

Book Reviews

Prices are in US dollars.

From Mountains High: Contemporary Catholic Music, 1970–1985
Ken Canedo. Portland, OR: Pastoral Press, 2018.
ISBN 978-1-56929-093-4. 155 pages. \$20.00.

From Mountains High is a sequel to Canedo's previous book, *Keep the Fire Burning* (reviewed in the Spring 2010 issue of *The Hymn*). *Fire* focused on the emergence of folk music in Roman Catholic liturgy in the United States in the wake of reforms inspired by the Second Vatican Council. In *Mountains*, Canedo, a liturgical composer with Oregon Catholic Press, writes of what happened as folk music fell out of favor. He focuses on the rise and fall of North American Liturgy Resources (publisher of the *Glory & Praise* hymnals) and on the emergence of the St. Louis Jesuits. While *Fire* discusses music that's largely no longer in use, many pieces discussed in *Mountains* continue to be used in Catholic liturgies as well as in many other Christian traditions.

Mountains is not just a series of summaries and anecdotes; Canedo provides context for the music by exploring other major influences of pop culture, music, and Catholic piety. For example, he summarizes the self-esteem movement, the importance of born-again president Jimmy Carter, and the Marriage Encounter movement. He briefly profiles nearly twenty artists and important figures, including Carey Landry and Carol Jean Kinghorn, the monks of Western Priory, John Michael Talbot, and Grayson Warren Brown. Where possible, he draws on interviews with the subjects. Many biographical sketches include updates on what those profiled went on to do after their contributions to liturgical music in the 1970s. Another important inclusion is a chapter on development of Spanish-language liturgical music during the era.

Canedo has a clear, direct writing style and covers an immense amount of ground in only 155 pages. It's audacious to try to cover major cultural trends of the 1970s in four pages, as Canedo does in chapter 2. But, in a book of this scope, there will inevitably be people and events that aren't included (Tom Conry comes to mind) as well as sections where the reader will wish he'd written more. (To his credit, Canedo acknowledges in several places that he can only provide an introduction and he invites others to tell more of the story.) Furthermore, the author's writing style leads to some very abrupt transitions, as well as some odd, perhaps unintended juxtapositions. While the included footnotes are useful, an index and source list would really have helped readers, given the density of names and topics.

For these slight shortcomings, this book remains both inspiring and important. Readers will be heartened by the eagerness of so many of the faithful to learn more about music and liturgy, as well as moved by the humility

of so many composers overwhelmed by the response to their work. As some of these pieces have been continuously used for over forty years, they have become an important part of Catholic, and even Christian, spirituality. This book explains how this music filled an urgent need in the Catholic church and inspired so many. It is especially useful for those serving in Catholic contexts, and recommended for those interested in contemporary worship.

Chris Ángel is a PhD candidate in theology (liturgical studies) at the University of Notre Dame, Notre Dame, Indiana. A longtime church musician, he has worked for three Roman Catholic parishes.

Hymns for All Seasons: The Complete Works of James Quinn, SJ
Ed. Paul Inwood. Portland, OR: OCP, 2017. 924 pages.
\$40.00 (hardbound) and \$35.00 (spiralbound).

Father James Quinn, SJ (1919–2010) was a Scottish Jesuit priest and a prolific hymnwriter. His texts have been printed widely in many Christian denominational publications and have been honored for their deeply scriptural and theological underpinnings. Quinn, in addition to being a parish priest, served, at the request of the Vatican, as an observer at the 1964 World Alliance of Reformed Churches assembly in Frankfurt, Germany, and was a consultant to the World Council of Churches' Faith and Order conference at Louvain, Belgium in 1972. His involvement with the ecumenical movement also included time with the International Committee on English in the Liturgy (ICEL). A prolific writer of reviews and articles, Quinn's contribution to English-language hymnody will be of the highest interest to readers of this journal.

Paul Inwood, editor of this collection, has given us a carefully researched and complete collection of the 230 hymn texts that make up the life work of this remarkable hymnwriter. The texts are presented in alphabetical order by title. Each text is presented first as poetry, followed by author's notes, editor's notes, and suggested topics. Finally, most of the texts appear with a musical setting. These musical settings for the texts are the original tunes indicated by Quinn, and Inwood has done a good job of finding some of the more obscure tunes and presenting Quinn's texts as he conceived them. In some cases, texts have more than one tune. Composers of tunes will want to look at the texts published without music. Texts like "A voice spoke from heaven" cry out for tunes that will allow these words to sing in the mouths of congregations.

While almost all of Quinn's texts were published in