

sages of the church, ancient and modern, in ways that bring their words to life just as the reflections bring the hymns to life.

An index gives a basic form for a hymn festival, and then lists the hymns upon which each reflection is based; hence, the book serves a double purpose: it can be a template and an encouragement for those who put together hymn festivals, but it can also be a ready-to-use work of art.

Artistically, Ms. Cherwien demonstrates the ability to make syllables count. Most of the thought phrases are between three and seven syllables, and she uses sequences beautifully. She does not use words to shock, but occasionally has delightfully poignant phrases, like "drone of doing." Instead of simply saying that we breathe together when we sing, she calls us "Together-breathers." There are delicious words like *noctilucent*, referring to night clouds, high in the sky, that reflect moonlight. She has phrases with prophetic grit, like "to a society lulled by false trinities – three-car garages, three-piece suits, three-day weekends – the prophets cry out 'Awake!'"

The shortcoming of the collection is one that Ms. Cherwien acknowledges, and for which she asks forgiveness in the book's prelude: the repetition of favorite stories, scripture passages, etymologies, and biblical themes. As beautiful as the reflections are, many of them say the same thing in very nearly the same words.

This book is a handsome and spacious product, with print that is very easy to read. Whether you are in the business of putting together a hymn festival or simply feasting on the faith reflections of a gifted writer, this will be a good addition to your library.

JOHN THORNBURG

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Keep the fire burning The folk Mass revolution

by Ken Canedo. Portland, OR: Pastoral Press, 2009. 140 pp. ISBN 978-1-56929-083-5. US \$20.00

Ken Canedo, a liturgical composer, is managing editor of spiritandsong.com, a contemporary Catholic music Web site. In this, his first book, he details the history of the folk Mass movement from the 1960s to the present day. If you work in a Protestant church, you will be enlightened by the thread of events leading from America's turbulent '60s to the current Protestant Contemporary Christian Music scene. If you are from the Catholic perspective, you will hopefully be proud to discover how Catholic clergy and musicians brought their music through faith, sweat, tears, and

prayers to an era of synthesis of style that makes very good sense. For instance, why not use a traditional Protestant hymn in the same liturgy with a folk-style hymn if they both fit the particular liturgy? Canedo created his timeline beginning with the first Sunday in Advent, 1964, when the Mass was to be said in the vernacular. That restless, rowdy decade! Who among us could forget an assassinated president, an unpopular war, the civil rights movement, and an increasingly challenged morality all in one period? Enter the Roman Catholic Church with the reforms of Vatican II. No wonder that the Kingston Trio and Peter, Paul, and Mary were so popular with their guitars and jaunty tunes – we needed a little uplifting of spirits. Canedo points out our joy and anguish in the very popular Catholic song of the day, "They'll know we are Christians," a song about love, but – written in a minor key.

Several major musicians during these decades are described in this book, along with their accomplishments. Virgil C. Funk, a well-known priest/musician, was invited to write the foreword to this book. In it he briefly but ably describes the succeeding decades of church leaders who searched for a "quick fix" in order to replace the enormous body of music literature deemed unusable at that time. Perceiving a need for a support organization, Funk founded the National Association of Pastoral Musicians. Now in its thirty-third year, it has provided an excellent forum for the exchange of music and ideas within the Catholic Church.

Another major figure whose career is documented throughout the book is Dennis Fitzpatrick, who became involved as a college student entering Chicago's DePaul University in 1955. He and fellow student Roger Nachrwey performed, studied, composed, and organized their way through these decades. Fitzpatrick founded a group called Friends of the English Liturgy, which subsequently became FEL Publications. FEL enjoyed many years of success bringing new music to the people in the pews.

I was pleased to find the book heavily footnoted, a tool that helps the reader keep track of the trends and ideas, but that affords the possibility of more information at the end of each chapter; an index, however, was conspicuously missing. For those of us who wish to digest this information over time, the index would allow ease of access to particular words and subject matter. I plan to use this book as an ancillary reference in a church music course I teach. The material is interesting and informative, and presents the journey of folk music for America's churches in a well-organized manner with ease of reading.

MICHELE JOHNS

Michele Johns is adjunct associate professor of organ & church music at the University of Michigan School of Music, Theatre & Dance, Ann Arbor, MI. She has worked for over twenty years in the Roman Catholic Archdiocese of Detroit as an administrator, workshop leader, and as the director of music for Our Lady of Good Counsel Church, Plymouth, MI.