TO PRAISE GOD

The Life and Work

of

Charles Winfred Douglas

by

Leonard Ellinwood and Anne Woodward Douglas
XXIII

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297 Fourth Avenue, New York 10, N. Y. Papers I-XV, 25¢ each.
Papers XVI-XXII, 35 cents, XXIII, $1.00.
PART ONE

THE HOURS OF LIFE

NOCTURN{1}  I: Life "in posse"—the ages.  
II: Life "in esse"—the womb.

The Douglas family in America traces its descent from the deacon, William Douglas (1610-1682), a Scotsman from Northamptonshire, England, who migrated to Gloucester, Mass., in 1640. Succeeding generations of the family moved first to Connecticut and then, in the fifth generation, to Oswego County, New York.

There, in the village of Richland, Virgil Chittenden Douglas was born on March 22, 1820, the seventh generation of Douglasses in this country, a remote cousin of Senator Stephen A. Douglas, famous for his debates on slavery with Abraham Lincoln. He was first married to Julia Brewster, by whom his daughter, Julia Brewster Douglas, was born in 1852. In 1855 he was principal of an elementary school in Oswego. On August 28, 1861, he was again married, to Caroline Church, a fellow teacher, who bore him three children: Mary Louise, born July 23, 1862, a son who died in infancy, and Charles Winfred. In 1865, Virgil Douglas was serving as teacher of writing and bookkeeping in the Oswego Normal and Training School. The following year he became assistant superintendent of schools in the city of Oswego, serving under Edward Austin Sheldon whom he succeeded as superintendent on October 5, 1869. This position combined the function of school superintendent with that of secretary to the Board of Education, at a salary of one hundred dollars per month. Sheldon was one of the most distinguished figures in American education at that time. He had pioneered Pestalozzian methods in this country, with special emphasis on the Object Method of Teaching. This work attracted a number of teachers and administrators who visited and observed the work of the Oswego schools. From it grew the Oswego Normal and Training School, which Sheldon continued to direct after his retirement from the local public schools.
Charles Winfred Douglas was born on February 15, 1867. His father, then assistant superintendent of schools, was almost forty-seven years of age; his mother was thirty-three. It is possible that the fact of his being the son of older parents with an intellectual background accounts for the talent and genius with which he was endowed. There was a strong love of books and music on the part of both parents. The piano was at the center of domestic pleasures. Winfred was baptized as an infant in the First Presbyterian Church of Oswego.

His earliest memory of his mother was of her singing as she rocked him in an old Hitchcock chair which he preserved all his life. She gave him careful pre-school training, but died of tuberculosis on July 28, 1873, just as he became of school age. A deeply religious child, he felt her death keenly. In later years Winfred told of catching two little fish shortly before his mother died, and of climbing up on a pillow to give them to her, recalling her smile as she thanked him.

Other childhood memories were of "big game hunting in Africa with a bow and arrow," and of his distress when the "ostrich" turned out to be a neighbor's prize rooster. He spoke of rowing the boat while his father fished, that his father always cooked the Sunday breakfasts of fried oysters for the family, that he taught each one of the children that a certain portion of the chicken was the best—Winfred's portion being a drumstick.

After his mother died, his older half-sister, Julia, looked after the children. Winfred recalled how she always brushed the spiders off the ceiling at night before putting them to bed, and how they teased her by drawing some on the ceiling with a pencil.

On February 2, 1875, his father married a third school teacher, Frances Weed, by whom his daughter, Helen, was born on November 4, 1877. Winfred's early piano lessons were discontinued, but music nonetheless absorbed him. A sister tells of their running outside to listen when the Forty-eighth Regimental Band passed a block below their hillside home during military funerals. Thrilled by the Dead March from Saul, he taught himself to play it and went on to read music theory and biography from the local library. He was deeply impressed by the final program of a musical convention conducted in the summer of 1871 or 1872 by John Zundel, the famous organist of Henry Ward Beecher's Plymouth Church, Brooklyn, New York. At the age of ten, in June, 1877, he made public profession of faith, with serious understanding.

Little is known of his progress up through the public schools. As the superintendent's son, he was expected to receive, and did earn, good marks. On one occasion he was kicked down a flight of stairs
by a jealous classmate who had received poorer marks, suffering a spinal injury which plagued him throughout life. He copied music for a choirmaster and thereby earned a few organ lessons and the privilege of occasional practice on the Presbyterian Church organ. His first venture to play it publicly was for the wedding of a family friend, date unknown. His high school graduation theme in February 1883 was on Richard Wagner.

During his final year in high school, Winfred's father became seriously ill, finally passing away on November 30, 1883. During that illness, Winfred served as secretary to the Board of Education and to the new superintendent. At the same time he studied by himself to prepare for college, but made no more music at home, for his step-mother's grief would permit none.
The burden of the bereaved family fell heavily on Winfred's shoulders. There was little or no financial reserve. Widows' annuities were unheard of, even for the relict of a popular school official. After a short time, Mrs. Douglas resumed teaching, and served as principal of the Stone Elementary School until her retirement in 1906. She died in her daughter's home in Columbus, Ohio, on December 21, 1919.

Winfred put aside his immediate plans for college and went to work. He began to play the organ in the local Presbyterian Church on twelve hours' notice of the illness of the regular organist, using the pieces he had played shortly before at the wedding. He used to relate with great glee that this initial repertory included the Moonlight Sonata. One day he confided to a friend that he would like to be a minister, but felt sure that he could never be good enough; yet there were other ways of praising God, and perhaps he could learn to do it by better church music. During the next two years he held two different jobs. In a local hardware store he worked as a stock clerk and general helper, juggling hundred-pound kegs of nails, moving stoves, etc. In a thermometer factory he contracted mercurial poisoning from sucking the liquid mercury up into the glass tubes of the thermometers, with the result that he lost all of his teeth before entering college and permanently weakened his system in general. After two years of such work, he was able to enter Syracuse University in the Fall of 1886.

Julia, by this time, had graduated from Oswego Normal School and was teaching in New York City and its environs. In 1913 she took library training under John Cotton Dana in the Newark Public Library. Four years later she moved to Colorado, settling near her brother in Evergreen and building up a remarkable public library beside the Mission of the Transfiguration there. She died on September 29, 1935.

Mary took nurse's training in Bellevue Hospital, New York City, married Robert Gillespie in 1888 and Jacob P. Seamans in 1901. She spent her later years with Julia in Evergreen, and died at Hamburg, New York, on August 20, 1947.

Helen taught school for a while. In 1906 she married Schuyler Colfax Dobson, and has since made her home in Columbus, Ohio.

Winfred entered Syracuse University because of the musical courses which it offered. He continued to earn his own way, living at first on fifteen cents a day with a diet consisting principally of oatmeal, the porridge of his Scottish forebears. During his freshman year he clerked in a music store and sang in the choir of St. Paul's Cathedral, Syracuse. This is his first known contact with the Episcopal Church. The following year he was assistant organist at the Cathedral and choirmaster.
of St. Paul’s Mission at a salary of $3.25 weekly. He supplemented this income by playing accompaniments in the University’s Music Department for two hours daily.

He began to keep a diary in January, 1888, writing:

To keep a daily record of my deeds I will essay;
I’ve tried the thing before in vain:
I think the only way
To keep a daily record
Will be to write each day.

This was continued intermittently throughout the rest of his life in date-books and regular diaries, at times written hastily and almost illegibly. One of the earliest entries, January 9, 1888, notes that he “commenced daily services at St. Paul’s today. I am to be there four to six, daily.” His interest in the Church intensified during that Spring, for in July he was licensed a lay-reader by the Bishop of Central New York. In after years, he often spoke of the influence of the Rt. Rev. Frederic Dan Huntington on this phase of his life. He named his only son after the Bishop, and in 1933 dedicated his collected poems to the latter’s memory. For the remainder of his undergraduate years, he was active with a group of students, known as “the Bishop’s boys”, who together and separately devoted considerable time to mission work under Bp. Huntington’s direction.

In January, 1889, the diary notes a trip with the University Glee Club, specifically mentioning the towns of Sims, Rushville, and Attica. He participated in Sunday “church services, singing or playing, or taking services” at St. Paul’s and Trinity Churches in Oswego, at St. John’s Church, Marcellus, and the Mission of the Good Shepherd on the Onondago Reservation. On March 17th he “opened St. Luke’s Mission in the Calvin Tract with 25 children.” June 16th he noted a “first Sunday service at Chittenango” [St. Paul’s Mission].

The first attempt at musical composition to be noted in the diaries was an *Agnus Dei in D*, February 16, 1889. His poem, *An Easter Song of the Maries*, was written April 20th. A letter from Bp. Huntington written two days later, on Easter Monday, expresses his pleasure in the poem, and also commends translations which Douglas had made of the *Dies Irae* and the *Stabat Mater*.

About this time, he was initiated into the Delta Kappa Epsilon fraternity, and was laying the foundations of a life-long friendship with a fellow student, William Harman Van Allen, in later years the “Presbyter Ignotus” columnist of *The Living Church*, and for 27 years rector of the Church of the Advent, Boston. April 9th, at the opening of the Spring term, Douglas wrote “shall take Catullus, Roman Literature and Juvenal besides my music work.”
The summer of 1889 was spent as a member of a Kellogg Concert Group giving nightly programs in Delaware Water Gap, Ocean Grove, Paterson, and other New Jersey resorts. Several week-ends were spent with Bp. Huntington's son, Fr. James Otis S. Huntington, O.H.C., staying at the Holy Cross Clergy House in New York City. On July 21st he notes singing in the choir at Trinity Church, New York, and having a pleasant chat with Arthur H. Messiter, the organist-choirmaster.

Organized football began at Syracuse in the Fall of 1889. That first season, the men played with unpadded suits and with numerous injuries. With no helmets, they wore their hair long for protection. Douglas sustained a broken collar-bone in the first out-of-town game, with the University of Rochester. The following season there were seven ministerial candidates on the team. Douglas played in the line for three seasons, with the exception of a period in late 1889 when he was suspended from the University "for horse-play with some of the freshmen."9

Earlier in 1889, Crouse College had been built for use as a Fine Arts building. Its auditorium seated a thousand persons and contained a new Roosevelt organ of 74 stops. A peal of nine bells set to the key of Eb, the largest of which weighed 3,000 pounds, was installed in the tower as the gift of D. Edgar Crouse, the son of the building's donor. Douglas rang the bells for the first time on September 18, 1889, and thereafter during his remaining years at Syracuse, establishing a tradition that only AKE men could ring them, a tradition maintained until the interruptions of World War II. They were rung regularly each day, and at one time he was suspected, not perhaps without reason, of using them to silence an unpopular lecturer. Douglas also served as chapel organist, playing on a Johnson organ of 22 stops which had been installed in the north end of the chapel in 1885.

The Syracusan for February, 1890, noted that he had been confined to his bed for a week, and that his place as chapel organist had been supplied by J. R. Stevens, '92. Douglas contributed an article on "A Corner of New York," describing the German quarter of the city, to the September, 1889, issue of The Syracusan, and a poem, "To a Poet," to the March, 1890, issue. That of July, 1890, announced that he would take charge of the Church of the Evangelists, Oswego, for the summer, but the diary has a notation for July 17: "Opening service for the summer at Emmanuel Mission."

At the end of the summer, his diary notes a clergy meeting which he attended on September 9, 1890, at Watertown, N. Y., then on September 12th: "Finished poem, 'Vocation',"8
College opened on the 18th, and the diary noted "three hours at the organ." That week-end he was back in Oswego, helping at St. John's Church, but ended the engagement for Sunday work there the following week-end. The choir had been working on his Evensong. During this, his senior year at Syracuse, he served as fine arts editor of The Syracusan. His poem "'Vocation' took very well" in the first issue. In football he was "one of the pluckiest men on the team."

The diary records that on October 22nd

After vocal lesson today, Miss Everett asked me to take the chorus and the male vocal classes, as well as the accompaniments.

He was fortunate, during his years of college, in having as teachers several of the outstanding musicians of the day: George Albert Parker in organ, William Heinrich Schultze followed by Percy Goetschius in theory, Charles F. Webber and Marie Louise Everett for voice.

In March, 1891, he was accepted by Bp. Huntington as a Candidate for Holy Orders. A letter from the Bishop in April refers to some verses by Douglas which were being printed in the diocesan monthly Messenger. At Commencement in June, he wrote the Class Day Poem and was one of three to receive the Bachelor of Music degree.

His work as a student assistant must have been of a high standard, for he was invited to remain as Assistant Instructor in Vocal Music during 1891/2. The Syracusan carried several notices of his activities during the year. "Douglas’s good guarding was a great help” on the football team. “Charles Winfred Douglas is assistant organist at St. Paul's Cathedral; has been acting as choirmaster during the absence of the Rev. H. R. Fuller.” In October he was appointed lay-reader at Jamesville. “C.W.D. delivered several lectures in the East about Christmas time.”
Karl Schwartz had been another of "the Bishop's boys" at Syracuse University. Graduating in 1886, he was ordained by Bp. Huntington and served at Trinity Church, Lowville, before going to New York City in 1891 as assistant rector of the Church of Zion and St. Timothy. It was only natural for a talented musician to look towards New York City, so during the Christmas holidays Douglas went there and visited Schwartz. Apparently there was an opening at Zion and St. Timothy, for the diary notes that on December 28th he called on the rector with his friend.

Returning to Syracuse, he had a long talk with his Bishop. In a letter of January 20, 1892, Bp. Huntington urged Douglas to remain in Syracuse, taking charge of the music at St. James' Church. The Bishop pointed out the greater opportunities for service in his own diocese where there were so few outstanding musicians, also the effect such a move would have by interrupting his studies for Holy Orders. Understandably, the Bishop hated to lose still another of his "boys" to the metropolis. Nevertheless, once Douglas' decision was made, he sent him away with a letter full of warm affection and with a formal document of transfer to the ecclesiastical authority of the diocese of New York.

*The Syracusan* for February 1st stated that

The present edition closes the connection of the managing editor with *The Syracusan* and with it he performs his last act as a resident student. Charles Winfred Douglas has been elected organist and choir master of Zion and St. Timothy's Church, West 57th Street, New York, with a salary of $1,200.00.

Then on February 15th

Charles Winfred Douglas left for New York on Saturday. His permanent address will be with Mr. W. H. Van Allen at 209 West 55th Street, New York City.

The latter had gone to New York in 1891 as headmaster of the parochial school of St. John's Chapel, Trinity Parish, where he served until his ordination by Bp. Huntington in 1894.

Still a fourth one of "the Bishop's boys" in the city at that time was the bishop's own son, Fr. James Otis Huntington, founder of the Order of the Holy Cross, "the happiest man I know" as Douglas' diary stated. In 1887 Fr. Huntington had founded the Church Association for the Advancement of the Interests of Labor (C.A.I.L.) He was also active in furthering observances of Labor Sunday, which in 1892 came on September 4th. Douglas received a commission to compose a special anthem for use on this occasion in Trinity Church, New York. This anthem, *Bread of the Needy* for men's voices and brass instruments, his
first published music, was completed on August 22nd and sent to the printer. Copies were delivered on the 29th and rehearsed the following day. At its first and only performance his diary comments that “the best baritone in New York sang the solo part in my anthem.” On August 30th, with his head in the clouds after the rehearsal of his anthem and a visit from Fr. Huntington, he wrote:

If I could just go out through space, and find my mother that I never knew, and give her my head to hold and my tears to kiss away like a child. . .

During this year in New York, the diary records all of the music which he heard in concerts but omits mention of work at his own church:

Melody whirls through my mind day and night. . . . The musical part of Douglas has been volcanically active of late . . . And how the concerts have carried me away.

He also wrote of composing a baritone solo for Mr. W. R. Squire of St. Thomas’ quartet to the words “Let the robber rob no more.”?

On Saturday, October 1st, he took a long hike up the Hudson shore with Van Allen, visiting the church at Tarrytown where Washington Irving had been a vestryman. At the latter’s home he met Irving’s niece. Two weeks later, the diary comments on the lack of dignity, the wastefulness and repulsiveness of the quadricentennial celebration of Columbus’ discovery of America. “One feature atones for all, though, and that was the crowd of spectators. Still more impressive was their unfailing good nature.”

Early in 1893, he was abruptly dismissed from his position as organist-choirmaster at Zion and St. Timothy’s, due to the ill-will of a vestryman. Douglas’ first reaction was:

My ostensible failure as a church musician has depressed me no whit, but rather filled me with a new and indomitable ambition to serve God supremely in just that capacity. And I will do it!

Nonetheless a little later he noted that he had been constantly awake for a month—“so morbid when I can’t sleep.” He remained in New York all spring, playing and singing (tenor) occasionally. There are frequent references to visits to the home of Isabelle Howells in Flushing, Long Island. Mr. Howells was a retired merchant of considerable means, a cousin of the poet-novelist, William Dean Howells. A lover of nature and of art, he had a large, roomy, country house with a great store of rare pictures. Of special interest to Douglas was a Chickering piano “which my fingers love for its restful touch—firm, even, sure, and the tone will sing for me like a French horn or like the soft pure tones of a tenor trombone.” On Trinity Sunday the diary comments: “Played only twice in a month. Sang the Elijah with the Oratorio Society.”
Before going to New York he had already begun to study for Holy Orders, with the perpetual diaconate\textsuperscript{10} in mind. When summer came he returned to his earlier work in the Diocese of Central New York, and enrolled in St. Andrew's Divinity School, Syracuse. On October 15, 1893, he was ordained deacon by Bp. Huntington.

Returning to New York City he began to serve as a curate at the Church of the Redeemer, with responsibility for the music, and as a teacher in St. John's parochial school. But the strain of his life since college had used up his physical reserves. On a subsequent evening he conducted choir rehearsal and remained afterwards to practice on the organ; sometime in the night the lights in the church were noticed and Douglas found lying unconscious by the console. Taken to Presbyterian Hospital, he lay for nine weeks with double pneumonia and resultant complications. Several abscesses were successfully punctured, but one was so deep-seated it could not be reached. He later told how his rector's brother, Irving Peake Johnson,\textsuperscript{11} came to give "last rites" and to plan the music for this young musician's own funeral, a lugubrious business which so distressed his nurse that she burst into tears. Douglas essayed a feeble joke, which set them into such hysterics that the abscess broke, on his own humor.

After Douglas had improved sufficiently to leave the hospital, Fr. Johnson interested the Very Rev. Henry Martyn Hart, dean of St. John's Cathedral, Denver, in his case. At first Douglas was extremely hesitant about accepting Dean Hart's offer, not only because of the precarious state of his health but also because the Dean was a well-known protagonist of the "low church" party, while his own interests were definitely "high church". But the Dean wrote back that he fully understood and wanted him to come nevertheless. He mailed him train reservations and instructions to preach the following Sunday. Douglas arrived in Denver in September, 1894, frail and impoverished. During the following three years he endeavored to rebuild his health in Denver's high and dry climate, serving as best he could as minor canon under Dean Hart.

He was sent to make a sick-call on Miss Mary Josepha Williams who was so un-impressed that she told the Dean not to send "that awkward young man" around again. Nevertheless, on June 22, 1896, she became his bride. Although a semi-invalid from childhood, "Dr. Jo" had graduated from Gross Medical School, Denver, and at the time of her marriage was joint-director of a small sanitarium on Pearl Street, Denver. She was the daughter of Brigadier General Thomas Williams who was killed at Baton Rouge on August 5, 1862. Her brother was the Rt. Rev. Gershom Mott Williams, Bishop of Marquette from 1896 to 1923. Her grandfather had been an early settler in Detroit and had left a considerable fortune from land holdings there. Thanks to this financial
independence on the part of his wife, Canon Douglas was able to finance much of his subsequent study and plainsong publication. A son, Frederic Huntington Douglas, was born on October 28, 1897.

The next few years were spent in an active life—preaching, lecturing on a wide variety of music topics, conducting missions in various parts of Colorado and as far away as Hastings, Nebraska. He continued sacred studies at Matthew’s Hall, Denver, under Bp. John Franklin Spalding and the Rev. Percival H. Hickman. On the Feast of the Transfiguration, August 6, 1899, Bp. Spalding advanced him to the priesthood at the little mission in Evergreen.

Services had begun in the area near Evergreen, which stands at the head of Bear Creek Canyon thirty miles west of Denver, in the fall of 1871. During the following decade, Gen. Williams’ widow was accustomed to camp there with her family in the canyon and to hold prayer services for the neighborhood. After their marriage, the young canon and his bride made their home on the edge of the village. In May, 1898, he was elected to the Evergreen School Board. The Douglasses provided property for the establishment of the Mission of the Transfiguration adjacent to their home and remained closely associated with it for the rest of their lives, even though, because of frequent absences for protracted periods, he did not become vicar of the Mission until 1937.
Canon Douglas had retained living quarters in New York during his period of illness, for, in spite of new family attachments and a growing love of the West, he realized that his work as a church musician needed the centrality which New York alone afforded. In the fall of 1899 he began to travel back and forth between Evergreen-Denver and New York, with stops in Chicago where he had become interested in the kindergarten work of Gertrude House. He lectured for Peter Lutkin at Northwestern University's School of Music. In New York he took an active interest in the work of the Settlement House. Association with Frank and Walter Damrosch, Franz Kneisel, and Artur Nikisch dates from this period.

In May, 1901, he sailed to England on the Mesaba for his first trip abroad. This may have been the beginning of his intensive study of plainsong, for the diary tells of conferences with John Henry Arnold. He met the Irish bass, Harry Plunkett Greene, whom he later accompanied at concerts in the United States.

Returning in October, he moved his family to a new apartment at 107 West 84th Street, New York. He was active that winter in Damrosch's Musical Art Society, and again served as curate at the Church of the Redeemer.

On April 7, 1902, he suffered another severe breakdown, physically and nervously. On the 10th he was taken to New Hope Sanitarium for some weeks. By July he was well enough to visit friends in Baltimore and then spend ten days at the Holy Cross Monastery in New York, where he began his poem, "Plainsong." The end of the month was spent with friends in Philadelphia and Boston. During August and September he took a trip to visit family connections near Buffalo, going on to Niagara, Utica, and Lake Placid, ending up at Henry van Hoevenberg's Adirondack Lodge on Heart (Clear) Lake where he spent his time chopping wood, guiding parties up Mt. Jo, and generally trying to build himself up again. Returning to New York in October, he was soon ill again.

This time, he turned to the Indian country in the Southwest and spent six months living on the desert. With his natural intensity, as his strength returned he explored the back Indian country along the Rio Grande, the Colorado River, and Kaibab plateau. He was accepted by the Navajo and Hopi, the latter making him a blood brother of the tribe, with the name "Tall Pine Tree". Admiring their primitive artcraft, he did considerable trading and collecting. Much of the trading was for the Fred Harvey Company, while the collecting became the nucleus of what was later developed by his son, Frederic, into the Na-
tive Arts Department of the Denver Art Museum. From this first trip dated Canon Douglas' intense interest (shared by Natalie Curtis, Pres. Theodore Roosevelt, and others) for the preservation of Indian culture and the more intelligent handling of their children.

By January, 1904, his health had returned sufficiently to permit him to resume teaching in Gertrude House and other lectures in Chicago—this time with the added subject matter of Indian music and rituals. March and April were spent in New York.

On April 16th he again sailed for England, this time with his wife and son, four other children (cousins) and companions for Dr. Jo. The entourage settled first in an old vicarage at Farnham, later moving to Penzance. During the next 21 months he traveled widely, listening to music. The Spring was spent ranging from Oxford to Edinburgh. On July 6th he crossed to France, listened to plainsong at Notre Dame, Paris, then visited the cathedral towns of northern France. Returning to England in mid-August, he met Dom Mocquereau for the first time on August 20th. He joined his family at Penzance briefly, then returned to the Isle of Wight, where he began lessons in plainsong with the Benedictines of Solesmes in their temporary quarters in Appuldurcombe. After reference to the "heavenly singing" of that famous choir, the diary records a personal decision:

I will not neglect any duty for Plainsong, but nevertheless will work at it all I may.
My musical work of all kinds must be whole-hearted if I would have God hear it and men profit by it, and it must all spring from love of God, either direct, or through his works. I must not neglect any element that makes the service speak of God and His order and His beauty.
If my work is true and faithful it will not fail, although I see no success.

One of his fellow students was Harold Becket Gibbs, an English organist who subsequently settled in the United States, at the request of Pope Pius X, in order to improve the plainsong singing in the Roman Catholic Churches in this country. In November, Canon Douglas made the acquaintance of the Rev. Percy Dearmer, then engaged in the preparation of The English Hymnal.

1905 began with a brief trip through Rotterdam, Cologne, and Leipzig to Dresden. The spring and summer were spent in the study of plainsong with Dom Eudine and Dom Mocquereau. Brief side trips gave occasions for visits to the Clarendon Press, the Bodleian Library, the Cowley Fathers (the Society of St. John the Evangelist), and Stanbrook Abbey. At the request of Dom Eudine, during the summer he gave a series of lectures on "The Relation between Plainsong and Modern Music." At the end of August he made another trip to Edinburgh, this time by way of Durham and York. In October he paid a visit to the Rev. Dr. G. H. Palmer, the distinguished editor-translator of many Anglican service books and plainsong editions. They discussed "modern music and the Vatican Kyriale."
On October 10th, he left London to spend the winter in Germany. After some intensive language study at the Berlitz School, he looked at manuscripts at Abbey Maria Laach and Cologne Library then spent two months in Leipzig and Dresden studying voice, renewing his friendship with Mischa Elman and Nikisch, and becoming a Bruckner enthusiast.

January 14, 1906, he returned to London, visited his Benedictine friends and Fr. Palmer again, then sailed with his family for New York, arriving January 25th and setting up living quarters in Yonkers. During nearly two years overseas he had worked strenuously in spite of recurring ill-health, weakness and pain. Now he was again faced with the problem of earning a living. This meant resumption of lectures in New York, Chicago, and Evanston on opera, Strauss, Bruckner, etc. He also pondered how his newly acquired knowledge and love of plainsong could be of service to the Church, praying that God would make His will known.

Soon after his return to New York, Mother Margaret Clare of the Western Province of the Community of St. Mary, having heard the sisters in Wantage, England, sing plainsong, sent him an invitation to visit the convent in Kenosha, Wisconsin, to give a series of lessons on the chant. Other invitations soon came to train the Sisters of the Holy Nativity at Fond du Lac and the seminarians at Nashotah House. In this teaching he at last found his true métier, a work which remained his driving interest for the rest of his life. On December 6th he met with the Mother Superior of the Community of St. Mary in St. Mary’s Hospital, New York. As a result of this conference, he undertook the musical setting of the Ceremonial of the Community and became its choirmaster, a position he held for the following 35 years.

His first visit to St. Mary’s, Mount Saint Gabriel, Peekskill, was on December 21, 1906, where he found that the sisters had been accustomed to using a form of plainsong for their Psalter and adaptations of modern music for many portions of their liturgy. The transition to the Solesmes method presented many difficulties, entirely apart from that of language, but Canon Douglas’ patience and skill had them singing Compline successfully in ten days, with the other daily offices added gradually in the next weeks. As the children of St. Mary’s School participated in many services and exercises with the sisters, he taught the repertory of liturgical plainsong to them as well, with the result that over the following years a fixed tradition developed which was so dearly loved that many alumnae returned each year to help in singing the major feasts.

At the end of March, 1907, he moved his family from Yonkers to Fond du Lac where he began four years’ service as Canon-Residentiary of St. Paul’s Cathedral. During the spring, he continued to lecture in the Chicago area and to work on the adaptation of the plainsong hymn melodies to the English words, pointing the Breviary Psalms, and polishing the Compline office. His diary notes that on May 30th they sang “the first complete plainsong mass in the Cathedral at Fond du Lac.”
Summer found the family back in the mountains at Evergreen. On July 2nd, he began a six-week summer school of church music, the first of what was later to become an annual school of note. The diary notes several climbing expeditions in the nearby Rockies.

At the end of August, he returned east and resumed teaching at Peekskill. On September 10th, he attended a retreat at Holy Cross Monastery which had moved out to West Park, New York, three years earlier. He talked on the devotional aspects of chant and instructed the priests in music. October and November were spent back in Fond du Lac, then from December through March, 1908, he was again in New York and Peekskill, overdoing physically as usual and paying the price with bouts of illness. His quarters in New York that season were at 232 West 78th Street. The Spring was spent back on the Chicago, Kenosha, and Fond du Lac circuit, with every spare moment devoted to work on the plainsong editions and accompaniments.

On June 25, 1908, he made a third trip overseas, sailing alone from Montreal on the Empress of Ireland and arriving in London in time to witness the opening of the Lambeth Conference of that year. July and August were spent at Quarr Abbey on the Isle of Wight, where the Benedictines of Solesmes had completed their new quarters. It takes but little to imagine with what care he went over his English adaptations of the plainsong with his friends and tutors. This was his last trip abroad until 1931.

Returning to New York on August 19th, he first edited the Missa de Angelis, then resumed the eastern teaching circuit, New York, Holy Cross, Peekskill, shifting to the midwestern circuit October 13th. Thereafter this was the pattern of his life for many years, with the summers spent in Colorado.

January 16, 1909, he underwent surgery on his nose, followed a week later by a tonsillectomy accompanied by severe haemorrhage. The following year, two more plainsong editions appeared in print, after several years of use by the Community of St. Mary. These were the Office of Compline and the Cantica Eucharistica. In 1911 he moved his family to residence on the grounds of the Community of St. Mary in Peekskill, living in a stone house near the entrance to the grounds which the school children called The Castle, but which the Douglases named St. Dunstan's. At the insistence of Bp. Weller, he retained his canonical connection with St. Paul's Cathedral, Fond du Lac. St. Dunstan's remained his winter home until the spring of 1923. He formed a local Schola Cantorum, and organized a Christmas Pageant which has since been a favorite feature of the life of St. Mary's School. Typical of the music work at the School during these years is the description of a Whitsunday program in 1912. Following a concert by the Kneisel String Quartet, the girls sang: Introit (Suscepimus) 7th century, Kyrie (Lux et origo) 10th century, Kyrie (Cum jubilo) 12th century, Agnus Dei 13th century, Sanctus and Benedictus 14th century, Gloria 15th century, and Credo (De angelis) 16th century, to the accompaniment of the quartet!
In 1912 the Schola Cantorum under the direction of Kurt Schindler blossomed into a significant feature of New York's musical life. Canon Douglas was a member of the Board of Directors from the start and for several years gave a lecture series on its repertory and annotated its printed programs. A close friendship developed between Schindler and Douglas, fostered by their mutual interests in old and folk-music. Together they edited a series of sixteenth century Spanish motets during the next few years.

Schindler was also interested in the Indian country, having helped Natalie Curtis with the preparation of *The Indian's Book* (1907). In 1912, Canon Douglas' diary begins to make frequent reference to meetings with Miss Curtis in New York and in Peekskill, and to lecture appearances with her. On July 26, 1913, Schindler arrived in Evergreen for a three day visit, then met Douglas at Colorado Springs on August 4th. Natalie Curtis joined them on the 8th, and ex-Pres. Theodore Roosevelt on the 19th. The diary gives the details of their extended trip:

August:
- 5—La Junta, Las Vegas (N. Mex.), San Domingo, Albuquerque.
- 6—Winslow, Williams, Grand Canyon.
- 7—Hopi Point.
- 8—Winslow, Holbrook—Natalie Curtis joined party with Miss Klauber.
- 9—Left for Canada.
- 10—Cottonwood Wash camp—same site as two years ago.
- 11—Indian Wells, Twin Butts.
- 13—Canada—saw races, etc.
- 14—Kurt Schindler bathed in Dutch Oven! 20 Navajos came to sing in evening.
- 15— Went to Chin Lee.
- 16-17—Del Muerto, Chin Lee, Peach Springs (riding).
- 18—Keams Canyon.
- 19—Made permanent camp. Met Roosevelt party.
- 20—Took Roosevelt to Nampeyo's & over the mesa. Generally bought pots. P.M. with Roosevelt at Antelope Ceremony & explained details. Worked all evening with Natalie & Roosevelt.
- 22—Many songs at Nampeyo's. She told us meaning of pottery designs.
- 23—Buying and packing pots. Su-pe-la (Snake priest) to lunch. "Sad Face". Oraibi.
- 24—Called at Nampeyo's for goodbye. Left for Second Mesa.
- 26—Old Hopi as guide to Shungopavy. Met others there. Flute Ceremony.
Judging from these entries, this may have been the trip in which he located the ancient trail leading up the Enchanted Mesa near Acoma pueblo. He was the first white man to describe the Flute Ceremony at Shungopavy. These feats, together with his climbing records in Colorado, won him membership in the Explorers' Club.  

In August, 1916, he spent another month in the Indian country, and again in 1921, when he made a second trip to the as yet little known Rainbow Bridge and an “impossible” climb up the north side of Navajo Mountain. In addition to the Hopi and Navajo, he also had close connections with the Zuni and Santa Clara Indians. He was at Taos on several occasions helping Dr. Martin care for the Penitentes after some of their ceremonial rites. Not only did he go to them, but he also brought many Indian friends into his own home, especially to Camp Neosho, the home in Evergreen, Colorado. The Naranjo family came there regularly each summer for traditional “Com Camp suppers.” One talented young Zuni painter, Red Robin, lived at Camp Neosho for some time before going on to successful New York exhibitions.

Correspondence and particularly the copying of music manuscripts for plainsong editions became so heavy a burden that in 1913 Canon Douglas hired Frank Damrosch, Jr., then a seminarian at Berkeley Divinity School, to assist him on a half-time basis during the following two years. From 1915 to 1917, Canon Douglas added a series of lectures at the General Theological Seminary, New York, to his busy schedule. At the May 1917 convocation of Nashotah House, he was awarded the honorary Doctor of Music degree.

The General Convention of the Protestant Episcopal Church in 1913 entrusted the revision of The Hymnal to a Joint Commission of the Convention which spent the following four years preparing the texts for the new work. Canon Douglas' brother-in-law, Bp. G. Mott Williams of Marquette, was the chairman of the music committee of the Commission and its first music editor. Finding the work required a great deal of time, Bp. Williams hired the Rev. Frank Damrosch, Jr., to assist him. Just as the work was about to be printed, it met considerable opposition from a group of conservative organists who succeeded in stopping its publication until it could be thoroughly, and conservatively, reviewed. Partisan churchmanship also confused the issues. By way of compromise, Canon Douglas was one of six musicians appointed in October, 1917, as a technical committee of the Joint Commission under the chairmanship of Miles Farrow, to prepare the musical edition which became the “New Hymnal” of 1919. Canon Douglas shortly thereafter became the actual musical editor, giving long hours to this work for the next few years. During 1917 and 1918 the committee met weekly until most of the musical problems had been resolved for The Hymnal proper, although there was much correspondence with the other members of both committee and Commission until the work finally left the presses in 1919.
The fact that the country was then at war with Germany presented various problems. German names for chorale melodies, no matter how familiar, were nonetheless “verboten”. Printing schedules were badly disrupted. Once *The Hymnal* appeared, there was considerable correspondence in which many persons throughout the country aired their likes and dislikes. In spite of initial opposition and distrust, it was gradually recognized throughout the country that the introduction of plainsong hymns, and Reformation chorales, the strengthening of tunes for better congregational participation, the attempt to make both the anthology of verse and the collection of music each worthy expressions of the experience and aspirations of the times, all combined to make the volume a worthy production. Two years later, a service supplement was added, containing chant-canticles for Morning and Evening Prayer and simple settings of the Communion Service.

From 1919 through 1921 Canon Douglas wrote a series of short articles in *The Living Church* giving the background and history of most of the individual hymns. Unfortunately the publishers did not favor their appearance in book form.

During the years of World War I, he had been attracted to the Russian style of singing unaccompanied, even before Serge Jaroff’s Don Cossack Choir began to tour America. Between 1913 and 1919 he edited a dozen choral settings from the Russian liturgy. In 1920, with the collaboration of the composer, he brought out an English edition of Sergei Rachmaninoff’s *Songs of the Church*, Opus 37. Here again as in the plainsong work, his editions of a cappella anthem material markedly influenced the course of American church music.

Work on plainsong editions continued, although at times badly interrupted by the editorial tasks connected with *The Hymnal* of 1919. The editions of *Cantica Eucharistica*, 1910, and *Compline* 1910, have already been mentioned. *Canticles at Evensong* appeared in 1915, *The Order of Matins* and *Canticles at Matins* in 1916. During 1916 the Community of St. Mary formally adopted the Benedictine Breviary as its service book; this action regularized the texts with which Canon Douglas had to work and thereby facilitated the progress of his editions. The full translation of *The Day Office (Diurnal)* was published in 1918. In 1923 *The Ceremonial Noted* appeared, followed by *The Vesper Psalms*, 1924. All of these works had been tried out by the Community over the years in manuscript or mimeographed form prior to publication.

In 1921 he was active with his old friend Becket Gibbs, Alfred Madeley Richardson, and others in founding the Plainsong Society of America, which he served as president for many years. About this time he was elected a Fellow of the older American Ecclesiastical Society and for a time served as Chairman of its Music Department.

Shortly after World War I, his Solesmes friends and teachers, Dom Mocquereau and Dom Eudine visited this country for a series of lec-
tures and demonstrations. Dom Mocquereau lectured at the Wellesley Conference of 1922 under Canon Douglas' auspices. Of Dom Eudine, St. Mary's Messenger wrote: 20

On one occasion as he went over the adaptations of the Solesmes melodies to our English words in The Ceremonial Noted, he exclaimed with enthusiasm, "Ah! Pére Doo-glass you have robbed us well!" It was a foretaste of Church unity to see the devout old Benedictine monk kneeling beside Father Douglas at Benediction and singing the Tantum Ergo to the authentic ancient melody.
A summer conference on Church Music had been organized at the Episcopal Theological Seminary, Cambridge, Mass., in 1915. This subsequently became an annual session held on the Wellesley College campus for many years. After lecturing at several of these conferences as well as those at Racine, Wisconsin, Canon Douglas began a similar institution in his beloved Evergreen where the Conference could have its own buildings. The first unit of Hart House, given as a memorial to Dean Hart of Denver, was built in 1922. Two years later an enlarged Hart House, Faculty House (since named Williams House, after Canon Douglas' mother-in-law) and Meeting House were dedicated by Bp. Irving P. Johnson of Colorado on the Feast of the Transfiguration, the 25th anniversary of Canon Douglas' advancement to the priesthood.

Because of his serenity, patience, sheer love of people, and complete freedom from prejudice, people from many walks of life had turned to Winfred Douglas over the years for sympathetic understanding of their problems. A significant instance of this side of his nature came in the winter of 1924/25. The Episcopal Church and the Community of St. Mary had developed over a number of years an extensive mission work among the Igorots in the Mountain Province on the island of Luzon in the Philippines. Problems of financial support, intensive competition by new surrounding Roman Catholic missions, coupled with internal problems of churchmanship, brought on an acute crisis in this missionary work, especially at Sagada, P. I. Earlier, in 1915, Canon Douglas had corresponded with one of the teachers at Sagada from whom he received copies of some native songs of the Igorot, both secular and Christian. Sometime in the Fall of 1924 he was requested by the Community of St. Mary and the Presiding Bishop of the Episcopal Church, the Rt. Rev. Thomas F. Gailor, to make a trip to the Sagada field as a "Peace-maker". He left San Francisco on January 14, 1925, stopped at Honolulu, then proceeded to Manila by way of Japan, Hongkong, and Canton. He spent six weeks visiting among the various missions of the Episcopal Church, observing their work and their problems. Returning by way of China and Japan, he was home again in Evergreen on May 6th.

In January, 1923, Canon Douglas was appointed to two Joint Commissions of the Episcopal Church, that on Church Pageantry and Drama, and that on Church Music. The latter was a new Commission designed to continue the larger work begun by the then dissolved Hymnal Commission. For this Church Music Commission, with the help of Wallace Goodrich, dean of the New England Conservatory of Music, he prepared *The Choral Service*, 1927, *The American Psalter*, 1929, and *The Plainsong Psalter*, 1932.

During these years he was frequently called upon to train massed choirs for conventions. Following the inception of the Catholic Congress movement in 1923, he was in charge of the music at its festival
services throughout the country. He was musical editor of *The American Missal*, 1931, a work which never fully satisfied him because of hurried publication schedules.

In the fall of 1931 he returned to Europe. He read proof for *The Monastic Diurnal* in London at the Oxford University Press (Humphrey Milford) then visited his Benedictine friends, now returned to their first home at Solesmes, France. The *Diurnal* appeared the following summer, the worthy product of thirty years of research and testing. This edition consisted of the definitive version of his renderings into English of the Latin antiphons and hymns of the Day Offices of the Benedictine use. It attracted widespread attention and interest on both sides of the Atlantic. Appropriate portions of his renderings have since been adopted in numerous editions by other Anglican orders besides the Community of St. Mary and by groups within the Lutheran and Roman communions.

The musical setting of the *Diurnal* was well advanced when the texts appeared in 1932, but was delayed by work on *The Hymnal 1940 and World War II*. After Canon Douglas' death, members of the Community of St. Mary continued to prepare the manuscript for publication. The first third of *The Monastic Diurnal Noted* appeared in 1954.

In 1933 *The St. Dunstan Kyriale* appeared, combining in a single volume the twelve plainsong masses in English which over the years had been published separately. This was issued in the square notation of plainsong. Each of the individual masses continued to be issued in modern notation in *The St. Dunstan Edition of Plainchant Publications* by the H. W. Gray Company of New York. The *Kyriale* marked the final compilation of plainsong which Canon Douglas published. In it he summarized his years of work on the traditional music of the Mass (Communion Service). There remained the completion of the music for the Offices, mentioned in the previous paragraph. For his editions in the plainsong notation, Canon Douglas had purchased a complete font of type in Belgium which his publishers used over the years. Since his death the font has been given to the Community of St. Mary the Virgin at Wantage, England.
In February, 1934, Canon Douglas reached his 67th birthday, still vigorous in spite of frequent bouts with severe illness. His wife, too, had been in frail health during most of their married life. Now her health was failing and she needed his continual presence. It was time to retire to their home in Bear Creek Canyon, at Evergreen. After four relatively quiet years there, Dr. Jo passed away in Denver on March 9, 1938.

All of the books and manuscripts were shipped West, for there was still much to complete with The Diurnal Noted. After 30 years, he again became a canon of St. John's Cathedral, Denver. He was also appointed Chaplain of the Western Province of the Community of St. Mary, making at least semi-annual visits to their houses in Iowa, Illinois, and Wisconsin. For the House of Bishops of the Episcopal Church he helped prepare A Missionary Service Book, 1937. He prepared a new edition of Selected Hymns and Carols for Northwestern University, with an accompanying Brief Commentary, 1936.

During this final decade of his life, he completed and published several choral works and organ preludes which are listed in the bibliography below. He resumed earlier interests in secular music, serving on the board of the Denver Symphony Society and Pro Musica. For the Symphony, he wrote program notes from 1937 to 1941, and lectured on its programs as well.

In 1931, 1932, and 1933, Canon Douglas gave three series of lectures at the College of Preachers, Washington Cathedral. Ideas developed there bore further fruit when in 1935 he was invited to give the Hale Lectures at Seabury-Western Theological Seminary, Evanston, Illinois. The lectures were published in 1937 as Church Music in History and Practice, with the subtitle Studies in the Praise of God. Here, approaching the twilight of a long life spent in doing just that, he was able to summarize all that he had taught and lived. In outline, the lectures and book followed the history of church music and especially of hymnody. Much of the illustrative material was drawn from the Episcopal Hymnal of 1919 for which he had been music editor, so that in effect this book served (nearly 20 years later) as a handbook to that hymnal.

In 1918, Canon Douglas had been approached by the Rev. Thomas E. della Cioppa on behalf of the Italian Priests' Association in regard to an Italian language hymnal they were preparing. He gave them a good deal of assistance in the delicate problem of adapting tunes to texts during the following decade. Their Innario finally appeared in the Spring of 1928. Similarly, Spanish hymns received occasional attention, as he was consulted from time to time by Latin-American missionaries on their problems of finding sufficient hymns. The Chinese Hymns of Universal Praise, 1936, used several of his tunes and plainsong arrangements.
On November 29, 1937, he was appointed to the reconstituted Joint Commission on the Revision of the [Episcopal] Hymnal. At first he served on the subcommittee concerned with translations and office hymns. Later he became chairman of the tunes committee and the handbook committee. The texts of the new hymnal were accepted by the General Convention of 1940, and again Canon Douglas was asked to serve as the musical editor. The following three years were hectic, with work on the Monastic Diurnal Noted laid aside for this pressing need on the part of the whole Church. In spite of World War II, frequent trips had to be made back and forth for committee meetings. There was heavy correspondence regarding copyrights. The Commission requested the submission of newly composed tunes for over 40 selected texts. A resultant 5,000 manuscripts had to be carefully studied. When final decision on the tunes for The Hymnal 1940 was reached, the Commission sang the entire work through from no. 1 to no. 600 as a final check, then gleefully concluded with the following bit of verse, "sung to Goodson in C":

R. GOODSON

O come let us sing the Invitatory | Antiphon;
* Let us heartily prepare for the | Service Supplement.

2. First let it be known that we are musical | purists;
* And if we occasionally sing a hymn with a recognizable tune, it is only to | please the tourists.

3. For if we could | have our way,
* We would sing only fourteenth century | plainsong night and day.

4. For special occasions such as High Mass, weddings, funerals, and the blessed No- | vena,
* We could do something more modern, perhaps a motet of | Palestrina.

5. We would revise the hymn book to include only tunes by Nicolai, Martin Luther | and Isaak,
* Harmo- | nized . by J. S. Bach.

6. There is one more thing we should | like to say,
* Be- | fore we go our way;

7. O wonderful and marvellous Hymnal Commission, thou hast made us glad since thou | didst provide
* A Hymnal that, like us, can only worship God in | florid counterpoint.

On March 27, 1940, Canon Douglas married the co-author of this biography. Anne Woodward had become secretary to Bp. Irving P. Johnson and his coadjutor, Bp. Fred Ingleby, in January 1926. The following summer she had worked on the Evergreen Conference staff with Canon Douglas, becoming the executive secretary of the Con-
ference in 1931. Following her mother’s death in 1932, she made her home with the Douglas family, helping Canon Douglas increasingly with correspondence and manuscripts. After their marriage, she traveled with him to the many meetings and handled the clerical details of *The Hymnal 1940*.

In February 1942, Anne and Winfred Douglas moved to Wellesley, Massachusetts, to be near the Stanhope and Plimpton Presses while *The Hymnal 1940* was being printed. When this was completed in October 1943, they returned to Denver, but only for a few days. They then proceeded to Santa Rosa, California, where, with the help of the Rev. Arthur Farlander, work was begun on *The Hymnal 1940 Companion*. Still the priest, he took charge that winter of Trinity Mission in nearby Sonoma.
Death came from a blood clot in the heart on the evening of January 18, 1944, while carving the roast at dinner with guests in Santa Rosa. Earlier in the day, he had completed the composition of an organ prelude on the tune, Stuttgart, and the text: "Come, thou long expected Jesus." A plainsong Requiem was sung in St. John's Cathedral, Denver, on January 24th, with the congregation singing "He who would valiant be'. Burial was in Fairmont Cemetery, Denver.

Tributes poured in from the many parts of the world he had visited and from the many organizations he had worked with. Requiem Masses were sung for the repose of his soul in the various convents and houses of the Community of St. Mary in this country and at Nashdom Abbey in England. A memorial Hymn Festival was held in St. James' Cathedral, Chicago, in which all of the choirs of that diocese participated.

Perhaps his chief memorial is the continuing Schools of Church Music each summer at the Evergreen Conference. On the Feast of the Transfiguration, 1954, the 55th anniversary of Canon Douglas' advancement to the priesthood in the Evergreen Mission, a new Möller organ was dedicated there to his memory. Several memorial gifts were made to the endowment funds of the Denver Symphony Orchestra. There is memorial silver at Trinity Mission, Sonoma, California, and at St. Mary's convent, Peekskill. Bibliographical memorials are described in following pages.

In 1892, the year Douglas left Syracuse to begin his career, the Episcopal Church had adopted a Hymnal which was narrowly Victorian in its content. Fifty years and two hymnals later, the same Church took justifiable pride in a Hymnal 1940 which was full of the great treasures of Christian verse and song, from the mediaeval office hymns, the Reformation metrical Psalms and chorales, to new expressions of worship in an atomic era. While the product of a Joint Commission of the Church, this transformation was due in no small degree to the careful editorial work and patient teaching of Canon Douglas.

In 1904, when he first began to study with the monks of Solesmes, there were but a few fragments of plainsong available with English texts, and those were ineptly edited. Before he died, not only choirs but congregations were singing hymns, Psalms, and the entire Communion Service in plainsong settings.

Posthumous publication of the first part of The Monastic Diurnal Noted in 1954 by the Community of St. Mary brought with its reviews many fresh tributes to the life work of this devout priest, musician, scholar. The diversity of papers which published these reviews—English, Canadian, and American, Anglican, Lutheran, and Roman Catholic—gives eloquent testimony to the breadth of his influence a decade after his passing. Today his editions of plainsong with English texts are used in the daily choral services of eight English religious communities, and as many American ones, while excerpts from them
have been taken into the corporate worship and hymnals of many denominations. Their wide acceptance can perhaps best be explained in the words of the personal tribute published by the Hymnal Commission of the Episcopal Church: ²⁵

He was catholic in the complete sense of the word, a member of the Universal Church who was happily at home in all parts of it, and who entered with the same sympathy and fidelity into the translation of Latin Office Hymns and of Evangelical Chorales derived from the Protestant Reformation in Germany. He began his career dedicated to the Praise of God. He ended his life with the Praise of God on his mind and pen, and in his heart.
I. BOOKS AND ARTICLES.

A brief commentary on Selected Hymns and Carols. Evanston, Ill., 1936 (Northwestern University Information, V, 11)


Christian Education for Women; an address delivered at St. Mary's School. [Peekskill] June 10, 1913.

Church Music in History and Practice; Studies in the Praise of God. New York, Scribners, 1937. p. 311 (The Hale Lectures)

"The civic symphony as an educational project," MTNA Proceedings, 34th series (1940), 31-41.

Concerning the monastic breviary [n.p.] p.4.

"The diocese of Colorado and its first bishop," Historical Magazine of the Protestant Episcopal Church, V (1936), 325-34.

"Early hymnody of the American Episcopal Church," Historical Magazine of the Protestant Episcopal Church, X (1941), 202-18.

"The history and work of the Schola Cantorum," MTNA Proceedings, 8th series (1913), 248-60.

The Midnight Mass; poems and translations. New York, Oxford University Press, 1933. p.82.

"Missals in the Protestant Episcopal Church," The Churchman, CXLIV (July 25, 1931), 11-12.


"Notes on the New Hymnal," The Living Church (December 3, 1921–December 16, 1922).


"The relation of church music to ecclesiastical architecture," MTNA Proceedings, 16th series (1921), 91-103.

St. Mary's Messenger, the bi-monthly journal of The Community of St. Mary, published a number of his sermons, retreat addresses, and poems.

A sermon preached in St. Mark's Church, Philadelphia, on November 16, 1929, after the solemn high Mass of Requiem for the repose of Lewis Alexander Wadlow, organist and choir master, 1915 to 1929. [n.p.]

The Syracusean during the years 1888-1892 contained a number of articles and poems. Not all of the latter were included in his anthology, The Midnight Mass.
II. LITURGIES AND PLAINSONG EDITIONS.

The Antiphons of the Blessed Virgin Mary, newly translated and adapted to their melodies. Peekskill, Community of St. Mary, 1929.

Asperses Me, for use as a general introit . . . adapted from the Latin text and transcribed into modern notation. New York, J. Fischer & Bro., 1910.


The Ceremonial Noted, occasional Offices of the Community of St. Mary, with the plainsong. Peekskill, St. Mary’s Convent, 1923.

Cibavit eos, introit for Corpus Christi and for general use. Modern notation. [n.d.]


The Day Office of the Monastic Breviary, translated into English and adapted to the kalendar and Missal of the American Church. [Text only] Peekskill, Community of St. Mary, 1918.

The Kyrial, or Ordinary of the Mass, with plainsong melodies edited and adapted to the English words. New York, H. W. Gray Co., 1933 (St. Dunstan Edition)

—Modern notation. 1922 and 1933.
—Organ accompaniment. 1915, 1922, and 1933.

Missa de Angelis, a plain chant service in the Fifth Mode, adapted to the American liturgy. Modern notation. New York, J. Fischer & Bro., 1909, 1910, and 1911.

—Modern notation. 1932.


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Modern notation. 1932.


The Monastic Diurnal, or, Day Hours of the monastic Breviary according to the holy rule of St. Benedict, with additional rubrics and devotions for its recitation in accordance with the Book of Common Prayer. London, Oxford University Press, Humphrey Milford [1932] Reprinted 1935.

The Monastic Diurnal Noted; music of Vespers, the little Hours, and Lauds of greater feasts, adapted from the original plainsong. Kenosha, St. Mary's Convent, 1952.

The Order of Matins, according to the use of the Community of St. Mary, together with Lauds of Tenebrae, Lauds of the Dead, the Gradual Psalms, and the Litany. [Words only] Peekskill, St. Mary's Convent, 1916.


Palm Sunday [propers and hymns for the Community of St. Mary] Plainsong notation. [n.d.]

The Patronsal Feast [propers and hymns for the Community of St. Mary] Plainsong notation [n.d.]

The Proper Offices of the Sisters of the Holy Nativity, with music. [n.d.]

A Provisional Tonale [n.d.]


The Vesper Psalms, pointed for chanting to the melodies of the St. Dunstan Tonale [n.p.] 1916 and 1924.

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III. ORIGINAL COMPOSITIONS.

As I out rode this endris night; carol for mixed voices [and organ] the first Coventry carol. New York, H. W. Gray Co., 1938 (Church Music Review, no. 1542)

--- Unison edition.

The Bread of the Needy, anthem for men's voices [in 4 parts, with organ accompaniment] Composed for the annual service of C.A.I.L., Trinity Church, N.Y. [1892]

Four ninefold Kyries. New York, H. W. Gray Co., 1933 (Church Music Review, no. 1246)

Heliotrope; 4 part chorus for women's voices [unaccompanied] the words by Frank Dempster Sherman. New York, H. W. Gray Co., 1916 (Modern series, no. 65)

I Sing of a Maiden; 15th century carol for 3 equal voices. New York, H. W. Gray Co., 1933 (Church Music Review, no. 1245)


Sanctus [for 3 equal voices unaccompanied] [Mimeographed]


A number of hymn tunes, largely unpublished, of which St. Dunstan's, first published in the Episcopal Hymnal of 1918, has achieved widespread acceptance.

IV. EDITIONS OF CHORAL MUSIC.


The Penitent Thief, by A. Kastalsky, the English words adjusted. . . New York, H. W. Gray Co., 1922 (Church Music Review no. 644)


V. HYMNALS PREPARED IN CONNECTION WITH THE EPISCOPAL HYMNAL COMMISSION AND OTHERS.

The Mission Hymnal. 1913.
Hymns for Missions. [n.d.]
A Missionary Service Book. 1932 and 1937.
Selected Hymns and Carols. Northwestern University, 1936 and 1939.
The Hymnal 1940. 1943.

VI. PUBLICATIONS PREPARED IN CONNECTION WITH THE EPISCOPAL JOINT COMMISSION ON CHURCH MUSIC.

The Altar Book, with liturgical music for Holy Communion. 1928.
The Choral Service, a manual for clergy and organist. 1927.
The New Proper Prefaces. 1925.
The Plainsong Psalter. 1932.
Selected List of Anthems. 1927.
Selected List of Works Relating to Church Music. 1927.
List of Hymns for Sundays and Holy Days. 1931.