicated personal motto derived from an anagram and acrostic of his own name. Translated into English it reads:

*Enraptured by love for the sacred lute, O God, I overcome difficulties;  
I do not desire worldly things, enraptured by love for you.  
There is no salvation with the world; heaven is my sweet fatherland.  
That which you deny me, O World, Jehovah shall give me.*

At his funeral the minister said this in his sermon:

He [Praetorius] often experienced great and difficult vexations, which he many times lamented and bemoaned, saying that these came upon him and he deserved them because he lived an evil youth; hence he had brought upon himself the great shortcomings and infirmities. Surely he was a sinful man and no angel, but his sins nevertheless brought sorrow to his heart. Many crosses and misfortunes kept him down, so that he was truly a tormented man.

Poor Praetorius! How we can sympathise with him. Many Christians down the ages have lamented the bad things they did when they were young all their lives. Perhaps Praetorius was particularly sad because he had a godly father who taught him the truth when he was young. We do not know what the “crosses and misfortunes” were that tormented him but it sounds as if he was truly repentant. The fact that these sad feelings were mentioned at his funeral perhaps indicates that he suffered from what would now be diagnosed as depression. Many great Christians have suffered in this way. “Brethren, some of us who have been for years in the ways of the Lord can tell of shrewd brushes [sharp skirmishes or battles] with the enemy, and we can speak of wounds and ugly rents, of which we bear the scars to this day.”<sup>2</sup> said Spurgeon, who suffered from depression himself.

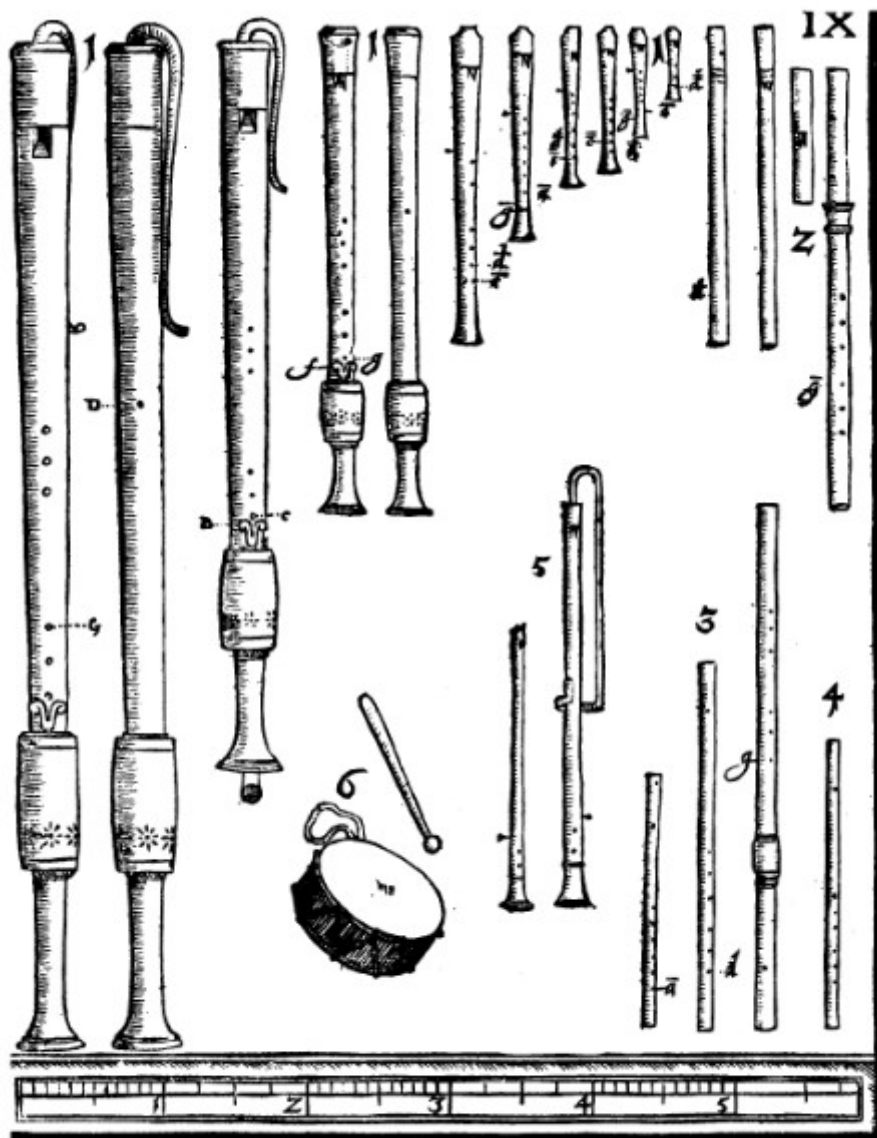
### Something to listen to

Praetorius's music, especially the beautiful chorale settings, show that there was great depth to his character and also (as with Spurgeon) a more cheerful side as well. I have included two different pieces in the Optional Resources files for today: a chorale arrangement and a dance. The chorale is *Vom Himmel Hoch* or in English “From heaven above to earth I come”. You can still find it in hymn books today. It is number 168 in the 1977 edition of *Christian Hymns*, for instance. The tune is possibly by Martin Luther himself. Luther certainly wrote the words which in English we usually sing in a translation by the Victorian chorale enthusiast Catherine Winkworth. The hymn is based round the words of the angels to the shepherds at Christ's birth and our response to them so it is often sung at Christmas. You will enjoy Praetorius's little setting of the music better if you already know the tune or can learn it from your hymn book. Praetorius puts the chorale tune itself in the lower part of the music and decorates it with two more voices (or musical layers) that seem to call out to one another above it. In Praetorius's day it was normal to play choral music on instruments if desired. I have used descant, treble and tenor recorders in the Optional Resources audio recording but have included the words in English in the music score. The high pitch of the recorders creates a delightful ethereal effect and they were often associated with angels in medieval and renaissance music.

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<sup>2</sup> Chales Haddon Spurgeon *The Loin Slayer – The Giant Killer* Morning Sermon September 5<sup>th</sup> 1875. *Metropolitan Tabernacle Pulpit* Vol. 21 p.508.

Something to write



1. Blockflöten/ganz Stimwerk. 2. Dolckflöte B g. 3. Quersflöten/ganz Stimwerk  
4. Schweizer-Pfeiff. 5. Stamentien-Bas und Discant. 6. Klein Päcklin:  
zu den Stamentien Pfeiffen zu gebrauchen.

You can make up an acrostic too from your own name. Unlike Praetorius's acrostic it does not have to be in Latin verse! Write your full name in capital letters down the margin of a page with one letter on each line and a blank line between words. Now use each letter to begin a line. It can be about yourself, your family or just something you enjoy – such as music!

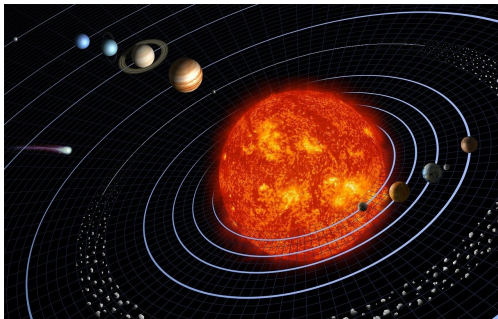
This picture from Praetorius's *Syntagma Musicum* shows what recorders looked like in his day. You can see them ranged from left to right at the top of the page in all the different sizes from bass to the tiny *garklein*. Notice the scale at the bottom of the page that shows the exact measurements. The back of the instrument as well as the front is shown where this is critical.

Try to find some recordings of Praetorius' dances.<sup>3</sup> Choose one and try to improvise some steps to go with it. Praetorius does not specify the instruments for his dances so they could be played on strings, woodwinds or brass.

<sup>3</sup> <https://www.youtube.com/watch?v=yoGvKFSvs0o> for instance.

## Some Science History

Praetorius's' older contemporary, the Italian astronomer Galileo Galilei (1564-.1642), was born in Pisa on 15<sup>th</sup> February. Galileo studied the heaven's by means of the telescope and he came to the conclusion that Nicholas Copernicus (1473-1543) had been correct when he deduced that the earth and the other planets in the solar system revolve around the sun. When we talk about the sun, we speak of it rising and setting because that is how it looks to us on earth. We use these terms even though we know that the sun does not really rise and fall but it is the earth that moves round the sun. The Bible uses the terms sunrise and sunset too, of course, but it does not teach anywhere that the earth is the centre of the solar system. The pagan philosopher Aristotle (c. 384 B.C. to 322 B.C.) had taught that the earth was the centre of the solar system. One of the Catholic church's revered teachers Thomas Aquinas (1225-1274) had combined the teachings of pagan Aristotle with Christian ideas and these teachings of Aquinas became the official teachings of the Catholic church. When Galileo wrote and taught that Aristotle was wrong, therefore, he was accused by the Catholic church of teaching heresy – even though the Bible certainly says nothing about the sun and planets orbiting the earth!



The Catholic church persecuted Galileo, just as it persecuted Protestants, because he was a threat to the church's power over people. He showed up the fact that the Catholic teaching was wrong! It is important to remember that Galileo did not attack the teachings of the Bible nor did he prove them wrong. The Catholics were wrong about science because they had *added* the teachings of Aristotle to the Bible and Aristotle had been wrong.

Here is the story of Galileo's discoveries in an extract from *Trasna Dtonnta*<sup>4</sup> a story set in the Venice of the time. Samuele has just returned to the Servite monastery after a summer visit to Noventa. His mentor Paulo Sarpi (Brother Paul), has been demonstrating a telescope developed by Galileo to him.

After dark that evening Brother Paul took me once more onto the monastery roof. He carried a lantern, “Don’t look at it, Samuele,” he commanded, “or your eyes will not get used to the dark.”

We made our way across to where the telescope could be mounted. In the clear dark sky above the city the moon had not yet risen and there was nothing to dim the glory of the stars. “Now look,” commanded Brother Paul, “do you see that star there? Well that is the planet Jupiter. Look at it carefully. Do you see it? Good. Now I will train the tube on it and you tell me what you see.” He moved the tube on its mount until it pointed directly at Jupiter. He paused to gaze for a few moments and then, “here, now you look. Be careful not to jog the tube.”

I put my eye to the tube and cried out in surprise, “I see a disc, a round disc and ...”

“Yes, yes and what else?”

“.. and some bright white dots, two on either side—what are they?”

“Now,” said Brother Paul ignoring my question for the moment, “let’s look at the milky way, Samuele, over there,” and as I glanced up at the familiar light band in the sky he moved the tube for me. When I looked I could not believe my eyes.

“Where did all those new stars come from?” I exclaimed, “I never saw those before!”

“Come back down and I’ll explain,” he said.

We made our way back to the cell and, settled once more in the castle<sup>5</sup> with a lamp beside us, Brother Paul began his explanation.

“The tube reveals that there are many, many stars in the heavens which we cannot see without its aid,” he began, “the milky way it seems is in fact composed of stars! Of all the bodies in the heavens only the planets appear as discs through the tube. Jupiter is most interesting because of the

4 Get your copy here: <https://christinaeastwoodbooks.wordpress.com/trasna-na-dtonnta-or-a-tale-of-three-cities>

5 A paper screen, erected to shield the user from draughts which Brother Sarpi called his “castle”.

little dots, as you called them, which can be seen. Galileo and I have been watching those dots very closely now for some time and we have discovered that they do not stay in the same place. They move round Jupiter—they are, as it were small planets, circling the large one!”

“Now I understand what you said earlier about the wonders of God’s universe,” I said, “these discoveries are going to shake up the map of the heavens aren’t they?”

“That’s very perceptive, Samuele,” said Brother Paul, pleased, “and the interesting thing is that the church of Rome has made all sorts of pronouncements about the heavens, the planets and so on in the past, pronouncements based on the ancient pagan writers, which this tube is going to prove are quite, quite wrong. The church has insisted that she and her Pope and not the Bible are the source of truth. Now she will be forced either to admit she has made a mistake, which will be the end of her authority, or to continue to deny a truth which will soon be plainly visible to all eyes.”...

[A few days later]

...When I returned to our cell I found Brother Paul preparing for a visitor.

“Galileo arrives from Padua today,” he announced, “and tomorrow we take the tube to demonstrate it to the Doge. Would you like to come? We are going to show him what it can do from the top of the *Campanile*.”

“The great bell tower at St. Mark’s?” I was excited, “Oh I’d love to go, I’ve never been up there! You must be able to see for miles!”

Dr Galileo arrived later in the day, a broad shouldered man with red hair and a red beard, active and energetic, full of ideas. The following day we made our way to St. Mark’s early to make sure the tube was set up and working well before the Doge arrived. I was delighted with the view from the top of the tower and exclaimed in delight, moving from window to window in wonder as I examined the scene. Brother Paul and Galileo, however, had seen it before and were more concerned with setting up the tube. It was a very clear fine day and below I could see the great square with people moving about like ants, all the fantastic cupolas and roofs of St. Mark’s Basilica itself and beyond them the red tiled roofs of the houses in the city lay before me. The Doge’s palace, the Lagoon, the Lido and beyond it the Adriatic Sea itself, all was spread out before my fascinated gaze. I did not tear myself away until I realised with a start that the procession of important-looking people I could see crossing the square from the palace was the Doge in his horned cap and some senators on their way to the *Campanile*.

“They’re coming!” I cried in excitement and Galileo and Brother Paul glanced out of the window.

The Doge mounted the stairs and Galileo and Brother Paul received him with ceremonious bows. The senators arranged themselves around the little room and Galileo politely motioned the Doge to the only chair, in front of the tube which was set in an ornate brass mount on a table covered with a rich blue carpet.

Galileo pointed out a ship which was just visible as a dot on the horizon, “can your highness see the ship far out to sea?” he enquired.

The Doge graciously nodded his assent and Galileo dexterously focused the tube upon it and invited him to peer through it. There was a moment of hushed suspense and then the Doge drew back from the tube and said quietly, “A Levant trader of moderate tonnage, under full sail, moving away at speed.” There was a gasp from the assembled senators. “I congratulate you, Doctor,” he continued looking at Galileo, “this is nothing short of miraculous. Venice must have such instruments at once. That vessel is two hour’s sailing away from the city. In time of war we could identify any enemy and be prepared to meet them well before they arrived.”

The Doge was so pleased with the tube that Galileo’s post as professor of mathematics at Padua was made perpetual and his salary was doubled. Highly delighted with his success, Galileo was present at a *ridotto*<sup>6</sup> at the *Nave d’oro* the following day where he demonstrated the tube to everyone. Mr Wotton<sup>7</sup> himself was there and at once wanted to order a tube so that he could send it to the King of England. It was clear that Galileo could sell as many tubes as he could make and for a very good price. As a scientist and also a businessman, he was delighted. The moon rose above the city and Galileo trained the telescope on it. The assembled members of the *ridotto* eagerly peered at its surface; not smooth and perfect, as they had been taught by the theories of the pagan philosopher, Aristotle, but pock marked and pitted. When they had all seen their fill Galileo embarked on a description of what he had seen when looking at Jupiter. His concluding remarks

6 A meeting for scientific and literary discussion.

7 Ambassador from England.

were shattering in effect:“Gentlemen, we can conclude then, since there are planets moving round Jupiter in orbits of their own, that everything in the universe does *not* rotate around the earth. This is an idea that has been propounded before by Copernicus and Kepler. We are now seeing real evidence that the earth and the planets move around the sun!”

You can see the Doge at the top of the tower looking through the telescope in this fresco by the Milanese artist Giuseppe Bertini (1825–1898). Galileo is wearing black and steadying the telescope mount. The man standing just behind him with a beard is Brother Paulo Sarpi. Bertini was a



member of the *verismo* school of painting. *Verismo* means realism and you can see that the painter has gone to a good deal of trouble to reconstruct the scene as accurately as he can. He has researched old paintings and engravings to enable him to depict Galileo and Sarpi and perhaps others of the figures in the picture. The interior of the tower of St Mark's which he no doubt saw and copied no longer exists as the tower collapsed in 1909. A replica now stands on the spot.

Throughout today's lesson there are some words highlighted in blue. Can you write a definition of these words and use each of them in a new sentence of your own?