MUSIC BUILDING

With the coming of the G.I.'s after the war, we had a very great influx and we were very seriously crowded, particularly for academic areas. It was necessary for us to plan to build a new academic building. The old farm house that stood in the very middle of the campus had become so obsolete that it was absolutely necessary to remove it. It had been used for an Art building, a women's dormitory, and more recently for the Music Department. We knew that if we built a music building, the major portion of it could be used for academic classes until such time as the music department would grow to the place where it would use the whole building. By that time, other academic buildings could be built.

The original site was occupied by a frame building which was very close to the famous YMCA track which ultimately became the University of Puget Sound Campus.

The architects were Sutton, Whitney, and Dugan. Mr. Sutton and Mr. Dugan were both deceased. Mr. Dugan suggested he have help in designing the new building inasmuch as it would be a major responsibility for him to design such a building. We conferred with the Board of Trustees and then invited Mr. Mock and Mr. Morrison to be affiliated with Mr. Dugan in the design of the music building.

The Buildings and Grounds Committee worked with me in
the location of the building and it was located on what was to be the west side of the campus green. In theory, according to Dr. Todd's plan, it would be a part of the humanities quadrangle. It was designed in such a way that there is a practice room for the symphony orchestra and also for the Adelphian Concert Choir. There are individual practice rooms and there are many classrooms as well as an excellent lounge. The theory that I proposed to the Buildings and Grounds Committee was that whatever we did should be done well, done beautifully, and should be done in such a way that it would endure through all the years to come. It was very fortunate that the founders of the University determined that Tudor/Gothic architecture should be used as the basic principle. This architecture never grows old. Once it is established, it ripens with the years and the maintenance cost is low.

In the design of the building, there was an auditorium which was designed for recitals and small public events. Because of the unusual service rendered by Leonard Jacobson, who tragically died very early, the Trustees and Administration suggested that this be called the Leonard Jacobson Recital Hall - which it is and which honors the memory of a very outstanding professor.

The building was Tudor/Gothic style. It was erected in 1952 and 53 at a cost of approximately $400,000. As was done with all the buildings during that time, it was built with the idea that the top floor, which was sometimes
called an attic, could be finished and then used either for classrooms or for faculty offices or other academic uses. This has been done and there are classrooms and offices there now.

There are individual studios for the various professors of music. It has been the facility for an excellent music department through all the years.

It is interesting to note that the Music Building is not named. At one time we had hoped that Mr. Norton Clapp might make a major contribution to the building and name it. He did make an excellent contribution to it. Mr. Samuel Perkins gave the original $50,000 toward the building and said he planned to give $100,000 more. However, this was never done and the building has never been named.

In the design of the building, we conferred with the architects and they suggested that the tower be a modified copy of the Pembroke College at Oxford and it has followed that pattern.

The first contribution to the building was made by Mr. and Mrs. Arthur Hamilton of Chehalis, Washington whose sons, Kelly and Harold attended the University of Puget Sound and are very worthy alumni.
MUSIC BUILDING

With the coming of the G.I.'s and the heavy enrollment in various classes, it became absolutely mandatory that some kind of classroom building must be built on the campus. There had been approximately 700 people enrolled in music and there was no place for them. We had classes coming and going out of the old farmhouse which stood right in the middle of the campus and it had deteriorated to the place where it was a fire hazard. One day when I went over to check with Mr. Keutzer who was director of the School of Music, I leaned against the fireplace mantel and it fell flat on the floor, causing all kind of dirt, soot and difficulty. The stairs were in very poor condition and it was mandatory that we tear this building down and that we provide some kind of classroom space which could be used for music and some other classes. The logical area for it was where it is now located, in the heart of the campus, and we were adhering to the original plan which outlined that the humanities quadrangle should reach toward the west.

When news was released that the house was to be torn down, I received a letter from a lady who lived on Fox Island saying that she was very sorry to see the house come down because it had been the farmstead of her father and her family and that her two sons had been born in that house. There had been a considerable orchard which was located in what is now called the Campus Green and there are still two apple trees there, alive and bearing apples, at the northwest corner of Jones Hall, between Jones Hall and the Collins Library. These are the final remnants of the orchard which was part of the farmstead at that time.

It was necessary, because of the restrictions on building, to secure a finding
from the federal government, which we did, and we asked Silas Nelsen of Nelsen, Krona and Ziegler to make a first series of plans. The first plans were somewhat like the final plans, which were drawn on the 26th of April, 1948. The Building Committee was headed-by Mr. Wasson in conjunction with the music faculty and also with the dean, and it was decided that the building should have 35 practice rooms, 15 studios, five classrooms, an auditorium seating at least 250, five listening rooms, a director's studio, faculty lounge, student lounge and this was to accommodate sixteen full-time teachers who were then teaching the 700 music students.

The building was designed so that the attic would not be used and this could be used for auxiliary space later on. Each building that we built was built with an attic which was above the needs of the building when it was first designed and this was done so that we could have an expansion factor for later on when the building became crowded. In each case, at this writing, every attic has been finished and is used to the fullest.

The trustees were very helpful and the Building Committee, under Mr. Wasson, had a meeting almost every other week to determine how the building was being built and whether the plans were being carried out true to the architect's plans. Mr. Norman Strom was the contractor and Mr. Jack Fullager was clerk of the works.

The building was started and built in the normal period of time.

The first contribution to the building was made by Mr. and Mrs. Arthur Hamilton of Chehalis. Their son, Kelly, had been a student at the University of Puget Sound and interested in music. Their son, Harold, also attended the University of Puget Sound. Mr. and Mrs. Hamilton had been very fine leaders in the Methodist Church. They raised turkeys for wholesale distribution and also had a
large herd of beef cattle. I was in their very lovely home west of Chehalis on many occasions and they built a home on the ocean for a second home and for a vacation spot.

The building was opened on the 18th of November, 1953. Mr. S. A. Perkins gave a $50,000 gift to the building and said that he planned to give two other gifts of $50,000 each. The trustees had said that if he did this they would be willing to name the building for him. However, the second and third gifts were never forthcoming. Mr. Perkins always said he planned to do it but it was not done. When he died, I took the correspondence to his children and said that he had hoped to give the remaining $100,000 for the building so it could be named the S. A. Perkins Music Building. However, the children said that this amount of money was not available and they could not do it. That is the reason why, to this day, the building has never been named and while Mr. Perkins had one leg on the name, the other two portions were never forthcoming, and the trustees did not feel there was a moral responsibility to name the building for him with only payment on his original pledge.

The building cost $413,045.00 without the furnishings. There were furnishings for both the student and faculty lounges and there was a small lounge where receptions could be held for the performing artists. This was located in the south end of the second-floor and was used very effectively for many years. Somehow or other, socially, the reception end did not grow and seemed to wane and at that time the lounge was revamped to be a library and a series of listening rooms.

In the design of the building, Mr. Clyde _kewer who was then Director of
the School of Music, was very helpful. However, Mr. Kuentzer's interest in the School of Music waned and he resigned and moved to New York. Dr. Bruce Rodgers followed and he has been a very effective Director of the School of Music ever since.

The building was in the traditional modified Tudor. The arches in the door were designed after one of the special entrances to one of the colleges at Oxford.

The Howard W. Kilworth Memorial Carillon is housed in the attic and it strikes the hours of the classes and also is the carillon on which recitals are played each Sunday afternoon. This was done for many years and adds much to the beauty of the campus and to its surroundings.

The Hugh Wallace Foundation presented to the School of Music on the 16th of January, 1953, a Steinway piano, which was placed in the Jacobsen Recital Hall. This is one of three Steinways which the School of Music possesses, one having been given by Mr. Clark Heritage as a memorial to his wife and the third one being given by Mr. G. E. (Fred) Karlen because he had no further use for it and because as a trustee he was very much interested in the University.

The auditorium which is used for recitals and seats approximately 250 was called just the auditorium for many years. When Mr. Leonard Jacobson, who had been Professor of Piano for many years, died, as a very effective memorial to him, the Board of Trustees named the auditorium the Jacobsen Recital Hall in his honor.

The music building has been a very effective addition to the University's facilities. At the time it was built, we not only used it for the teaching of music but we also had English and history classes there and as the music enrollment grew these classes were crowded out and the building became a facility for music only.
We were told by the committee that came to investigate us for accreditation by the National Association of Schools of Music that it was one of the finest buildings on the west coast and the University of Puget Sound was one of the few campuses where there was one complete building devoted to music only.