

# SIGNIFICANT 20TH CENTURY SDA MUSIC BUILDINGS A CHRONOLOGY

*While the action on the stage is what really counts, there is no denying that the setting in which the performance unfolds can facilitate both the preparation for and presentation of the event. This is no less true in music than in drama, a fact acknowledged by the money spent by Adventist schools at all levels on music facilities and instruments. While the following chronology focuses primarily on buildings built for music and the arts, it also includes some noteworthy historical structures that have been modified for musical use.*

**1920**

## MUSIC BUILDING

**EMMANUEL MISSIONARY COLLEGE**

(ANDREWS UNIVERSITY)



The first building at any SDA school built specifically for music was constructed at a cost of \$6,000. The student body of 300, challenged to raise the funds in 30 days, responded by having all funds in hand one day ahead of schedule. The fact that music teaching, practice, and rehearsals until this

time had been happening on the third floor of the administration building may have provided incentive for all students to help place the music department in a separate building!

**1927**

## JOHNSON MEMORIAL MUSIC CONSERVATORY

**WALLA WALLA COLLEGE**



The facility was built at a cost of \$12,000, \$7,000 of which was donated by an Adventist minister in Portland, Oregon,

Christopher Johnson, in memory of his wife. Students raised \$3,500 and the conference donated the rest. For an additional \$3,750 two grand and thirteen upright pianos were purchased as the building was completed. In spite of its poor acoustics and small size, it continued in use until 1964.

**1932**

## NOAH E. PAULIN HALL

**PACIFIC UNION COLLEGE**



Noah Paulin was the first person at PUC who, while still teaching, had a building named for him. On the campus since 1914, Paulin had distinguished himself as a violinist, teacher and chair of the music

program. The building, a charming facility with practice rooms and a small auditorium when new, was adequate for the era, but by the time a newer building was built forty-five years later, it was suitable for only a small segment of the program.

**1937**

## HOLE MEMORIAL AUDITORIUM

**SOUTHERN CALIFORNIA JUNIOR COLLEGE**

(LA SIERRA UNIVERSITY)

W. J. Hole's land in Southern California became the site of what is today called La Sierra University. Hole was a businessman and sportsman whose philanthropy during the early years of the school included a gift of \$10,000 towards the





construction of what is one of the first actual auditoriums on an Adventist campus.



It continues today, following a major renovation in the 1970's, as the primary stage for music department presentations on the LSU campus. A Casavant organ, the third largest pipe organ in that region, was installed in 1970. The building in which the auditorium is housed now serves as the university's music facility.

**1946**

## **ENGEL HALL**

**UNION COLLEGE**

Although the projected cost for the music facility was \$45,000 plus \$15,000 for furnishings, actual cost for the building alone was \$87,000. The students raised



\$15,700 of the needed amount within four weeks of the beginning of the fundraising campaign in 1945.

The building, with its five studios, two classrooms, rehearsal area, 18 practice rooms and 100-seat recital hall, was connected to the nearby library building in 1967, with music occupying part of the connecting construction. A number of renovations were done in the 60's and 70's and, in 1985, music and art took over the entire music/library complex. It is named for Carl Engel, music teacher at UC for 32 years.



**1952**

## **BENJAMIN F. MACHLAN AUDITORIUM**

**ATLANTIC UNION COLLEGE**

Located on the right side of a three-part imposing Colonial New England-style facility, Machlan auditorium is named for the college president whose leadership led to AUC's standing as a four-year school.

In planning from 1938, construction on the building began immediately after WW II, facilitated by a dramatically increased enrollment and cheap GI labor. It was completed in time for the school's 70th anniversary. With its large stage and 1,000-seat capacity it is a center for music activities for both the campus and the region.



**1953**

## **HAMEL HALL**

**EMMANUEL MISSIONARY COLLEGE**

**(ANDREWS UNIVERSITY)**



Constructed at a cost of \$136,000 for a four-teacher, one-degree program, this three-story building was part of a post-WW II building program that would serve as a prelude to EMC's transformation from a small college to a major force as Andrews University, home for the church's seminary and its primary school for graduate study. The building was



totally renovated in 1989 and, in 1995, named for Paul Hamel, who had served as music department chair from 1955 to 1981 and had been a major force in other areas on campus, as well. Today, with its two rehearsal rooms, ten studios, 19 practice rooms, two organs, 19 pianos and the largest music library in SDA colleges and universities, it continues as home for an expanded music program offering several undergraduate and graduate degrees.

**1954**

**HAROLD A. MILLER HALL**

**SOUTHERN MISSIONARY COLLEGE**

**(SOUTHERN ADVENTIST UNIVERSITY)**



Completed in 1954, the first real music facility at SMC, with its seventeen practice rooms, seven studios, recital hall and music library, was hailed as a vast improvement over the cramped quarters music had occupied in the administration building for the previous thirty years. An attractive building in Georgian-Colonial style, it became inadequate as the program expanded.

**1964**

**GEORGE E. PETERS HALL**

**OAKWOOD COLLEGE**



The second of six structures constructed at OC in the 1960's, the music building includes seven teaching studios,

two rehearsal areas, five practice rooms and four classrooms built around a 125-seat auditorium. It is named for George E. Peters, noted SDA African-American evangelist in the first half of the 20th century.

**1966**

**MELVIN K. WEST FINE ARTS CENTER**

**WALLA WALLA COLLEGE**



The first in a series of large comprehensive SDA music facilities to be built in the last third of the 20th century, the MKW Fine Arts Center was designed to accommodate a small to medium college music program. Built at a cost of \$650,000, the two-story building has two rehearsal areas, ten teaching studios, 27 practice rooms, two classrooms, music library, and office, all clustered around a 300-seat auditorium. New instruments and equipment were purchased at a cost of \$120,000 as it was completed. It is equipped with 17 grand pianos, 25 upright pianos, a harpsichord, and four pipe organs. An art gallery and art studios, classrooms, and offices occupy about a fourth of the building. It was named in 1996 for Melvin K. West, chair of the department at the time of its construction.

**1967**

**NOAH E. PAULIN HALL**

**PACIFIC UNION COLLEGE**

Constructed at the same time and within the same parameters as the fine arts center at Walla Walla College, the new Paulin Hall at PUC is strikingly different in layout and appearance. The two-story structure, constructed for over \$500,000, includes two rehearsal areas, fourteen teaching studios, 28 practice rooms, two classrooms, offices, three ensemble libraries, and a 468-seat auditorium with a 48-rank Casavant pipe organ. There are three other organs in the facility, the largest of these being a 15-rank tracker, located in the organ





studio. Other keyboard instruments include three harpsichords, and 25 grand and 22 upright pianos.

**1972**

## **THAYER MUSIC CONSERVATORY**

**ATLANTIC UNION COLLEGE**



Under the leadership of Jon Robertson in the 1970's the music program at AUC underwent a rapid expansion that necessitated a move from the oldest building on the main campus (the original administration building, occupied since the 1950's) to a nearby larger and older historically famous building, the Thayer Mansion.

Constructed in the mid 1800's, expanded and refined in the 1880's, and then completed in 1902 by the Thayer family, at that time one of the richest in the nation, the structure is regarded as a highlight of American Georgian architecture. Its interior includes rooms known worldwide as some of the finest examples in Louis XVI style, popular in that era.

In an earlier time, its setting in the midst of extensive formal gardens was the site for outdoor performances by the Boston Symphony Orchestra.

Bought by the college in 1942, it had served as an administration building and dormitory before Robertson spoke for it on behalf of the department, and then set about beginning a restoration that continues to this day.

**1981**

## **J. MABEL WOOD MUSIC HALL**

**SOUTHERN ADVENTIST COLLEGE**

**(SOUTHERN ADVENTIST UNIVERSITY)**

The vision and persistence of Marvin Robertson, chair of the department of music at SAC for 33 years, the longest of any music chair in the history of SDA higher education, led to the planning and construction of this 44,000 square foot music facility. Constructed at a cost of over \$1,000,000 and



located near the older Harold A. Miller music hall, it includes two rehearsal areas, ten studios, 23 practice rooms, and the 250-seat Dorothy E. Ackerman Auditorium. It is equipped with newer instruments, the latest in equipment, and three tracker action organs, including one in the auditorium with mean-tone tuning.

The building was the capstone of Robertson's accomplishments at SC, which included achieving accreditation with the National Association of Schools of Music, and the installation of an internationally recognized group of tracker pipe organs, including one of the largest in the Western Hemisphere, located in the University Church. The building is named for J. Mabel Wood, SMC alumna who taught piano and organ at the college for eighteen years.

**1985**

## **MABEE CENTER**

**SOUTHWESTERN COLLEGE**

**(SOUTHWESTERN ADVENTIST UNIVERSITY)**

A modern facility built at a cost of just under 1.5 million dollars, the building has two rehearsal rooms, seven practice





rooms, offices, seven teaching studios, and a 180-seat auditorium. It is equipped with five grand and eight upright pianos and a Johannus electronic organ. There is also an art instruction room. The building is named after the major donor to the building fund.

2000

## MUSIC CONSERVATORY

MONTEMORELOS UNIVERSITY

A large music complex, a combination of older buildings and new, is presently being completed at MU in Mexico. When

finished, it will easily accommodate both of MU's large conservatory and university music programs.

Because of the school's location in a mild climate, the building's architecture combines the best elements of both enclosed and open areas, as described in the Spring 2000 issue of Notes. It is equipped with a number of new pianos and organs, recently donated by Orland and Joan Ogden.



## AND IN THE 21<sup>ST</sup> CENTURY . . .

*Sometime in the near future, Columbia Union College, located in the Washington, D.C. area, will be constructing a new facility designed specifically for music, the first in the school's history. The college's music program, known for the extensive touring of its groups, is presently housed in three different buildings.*

### PROPOSED COLUMBIA UNION COLLEGE MUSIC BUILDING







## ACADEMY MUSIC FACILITIES

*The investment in music facilities at the academy level in the 20th century also underscored the value Adventist education placed on music. While some outstanding auditoriums and music facilities were constructed, most were part of a larger school building. Two of the exceptions are described below.*

### FOREST LAKE ACADEMY

#### MAITLAND, FLORIDA

After many years of rehearsing in everything from tin-roofed buildings, to cafeteria basements, to the chapel stage, a freestanding all-music facility clustered around a 600-seat auditorium was built at Forest Lake Academy in 1968. A large rehearsal area, six teaching studios, eight practice rooms, and a computer lab for teaching music notation make it an outstanding music facility for a music program at the secondary level.



### UPPER COLUMBIA ACADEMY

#### SPANGLE, WASHINGTON

One of the oldest of free-standing, built-for-music facilities at the academy level, the music building at UCA was built in 1961. A three-story facility with separate rehearsal rooms for choir and band, three teaching studios and 17 practice rooms, it was completely redone in 1985 following a fire that extensively damaged the building. In 1998, the band rehearsal room was enlarged and a connecting passageway to the campus performing area, dressing rooms, and another teaching studio were added.



## A Building Named . . .

*The naming of a building for a person is a high honor, a way to recognize unusual accomplishment and create a permanent reminder for posterity of that person's achievements. Even so, with the passing of time and generations, memories inevitably fade. The following brief biographies of Adventist musicians so honored will, we hope, remind us of who these people were, and what they did . . .*



Noah E. Paulin

1878-1969

Credited with establishing the first music department at Pacific Union College in 1914, Noah Paulin came to the campus following a conversion to the church five years earlier. A violinist who had been running a private music studio in Santa Barbara, he arrived at PUC with only his instrument, some music, a few personal belongings, and a love for his new-found church.

His residence was the first music building until he married three years later. The department was moved to make room for his wife, Mary Louise

Plunkett, a young woman he had met at a campmeeting and then converted.

After several moves to various spots on campus, a new home for music was constructed in 1932 and enthusiastically named by an overwhelming student vote for Paulin, a tribute to his musical contributions and personal influence on campus.

Born in Ohio, Paulin began formal music study at Findlay College, which he attended from 1898-1901. For the next two years he traveled across the country with a group



known as the Henry Minstrels, serving as the orchestra conductor. When the Paulin family moved to California in 1905, Noah did graduate work in music at the state teachers' college in Santa Barbara, now a University of California campus.

Paulin could play at least 150 numbers from memory, his signature piece being a solo called *Tears*, one he would play through twice, the second time muted. He was also a composer of hymns and a *Band Theme Song*, which he always used as the first

number in his band concerts. It was later adopted by PUC alumni as their hymn.

He led the department for thirty years, never missing an appointment, even when ill. In addition to teaching theory classes and lessons, he also conducted the band and orchestra. Many expressed the sentiment during those years that he *was* the department.

**P**aulin was a deeply spiritual person who during his life read

his Bible through sixty times. His patience, kindness, modesty, and simple life style spoke to the effect of that study and his commitment to Christianity.

The 1944 annual was dedicated to him and when the present music building at PUC was completed in 1966 and occupied the following year, it too, like the earlier building, was named for him. Two years later, the college awarded him its first doctorate, an honorary Doctor of Fine Arts.<sup>1</sup>

## Earl C. Engel

1885-1966

**W**hen Carl Engel arrived at Union College in 1909, the school had been in existence for only eighteen years and, like other Adventist colleges, had limited offerings in few areas. Even though he had only attended Yankton College for one year, he was an accomplished performer on violin, which he had started at age ten, and on trumpet, which he had supposedly played in a circus band. An avid student of both instruments, he would take lessons whenever he could.

After completing a music degree at nearby University of Nebraska in 1920, he continued lessons during the



summers at Chicago Musical College and the Julliard School of Music.<sup>2</sup>

**E**ngel was highly respected for his artistry on both the violin and trumpet, and admired for his genial

and kind personality.<sup>3</sup> Over the years he endeared himself to students and colleagues as he performed, taught and conducted both band and orchestra. With the exception of three years, 1917-1920, when he directed music at Clinton Theological Seminary, he spent his entire career at UC.<sup>4</sup>

**I**n his final year he chaired a music program spanning all levels from elementary to college, one that involved 17 teachers and over 600 students, 400 of whom were taking lessons at the college level.<sup>5</sup> The music building was named for him and he was given emeritus professor status when he retired in 1948.<sup>6</sup>



## Harold A. Miller

1891-1966

**A** noted gospel song writer in his time with over 200 published songs and choruses to his credit, Harold Amadeus Miller, came to Southern Missionary College in 1935 at the age of 44.

His father, a trained musician and

pianist, was Miller's first music teacher. His talent became apparent at an early age and while still in his teens, he began teaching. Though he was born in an Adventist home, the family's commitment to the church had waned. He met some students, however, who were attending what is now known as Atlantic Union College, went to school there, and was baptized.<sup>7</sup>





At age 25, he began teaching music at Mount Vernon Academy in Ohio, a position he held for 13 years. Miller then taught at Washington Missionary College, now Columbia Union College, until going to SMC.

For the next eighteen years he would be at SMC, except for brief stays first at Union College and then at Pacific Union College from 1942 to 1945. He then returned to SMC, retiring there in 1953.

A representative from Rhoads Music Company regarded him as the "greatest writer of sacred melodies he had ever known." Ten of his songs were in the 1941 SDA Church Hymnal. One, *Like Jesus* (492), is in the church's 1985 hymnal.<sup>8</sup>



Paul Hamel

1919-

Born into a musical family, Paul Hamel began his music studies at an early age. Since his father was a band director, it was only natural that three of his sons, Louis, Lyle, and Paul, would be the same.

Paul had just completed a three-year elementary education program at EMC and had begun teaching when WW II began. He would serve as a medical corps sergeant and a military bandsman in the United States and Europe during that conflict.

As the war ended, he returned to EMC where he served as a band assistant while completing a music degree. He subsequently did graduate work at Vandercook College and Chicago Musical College of Roosevelt University, completing a D. Mus. Ed. degree at the latter.

director until 1967, also serving as Director of Admissions in the summers from 1960-1964, in the school's first years of transition from EMC to Andrews University.

By the time Hamel retired in 1981, he was a highly respected member of the AU faculty, having transformed the music program (see the Music at AU article in this issue of notes), been acting Dean of the School of Graduate Studies on several occasions, and been awarded the AU Presidential Citation in 1963. He was given the John Nevins Andrews Medallion in the year he retired.

The music building was named for him in 1995, and in 2000 he was feted as an honored alumnus for his many contributions to his alma mater and his untiring work on behalf of the university since his retirement.<sup>9</sup>

When he graduated from EMC in 1948, he was hired to direct the college band. Under his leadership band concerts became popular and well-attended events. Although he became chair in 1955, the year he finished his graduate study, he would continue as both chair and band

## Melvin K. West

1930-

As a child, Melvin West was totally fascinated with music, listening to the Walter Damrosch weekly radio music program from age four and, at age six, "playing" organ on the front bumper of the family car, pretending the grill was the pipes. He began piano lessons at age ten and, three years later, organ lessons.

Within seven years of earning a degree at Emmanuel Missionary

College in 1952, he had completed a master's at Redlands University and a D. Mus. degree at Boston University, served as organist for the Faith for Today television program, and taught at Atlantic Union College. During that time he became a Fellow in the American Guild of Organists.

In 1959, the year West completed his doctorate, he was invited to chair the music department at Walla Walla College. From the first music faculty





meeting on, he became an agent for change and the result was a revolution.

In the next eight years he achieved accreditation for the program in the National Association of Schools of Music, gained departmental membership in the national music honor society, Pi Kappa Lambda, both firsts for SDA colleges and universities, and brought about the construction of a large, truly adequate, fully equipped

music and art facility and a comprehensive pipe organ installation. During his time at WWC, he was active in the Northwest in the AGO and served a term as president of that division. He was listed as an Outstanding Educator of America in 1977.

In that same year, West left WWC to become minister of music at the Kettering, Ohio, Adventist Church. Four years later he went to Union

College. While there, he served on the General Conference committee for creating a new church hymnal, serving as chairman of the subcommittee on tunes. He and Wayne Hooper edited and arranged the music, with West composing five new hymn tunes.

He retired to the Northwest in 1988 and, in 1996, was honored for his work at WWC and his contribution to Adventist music by the naming of the college's Fine Arts Center for him.<sup>10</sup>



**J. Mable Wood**  
1902-1976

A graduate of Southern Junior College, Mabel Wood returned to teach piano at her alma mater, renamed Southern Missionary College, in 1949. Although she started as a grade school teacher in the South, most of her 52-year career would be spent teaching music at the college level. Prior to coming to SMC, she had taught at Southwestern Junior and Union Colleges. While at the latter, she completed a master's degree at the University of Nebraska.

Described as a refined and elegant person by her colleagues, Wood was respected by them and loved by

her students, who were inspired by their contact with her in piano and organ lessons and the music appreciation classes she taught. She served as church organist for many years.

Following her retirement in 1967, she became Assistant Director of Alumni Affairs, a position she held until her death nine years later. In that position she revised and updated an earlier history about the school, *A School of His Planning*, which was released in 1972 as part of the college's 80th anniversary celebration. An Emeritus Associate Professor, she was untiring in her efforts to help raise funds for the new music building.<sup>11</sup>

<sup>1</sup> The information for this biography was drawn from the following sources: The Pacific Union records, 11/27/09; *Viewpoint*, Volume 1, Issue 4, pp. 4-7, 10-12; *Viewpoint*, Autumn 1998, p. 8; 1944 Diogenes Lantern; Paula Hall Paula Peirce dedication program, 5/3/09; Special Thanks to Dr. Lynn Wheeler, Lorraine Field, Gary Shearer, and Morgan Wade for their assistance.

<sup>2</sup> The Union College Clock Tower, 4/18/47, page 1.

<sup>3</sup> Union College Golden Cords, Introduction to music department, Evelyn Barnside, writer; Union, College of the Golden Cords, Everett Dick, 1967, p. 263.

<sup>4</sup> Central Union Register, 5/24/06, p. 11; Annual Calendar, UC, 1920-21, p. 11.

<sup>5</sup> The Union College Clock Tower, 2/7/47, p. 2. Other sources for this biography, in addition to those specifically cited, include UC Golden Cords yearbooks and Union College, Fifty years of Service, 1941; David Ross & Trevor Dick.

<sup>6</sup> Union College Bulletin, 1952-53 Special thanks to Chloé Frazee, Head Librarian, UC, for her assistance with materials on Carl Engel.

<sup>7</sup> *Companion to the Seventh-day Adventist Hymnal*, Wayne Hooper and Edward White, pp. 478, 479.

<sup>8</sup> *A School of His Planning*, Elva B. Gardner & J. Mabel Wood, 1972, p. 184.

<sup>9</sup> *Notes*, Autumn, 1995, pp. 5, 6; Selected issues of the EMC and AU yearbooks, The Cardinal; personal conversation with Paul Hanel, 3/11/02.

<sup>10</sup> Biography based on the following: *Companion to the Seventh-day Adventist Hymnal*, Wayne Hooper and Edward White; Personal knowledge, interviews with Melvin West, 1991; 4/30/91 letter from MW.

<sup>11</sup> Biography based on the following: *A School of His Choosing*, Gardner/Wood 1962, 1973; Obituary in *Southwestern Union Record*, 3/27/1976; Conversation with Marvin Robertson, 3/11/02.

Resources for the SDA Music Buildings Chronology include the following: 1920 EMC; EMC Student Movements and Cathedrals of the time; 1927 Johnson Memorial; 5/24/28 WWC Collegian; 9/4/27 College Board Minutes; 1932 Paula, A Mountain, A Pickax, A College; Walter Ott, 1968, 11/27/09 Pacific Union Recorder.

Volume 1/Issue 4 & Autumn 1998 PUC Viewpoints; 1937 Hale Memorial; Fall 1967 LaSierra Today; 1945 Engel Hall, Union; College of the Golden Cords, Everett Dick, 1967; personal knowledge; Chloé Frazee; 1952 Mackay Auditorium, The Architecture of AUC; John Wood; personal knowledge; Margarita Merino; 1953 Hanel Hall, EMC Cardinals and Stadium Movements of the time; Linda Mack & Peter Cooper; 1954 Hanel Miller Hall; *A School of His Planning*, Elva Gardner and J. Mabel Wood, 1962 & 1972; Marvin Robertson; 1964 Peters Hall, Music Department and OC Head Librarian; 1966 Melvin K. West Fine Arts Center; 10/8/64 & 4/15/83 WWC Collegian; Melvin West; personal knowledge; 1967 Paula Hall; Lynn Wheeler; Lorraine Field; Dedication Program; 1972 Thayer; The Architecture of AUC; John Wood; personal knowledge; Margarita Merino; 1983 Mabel Wood; Marvin Robertson; Dedication Program; 1985 Mabel Center; Jeffa Boyd; 2000 Music Conservatory; Ruth Ann Wade; Spring 2000 Notes; personal knowledge; CCU; James Bingham; FLA; Gayle Murphy; personal knowledge; UCA; Jerry Lange; personal knowledge.