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Hail, Trombones and Liszt

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This dream dates back to 1872

When Linfield music faculty and students occupied the splendid, purpose-built and sound-isolated spaces of the Vivian A. Bull Music Center in August, they realized a dream from as early as 1872 when leaders of McMinnville College first contemplated musical instruction.

Earlier college music facilities sufficed, but only thanks to ingenuity among music faculty members and forbearance among their colleagues. Music instruction, begun in 1883 on the second floor of Pioneer Hall, was modified to house musicians, but not expressly for art, Renshaw could be used as temporary abodes. The program became itinerants seemingly destined to favor them.

The building's most prominent architectural element, the art gallery, featured a two-story ceiling and four skylights. When a second floor was added above the gallery to accommodate rehearsals, rain or hail storms could drown out the choir.

Music instructors and students crowded the 10x13 foot office to make copies, use the telephone or talk with Root. The building's telephone or talk with Root. The building's main office, run by Donna Root, secretary of philosophy, and Barbara Seidman, interim dean of faculty, are preparing an illustrated book for Linfield's Sesquicentennial titled Inspired Pragmatism: An Illustrated History of Linfield College, which will include historical sketches such as this.

In 1965, Colonial Hall ended its lifespan of almost 60 years when it was deliberately burned as practice for fire departments statewide. Just three years later, fire destroyed Frerichs Hall, moving the music department to Renshaw Hall. Marv Henberg, professor of philosophy, and Barbara Seidman, interim dean of faculty, are preparing an illustrated book for Linfield's Sesquicentennial titled Inspired Pragmatism: An Illustrated History of Linfield College, which will include historical sketches such as this.

As the music department moved into its new digs in the Vivian A. Bull Music Center, musicians carried with them more than just instruments, sheet music and tuning forks. They also brought many memories of Renshaw Hall.

Originally designed for visual artists, Renshaw opened its doors to musicians in 1969 after Frerichs Hall burned to the ground.

Renshaw's hub was the main office, run by Donna Root, secretary for both music and art. Most days, faculty and students crowded the 10x13 foot office to make copies, use the phone or talk with Root.

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