Rediscovering Smith Hall

BY EMILY WUCHNER, ASSOCIATE EDITOR

The first time Bob Stiehl saw Smith Memorial Hall, he was about 10 years old and carrying a trumpet case to his lesson. He remembers trudging up the white stone staircases to the practice rooms on the third floor. There, behind a thick wooden door in a room with white cork walls, he learned trumpet technique and repertoire from a master’s student. Whether it was the building’s size and grandeur, its historical significance, or the music echoing throughout its halls—he can’t remember. But something clicked that day and for whatever reason, the Pana, Illinois native regularly finds himself drawn back to the structure since his first visit in 1958.

Nearly four decades later, Stiehl took a job with the School of Music in Operations and Maintenance, Inventory, and Building Services; for 18 years he possessed all of the keys to Smith Hall. And, as a result, he knows the building’s nooks and crannies, from the attic crawl space to the floorboards underneath the seats in the Recital Hall and the open space underneath the stage.
In addition to managing the keys, he also supervised building maintenance. When faculty found themselves locked out of their offices, when light bulbs burnt out in practice rooms, or when a bathroom faucet was leaking, Stiehl made sure the problems were attended to and the building remained in working order. This usually meant at least two daily trips to Smith Hall.

Though the faces of students and faculty members have changed over the years, Stiehl says the entire building looks as it did 55 years ago. Despite minor renovations—including a new roof and the construction of lecture room 25 in the basement—Smith Hall has received relatively little TLC since its erection nearly a century ago. For this reason, the interior and exterior of the building are undergoing a major renovation.

**Renovations Begin**

For years students walking to and from the Main Quad experience free, informal, performances—featuring anything from pianos to marimbas to voice lessons. But lately, these sweet sounds have been replaced by a different type of music, created by saws, hammers, drills, and construction equipment. At nearly a century young, the Tina Weedon Smith Memorial Hall is showing its age and is therefore receiving a much needed facelift. Beginning in 1939, Smith Hall received periodic maintenance to update various features—including the lighting, roof, and air conditioning—and to make it compliant with American Disabilities Act standards. The biggest project occurred in 1999–2000 when the basement was upgraded and remodeled, but all of these updates are relatively minor compared to the current construction project.

Plans for the renovations materialized in Summer 2011 and in 2012, when the School of Music applied for funds from the Academic Facilities Maintenance Fund Assessment. This money comes from a mandatory fee collected each semester from students and is designated for assisting with deferred maintenance costs. An advisory board comprised of administrators and students reviews applications and chooses how to spend the money. The advisory board approved a $5 million contract to renovate Smith Memorial Hall, but since the contract was for more than $2 million, it had to be approved by the University Board of Trustees, finalized at their January 2013 meeting. Of the money received, $4 million will go toward architect fees, planning, contingency fees, and construction while the remaining $1 million will cover engineering fees.

Construction began in March 2013 and crews wasted no time in setting up scaffolding and unloading heavy machinery. Jim Gortner, the School of Music’s assistant director for...
Operations and Finance, said this phase of the renovations focuses on tightening the structure by replacing the deteriorated bricks, the masonry that assists with supporting the structure, the windows, and the 50-year-old roof.

“The building is about 100-years-old now, and every building needs maintenance now and then,” Gortner said. “Basically, the building had become deteriorated to a point where we had to do something. A big part of this was the environmental concern within the building, so regulating temperature . . . and humidity levels so we can maintain the instruments properly.”

Since the beginning of the project, Melvyn Skvarla, campus historic preservation officer, works with the contractors to plan and oversee the construction. With Smith Hall on the historic registry, one of his primary concerns is ensuring that the updates to the building closely match with what the original structure looked like.

“We’re more conscious of what it looks like to maintain the (original) look so that no one will see any difference when the work is finished, except that it rejuvenates the building for another, hopefully, 100 years on the outside,” Skvarla said.

To this extent, crews replaced the wooden-framed windows with energy efficient glass with aluminum frames. Though the new windows appear exactly the same as the old, they will require less upkeep because the new frames will not need constant repainting.

While most of the work focuses on the façade, the third-floor practice rooms will be completely updated, and restroom facilities will be added. This includes improving the Heating, Ventilation, and Air Conditioning (HVAC) system to better regulate temperature and climate control. Skvarla said that soundproofing tests were conducted during the planning stages; these tests revealed most sound escaped through the floor and into the offices below. Construction crews will set up a mock practice room to conduct additional tests on the acoustics and soundproofing. Once the room fits the prescribed standards, crews will fashion the remaining practice rooms.

Workers took special care to restore the adornments in the second floor Memorial Room by repairing plasterwork, repainting the room, and cleaning the chandeliers. Skvarla said in the 1980s the ceiling of the room was painted with a monochromatic palette, with very little contrast and rather dull colors. Painters repainted the ceiling in the original color scheme, which resulted in a striking difference in comparison with the old. The
intricate motifs on the ceiling now pop with cream, coral, green, and gold trim.

A blog on the School of Music website chronicles the construction with daily updates and photos. These posts will continue until construction is complete, around Spring Break 2014.

While these physical updates improve the quality of the structure and accessibility of practice rooms, there are still other interior spaces in need of repair. Another $5 million renovation will begin in Fiscal Year ’15, focusing on faculty offices and the Recital Hall, as well as any other outstanding needs the building has.

School of Music Director Jeffrey Magee has closely followed the renovations and visits the building from time to time to check on progress. Though the constant noise of construction equipment, debris from the stone, and blocked-off entrances might seem an inconvenience, Magee said the School of Music is fortunate to have the building renovated, especially when many other campus buildings need repair.

“It’s a beautiful old building with an aura of faded glory. I walked into the Memorial Room and it’s a beautiful space. It’s really getting a shine,” Magee said. “There was a guy up on a scaffold painting the ceiling and I said ‘Hey, just like Michelangelo.’ I mean, really doing detailed work: this intricate color combination—this peach and dusty avocado green and cream and there’s that marble. It’s very striking.”

Smith Memorial Hall symbolizes the beginning and end for School of Music students. It is one of the first places incoming students go during welcome week for orientations and placement exams and at the end of the school year, students cross the Recital Hall stage during graduation. From its construction, Smith Hall was meant to stand as the heart of the School of Music and today remains a life-force in the development of University of Illinois students. Little do they know that behind the building’s history stands an incredible love story worthy of the silver screen.

The Smith Family

It began with Thomas Smith (1839–1918), who was born in Preston County, Virginia but raised in Bellefontaine, Ohio. He studied law in Louisville, Kentucky and was admitted to the bar in 1858. Shortly after, he moved to Champaign, where he established his law practice. In 1859 he was elected to a four-year term as Clay County Superintendent, but with the outbreak of the Civil War, he resigned his position and enlisted as a private in the Company “F” 98 Illinois Infantry in 1862. With his dedication and leadership he quickly worked up the ranks, eventually earning the level of Captain.

While on the hunt for the Confederate General John Hunt Morgan and his raiders in March 1863, Capt. Smith and his men stopped just east of McMinville Pike in Woodbury, Tennessee. Desperately hungry, Smith’s men ransacked a nearby home—devouring and stealing all of the food in sight. Quickly, the lady of the house ran outside to find help. Smith came to her aid, ordering his men out of the home and apologizing to the family. It was not long before he noticed a young girl sitting on the table with her legs dangling over the side. Her name was Pauline Weedon, but everyone called her Tina because of her small stature. Her father had died when
she was two and she lived with her mother and two sisters.

Smith tried to start a cheerful conversation with Tina, but she made it very clear that she hated the Yankees and only loved the rebels. Despite this, Smith was captivated and after giving the family all of his company’s coffee as a peace offering, he asked to stop by again when he was in town.

Luckily for Smith, he frequented Woodbury because of the nearby military happenings, and subsequently paid many visits to the Weedon household. Robert L. Mason, author of the History of Cannon County Tennessee, writes: “Sometimes Captain Smith listened to Tina play the piano and sing. Her favorite song was ‘I Dreamt I Dwelt in Marble Halls.’ She did not play or sing well. But Captain Smith thought she could.” Indeed, Smith recalled in 1916 that: “Mrs. Smith was a great admirer of music and she was also capable of producing it. Listening to her delightful recitals at the piano, on the banjo, or violin was one of my chief delights.” They married January 5, 1864, in Murfreesboro, Tennessee.

After the wedding, Tina relocated to Champaign to live with Capt. Smith’s brother as the war continued, but the young bride grew homesick and moved back to Woodbury. Once during the war, they were able to spend a short time together in Nashville, but a nearby battle made it too dangerous for Tina to safely return to Woodbury. According to the story, recounted by Mason, she boarded a train bound for Champaign. While en route, the train was involved in a horrible collision in Jefferson, Indiana; all of the train cars but the one Tina rode in burned. It took two days for her to finally arrive in Champaign, but in the process she grew very ill. Smith’s family sent letters telling him of the severity of her illness. Fearing the worst, he approached his commanding officer and requested leave. Initially the Colonel said the request was impossible and that Smith was needed at a nearby battle. After further discussion, the Colonel advised Smith to leave in civilian clothes with the understanding that he return once Tina was better. Smith quietly left that evening.

Shortly after Smith arrived home, Tina’s condition improved enough for her to go live with her mother for the remainder of the war. When Smith returned to the battlefront, it was well-known that he had secretly left; as punishment, he was arrested and confined for eight days.

When the war ended in 1865, Smith and Tina reunited, moving back to Champaign where they both became important figures in the community. Smith resumed his successful law practice, served as Champaign City Attorney from 1866–68, and was Master in Chancery of Champaign Country from 1881–87. He also was appointed to the University of Illinois Board of Trustees from 1897–1903, including a short term as President from 1901–02.

A socialite, Tina hosted soirees in their elegant Champaign mansion. She also served as Patroness of two University Greek houses: Alpha Tau Omega and Pi Beta Phi. However, poor health followed her for the rest of her life. Thinking that the light European air improved her condition, the Smiths frequently traveled to Europe where they relaxed and attended many concerts. In 1903, Tina became gravely ill upon arrival back in the States and died shortly after at the age of 56. She is buried in Mt. Hope Cemetery in Champaign.

Tina’s death devastated her husband, who remained devoted to her memory—regularly placing flowers on her grave no matter the weather conditions, and he continued to set her place at the dinner table, according to the Daily Illini. In 1914, Smith began plans for a public memorial to his late wife by funding the construction of the Tina Weedon Smith Memorial Hall.
Construction Plans

Smith’s involvement with the School of Music started with his service on the Board of Trustees. The University offered music programs since its beginnings, but instructors received no regular salaries and were paid based on fees collected from students. In 1892, Professor T.J. Burrill recommended including music in the regular system of instruction; the Board of Trustees gave $300 to establish the department in 1895. When Smith was appointed to the Trustees in 1897, he proposed a resolution to reorganize the department, making it a distinct college of the University. He recommended hiring a dean with assistants to run the program, conferring degrees and diplomas, and argued that the University should not charge music students more tuition than others. It was his idea that all students interested in pursuing a career in music should have that opportunity. The Trustees approved his recommendations in 1900.

During these years, the music offices and classes were held in the basement of University Hall. With the construction of the Auditorium (now known as Foellinger) the University planned to give the music department offices at the rear of the building; however the $200,000 budget was significantly cut and these plans never materialized. The Auditorium’s completion in 1907 did give the music department a facility to hold concerts, but the hall became quickly infamous as a “veritable echo chamber.” This problem, unfortunately, was most apparent at the facility’s dedication ceremony. A listener at the event recounts the inaugural concert, which featured works by Edward MacDowell, with the composer present: “During the dedication, the Auditorium was found to have a fantastic echo. Not only did the audience hear echoes and long reverberations, but the speaker heard his own echo. . . . On one occasion, the University Band played a piece which featured a xylophone solo accompanied by other instruments. It so happened that the leader heard the echo more strongly than the direct sound and kept in time with it. Players near the xylophone kept time to the direct sound, while those farther away followed the echo. The concert, needless to say, was a disaster.”

This made Smith’s gift even more timely and paramount.

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Smith Hall Timeline

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<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1903</td>
<td>Tina Weedon Smith dies in Champaign</td>
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<tr>
<td>1914</td>
<td>Money donated to the University by Capt. Thomas J. Smith</td>
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<tr>
<td>1916</td>
<td>Ground-breaking</td>
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<td>1917</td>
<td>Laying of the Cornerstone; Survey sent to collect composer names for</td>
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<td></td>
<td>the building’s exterior</td>
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<tr>
<td>1918</td>
<td>Death of Capt. Smith; work begins on the interior of the building</td>
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<tr>
<td>1919-20</td>
<td>Work delayed due to Chicago carpenters’ strike</td>
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<tr>
<td>1920</td>
<td>Completion and dedication of Smith Memorial Hall</td>
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<tr>
<td>1922</td>
<td>Proposed extension to the building; denied by the Trustees</td>
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<tr>
<td>1930</td>
<td>1944 Memorial Room opened as the Music Library</td>
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<tr>
<td>1944</td>
<td>Basement updates including adding a 244-seat lecture room</td>
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In 1914, Smith approached the University about constructing a music hall in memory of his wife, to cost no less than $200,000. In his June 8, 1914 letter to the Trustees he writes: “While I am in no sense a musician, there is nothing dearer to my heart than the development of music. It is the greatest thing in the world and contributes more to the happiness and pleasures of people than anything within my knowledge, aside from the necessary living expenses of human beings.” As payment, he deeded to the University all of his farmlands—totaling in 775 acres—to be sold with the proceeds funding construction. In turn, the University would pay him a slated income based on the value of the farmlands. The total contribution from Smith was $215,000 with additional funding supplemented by the University. At the time, Smith’s donation was the largest gift made by an Illinois citizen to the University. In addition, the Board approved funding four undergraduate scholarships for young women, known as the Thomas J. Smith Scholarships in Music.

In June of 1916, University officials determined the site of Smith Hall—located on South Matthews Ave.—which would ultimately serve as the cornerstone of the Main Quad, and by October, they authorized construction. James M. White, a professor for 43 years and the University architect remembered for overseeing work on Altgeld Hall and Memorial Stadium, supervised the project.

When complete, Smith Hall would house all of the resources necessary for a functioning School of Music. The preliminary plans included a music hall that could seat 1,100 people with room for 150 on the stage, a director’s suite (which included office space, a parlor, and practice room), a library, nearly 20 studios, two classrooms, a lecture hall seating 200 people, and more.

“Music is something that no one has offered a suitable definition for. Music is the best expression of the will of God in man. Music is not of human origin, but of the divine.”

—Capt. Thomas J. Smith
than 40 practice rooms. The practice rooms would be fully soundproofed—a relatively new, state-of-the-art technology at the time. The building would also include two elevators: one for freight and the other for the public.

On November 9, 1917, the University held a cornerstone laying ceremony at the University Auditorium. The Daily Illini reported that the gift and event were particularly significant as they came during WWI; the School of Military Aeronautics and the officers in the Student Brigade occupied many ground floor seats. The ceremony included addresses by Smith, the University President Edmund J. James, and School of Music Director J. Lawrence Erb, who said: “The gift of Captain Smith bids fair to mark an epoch in the history of musical education throughout the world. Music is coming into its own as a part of the everyday life. People who never sang before are singing now. In these times the nation is finding its soul and coincidently its voice. Captain Smith has builded better than he knew.” At the ceremony Erb performed organ solos, the University Chorale Society sang choruses from Haydn’s Creation and Handel’s Messiah, and violinist Frederick W. Spencer performed Legende by Polish composer Henryk Wieniawski, at Smith’s special request. Culminating the evening, Smith placed the cornerstone, inscribed with the date 1917, on the lower corner of the building. He said placing the stone was “the happiest moment of (his) life.”

Originally the building was set for completion in 1918; however progress slowed, which troubled Smith, whose health was rapidly deteriorating. While contractors tried to hurry the construction so Smith could see the completed structure before his death, it was impossible. Smith died on April 16, 1918 at age 82 in a sanatorium in Battle Creek, Michigan. His body was transported back to Champaign for burial.

By 1918, crews completed the exterior concrete work, and the façade was designed in the Beaux Arts Style, which took inspiration from French Classical architecture. This style was featured at the 1893 Chicago World’s Fair and greatly influenced both James White and future campus buildings. Up to the early twentieth century, many of the buildings on campus were designed in the Georgian Style, especially characterized by the use of deep-red bricks, and which resemble structures on colonial college campuses such as Harvard. In this respect, the exterior of Smith Hall is particularly striking when pitted against nearby buildings. Aspects of Smith Hall’s exterior match that of the Auditorium (also in Beaux Arts Style), including the height of the columns and some of the trimmings, but the ornate inscriptions and carvings make Smith Hall one of the most elaborate buildings on campus.

Visual references to music on the façade and even on the light posts clearly illustrate the building’s purpose. Prominently written above the main entrance are lines written by English poet William Cowper in his poem The Task: “There is in souls a sympathy with sounds; and, as the mind is pitch’d the ear is pleas’d with melting airs, or martial, brisk or grave: Some chord in unison with what we hear, is touch’d within us, and the heart replies.” Further embellishments were planned, but never materialized due to lack of funding. The two blank stone panels on the front of the building were to have sculptures representing vocal and instrumental music. Above these panels would be four allegorical characters to represent four different types of music. One of the most striking features of the exterior are the four composer names—Bach, Beethoven, Haydn, and Palestrina—on the front and sides of the building. In March 1917, University President Edmund J. James sent a survey to more than 4,000 musicians, instructors, and music professors throughout the country asking them to suggest the names of influential composers for inscription both on the interior and exterior of the building. The plans originally included a name at each side of the main entrance with space for eight additional names below. Panels on each side of the proscenium in the Recital Hall would hold no more than 30 names total. By April 1917, 600 replies were returned with 99 percent of the responses suggesting Bach and Beethoven. Other names mentioned include Palestrina, Haydn, Wagner, Schubert, Mendelssohn, Mozart, Berlioz, Tchaikovsky, Stradivarius, and Liszt. Some responses said no German composers should be considered, while others suggested including the mythological gods of music—such as Apollo and Isis. Budgetary reasons ultimately prevented adding more names.

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—David Allen, Associate Director of Development
Construction crews started work on the interior of the building in 1918, which would be just as elaborate as the exterior. Perhaps the most well-known room is the second floor Memorial Room with its walls and ceiling adorned with carefully crafted and painted patterns. The two marble fireplaces on opposite ends of the room bear the Smith Memorial Hall insignia: SMH. Above the mantles were once portraits of the Smiths, now hanging in either stairwell outside the room. University officials once considered hanging portraits of architect James White and University President Edmund James there, as well. According to Nina Rubel, a few later additions were made including the oriental rug donated by University President John Corbally and his wife (which was once appraised at $15,000–20,000) in the 1970s. The chandeliers were donated in 1984 in memory of music professors Dorothy Clark Gunsalus and Grace Elizabeth Wilson.

Work progressed smoothly despite the two-month delay in 1919–20 due to the carpenter’s strike in Chicago. This slowed the arrival of artificial stone for the interior detailing. The facility was virtually complete in time for the dedication in 1922, save for finishing touches in the interior decorating and the installation of the organ. Funds bought a new Steinway piano and a Duo-Art piano, allowing performers to record pieces onto rolls. The total cost of the construction, including furnishings, was approximately $462,625.

From April 27–29, 1922, School of Music Director Frederic Benjamin Stiven organized a three-day Spring Festival of Music, which included four concerts and the dedication ceremony. The concert series opened with the University Orchestra under the baton of A.A. Harding. Two subsequent performances featured the St. Louis Symphony conducted by Rudolph Ganz, making its Champaign-Urbana debut. Following the afternoon dedication, the St. Louis Symphony, and the University Chorale Society performed Scenes from the Song of Hiawatha by Samuel Coleridge-Taylor.

In 1930 an addition was planned to the back of Smith Hall, extending towards the Auditorium. This added space would house the band room and extra practice rooms; however the plans fizzled due to the Great Depression and stock market crash.

Like any historic building, Smith Hall is not without its quirks. In 1922, the Daily Illini reported that a basement room was being used to store items from the Natural History department due to a space shortage. Affectionately called the “fishery museum” by the night janitor, the room held stuffed fish and birds, fungus growths, restoration models of Aztec villages, and six caskets of unmounted oxen and caribou. In 1932 the paper ran a short article on the “haunted elevator” with no ghost—referring to the public elevator near the back of the building that crews never completed and now serves as storage.

In the early twentieth century, Smith Hall had enough room to house a fully functioning School of Music. As more students enrolled, the need for expansion was clear. Already, houses on campus were used as annexes for theory, musicology, and other divisions. In 1947, acting School of Music Director Duane A. Branigan requested updates to the basement to provide more room for student activities. This included removing the “fishery museum” and adding a 244-seat lecture auditorium (now Room 25), completed in 1953. That same year, the west façade was constructed to enable easier access to the basement level. Over the years, Smith Memorial Hall has entertained patrons with diverse musical performances and lectures by well-known artists including Igor Stravinsky, Leopold Stokowski, John Cage, Harry Partch, and Aaron Copland. It served as the main music facility until it was superseded by Krannert Center for the Performing Arts in 1969 and the current School of Music building in 1972.

The Smith Legacy

After nearly 100 years, the School of Music continues to honor Captain Smith’s legacy through revitalization efforts, by assisting students financially, and by finding ways alumni can also be a part of the legacy.

As part of his agreement with the University, Smith requested a scholarship fund for undergraduate female music majors who reside in Illinois, known as the Thomas J. Smith Scholarship. These awards are some of the most prestigious given by the School of Music. Each year, students are nominated by faculty members to participate in the competition during the spring semester. The winners are awarded a full tuition waiver for the remainder of their time at the University that also works retroactively, meaning a student can receive reimbursement for tuition paid during the first semester of the school year. J. Michael Holmes, director of Enrollment Management, said normally 15 to 25 applicants compete while only two to six new recipients are selected for the scholarship, though
this depends on how many women are already funded. At any given time, six to eight female students are supported by the Thomas J. Smith Scholarship.

“It’s one of my favorite scholarships; it’s a really amazing award that we have. It’s a really high talent level of people who get awarded this,” he said.

Morgan Lanahan, senior in Music Education, won the Smith Memorial Scholarship as a junior in Spring 2013. A saxophonist, she competed both her sophomore and junior years.

“My love for performing increased so much because I got a really good confidence boost from the Smith Competition. I want to play even more now because I feel like I’m a good player,” she said.

Not only does the Smith Memorial Scholarship help current students, but it also serves as a recruitment tool, Holmes said. Incoming students not initially funded could potentially earn a tuition waiver later.

But the Thomas J. Smith Scholarships only help a handful of students, and School of Music administrators recognize the importance of continuing Smith’s ambitions: helping students fund their education and sharing music. Associate Director of Development David Allen initiated a fundraising plan that would combine these goals by earning more money for student scholarships, while simultaneously making alumni a part of Smith Hall history.

“The donation of this wonderful facility tells a story of dedication, giving, and an appreciation for music. It was Thomas Smith’s intention to make sure that music was a prominent part of the University of Illinois for all future generations,” Allen said. “Our reputable music programs and the great heritage of music at the University of Illinois were born in part out of this important gift.”

The Smith Memorial Legacy Project consists of a number of naming opportunities within Smith Hall that are open to potential donors. By giving a set sum of money, donors can have their names associated with various rooms in Smith Hall. For example, $5,000 will sponsor one of the practice rooms on the third floor, or for $500, a donor could sponsor a seat in the Recital Hall. Future naming opportunities may include the Room 25 lecture hall, instructional studios, and the Recital Hall itself. Donors will have their names engraved on plaques, which will be placed on the outside of the room or, in the case of the Recital Hall seats, on the seat back. Since all of the construction costs for Phase I and II of Smith Hall—totaling in $10 million—are paid for by University funds, any additional money earned goes directly to support students.

Allen said this project is crucial to help students offset the ever-rising costs of tuition. Many of the scholarships available through the School of Music were created when tuition was less than $2,500 annually for in-state undergraduates, but now these costs are reaching $13,000.

“Building our scholarship base is a top priority for the School of Music,” Allen said. “Success in this area will affect all areas of study within the Music School. It will also help the School’s ongoing need for us to be able to compete with peer institutions for top student recruits.”

The current construction project on Smith Hall has inspired a renewed interest in the facility and a desire to both continue the legacy of the building and Smith’s passion for music and students. As the heart of the School of Music, all music students find themselves in the building at the beginning and end of their tenure at the University of Illinois. School of Music officials find it extremely important to maintain this connection. With this fundraising strategy, alumni can show their appreciation for the School of Music and leave their own legacies for the generations that follow.

“Everybody who comes through there for Commencement will see the names of the donors,” Jeffrey Magee said. “It’s relationship building that connects our present, past, and future.”

For Bob Stiehl, that relationship has lasted for nearly 60 years. From discovering his love of music as a student to retiring after decades of service, Smith Hall marks the beginning and end of his tenure at the School of Music. Thanks to the renovations and Smith Memorial Legacy Project, the building will continue to play a vital role in the future of the School of Music for years to come.

Special thanks to William Maher and the University Archives for providing assistance in accessing the information necessary for this article as well as Associate Professor Paul Hardin Kapp and his Architecture 419 students for sharing their research. Other information on this facility was found in A Sympathy with Sounds: A brief history of the University of Illinois School of music to celebrate its centennial by Ann L. Silverberg, Heartland Beat by Nina Rubel, History of Cannon County Tennessee by Robert L. Mason, and the Daily Illini digital archive.