

# ADAMS MUSIC BUILDING TO BE ERECTED AT MONTREAT COLLEGE



MR. AND MRS. CROSBY ADAMS

By Virginia LeVay Morrison

When the Adams Music Building is erected at Montreat College in honor of Mr. and Mrs. Crosby Adams, plans for which are now under way, it will be a far day from the time a little girl picked currants on her father's farm up in the State of New York and not quite satisfied with the job said to herself: "Some day I won't do this. Some day I shall be Somebody" and the time this same little girl, a few years later, stood in front of the old St. Paul's Cathedral, Buffalo, N. Y., and declared: "Some day I am going to play here" and the time a slender boy sat in the church pew in Niagara Falls, N. Y., and watched the deft fingers of a young girl fly over the keys of the church organ and in optimistic rapture said: "Some day I shall marry her." It will be a far day from these remote moments over sixty-three years ago. The child-promises the young boy and girl made, each one has kept. The young girl played in the great Cathedral with honors and today is Somebody indeed. She also became Mrs. Crosby Adams, wife of the slender boy, who is a well-known musician and conductor of note of our day. So in commemoration of the achievements of these two highly gifted and dearly beloved people, the Adams Music Building is to be built. In so doing, the many friends who wish to see this honor bestowed upon them have indeed reflected glory and honor upon themselves.

Mr. and Mrs. Crosby Adams, for thirty-three years residents of Montreat, have achieved beyond the dreams of most people and with this achievement they have embraced the philosophy of Peter Pan with its wonder. Could these three meet today, each would delight in the other. Each has held dearly the wonderful and magnetic powers of youth. Each has given a deep and vibrant meaning to a spiritual phase of beauty that is easily lost by mankind and when lost is most difficult to recapture. Mr. and Mrs. Adams have given to the musical world what Maude Adams and her Peter Pan gave to the world of make-believe—an infinite interpretation of the beautiful in its highest form.

Mr. Adams is a distinguished Choral director, teacher and musician. As an in-

structor of Theory, scores of young people have been enriched from this great fund of musical knowledge and teaching. He was conductor of the well known Mozart Society of mixed voices in Asheville during 1916 and 1917 and for thirteen years he conducted the Aeolin Choir of women's voices in the same city.

Mrs. Adams is nationally known as teacher, composer, pianist and lecturer. It is easy to understand why so many have made their way to her door for her teachings for Mrs. Adams has been a pioneer in modern musical education. She has had something of value to say and has known how to say it. But she does not claim her great genius for her very own. She wants honor given where honor is due.

"I owe to Mr. Adams," she says, "much of the inspiration of both teaching and composing. It is exceedingly helpful to persons to have someone believe in them and encourage them in their endeavors. Together we have walked down life's highway with a harmony of purpose and a complete understanding and appreciation of each other."

Mr. and Mrs. Adams have thought and wrought so intimately and so effectively in their musical work that no product of one is projected that it does not bear the imprint of the other. Their musical lives have been so inextricably interwoven and the teamwork so perfect that each is necessary to the other. Together they have poured out their loyal support, their talents and energies into all things musical in the Nation, the South and the State of their adoption. Their contribution to Montreat has been priceless. The members of the Southern Presbyterian Church who make their annual pilgrimage to this religious center have been notably enriched by their contact with these two remarkable people. They have held high the banners of glorious music; together they have given to their pupils and their devotees the great spiritual meaning of music; together they have led many thousands to participate in that larger and richer realm of the senses and have thereby revealed to them a priceless and richer heritage.

Both Mr. and Mrs. Adams were born in Niagara Falls, N. Y., eighty-eight years

ago. Mrs. Adams was Juliette Graves and comes from a family that loved music and nature. Her father had a lovely tenor voice and her mother played the piano and painted. So Mrs. Adams grew up in an environment conducive to the cultivation and growth of an artistic spirit. Mr. Adams' father was a business man but played the church organ on Sunday. It was for Mr. Adams, Senior, her future father-in-law, that she substituted one Sunday and had her first experience with the pipe-organ at the age of sixteen.

Throughout all these years they have been active in the musical circles of the Nation. In 1902 they established the Crosby Adams School of Music in Chicago which ran for twenty-one years. It was here that they gave the first one-year course in Public School Music in America. In coming to Montreat they brought to this State a lengthened shadow of Art and Culture that has bestowed richness upon all who have been privileged to cross its path. For over thirty years they have conducted summer classes in piano instruction at Montreat. Adults have come from thirty-five states in the union to enter these classes. These teachers vary from the graduate of a conservatory to heads of music departments eager to keep abreast of the very latest developments in the musical field. Many who have studied abroad have returned to this country to gather at the feet of Mrs. Adams and drink in her musical teachings and gather renewed inspiration. Throughout the years Mr. and Mrs. Adams have remained and served as devotees of truth and beauty. Forever students, forever cultivating their tastes for all the Arts, responding to nature's beauty, to human relationships but treasuring above all the greater riches of the mind and spirit, a glorious halo has been cast over the Old North State by their personalities and their magical powers. In the hearts of streams of students who have sat at their feet and listened to their wondrous teachings, they will live forever.

Mrs. Adams' course is unique because it presents not a method but music and is from the high point of view of presenting music as literature. She has helped her students to find useful and beautiful compositions, to consider plans of study, prog-

the handling of their programs. Mr. Adams illustrates and interprets music with an authority which comes from extended experience as composer and teacher.

Mrs. Adams is known for her work as a composer of children's music as well as for adults. Her aim has been to prepare music for children which was constructive, instructive and also interesting; and to enter into the child's work and adapt words and melodies which, without being childish, were within his grasp and which would appear to him to be essentially grown-up. She wishes the child to approach music from the angle of serious study and yet to express themselves in an artistic way. She insists that the study of music be approached in a dignified way and while her compositions for children are simple, they are not essentially childish. He tests for her own writings have always been—"Is it something worth while said in a way worth remembering?"

Of the great composers and their works, Mrs. Adams thinks she has learned most from Bach. "Because," she says, "of his great knowledge of the melodic line as applied to concerted music." She designates Mendelssohn and Beethoven as among the "perennials of the musical flower garden" as distinguished from some of the "annuals" and "exotics."

"Whatever the joy and the beauty of the latter classes," she says, "commend me always to the perennials of the garden for satisfactory and reliable results."

She also thinks love of music is inherent.

"If the individual is not responsive to its message, many cases testify to a later comprehension of some of its beauties by the unusual teaching methods of the day designed to open the closed ears of the students. One should listen to music without thought of detailed analyses. For instance, the Old Masters refreshed one with their pure melodic line. Later, the Romantic School brought sustained enrichment in the harmonic content of their genius and a certain freedom from formality that resulted in the boundary lines of music being less noticeable. While the modern writers who are making real contributions to the Art depend largely upon suggesting atmosphere and lead the listener to provide his own imagination."

As to the difficulties of music, she says:

"The musical use of the pedals and their fine office in carrying along 'the stream of tones' is to my mind the most overlooked and misunderstood feature of piano interpretation in these days. In a word, the lack of 'the listening ear' in all piano playing has resulted in much modern interpretation of the printed page being very wide of the composer's intention of musical values."

Mrs. Adams has long been a crusader for better music for churches. In the publication of her book, "Studies in Hymn-

and literature but also proves herself a master of the English language in its pure form. If Winston Churchill can turn phrases with rare and profound meaning, Mrs. Adams can produce exquisite beauty on the printed page as well as set forth her claims and ideals with strength and deep meaning. In the foreword she says, "A legacy to give any child is a consciousness of the real meaning of churchly music." Mrs. Adams has given just this. Irving Schwarks, Music Editor and Critic of the Paris (France) Tribune says: "Her material is so deftly handled and presented in such a flowing, comprehensive style that her object is fully accomplished."

Both active and honorary memberships in many organizations attest to Mrs. Adams' great gifts and the recognition that has come to her through her achievements. For sixty-six years she has been a member of the Music Teachers National Association and today holds an honorary life membership as well as an honorary life membership on the Executive Board. For over twenty-five years she has held a life membership in the National Federation of Music Clubs. She is also an honorary member of Pi Kappa Lambda, National Music Fraternity, and the Mu Phi Epsilon. Both Conserve College, Spartanburg, S. C., and Women's College of the University of North Carolina, Greensboro, N. C., have given recognition to a truly outstanding woman of our state. Consequently, she is Dr. Juliette Graves Adams, a title she consistently and modestly shuns.

A French proverb tells us: "There are three kinds of artists—those who create, those who interpret and those who listen." Mrs. Adams combines all of these. But if William Butler Yeats is correct in his statement that "The last art that is perhaps nearest of all arts to eternity is the subtle art of listening," then Mr. and Mrs. Adams excell in this 'subtle art' as well. No one can listen with more patience and grace than these two people. Mr. Adams is a modern Lord Chesterfield and everyone is impressed with the charm and graciousness of Mrs. Adams. But through the great simplicity and modesty of her manner there shines the real vitality and power of her individuality. Streams of influence have come from her gifted mind and pen and countless hosts have been taught, broadened and inspired by the unwavering genius of this gracious and lovely lady. So in honor of these two people, living examples of Lohengrin's "Faithful and True" and their priceless gifts to the Nation, the South and the community in which they live, it is fitting that a tribute expressing the admiration and affection their friends hold for them be erected.

It is the wish of Mr. and Mrs. Adams that Montreat College have their library of music, paintings, shells and their unique collection of baskets. These baskets number many hundred and vary in size from

planned to have a Music Room, a replica of the Music Room in their home, seating one hundred and fifty people, in the Adams Music Building that the library of music and art treasures may have a fitting housing place. Since Montreat College is now emerging as a four-year college, the dream of its Founder and President, Dr. R. C. Anderson, these collections of art and music will be invaluable to the institution.

Their collection of exquisite sea-shells will not only provide an excellent object lesson for science classes but lovers of beauty will enjoy their rich and delicate colorings. One is convinced that only the Taj Mahal, conceded to be the most beautiful building in the world, could afford proper reception for their gem-like beauty. Their colors are only as the sea can color. They range in size from that of a pea to those measuring eight inches in diameter and come from all over the earth. Some are from the Sea of Galilee and other Bible lands. The Abilones are from the Pacific Coast, are eight inches in diameter, with variegated greens, blues and amber, all woven into a tapestry of vivid design. The Chambered Nautilus is from the Philippines and is pure white perfection with an architectural interior provided by Nature to bring awe to any expert designer. The one of Hunter's Green and Ivory is Nature's perfection at its height. The pure Mother-of-Pearl shell from China is a symphony in soft Ivory-white that leaves one breathless.

It is hoped to have these Wonders of Nature on display in the Music Room of the proposed Adams Music Building at Montreat College. In the soft, quiescent beauty of this room, where compositions of the Great Masters and Mrs. Adams herself will be played throughout the years, the sea-shells will hear gain the beautiful and mysterious music of the sea as symphonic raptures are recaptured and unfolded. Through the vibrant rhythm of created music, they will listen again to the andante of the sea, to the whisperings of the pulse-beat of eternity, and thereby claim a second reunion with their native sea.

So we bow humbly before these gifted musicians, a charming and gracious lady, a cultured gentleman of the old school, who have chosen to give their great bounty to the Old North State and trust that Adams Music Building at Montreat College will perpetuate the afterglow of two beautiful and remarkable lives abundantly lived and abundantly given.

*Mr. and Mrs. Crosby Adams have been a vital part of the life of Montreat College since it was founded in 1916. They have been directly or indirectly associated with the college throughout all these years and have rendered invaluable service. It is the earnest desire of friends of Mr. and Mrs. Adams to see that a fitting and appropriate memorial be erected to them and to their work at Montreat. Many will count it a privilege to take part in this undertaking.*

*Little need be said regarding the national reputation in the musical circles of America of these wonderful people. Their records shine with brilliant achievements.*

*Mrs. Adams is nationally known as a composer, pianist, teacher, author of books on musical studies, also as a popular and noted lecturer on musical and literary subjects. She was at one time a member of the staff of "The Music Review" and has written thousands of words on musical subjects and events. Mr. Adams is a musician, a teacher of Theory and a conductor of note. They at one time conducted the Crosby Adams School of Music in Chicago, where the first all-year course for teacher training in public school music in America was part of the curriculum.*

*Musical critics throughout the Nation have applauded the brilliant work of these two gifted musicians and Montreat is fortunate in having them these many years.*

In 1913 they built their home called "The House in the Woods" in Montreat and have been a priceless asset to the community. Here they found quietude and a wonderland of beauty. In this environment Mrs. Adams' creative talents have thrived, their great work has found expression, and their charm and graciousness have drawn to them a host of loyal and devoted friends.

Summer after summer they have held their Summer School for Teachers, as well as carrying on church work, choral work, special programs and various recitals. Mr. Adams was conductor of the Mozart Society of mixed voices in Asheville during 1916 and 1917 and for thirteen years he directed the Aeolian Choir of women's voices in the same city.

Finally as a fitting tribute to rare talent and to lives devoted to one of the finer and higher arts, Converse College conferred upon Mrs. Adams the degree of Doctor of Music. A few years later, Woman's College of the University of North Carolina conferred the same degree . . .

" . . . musician, composer, teacher of music and author of distinguished books on the teaching of music . . . and long the dean of musicians in North Carolina . . . "

Lives so nobly and richly lived must bring an imperishable reward. The love and admiration the Nation holds for this talented and delightful couple should be fittingly shown. A concrete and tangible expression of gratitude should be erected to the memory of these noble lives.

Mr. and Mrs. Adams have expressed a wish that their library of music and other collections of Art be given to Montreat College. The college could receive no greater nor more precious gifts. These gifts should have adequate and suitable housing.

It is the hope of friends of Mr. and Mrs. Adams that a Music Building can be erected in their honor at Montreat College. Let us as a host of friends give to them this token of our affection and esteem while they are living. This is the way in which we can express our appreciation and our affection for two very remarkable people whom we love.

May we ask your support in this undertaking in honor of Mr. Crosby Adams and Dr. Juliette Graves Adams and may this tribute be expressed in the form of . . .

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