

Extraordinary Music Workshops - Krakow - August 2022

III - A Historical perspective on Singing and Instruments in Christian Worship

Singing in the Scriptures

As we have already heard, the Scriptures are full of song and the revelation of God's love for humanity is presented in the form of a dialogical song, the greatest song of them all. So Origen said: "Happy is he who enters the Holy of Holies... Likewise happy is he who understands the songs [of the Bible] and sings them... but happier yet is he who sings the Song of Songs."

One of the first accounts of choral singing in the Bible takes place right after the people of Israel have miraculously crossed the Red Sea and been saved from Pharaoh. This song, therefore, is a song of thanksgiving, rejoicing at the victory and liberation which God has won for his people. "Then Moses and the people of Israel sang this song to the LORD, saying, 'I will sing to the LORD, for he has triumphed gloriously... The LORD is my strength and my song, and he has become my salvation; this is my God, and I will praise him, my father's God, and I will exalt him.'" (cf Ex 15:1-2) Note that God is "my song" because he is the cause of our joy, our love, and indeed, he gives us the breath and life we have so that we can sing. In this instance, having saved Israel from Pharaoh's wrath, the people sing and so give to God a melodious breath coming from their lips, a potent symbol of offering the best and most beautiful of their lives to God.

This is what it means to sing, even, as Guardini had suggested, becoming a "prodigal waste of precious material", a so-called waste of breath (!) because of music's "entire lack of practical utility", and yet it is fitting for lovers of God to sing, and so to offer up their breath, their efforts, their very lives. For, as Guardini says, "prayer is a profound act of worship that asks neither where nor wherefore. It rises like beauty, like sweetness, like love. The more there is in it of love, the more of sacrifice."

It is fitting, then, that the only mention of music in Christ's own life happens at the end of the Lord's Supper. Having instituted the Holy Eucharist and ordained his first priests who will offer the Holy Sacrifice of the Mass, Christ then heads to the Mount of Olives with his disciples, and so he begins his Passion. But immediately before this, St Matthew and St Mark both record that "when they had sung a hymn, they went out to the Mount of Olives." What did Jesus sing? The scholarly consensus (a rare thing!) seems to be that he would have sung one of the Hallel psalms (113-118) which was sung at the Passover meal. These psalms are songs of praise which tell of God's victory, and so we recall the first song of Israel after the Exodus. Or they speak of the offering of sacrifice to God, which would have been most appropriate at the first Mass! So, for example, Psalm 116 has these lines: "What shall I render to the LORD for all his bounty

to me? I will lift up the cup of salvation and call on the name of the LORD" (vv12-13) Incidentally, in the Dominican rite of the Mass, the Priest says these verses just before the Offertory. Singing, therefore, is linked in the Christian memory to sacrifice, to victory, to the praise and exultation of God. Consequently, the Christian Liturgy has, it would appear, included the singing of hymns (which might have been psalms) from the very earliest days.

It is often thought that this tradition of unaccompanied ritual song in Christian worship came from the synagogue rather than from the Temple Liturgy. Ratzinger says, for example, that "the Church was expressing her continuity with early Judaism, linking up with the musical practice of the synagogue [for] the liturgy of the Church could only be developed initially along the lines of synagogue worship, not of the Temple cult." But Christopher Page in his magisterial work *The Christian West and its Singers* points out that recent scholarship shows that Christian communities were not cut off from their synagogue roots but many continued their Jewish and Gentile forms of music in Christian worship, and they even adopted the Jewish synagogal practice of dancing and singing on the Sabbath. Page says: "No matter how much polemicists like Augustine and Chrysostom may have wished things otherwise, Christian music during the first four centuries, and even beyond, probably showed Jewish, Christian and polytheist currents continuously mingling and forming different configurations in the cosmopolitan context of the Diaspora cities". I suppose not much has changed since then as we still struggle for a certain 'purity' of the Christian sound in our Liturgy!

Nevertheless, what I think we can affirm is that, for the most part, Christian ritual music was sung unaccompanied. Consider, the vision of heavenly worship in the book of Apocalypse. The redeemed in heaven (the 144,000) "sing a new song before the throne and before the four living creatures and before the elders. No one could learn that song except the hundred and forty-four thousand who had been redeemed from the earth." (Apoc 14:3) This vision of heaven, therefore, has the Saints become a vast chorus singing the endless praise of God. Consequently, we learn to sing this song now in our earthly lives, in our earthly Liturgy. As Page opines: "Many Christians therefore believed that the bodily activity of vocal praise they knew in the present would continue after death, albeit in some mode of being beyond full human comprehension." And so Tertullian speculates that as we will not eat and drink in heaven, so our mouths would be occupied with higher things, that is, "speaking and praising God" in song!

Singing in the Liturgy

The earliest reference to singing in the Liturgy is from Clement I, c.90s and he references the Trisagion (the *Sanctus* from Isaiah 6:3) and he says that the Church of Corinth should "gather together in harmony" and "cry out to [God] with one voice." As

I mentioned in my previous talk, this moment is vital in the Liturgy as it calls on us, with all of creation, to lift our voices with the angels in their love song of adoration of God. But Pliny the Younger, in a letter to the emperor Trajan written around 111-12, states that the Christians would meet “regularly before dawn on a fixed day to chant verses [*carmenque Christo*] amongst themselves in honour of Christ as if to a god.” This is the earliest independent account of Christian worship, and apparently, worship of Christ as God was done in song. There is no mention as such of the Mass although he mentions “food of an ordinary, harmless kind” was taken together after the singing was finished. Intriguingly, this sounds familiar to me coming from a Pentecostalist background since church consisted of singing ‘worship songs’, some preaching, and then going to lunch together! Perhaps the Christians Pliny questioned under torture did not have a priest or wanted to protect and hide him and the Christian mysteries from the Romans! So, St Justin Martyr, writing in the mid-2nd century does lay open for the imperial family’s perusal the form of Christian worship as he knew it in Rome, and he gives us quite a full description in his *First Apology*. He says: “Having ended the prayers, we salute one another with a kiss. There is then brought to the president of the brethren bread and a cup of wine mixed with water; and he taking them, gives praise and glory to the Father of the universe, through the name of the Son and of the Holy Ghost, and offers thanks at considerable length for our being counted worthy to receive these things at His hands. And when he has concluded the prayers and thanksgivings, all the people present express their assent by saying Amen.” This certainly sounds familiar to us as the Holy Mass, with the kiss of peace being exchanged before the Offertory in obedience to Matthew 5:24. Later on in his *First Apology*, St Justin also refers to hymns being sung in the context of the Eucharist, saying that Christians would “offer thanks by invocations and hymns.”

So, looking at various sources in different parts of the early Christian world, then, Christopher Page summarises: “One of the most important of the chants in the various rites of both Eastern and Western rites, as they are known from later sources, the psalm before the Eucharistic meal, was in place by 200 in at least two African Churches. Justin Martyr may be referring to the same practice. This is the second-century origin of the Gradual.” This is fascinating not merely because the Gradual chant is often replaced by a hymn or an Offertory motet or neglected, but it is fascinating because the placement of this song happens before the Offering of Bread and Wine, in other words, at the exchange of the kiss of peace. This caught my attention because, as I have been repeatedly saying, singing is proper to the Lover just as kissing is. Therefore, at the time when the people exchanged a sign of peace, showing their love for one another as Christians, so a song arises to God, so that the Church shows their love for God, kissing him in song, as it were.

Use of Musical Instruments in the Old Testament

However, what about musical instruments? In the Old Testament instruments came to be used in worship from the time of king David who played a harp or psaltery as he sang the psalms. So 2 Chronicles 29:25ff states that king Hezekiah, who was a righteous king intent on proper worship, revived that which had been begun by David and established by Solomon. Hezekiah "stationed the Levites in the house of the LORD with cymbals, harps, and lyres, according to the commandment of David and of Gad the king's seer and of Nathan the prophet... The Levites stood with the instruments of David, and the priests with the trumpets... And when the burnt offering began, the song to the LORD began also, and the trumpets, accompanied by the instruments of David king of Israel. The whole assembly worshiped, and the singers sang, and the trumpeters sounded; all this continued until the burnt offering was finished." This was all rather grand, and there is a hint of this in Apocalypse 5:8 where the 24 elders before the throne of God are holding harps and singing the praises of the Lamb of God. However, the playing of instruments in Old Testament worship seems to have been restricted to the Temple Liturgy in Jerusalem, and when the Temple was destroyed in 70, all musical instruments were forbidden in worship. Thus, even the Shabbat dancing mentioned earlier did not involve instruments but just the clapping of hands and the stamping of feet, which makes me think of flamenco; the link of flamenco to the Jewish community in Spain has long been theorised but it has been difficult to find hard evidence for this connection. Nevertheless, by the time of the early Church, music in worship had largely become synonymous with unaccompanied song, hence *acapella*!

History of Christian Singers until St Gregory the Great

I had previously read that the Church's tradition of song led by a *Schola Cantorum*, and particularly the practice of having cantillated readings were customs inherited from the traditions of the Jewish synagogue which had a Cantor among its other liturgical ministers. But the picture isn't quite so straightforward. Hymn (or psalm) singing was, as we've seen, commonly done in Synagogue worship, but it was also found in pagan ceremonies; the pagan cults had colleges of hymnodists who led the singing of hymns to the pagan gods and the gods of the mystery religions of the time. Indeed, in the 4th century, the Council of Laodicea in Asia Minor began to crack down on singers in Christian liturgies who had, it seems, lent their talents to the Church but who were not believers. This practice, of course, has a very contemporary tone, for we often find that musicians in the service of the church are not necessarily committed Christians let alone Catholics. I was told as a chorister in Leeds Cathedral that the saying was that "the devil enters through the choir loft"! The Council of Laodicea, therefore, ordained that "only regularly appointed [or orthodox] singers, capable of reading from parchment, should be allowed to ascend the pulpit from now on and sing in churches." The Council also forbade singers to wear the deacon's stole (which they had begun to do, perhaps in

competition with the sumptuous vesture of pagan hymnodists), and “non-canonical or home-made psalms in Church” were forbidden.

So, the Church was concerned about the texts that were sung in the Liturgy, and also about the training and (moral) suitability of those singing those sacred texts, but the Council was completely uninterested as yet in the *music* that was sung; this is a pattern that we will see emerge now and again, right down to the latest Council of the Church, although individual popes such as Pope Leo XIII and Pope Pius X did try to curb the kind of music that was sung in Church. Personally, this question is still one that I find intriguing: can we speak of music that is more suitable for Christian Liturgy, whence we might make a distinction between church music and sacred music, and if we do restrict our liturgical music, what can we say about musical creativity and the art and craft of composers?

Regarding the texts that were sung, these were predominantly the psalms of course, as these had formed the backbone of Jewish domestic prayer. Christopher Page suggests that Jewish households that became Christians merely continued praying the psalms, although seeing them in the light of Christ. St Justin Martyr, for example, offers one of the earliest Christian commentaries on a psalm, and so he shows how this was done. However Gentiles “may have added or substituted other musical idioms or procedures of Gentile origin”. These songs, like the psalms, were meant to be instructive, and many had a moral teaching especially in praise of new Christian virtues such as chastity. It is in this light that we may understand St Paul telling the Ephesians to “address one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart”, and we should note that this statement is clustered with a whole list of moral injunctions about how the Christians should behave. Again, the concern here is with the texts that were sung since they were meant to be teaching tools.

Towards 400, a document known as the *Apostolic Constitutions* begins to circulate. It was compiled from older writings, probably from Antioch, and claims to be a set of legislation issued by the apostolic Council of Jerusalem. Of interest to us is the clear distinction between the reader or Lector who proclaims the readings from Scripture, and then he is told to step down from the tribune so that another person can sing the psalmody. Sometimes he is called the singer or Cantor or the psalmist (*psaltes*). The *Apostolic Constitutions*, like the Council of Laodicea considers both reader and singer to be minor orders, hence they were permitted to take a wife after ordination, but the singer was clearly ranked beneath the reader. The *Apostolic Constitutions* says that the singer was to “perform responsorial psalmody after the readings of the pre-Eucharistic service [with] the congregation replying to him with the refrains.” This clearly shows that the whole assembly sang as one chorus, and they did so in response to a single singer;

our current custom of the responsorial psalm, therefore, claims to have apostolic foundations! The Cantor is also to sing psalm 33 as a communion hymn: "I will bless the Lord at all times, his praise shall be always in my mouth... O taste, and see that the Lord is sweet: blessed is the man that hopes in him."

Shortly after the Church in the East had led the way in western Asia Minor, St Jerome attests to the development in the West, certainly by the late 4th-century of the ministry of singer, distinct from the reader as well, and interestingly the singers he addresses all seem to be rather young. In one of his commentaries on Ephesians 5:19, written in 388, St Jerome speaks to those "adolescents and others charged with to sing in church that they should sing to God and not to an audience whom they wish to impress; true singing is done with the heart, not with the voice, and certainly 'not in daubing the mouth and throat with some sweet medicine after the manner of tragedians, so that theatrical melodies and songs are heard in the church'". Here, at last, is a comment on the music and musical performance of Christian singers, and the concerns raised by St Jerome would dog the clergy for centuries. In 1903, Pope St Pius X therefore legislates that "since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces." (*Tra le sollecitudini*, 5) The concern, therefore, is that music should not dominate but serve the Liturgy and the proclamation of the sacred text, especially the psalms. We find this enunciated in Pope Pius X's declaration that "it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid." Although the Second Vatican Council is less blunt, we can discern the same concern for the primacy of the liturgical text when the Council, making reference to St Pius X, declares that "the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy." (*Sacrosanctum Concilium*, 112)

In the Western Church, therefore, we find that in many places, such as St Ambrose's Milan, there is no distinct ministry of Cantor. Rather, those who sang the psalm were also called Lector, which was a minor order. Hence in the 8th century *Missale Francorum*, the rite of ordination for a Lector calls on God to bless the lector so that the church would resound with *curis modulis*, presumably meaning singing with skill or care. Now, it is worth asking who it is who will sing with skill? St Jerome's mention of adolescents is interesting, and it is tempting to think that by the 4th-century there were

already the choir schools that the cathedrals of Africa and the West would come to establish, c.450-650. However, history is stranger than fantasy. In fact, from the late 200s we find a custom in the Church of entrusting the readings at Mass to children. Why? One reason may be that house churches were initially formed of households, where the priest was the *paterfamilias* and his children served as lower ministers. There is evidence of this in a community in Tunisia, c.411. However, children were also favoured for theological reasons attested to by some of the Fathers of the Church. They spoke of the innocence and simplicity of the child, which Christ had praised. Reference was also made to psalm 8:2, "By the mouth of babes and infants, thou hast founded a bulwark because of thy foes, to still the enemy and the avenger" to justify this move. Consequently, the readers who sang were all adolescents or even *parvuli*, a boy in primary schooling, as St Ambrose calls them, and in Rome we know that these young men sang in their mother tongues - initially in Greek when the Church in Rome was composed of immigrants, and then in Latin, although Page argues that "on exceptional occasions, or when performing certain ritual items", they reverted to Greek.

However in Rome, by the late 4th-century, there is a change, a concern that the reader should be a more mature Christian. One of the so-called *Canons of Hippolytus*, therefore, said that "when one chooses a reader, he is to have the virtues of a deacon". Consequently, it became simpler for deacons – who originally had administrative roles and oversaw works of charity – to become liturgical readers and even singers in the Mass. They thus came to be equated with the Levites, as we still hear in the *Exsultet*. However, the musical aspirations of deacons was curbed by Pope Gregory I. In a synod at St Peter's in Rome in 595, he decreed that deacons should only read (*legere*) the Gospel, and concentrate on ministry at the altar, distributing alms, and preaching. The the task of singing psalms or other readings was to be left to those in minor orders. Clearly, singing was to be subordinated to reading the Word of God.

At the juncture, I will pause this fascinating history of the development of the ministry of song in the Western Church because this history so far has established the major points I wanted to make, which is that the Church has long been concerned with the sacred texts that we sung, more than the music itself. As the Word of God and the spiritual songs were meant to form and instruct the Christian people, so there was also a concern that the singer should be well-formed in the Christian faith and should also be advanced in the Christian life. When the Fathers of the Church did direct their attention to the music that was being sung, they seemed most concerned that the music should not distract from virtue, nor indeed, distract from the text that was being proclaimed. Thus, we can understand the context from which St Augustine and St Thomas Aquinas are speaking.

St Augustine's Ambivalence

In his *Confessions*, book 10, chapter 33, St Augustine lays out the conundrum regarding sacred music, and perhaps this is an issue we've all grappled with; it certainly seems to me to spell out the ambivalence of the Church towards music in the Liturgy, and it highlights the concerns we still have with the style of music that is sung. For St Augustine reflects not only on the words and their power but also on the power of music, which I touched upon in the first talk. So St Augustine reflects: "I used to be much more fascinated by the pleasures of sound than the pleasures of smell. I was enthralled by them, but you broke my bonds and set me free. I admit that I still find some enjoyment in the music of hymns, which are alive with your praises, when I hear them sung by well-trained melodious voices. But I do not enjoy it so much that I cannot tear myself away. I can leave it when I wish. But if I am not to turn a deaf ear to music, which is the setting for the words which give it life, I must allow it a position of some honour in my heart, and I find it difficult to assign it to its proper place..."

Sometimes, too, from over-anxiety to avoid this particular trap I make the mistake of being too strict. When this happens, I have no wish but to exclude from my ears, and from the ears of the Church as well, all the melody of those lovely chants to which the Psalms of David are habitually sung; and it seems safer to me to follow the precepts which I remember often having heard ascribed to Athanasius, bishop of Alexandria, who used to oblige the lectors to recite the psalms with such slight modulation of the voice that they seemed to be speaking rather than chanting. But when I remember the tears that I shed on hearing the songs of the Church in the early days, soon after I had recovered my faith, and when I realize that nowadays it is not the singing that moves me but the meaning of the words when they are sung in a clear voice to the most appropriate tune, I again acknowledge the great value of this practice. So I waver between the danger that lies in gratifying the senses and the benefits which, as I know from experience, can accrue from singing. Without committing myself to an irrevocable opinion, I am inclined to approve of the custom of singing in church, in order that by indulging the ears weaker spirits may be inspired with feelings of devotion. Yet when I find the singing itself more moving than the truth which it conveys, I confess that this is a grievous sin, and at those times I would prefer not to hear the singer."

St Thomas Aquinas on music and singing

St Thomas Aquinas alights upon this passage from St Augustine, that music can raise the weak to greater devotion. Like so many things of beauty which awaken, attract, and rouse the dulled spirit of man, music can be a bridge that leads us to God who Hopkins says is "beauty's self and beauty's giver." The hope, as ever, is that we can be lead through the love of material and bodily things, through the familiar and approachable, to the heavenly and spiritual things of God. We saw the same hope advanced by St

Gregory the Great in his commentary on the Song of Songs. However, as we also saw Origen and the other commentators say, our appreciation of the profound meaning of the Song of Songs can be marred by a sinful, unspiritual way of seeing things. As St Paul might put it: "those who live according to the flesh set their minds on the things of the flesh, but those who live according to the Spirit set their minds on the things of the Spirit." (Rom 8:5)

Therefore, St Thomas considers that the condition for having a genuine depth of æsthetic knowledge is a virtuous life, that is, a desire for the good and the true, and a corresponding love for God. With characteristic realism, given our fallen state, St Thomas observes that most people do not enjoy contemplation, nor even the pleasures of reason, nor intellectual discourse and study. And, he says, "the reason why more [people] seek bodily pleasures is because sensible goods are known better and more generally: and, again, because men need pleasures as remedies for many kinds of sorrow and sadness: and since the majority cannot attain spiritual pleasures, which are proper to the virtuous, hence it is that they turn aside to seek those of the body." (ST Ia IIæ, 31, 5 ad 1)

However, having made this observation, St Thomas says regarding beauty and particularly music: "Now it is evident that the human soul is moved in various ways according to various melodies of sound, as the Philosopher state (*Polit.* viii, 5), and also Boethius (*De Musica*, prologue). Hence the use of music in the divine praises is a salutary institution, that the souls of the faint-hearted may be the more incited to devotion. Wherefore Augustine say (*Confess.* x, 33): 'I am inclined to approve of the usage of singing in the church...' (ST Ia IIæ, 91, 2) In the first place, St Thomas is referring not just to music in general, and it would appear, not to instrumental music, but specifically to singing in Church. Devotion, meaning, a love for God, is aroused, it seems, because the music draws attention to the words of Scripture, to the sacred texts of the Liturgy, that are being sung. Music, therefore, enhances the rational act of coming to know God and his goodness. Thus, with a typically Dominican emphasis, St Thomas adds, in the reply to the 3rd objection, that "to arouse men to devotion by teaching and preaching is a more excellent way than by singing." Moreover, he (with St Jerome) "reproves those who sing theatrically in church not in order to arouse devotion, but in order to show off, or to provoke pleasure." As such, liturgical music, for St Thomas has a definite austerity and chaste moderation for, he says, "the soul is distracted from that which is sung by a chant that is employed for the purpose of giving pleasure." (ST Ia IIæ, 91, 2 ad 5) We can see where Pope St Pius X had his inspirations.

On the other hand, Fr Basil Cole OP, who is himself a fine musician, writes on music and morals, and he has a less austere approach. He holds the opinion that "listening to

beautiful music may dispose one to the contemplation of faith, since it mirrors the infinite beauty of God himself. Could it not be the case that the strife and struggle to fasten onto ideas “by reason of the weakness of the intellect” is eased somewhat by a love and appreciation of all the fine arts, which in turn strengthen the natural power of concentration on spiritual things? Might listening to the inner relationships of a work by a Bach or a Mozart, to use some classic examples, exercise and strengthen the intellect to more easily contemplate divine things?” The answer lies in the individual and how he receives the beauty he hears or sees. Is he disposed towards the good? Is he open to the act of reason that these cognitive senses serve? It seems to me that Beauty can be a potent bridge leading us to God, but the beholder has to embark on the *via pulchritudinis* and not just seek beauty for its pleasures and its own sake. Rather, as the philosopher Daniel De Haan put it: “Because everything is beautiful, all beings are always in potency to be aesthetically contemplated, but will only be actually perceived as beautiful if we dispose ourselves to admire beauty.” Therefore, sacred Liturgy, and our work as musicians, pastors of souls, and Christians is to form the dispositions of men and women of our time so that they can perceive beauty and be led to the One who calls himself the Beautiful Shepherd.

Instruments in worship as a concession to our times?

This ambivalence about the power of music to distract us and keep us fixated on temporal things is probably most evident in the arguments advanced against the use of musical instruments in the sacred Liturgy - apart from the pipe organ which the Second Vatican Council says is “is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.” (SC 120) The Church privileged the pipe organ because in the manner in which sounds are produced it mimics the human voice.

St Thomas Aquinas, ever a keen synthesiser of the Church's thinking on issues theological and practical makes a comment about instrumental music which sums up the thinking of the Fathers on this matter. Unfortunately, it does come across as somewhat dismissive of the Old Testament use of instruments, and maybe even somewhat anti-Semitic. St Thomas says: “Aristotle says that ‘Teaching should not be accompanied with a flute or any artificial instrument such as the harp or anything else of this kind: but only with such things as make good hearers.’ For such like musical instruments move the soul to pleasure rather than create a good disposition within it. In the Old Testament instruments of this description were employed, both because the people were more coarse and carnal—so that they needed to be aroused by such instruments as also by earthly promises...” The translation here of “*populus erat magis durus et carnalis*” is probably somewhat antiquated. St Thomas means that the Jewish

people were hard-hearted and given over to sensuality, and these faults of spirit and body are attested to by Scripture. But were they especially so? I doubt it. So, if we read his observation more broadly, St Thomas says that those whose hearts were hardened against God and things of the spirit, and whose bodies are given over to bodily pleasures are given a concession: instruments are permitted in worship for them because they are weaker in spirit. But he obviously does not think that this concession applies to Christians in his time. However, St Thomas unwittingly has given us some guidance for our sad times. For might it not be said that in our post-Christian and neo-pagan cultures, people are very much 'durus et carnalis', and so we need instrumental music in our worship to arouse them to Godly things, to draw them to God, and to give them cause to listen to spiritual and instructive texts. I think of Pentecostal music, for example, of the kind called "praise and worship" with rousing instrumentals and drums and so on, and I think, perhaps a concession can be made until they can learn to love the purity of vocal chant!

It seems, therefore, that Church music and church musicians will need to engage in what Pope Francis calls 'pastoral accompaniment'. As he says in *Evangelii Gaudium*, "The Church will have to initiate everyone – priests, religious and laity – into this "art of accompaniment" which teaches us to remove our sandals before the sacred ground of the other (cf. Ex 3:5). The pace of this accompaniment must be steady and reassuring, reflecting our closeness and our compassionate gaze which also heals, liberates and encourages growth in the Christian life. Although it sounds obvious, spiritual accompaniment must lead others ever closer to God, in whom we attain true freedom." (paras. 169-170)

As for the instrumental music, orchestral Masses and so on, can there be a resolution? I think that Ratzinger offers some good insights, but I will leave that for another day, and just raise the question for us to think about it together.