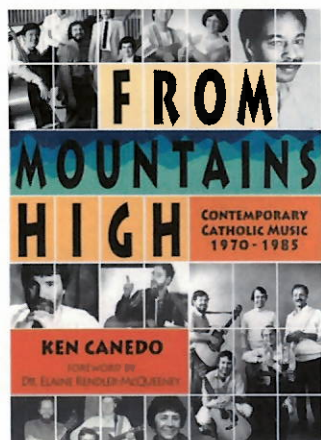


book review



From Mountains High CONTEMPORARY CATHOLIC MUSIC 1970-1985

Ken Canedo, Pastoral Press, 2018. 30136750 (ISBN: 978-1-56929-093-4), \$20.00. Softcover, 156 pages.

It's refreshing for those of us in music ministry

to know our roots and have a touchstone where we can return and reorient our ministry. Ken Canedo is one historian who chronicles our liturgical music path. *From Mountains High* resumes the narrative from Canedo's previous book, *Keep the Fire Burning*.

Canedo wisely places this era of contemporary Catholic music in the context of the larger secular culture of the 1960s, '70s, and '80s. The author reflects on American historical events such as Vietnam War protests and Civil Rights struggles. In addition, he looks at the sweeping Vatican II reforms, the Charismatic Renewal and the Cursillo movement. Folk music and folk-rock music became a popular genre to bring expression to these current events.

Parishes now had freedom to use the vernacular and incorporate "other instruments" into the liturgy, namely the guitar. Many parishes had ensemble groups comprised of guitarists and singers. However, there was little music for them to lead the assembly in song.

There were new composers beginning to write in this contemporary style. The problem was that there was not an easy way to widely distribute the music. The publishing industry for liturgical music had to grow in order to meet the need. A new publisher, North American Liturgy Resources (NALR), rose to prominence at this time. Canedo spends ample time giving the history of the rise and fall of NALR.

The company was key in the growth of contemporary Catholic music in the 1970s and early '80s. Composers such as Carey Landry, the St. Louis Jesuits, Fr. Jan Michael Joncas and others could now distribute their music and recordings to parishes.

To complete the history of the impact of the publishing industry, the author provides accounts of the involvement of GIA and OCP. In addition, to round out the history of influential organizations, the origin of the National Association of Pastoral Musicians (NPM) is covered.

A good part of the book is spent on the composers themselves. Canedo's research provides solid biographical information and chronicles the history of the various music groups in which they played a part. Much of the material Canedo collected is from primary sources such as from interviews with the composers themselves. A chapter is dedicated to Spanish liturgical music giving a comprehensive look not only at genre but across cultures.

Canedo has provided a comprehensive look at the way we were in the 1970s and early '80s. While reading this book, one realizes how much publishers, composers, and parish musicians are interdependent upon each other to serve the assemblies where we minister. It's important to know not only the origins of the music genre but to see the action of the Holy Spirit at work in the Church bringing the people of God closer to Him.

This book is a worthy read for all those involved with music ministry in the Church regardless of preferred genres.

- Tim McManus