THE GROWTH OF MUSIC EDUCATION AT FRIENDS UNIVERSITY

by

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ABSTRACT

The purpose of this study was to investigate the growth of the Music Education program at Friends University during the tenure of Dr. Cecil J. Riney (1960 - 2005). In his forty-five years as the Chair of the Fine Arts Division at Friends University, Riney expanded the Fine Arts Division as a whole, but specifically the Music Education Department. Riney, a native Kansan, attended Friends University as an undergraduate, and then attended to the University of Kansas (KU) and University of Southern California (USC) for masters and doctoral study. Friends University hired Riney directly out of USC for the position of director of choral activities, and then appointed him to the position of chair of the fine arts division in only his second year. As chair of the fine arts division, Riney expanded and developed degree programs that yielded four hundred seventy-nine graduates with music degrees during his forty-five year tenure. Of those four hundred seventy-nine, nearly half graduated with a degree in Music Education. Specifically between 1970 and 1979, Riney graduated sixty-five students with Music Education degrees compared to five in the previous decade. Presumably, the increases were due, at least in part, to the economy of Wichita, Kansas. Before and during this time, Wichita enjoyed an economy fueled by the aircraft industry. The effect of the wars increased the need for aircraft, which increased the population of Wichita and led to the need for more schools. Because of the ripple effect caused by the increase in population and need for more schools, teachers were in demand. Riney, as chair, led the Friends
University Music Department with numerous innovative choices. This research suggests those decisions significantly affected Music Education in the Wichita area and beyond.
DEDICATION

Dedicated in loving memory to my grandfather,

Marvin Robert Boyer,

who taught me to always keep learning.

And in memory of my voice teacher at Friends University,

Dr. David Weber,

who showed me how to be passionate and strive to always give my best.
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CHAPTER I
INTRODUCTION

Music education possesses a seamless presence in American schools. Its specific role in that regard tends to be a direct consequence of decisions made by various accrediting agencies and the teacher education programs that they govern. Though Cecil J. Riney (b. 1931) appears to be more broadly known as the longest-tenured conductor of the renowned Friends University Singing Quakers, his most lasting legacy likely will be the music students that occupy the classrooms of the countless graduates of his music education program—a program that he administrated for forty-five years. That professional relationship began in 1960 and ended with his retirement in 2005. This investigation seeks to document that tenure and the many curricular and structural innovations that accompanied it.

Though most of Riney’s professional story exists between the dates of his appointment and retirement at Friends, numerous relevant events in his life prior to that time and the history of Friends University in general offer context and, therefore, warrant some discussion. Hence, Riney’s story will be related here in three parts: (1) his childhood and schooling (1931 – 1960), which supplied initial interest and love for music and exposure to prominent choral musicians at Friends University, the University of Kansas (KU), and the University of Southern California (USC); (2) the history of Friends University generally and the Music Department specifically (1898 – 1960) prior to Riney’s appointment; and (3) Riney’s tenure at Friends University (1960 – 2005), which occasioned his primary professional accomplishment, his students.
Purpose of the Study

This investigation will argue that coincidental events and relationships with prominent conductors combined with Riney’s personal energy, philosophy, creativity, and professional advocacy to shape each stage of his development as a musician and chairperson. Therefore, the purpose of this study is to: (1) chronicle the early life and schooling, and the professional life and contributions of Cecil J. Riney as they relate to his influence on the Music Education program at Friends University as Head of the Music Department, (2) document specific events or changes in the Music Education program during Riney’s tenure, (3) place such events within their socio-cultural and historical context, and (4) consider the factors that may have led to the growth of the Music Education program.¹

Current Scholarship and Need for the Study

Though numerous histories exist about music departments as a whole, only recently have music education departments received specific attention. For example, extant histories largely reflect large institutions known for performance: Eastman School of Music, the Crane School of Music, Louisiana State University, Florida State

¹ Throughout Riney’s tenure at Friends University, his decisions shaped the growth of many programs. So much that when a 1967 ad hoc committee decision was made to shift the organization of Friends University from 21 divisions to 7 divisions, Riney’s title was then changed to Chair of the Division of Fine Arts. Riney made important decisions as to the direction of all the programs in the Division of Fine Arts; nevertheless, this study is specific to the growth of the music education department. Therefore, for the purpose of this study, Riney’s position at Friends University will be noted as the Head of the Music Department.
University, University of Kansas, and Columbia University.\(^2\) In general, those studies found that as enrollment in the programs increased, the types of degrees expanded, and the number of courses and the faculty to support them increased concomitantly.

Several histories have focused on Friends University in general. They mostly consist of investigations that were closely associated with specific milestone events. For example, in 1948, Juliet Reeve authored a history of Friends University from 1885 – 1948.\(^3\) In 1974 Floyd and Norma Souders wrote a history of the university from 1898 – 1973.\(^4\) Finally, in 1998 Raymond and Margaret Nelson produced the third Friends University history in recognition of its first hundred years.\(^5\)


\(^3\) Juliet Reeve, *Friends University: The Growth of an Idea* (Wichita, KS: Wichita Eagle Press, 1948). Reeve was a member of the Society of Friends, attended Friends University and taught in the Department of English and Creative Writing. This book was written in celebration of the fiftieth anniversary of Friends University.

\(^4\) Floyd Souders and Norma Souders, *Friends University: 1898-1973* (North Newton, Kansas: Mennonite Press, 1974). Floyd graduated from Friends University in 1929 and was on the Board of Trustees from 1970-96. Norma was an experienced publisher and historian and also helped found the Souders Historical Farm Museum of Cheney, KS. Their book was in writen in celebration of the seventy-fifth anniversary of Friends University.
The above histories mainly focus on the growth of the university as a whole and do not address in a sustained manner any program specifically. One study, however, written by Kevin Fenton, focused on the Friends University Music Department more specifically.  Still, it primarily documented the history of the Singing Quakers, a popular choral ensemble within the Music Department at the University. It traced the history of choral ensembles and their conductors at the University from 1898 to 1993.

That study served as data for a later article on the history of the Singing Quakers (1898 – 1959). Additionally, an article documented the careers of Cecil Riney and Harrison Boughton. Boughton was Director of Choral Activities at Wichita State University from 1961 – 2000. Nevertheless, this research focused solely on the contributions of Riney as the conductor of the Singing Quakers. It did not discuss his many contributions as Chair of the Division of Fine Arts. In sum, no document, historical or otherwise, addresses Riney’s contributions as the Chair of the Fine Arts.

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5 Raymond Nelson and Margaret Nelson, *In the Shadow of the Tower: Friends University* (Wichita, KS: Friends University, 1998). Raymond was on faculty from 1976-96, serving in various capacities from English professor to Academic Dean, 1979-80 and Dean of Arts and Sciences 1985-88. This book was published in celebration of the hundredth anniversary of Friends University.

6 Kevin A. Fenton, “Friends University's Singing Quakers: The development of a tradition” (PhD diss., Florida State University, 1994). Dr. Fenton graduated from Friends University in 1984 and has been on the faculty at Florida State University since 2000.


Division. Nor have any investigations considered the various ramifications of such contributions within their socio-cultural and historical contexts.

Sources

Sources for the current investigation consisted of two interrelated components: (1) primary source documents, to a large extent contained in the Friends University Archives and a series of interviews with Dr. Riney; and (2) secondary sources and related research. The Friends University Archive constituted the principal archive used during this study. It houses the collection of Friends University publications, which includes course catalogs, yearbooks, newsletters and student newspapers.

The Friends University course catalogs, dating to 1898, have been well maintained. The *Friends University Bulletin*, now published under the title *Friends University Focus*, is a newsletter that is circulated to alumni, students, parents of students and other community members.\(^9\) The frequency of the publication has fluctuated over time but is now published quarterly. The newsletters typically contain articles written about recent university events, communication with alumni and information about future events.

Student life at Friends University was documented in the *Talisman* and *University Life*. The *Talisman* is the student yearbook at Friends University and *University Life* is a student newspaper that dates to 1899.\(^10\) Its name has changed to *The Crimson Chronicle* and is primarily an online publication.

\(^9\) According to personal communication with Max Burson, library director at Friends University, the *Friends University Bulletin* was last published in 1967 and was renamed *Friends University Focus*. 
The Education Department and other smaller departments at Friends University maintain their own archive in the basement of an adjacent building. Many boxes contained various financial and private documents. Other documents pertaining to evaluations prepared for the Kansas State Board of Education and the National Council for Accreditation of Teacher Education also have been preserved.

As referenced earlier, interviews with Dr. Riney served as a significant source of data for this study. Two lengthy initial interviews were completed: the first focused on a separate study on the annual performance of Bach’s Christmas Oratorio by the Singing Quakers and a second specifically dealt with Riney’s early life and collegiate years. Additional interviews, conducted near the completion of the research process, consisted of follow up questions on specific issues relating to times, places, and events.

*Important Secondary Sources*

The histories of Friends University by Reeve, Souders and Souders, and Nelson and Nelson were significant documents for providing information about the events of the university. Specifically, the timeline of music department chairs prior to Riney was compiled almost in its entirety from these documents.

Fenton’s dissertation and subsequent article with Wine also provided important secondary source information. They served as a source for a timeline and for specific names, dates, and events. Additionally, they provided useful bibliographic data.

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CHAPTER II

CECIL J. RINEY: BIOGRAPHY

Early Life and Schooling

Cecil J. Riney was born November 4, 1931 in Liberal, Kansas, a small town in the far southwest corner of the state. Liberal, at the time, was experiencing population growth after the discovery of the nearby Hugoton Gas Reserve, the largest gas reserve in the world. Prior to the gas discovery, Liberal was a farm town and the railroad was credited for keeping the city from turning into one of the many failed farming ghost towns nearby.  

Riney’s parents were an influential part of his love of music. His father, Cecil Riney, was a “very good singer and choral director for having no formal training” along with being a barber. His mother, Helen Riney, was a pianist, organist and teacher. Riney said that as a budding musician, possessing parents who were also musicians “helped him a lot.”

Riney’s family attended the Society of Friends church in Liberal, Wichita, and Stafford. According to Thomas D. Hamm, archivist and professor at Earlham College, the meetings of the Society of Friends in Kansas are typically programmed, meaning that they “run in a pre-set format on a sermon by a pastor.” Programmed meetings often


12 Riney, phone interview by author, 20 March 2012, notes, Tuscaloosa, AL.

13 Thomas D. Hamm, Quakers in America (New York, NY: Columbia University Press, 2003), 218 – 219. Additionally, according to the Evangelical Friends Church website, most Meetings in Kansas are part of the Midwest Yearly Meeting. The Liberal
contained music and that is how Riney became involved in the church, which was a major influence on Riney’s early career as a musician. Riney learned a great deal about Christian ideals growing up in the Friends Church. He said that he learned the value of great hymns and songs, many of which he remembers and sings today. He also remarked that he learned the value of worship when there were not many members his age.\textsuperscript{14}

![Fig. 1. Cecil J. Riney at Seven Months Old.](image)

\textit{Source:} Personal Photograph Provided by Dr. Cecil J. Riney.

Riney began his schooling in Liberal, KS. He said his school was large because Liberal at the time was still a growing city due to the oil and gas discovery. Riney recalled being taught by a music teacher. Music was an important part of his studies. He said that music, during those years, became a major part of his life.\textsuperscript{15}

\textsuperscript{14} Ibid.

\textsuperscript{15} Riney, phone interview by author, 28 March 2012, notes, Tuscaloosa, AL.
When Riney began the fourth grade his family moved to Wichita, where his father could more easily find employment. Months later they relocated to Stafford, Kansas, where his father owned a barbershop in the downtown area. Riney said his father decided to relocate because he felt the impact of the gas boom was wearing off and his business as a barber needed to be in a place where there was a larger population—Wichita was his decision. They remained in Wichita for one year. Then Riney’s father heard oil was found in the area of Stafford so they relocated again.  

After moving to Stafford, Riney’s father became the co-owner of a barbershop on Main Street. Again, his father served as choir director, this time at the Friends church in Stafford. Riney’s mother also accompanied the choir. Riney often sang in the church choir, which was active enough to perform yearly cantatas during the Advent and Easter season. He later returned, while still a student, to conduct the choir on multiple occasions.

Because Riney’s family moved during his childhood, Riney was a student in three elementary schools. Still, Riney said about his elementary music experience that he enjoyed it and knew that the schools supported music because, in his opinion, the teachers were “good.” Arguably, Riney’s early childhood music experiences were positive because in fourth grade he began taking piano lessons. In 1942 Riney graduated from Stafford Elementary School.

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16 Riney, phone interview by author, 20 March 2012, notes, Tuscaloosa, AL.

17 Ibid.

18 Ibid.
Riney attended Stafford Junior High School and graduated in 1945. While in junior high school he chose to play the trumpet and join the school band. During this time Riney also joined the middle school choir. His director, Doris D. Drews, was “a very good choral director and, because he was the boys’ basketball coach, knew how to recruit boys.” Consequently, Riney also played basketball in junior high.

Following graduation from Stafford Middle School, Riney attended Stafford High School, where he graduated in 1949. His musical activities in high school included playing the trumpet in band and singing in the chorus. Alvin Reimer was the chorus teacher at Stafford High School during that time. Riney remarked about Reimer, “He was a Mennonite man who had gone to Bethany College who was a wonderful choral director and musician for such a small town.” Riney also credited Reimer with the creation of a choral society in Stafford. This afforded him the opportunity to expose the community to choral music and also to perform larger works that would not normally have been performed. Furthermore, the Riney family often travelled as far away as Hutchinson, Pratt, and Wichita to attend concerts. In sum, Riney credited not only his family, but also his high school choir teacher for fostering his love of music. His

19 Ibid.

20 Ibid.

21 Riney, phone interview with author, 30 Mar 2011, digital recording, Tuscaloosa, AL.

experience with both his parents and teachers helped him decide to major in music education.

Fig. 2. Riney School Photograph, Stafford Junior High School. Source: Personal Photograph Provided by Dr. Cecil J. Riney.

College and Graduate School

Because Riney was raised in a Society of Friends church, he decided to matriculate at Friends University for his undergraduate studies in 1949. At the time there were two institutions in Kansas founded by the Society of Friends: Friends University and Friends Bible College, now Barclay College. According to the Barclay College website, Barclay was a center for the training and preparation of pastors and missionaries in the Society of Friends.23

Riney knew in high school that he wanted to be a music teacher. He had heard many other Kansas college and university choirs on tour, but it was not until he heard the Friends University Singing Quakers that he knew where he wanted to attend. Riney said about the experience of listening to all the choirs, “Many choirs toured through Stafford like Southwestern College and Bethany College and they had decent choirs, but when I

23 Riney, phone interview by author, 28 March 2012, notes, Tuscaloosa, AL.
heard the Singing Quakers, I knew I wanted to sing there. They were two or three steps above the rest.” He said colleges did not recruit much at that time, so he attended a scholarship audition at Friends University, where he sang for music faculty. As a result, he received a scholarship to attend Friends University, where he chose to major in Music Education.

Friends University was founded in 1898 by the Society of Friends and remained a Society of Friends institution until 1931 when the land was transferred to the University Corporation from the Kansas Yearly Meeting. According to the Friends University website, “Since then, the University has continued to operate in an amicable but independent relationship with the Society of Friends.”

While at Friends University, Riney sang in the Singing Quakers and studied conducting with Fred Mayer, head of the Music Department and conductor of the Singing Quakers. He also played trumpet in the orchestra. Riney was a member of the Singing Quakers for four years. During his time as a member of the Singing Quakers, he was the president of the ensemble for the 1952 – 53 academic year. Mayer recognized Riney’s natural talent as a musician and conductor and often allowed Riney to conduct during rehearsals so that Mayer could go out in the hall and listen to the ensemble.

\[\text{24} \text{ Ibid.}\]

\[\text{25} \text{ John W. Oliver Jr., Charles L. Cherry, and Caroline L. Cherry, Founded by Friends: The Quaker Heritage of Fifteen American Colleges and Universities (Lanham, MD: The Scarecrow Press, 2007), 237. The congregation considers it an honor to hold the yearly regional meeting; however, it is held during the summer vacation where it remains “out of sight and out of mind of most of the university employees and students”}.\]

\[\text{26} \text{ Fenton, Friends University Singing Quakers: The development of a tradition, 103 – 104, 203.}\]
Riney remained heavily involved in the Friends University music community. During his sophomore year at Friends, he became the choir director at the University Friends Church. According to Riney, the church was the only Society of Friends Church in the area; thus, it was an active congregation with multiple choirs for him to conduct.

In addition to his duties at University Friends Church, during his senior year at Friends University, Riney helped plan a spring concert called “In Operetta Time.” Riney and a group of students were convinced Mayer was “a very classical musician” and would not approve of the concert. However, they believed other students and the audience would like the concert and that it would be beneficial to the education students because the students would do all the preparation work for the concert. The concert was well-received by the audience and continues today.

In 1952, while still a student at Friends, Riney married Verna Kirkland, who he had been dating since high school. They married at First United Methodist Church in Stafford, Kansas, where she had been a member since childhood. Riney graduated with a Bachelor of Music Education in 1953.

Riney’s initial plan was to teach. He was offered teaching positions at Kingman High School and Cheney High School. However, before choosing to take a public school teaching position, Riney saw Clayton Krehbiel conduct at a festival and thought that his ideas were innovative enough to change his plan. Specifically, Riney said about


28 Fenton, 92. The following year the title of the concert was changed to “Symphony of Spring”.
Krehbiel, “He was really crazy but knew choral music and [I] needed to press on.”

Krehbiel’s conducting style drew Riney’s attention. It was a pivotal factor in his decision to forgo a public school teaching career and attend KU.

So Riney matriculated at the University of Kansas (KU) to pursue a Masters of Music in Education degree. Although Riney’s primary professor at KU was E. Thayer Gaston, Riney studied conducting with Clayton Krehbiel. While at KU, Riney received an assistantship with Krehbiel’s choir to assistant conduct the large choral union.

Krehbiel, a native Kansan, joined the faculty of KU in 1949 as an assistant instructor in choral music education. He graduated from KU in 1942 with a Bachelor of Music Education. After graduating from KU, Krehbiel chose to move to New York to

Fig. 3. Riney as a Student at Friends University.
Source: Personal Photograph Provided by Dr. Cecil J. Riney.

29 Riney, phone interview with author, 20 Mar 2012, notes, Tuscaloosa, AL.

30 Riney said that at the time he thought he was too young to be in the leadership roles that he had at KU.
pursue a career in choral music.\textsuperscript{31} He gained some recognition from his work there with Robert Shaw.

In June 1949, Krehbiel graduated from Columbia Teachers College. By this time he had been a part of more than thirty recordings for RCA and Columbia, along with countless radio shows and other performances. According to Phillip Griffin, in his dissertation on Krehbiel, Krehbiel “found himself not totally satisfied with his life in New York and wrote a letter to his friend E. Thayer Gaston, who was the dean of the School of Music at the University of Kansas.” In the letter, Krehbiel expressed his desire to pursue a PhD in Music Education with an emphasis on audio-visual aids and their incorporation into the classroom. Gaston offered him an assistantship, and after holding auditions for the Robert Shaw Chorale in the summer of 1949, Krehbiel and his wife moved to Lawrence, Kansas\textsuperscript{32}

According to the 1952 – 54 Graduate School Catalog, the Master of Music Education degree at KU was to be completed in one year with coursework consisting of the following:

\begin{itemize}
\item Phillip Wayne Griffin, “Clayton Henry Krehbiel: Musician/educator” (PhD diss., Florida State University, 1988), 132 – 64. Krehbiel moved to New York City with hopes of attending the Juilliard School of Music but when he was declined acceptance he chose to stay and pursue a career as a musician. Krehbiel auditioned for the Collegiate Chorale, a group conducted by Robert Shaw, and was selected for the group but also for the Varsity Chorale, a smaller group of about 45 voices. Krehbiel would grow close to Shaw and his family. The relationship with Shaw would take Krehbiel to attend the Berkshire Music Camp at Tanglewood with Shaw in 1947. After attending Tanglewood together, Shaw formed the Robert Shaw Chorale, and Krehbiel was named the assistant conductor. The Robert Shaw Chorale sang at the wedding of Krehbiel and Charlotte Bleg in 1948 and Shaw’s children, Johanna and Peter, were a flower girl and ring bearer. Also following Tanglewood, Krehbiel enrolled at Columbia Teachers College to pursue a Masters Degree in Music Education.

\item Ibid, 132 – 64.
\end{itemize}
(1) Not less than six hours in advanced Education; (2) not less than ten hours in advanced Music Education; (3) not less than seven hours in music theory and applied music; (4) work culminating in a thesis, carrying from four to eight hours credit. . . . The candidate must take the following courses in Music Education, 223, 224, 233, 234, 313, 314, and 390; in Education, 240 and 243.\textsuperscript{33}

Riney’s coursework included courses with Krehbiel and E. Thayer Gaston, the Dean of the School of Music. Riney recalled Krehbiel’s courses being more relaxed, similar to his personality. Conversely, Riney recalled Gaston’s courses being quite challenging. Gaston had just developed the Music Therapy degree and required that all music students take a course in music therapy, “223 The Influence of Music on Human Behavior.”\textsuperscript{34}

Riney said, although studying conducting was a high point in his coursework, he learned the most observing Krehbiel rehearse choral ensembles. That experience greatly influenced his personal choral philosophy. Riney said that his lectures were often “off the cuff” but his rehearsals were well-planned and thought out.\textsuperscript{35} After graduating from KU in 1954 Riney moved back to Wichita, where his friend Harold Walker, who was the pastor at University Friends Church, appointed Riney as the music director.\textsuperscript{36} The position was nearly full-time and duties included conducting a children’s choir, high school choir, and adult choir.\textsuperscript{37}

\textsuperscript{33} Graduate School Catalog 1952 – 54, University of Kansas, Lawrence, KS, 1951, 42.

\textsuperscript{34} Ibid, 43.

\textsuperscript{35} Riney, phone interview by author, 20 February 2012, digital recording, Tuscaloosa, AL.

\textsuperscript{36} Ibid.
Friends University hired Riney to conduct the Elizabethan Singers and Cecilian Singers. The Elizabethan Singers were a select madrigal style ensemble, and the Cecilian Singers were a women’s ensemble. At the time, Riney considered Wichita to be a temporary assignment because he aspired to go to graduate school. Riney spoke to a colleague who was on faculty at Wichita State University who had heard the USC Chamber Choir, conducted by Charles Hirt, at a recent MENC National Convention. The colleague said that in their opinion the choir from USC was the best performance at that years’ convention. Riney trusted that opinion and called Hirt to discuss the doctoral programs at USC. Riney said that while they were on the phone, Hirt mentioned that he was going to be in Dallas to conduct the Texas All-State Choir and suggested that he fly up to meet Riney.

While Hirt was in Wichita, Riney arranged for him to conduct a group of church choirs for this occasion. Riney saw Hirt working with the group and “could tell that he

37 Ibid, 3; Oliver, Cherry, and Cherry, 237. The Society of Friends was active in the early life of Friends University. The University Friends Meeting (known today as church) began in the fall of 1898 in connection with the opening of the University. James M. Davis, who purchased the Garfield University campus, stipulated that as part of his gift, all administrators and faculty members were to be Quakers. Classes began at the University on 21 September 1898 and worship services began on 16 October 1898. Church school classes and worship services were held in University rooms until 1926. By the 1920s Church officials saw the support and active role of the administrators and students of the University and planned for the construction of a Meeting House. The present structure, located a block from the University, was dedicated on 10 October 1926. The congregation has remained active in the University community and hosts the Mid-America Yearly Meeting, a meeting of Friends congregations in the Midwest. The congregation considers it an honor to hold the yearly regional meeting; however, it is held during the summer vacation where it remains “out of sight and out of mind of most of the university employees and students”.

38 The groups were likely started by Charles Finney or Elsa Haury, who served as chair of the music department in consecutive tenures while both were faculty conductors during either tenure.
was not only an incredible choral conductor, but a wonderful person and a great Christian man.” As a result of this interaction, Riney chose to pursue a DMA in Church Music at USC.\(^{39}\)

Hirt earned a BA from Occidental College in 1934, an MS from the University of Southern California (USC) in 1940 and a PhD from USC in 1946. Hirt began his career teaching for ten years in the public schools. In 1942, while still a graduate student, Hirt was appointed to the faculty at USC. During his tenure he founded and chaired the Department of Church Music and Department of Choral Music.\(^{40}\)

At the time that Riney was transitioning his family to Southern California, Harold Walker, pastor of University Friends Church, was transferring to the First Friends Church of Whittier, California. To help with Riney’s transition and financial needs, Walker offered Riney the same position at the First Friends Church of Whittier that he held at University Friends Church. However, because the members of the Whittier congregation were skeptical about hiring both a new, unknown pastor and new, unknown young music director, Riney chose to seek employment at nearby Alamitos Friends Church in Garden Grove, California. According to Riney, when he was appointed the church already included three choirs and the congregation was “very large and expanding.”\(^{41}\)

\(^{39}\) Riney, phone interview with author, 20 Feb. 2012, notes, Tuscaloosa, AL.

\(^{40}\) Also during his tenure, Hirt started many choral ensembles at USC and conducted additional community ensembles. In 1956, Walt Disney asked Hirt, who was now recognized as a versatile choral conductor, to serve as choral advisor. This relationship led to twenty-five years of performances, including the origination of the Christmas Candlelight Ceremony.

\(^{41}\) Riney, phone interview with author, 20 March 2012, notes, Tuscaloosa, AL.
The Doctor of Musical Arts (DMA) degree when Riney enrolled at USC was in its fifth year. According to the 1957 – 59 School of Music Bulletin of the University of Southern California, the Graduate Commission of the National Association of Schools of Music planned for a practitioner’s degree in music at the doctoral level at USC, University of Michigan, Indiana University, Eastman School of Music, Northwestern University and Florida State University. At the time, USC offered DMAs in Church Music, Composition, and Performance.\(^4^2\)

The base curriculum for all DMA students consisted of four credit hours of conducting; eight credit hours of music history and literature; one credit hour of performance with an ensemble; and six credit hours of electives in letters, arts and sciences. In addition to the base curriculum, a major in church music consisted of four to eight credit hours of church music; four credit hours of conducting; six credit hours of individual instruction on piano, voice or organ; and four credit hours of electives in history and literature.\(^4^3\)

Hirt was the founder and head of the church music department and, as a result, he taught almost all of the courses in the department. Courses in the church music department included “Church Music Administration,” “Music of the Great Liturgies,” “Music and Worship,” “Hymnology,” “Roman Chant,” “Special Projects,” “Seminar in Church Music,” “Thesis,” “Research,” and “Dissertation.”\(^4^4\)

\(^4^2\) Bulletin of the University of Southern California School of Music 1957 – 1959, University of Southern California, Pasadena, CA, 1956, 45.

\(^4^3\) Ibid, 48.

\(^4^4\) Ibid, 52.
Riney completed a two-year residency in 1959. He accepted a position at Friends in the fall of that same year. With support from the University, Riney continued work on his dissertation, “The Emergence and Development of a Ministry of Music Within the Society of Friends,” and completed it in 1963.\footnote{Fenton, \textit{Friends University Singing Quakers: The development of a tradition}, 117. According to Fenton, Riney had to travel to USC twice during the school year and because of this he chose not to attend his commencement ceremony. However, after hearing word of this, members of the First Presbyterian Church choir, the Singing Quakers, and other friends donated money to a fund so that Riney and his wife Verna could attend the commencement ceremony.} Riney was one of the first twenty-five students to earn a DMA from USC.\footnote{The author found this statistic by searching the ProQuest database for theses and dissertations.}
CHAPTER III

RINEY AT FRIENDS UNIVERSITY

Postwar Wichita

When Riney was appointed at Friends University in 1959, Wichita had just finished a period of growth primarily was fueled by the aircraft industry that ultimately left the school systems in the community in need of teachers. Industrialization in the 1940s changed the make-up of what was previously a midsized metropolitan area of around 125,000 citizens.\textsuperscript{47} Wartime industrialization in the aircraft industry accounted for the majority of Wichita’s growth at the time.

Boeing Aircraft saw the greatest benefit from wartime aircraft orders; additionally, smaller companies like Beechcraft and Cessna also experienced wartime growth. Between 1940 and 1945, Boeing’s employment grew from 700 to nearly 30,000 employees and Beechcraft’s employment grew from 1,900 to 14,000 employees.\textsuperscript{48} Following a brief postwar downturn, Wichita’s economy returned to a level that outpaced the war years. Employment in the aircraft industry increased by 2,400 percent from 1940 – 1955 as demand for private aircraft and new military aircraft increased. Also during this time the population of Wichita grew by 119 percent.\textsuperscript{49}


\textsuperscript{49} Halaas, \textit{Pattern for Progress}, 8.
So Wichita, during Riney’s time as a student and his early years as the Head of the Music Department, experienced a postwar upswing. The population increase created a need for expansion of the school system in Wichita. Wichita Public Schools Business Manager Lawrence Wilbur used birth data to project student enrollment for future years, which typically ranged from two thousand to five thousand students. Wilbur projected a five-thousand student increase in 1965, which made total enrollment equal 101,116 students for that year.\textsuperscript{50}

To keep pace with the growing student population, the city built a total of thirty-two elementary schools, eight junior high schools, and three senior high schools between the years of 1945 and 1960. In order to fund facility expansion, voters approved a $3,113,000 bond issue in 1949, a $5,276,00 bond issue in 1951, and a $2,516,000 bond issue in 1956. Additionally, Wichita annexed ten other peripheral school districts.\textsuperscript{51}


\textsuperscript{51} Ibid, 261, 264, 272 – 273.
Friends University in the 1940s and 1950s experienced the same wartime enrollment trends as many universities across the United States. Enrollment at Friends University during the 1940s declined after the attack on Pearl Harbor on 7 December 1941. From the fall semester to the spring semester of the 1941 – 1942 academic year, enrollment declined 17 percent; specifically, men joining the military constituted the largest impact on enrollment, with 151 men enrolled in 1941 and declining to 20 men enrolled in 1944. Enrollment quickly rebounded, and during the 1946 – 1947 academic
year enrollment grew from 410 students in the fall semester to 526 in the spring semester.\textsuperscript{52}

Similar to Wichita as a whole, Friends University experienced the same brief postwar downturn. Student enrollment was steady at approximately 500 students from 1950 – 1955. But in the fall of 1955 enrollment rebounded, and Friends University saw an increase to over 600 students, its largest enrollment, and by 1957 enrollment surpassed 760 students. When Riney began his first year at Friends University in 1959, there were 685 students enrolled, 413 men and 271 women.\textsuperscript{53}

\section*{Riney’s Appointment}

Shortly after Fred Mayer announced his resignation in 1959, Friends University President Lowell Roberts chose Riney to conduct the Singing Quakers. According to Riney, University President Roberts was in California for an alumni meeting but also made a point to interview Riney for the conducting position.\textsuperscript{54} Riney recalled being told by President Roberts that even though he would be the youngest faculty member at Friends, the present faculty still recommended him for the position. In 1960, Friends University administrators appointed Riney to head the music department.\textsuperscript{55}

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\ \textsuperscript{52} Souders and Souders, \textit{Friends University: 1898 – 1973}. (Table 1)
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\textsuperscript{54} Riney, phone interview by author, 20 February 2012, notes, Tuscaloosa, AL.
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\textsuperscript{55} Riney later related that he was surprised to be selected to conduct the Singing Quakers because he was young, and more surprised when he was appointed to department head. Still, Friends University administrators demonstrated a propensity for hiring graduates, a tradition that continues today. Riney, phone interview by author, 3 March 2011, notes, Tuscaloosa, AL.
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In the late 1800s, Kansas’s members of the Society of Friends, also known as the Quakers, wanted to start an institution of higher education in Wichita, Kansas. The Kansas Friends had envisioned John Bright University to be constructed on 223 acres of land owned by the congregation. The property was two and a half miles south of the present campus, which is near the intersection of Maple Ave and Seneca Ave in what was, at the time, west Wichita. In April 1888 the foundation was complete and stonecutters had begun work on the first floor when funds ran out and the project was put on hold.\textsuperscript{56}

At the same time, the Christian Churches of Kansas organized an effort to build a university under the leadership of Dr. W. B. Hendryx, pastor of Wichita’s Central Christian Church. This project was completed and Garfield University, named after President James A. Garfield, opened its doors in September of 1887. Due to monetary issues the doors closed in 1889.\textsuperscript{57} Mr. James M. Davis, a native Kansan then living in St. Louis, Missouri, purchased the Garfield University campus on 31 March 1898. By July of that year, advertisements were sent out about the new university starting in the fall known as Friends University. Friends University was founded, 21 September 1898.

\textsuperscript{56} Nelson and Nelson, \textit{In the shadow of the Tower: Friends University}, 1.

\textsuperscript{57} Ibid, 2. It is stated that there were crop failures in 1886 and 1887, paired with the death of one of the benefactors, that caused Garfield University to default to a Boston capitalist known only as Mr. Harding.
The Board of Directors selected Edmund Stanley as its first President. His primary goal was to provide its students an opportunity to grow and become better citizens. In his inaugural address Stanley said,

The purpose of this still shall be to give to the world and to give our country a class of citizens that will be in every sense loyal citizens. Loyalty means that mental training and discipline which makes the child think, the development which makes him strong in mind and body, strong in his moral nature, a full man in that intelligence which should direct the efforts of all men for conscientious, honorable and successful private life and citizenship.\textsuperscript{58}

That statement embodied the belief that students were to be competent music participants, an idea that was reinforced in curricula instituted by Stanley and other early Friends officials.\textsuperscript{59} As evidence, for over 110 years the university has supported performing groups as part of the education curriculum.

\textit{Friends University Music Department History}

Albert Sickner organized the first Friends University music program in 1898.\textsuperscript{60} Sickner, along with his three-member faculty, sought to provide students the skills needed to be competent music participants. Sickner believed that performance was an important part of music education, so he founded the Friends University Chorus,

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\textsuperscript{58} Reeve, \textit{Friends University: The Growth of an Idea}, 54. This is a reprint of the original inaugural speech transcript.

\textsuperscript{59} \textit{Friends University Catalog} (Wichita, KS: Friends University, 1898), 17. As part of the course of study for those desiring to prepare for teaching, a class titled “Voice Culture and Expression” was planned for the second term of the third year, and another class titled “Vocal Music” was planned for the second term of the fourth year.

\textsuperscript{60} Ibid, 16.
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Women’s Glee Club, and Men’s Glee Club. Sickner’s tenure was brief and he resigned in the summer of 1900. ⁶¹

Lucy Francisco was appointed Sickner’s successor as the Head of the Music Department. Francisco appeared to believe that music should be available to all students. She chose to expand the department to offer general music courses and music history. Francisco often played for weekly chapel services, led interpretation courses and helped students not versed in music. Music, Francisco said, was a “vital part of a young school and the community in which it served.” ⁶²

Glee clubs were a major part of the American choral music tradition at the time, and heavy student participation was a significant factor in the growth of the music program. Traditions of the Glee clubs at Friends University included performances and tours of show tunes and other favorites of the time, while the University Chorus performed selections from oratorios, operas, and other major classical choral works.

⁶¹ Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 70 – 71; Reeve, Friends University: The Growth of an Idea, 58. Every head of the music department conducted the Singing Quakers except for a brief time between 1944 and 1946. At this time the Singing Quakers became a Women’s Chorus because of low enrollment due Selective Training and Service Act of September 16, 1940. Reeves writes, “Before spring the chorus, under direction of Mrs. Byrd Schultz-Ford, was becoming a strong organization and gaining a name for itself”, arguing that Sickner probably was not the first choral conductor at Friends but the first head of the department. If this is correct, Sickner and Charles Finney, later, are the only two directors of the school of music to not also conduct the choirs as well.

In January 1904, the first band was organized at Friends University under the direction of Linley Hill. B.W. Truesdell was the business manager. He helped the band become known as the “best band in Wichita and the best college band in the state.”

Lyceums began at Friends in 1906, and by the 1908-09 school year seven programs were presented including three lectures, three musicals, and one dramatic reading. The programs offered were typical to the lyceum style, offering general education and occasionally offering special musical training. The programs were popular and well attended—so much so that a reserved seating plan was enacted. Francisco left Friends University after the spring term in 1914.

Upon Francisco’s resignation, Lucius Ades was appointed Head of the Music Department. His tenure began in the fall of 1914. Interestingly, in Ades’s first year as Head of the Music Department and conductor of the choirs, the Men’s Glee Club featured

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64 Reeve, *Friends University: The Growth of an Idea*, 207. There is also mention of an orchestra practicing regularly in Souders and Souders; however, it does not specify when it started or who directed the ensemble.


66 Souders and Souders, *Friends University: 1898-1973*, 32. Reserved seats for the Lyceum series were $2.00 and $1.50. Nelson and Nelson, *In the Shadow of the Tower: Friends University*, 160. Francisco took two leaves of absence during her tenure as the head of the music department. The first was to pursue further study in Germany; the reason for the second leave is unknown. Faculty members Edith Davis and Leona Wright served as heads during this time, respectively.
Noble Cain, a talented student, playing the piano at many of the concerts. Cain later became a successful composer during the early and middle part of the twentieth century. He served as musical director for the National Broadcasting Company (NBC), and taught at Northwestern University and the Cincinnati Conservatory of Music.

Ades, a former student at Friends University, continued the traditions that previous directors had begun. Ades believed that tours helped increase interest in Friends University among prospective students. In 1922, he programmed Gilbert and Sullivan’s *Mikado* for the entire music department. It included the combined the Men’s and Women’s Glee Clubs. That year the entire music department toured across Kansas performing *Mikado* and transported their own sets and lights.  

Ades resigned from the University in 1923 and was followed by Roy Campbell. Campbell is credited with the creation of the Singing Quakers in 1926. He changed the name of the ensemble for the Home Concert of that year from “Combined Glee Clubs” to “Singing Quakers: The Friends University Musical Organizations.” The name, now known throughout the Midwest, did not come into prominence until 1930.

To further enhance the reputation of the Friends University Music Department, Campbell chose to purchase space in downtown Wichita for music studios. In addition to music courses, courses in speech, drama, voice projection, and oral delivery were taught


68 Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 43. Many different dates are argued to have been the start of the Singing Quakers. While it is not germane to this research, it has been read that the first performance of the combined glee clubs was in 1922. The combined glee clubs eventually became known as the Singing Quakers during the tenure of Roy Campbell.
at the Downtown Studio. Music programs offered to students and the community during the lunch and evening time were very popular. Many attribute the Downtown Studio to the expansion of the Friends music department during this time.\textsuperscript{69} Campbell resigned in 1933 and moved to New York City to sing professionally and teach voice. According to Kevin Fenton, Professor of Choral Conducting and Ensembles at Florida State University and Singing Quakers historian, Campbell increased awareness of the popularity of the music department at the University and in the Wichita community.\textsuperscript{70}

Enrollment at Friends University declined during the 1930s, arguably due to the Depression. Nevertheless, Alan Irwin was promoted from head of the piano department to head of the Music Department following Campbell’s resignation. Prior to being at Friends University, Irwin received degrees from Bush Conservatory (MusB. 1922) and Chicago University (PhB. 1927).

Irwin possessed a love for opera and led the choral organizations through seven years of opera performances with elaborate staging, lighting, and costumes.\textsuperscript{71} The opera performances were successful and likely contributed to an increase in the popularity of the choral groups. As a result of such popularity, the Singing Quakers grew to one hundred members.\textsuperscript{72}


\textsuperscript{70} Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 53. Fenton also states that one of Campbell’s greatest gifts to Friends University was when he gave the name of “Singing Quakers” to the Combined Glee Clubs.

\textsuperscript{71} Nelson and Nelson, \textit{In the shadow of the Tower: Friends University}, 24.

\textsuperscript{72} “Kemp is Manager of Singing Quakers,” \textit{University Life}, 27 September 1935, 1.
Under Irwin’s direction, the Singing Quakers, combined with First Presbyterian Church Choir, sang Friends’ first partial performance of J.S. Bach’s *Christmas Oratorio* in 1935. The presentation was well received, and as a result, Bach’s *Christmas Oratorio* remained a Christmas season tradition until 1986. 73 After serving the University for twelve years as head of the piano department, then as head of the music department, Irwin resigned from Friends University in 1940. 74

Following Irwin, Friends officials appointed Waldo Nielsen to head the music department. Nielsen had served for a number of years at Danish Lutheran College in Blair, Nebraska. Nielsen had immigrated to the United States from Copenhagen, Denmark. He became a student of F. Melius Christiansen at St. Olaf College where he earned a Bachelor’s degree. But Nielsen resigned after only one year. 75

During the summer of 1941, Charles Finney was appointed Head of the Music Department. Finney received degrees from Wheaton College (AM 1932), Oberlin Conservatory (BM 1935), and the Eastman School of Music (MM 1940). Prior to coming to Friends University, Finney had been a church organist and choir director for seven years. Finney kept many of the traditions that were instituted by previous directors; however, from 1942 to 1947 the Singing Quakers did not tour because of World War II. Finney wanted the music department to serve the community during the war, so he


74 Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 60.

invited community members who possessed an interest in singing to join the Singing Quakers.  

Finney and the Singing Quakers produced Wichita’s first performance of Brahms’ *Ein Deutches Requiem* on February 1943. However, such extended works became impossible due to wartime shortages of male choristers. After a performance in December 1943, the Singing Quakers did not perform during the spring semester of 1944. Due to this lack of male singers, the Singing Quakers were reinstated for the 1944 – 1945 as a women’s ensemble. Voice faculty member Elsa Haury led this new ensemble. Finney remained director of the mixed chorus until he left Friends University during the summer of 1946.

The University administration named John Duro Head of the Music Department following Finney’s departure. Duro came to Friends from Syracuse University, where he received BM and MM degrees in 1936 and 1937, respectively, and taught piano and theory for four years. Post-war enrollment at Friends grew from 152 for the 1944 – 1945 school year to 410 for the 1946 – 1947 year. Importantly, 222 of those enrolled were men. The addition of these men afforded the Singing Quakers the possibility to become a

76 “Plan to Enlarge Singing Quakers,” *University Life*, November 13, 1942: 1.

77 Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 67.

78 Haury was a native Kansan and had been on faculty since 1934. She attended Salem College in Winston-Salem, North Carolina where she received her AB in music in 1911.
mixed ensemble again. Duro, like Nielsen six years prior, resigned from Friends University after one year.⁷⁹

In 1947 Fred Mayer was appointed Head of the Music Department and began his twelve-year tenure at Friends University. Mayer came from Wilmington College, a Society of Friends institution in Ohio, where he supervised the music department, and conducted vocal and instrumental ensembles from 1936-47 while he worked on a Master’s degree at Ohio State University (1936).

Mayer immediately effected changes in the music department. For example, he saw that the music classrooms were scattered across the Davis Building, and by 24 October 1947 the entire music department was housed in South Hall, a three-story building formerly used as a men’s dormitory.⁸⁰ Before the move, the University completed major renovations on the building; the first two floors were turned into two classrooms, four studios, seven practice rooms, a listening studio and an office for the department head, while the basement and third floor continued to house students.⁸¹

As the conductor of the Singing Quakers, Mayer decided to reinstitute the tradition of yearly tours with the choir. He had concluded that they positively impacted the recruiting of students for both the choir and university. Mayer also began the three-concert season tradition that is still used by the Singing Quakers today. On 9 February 1959, Friends University President Lowell Roberts announced that Mayer had accepted

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⁷⁹ Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 71.

⁸⁰ “Renovated South Hall Houses Music Department,” University Life, 24 October 1947, 3.

the position of Minister of Music at the First United Methodist Church in Dallas, Texas.\textsuperscript{82} In his twelve years at Friends University, Mayer conducted 401 concerts of the Singing Quakers alone and, according to Fenton, “built a fine program rich in tradition.”\textsuperscript{83}

Work with the Singing Quakers

When President Roberts met with Riney in California, one of the stipulations of Riney’s appointment was that he continue the traditions established by his predecessor. For example, Mayer had established a three-concert tradition, where the Singing Quakers performed Bach’s Christmas Oratorio, a tour concert, and a spring appreciation concert. Riney continued the tradition of performing Bach’s Christmas Oratorio. He believed it to be a good opportunity for students to perform a masterwork and work with professional musicians.

As years passed, to meet the needs of the audience and the ensemble, Riney chose to change venues from Alumni Auditorium to First Presbyterian Church, then to the Wichita Forum, and finally to the Century II Concert Hall—all of which were in downtown Wichita. Additionally, to attract audience members for the over two and a half hour concert, Riney added an authentic German style meal during the intermission. The tradition continued until 1987 when Riney chose to end the oratorio tradition and start a new Christmas Candlelight tradition showcasing performances from the Singing Quakers, Concert Choir, Ballet Department, and other small ensembles.

\textsuperscript{82} Ibid, 186. Part of his duties included conducting a choir of 125, directing a music staff of five employees, and managing a yearly budget of $35,000.

\textsuperscript{83} Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 101.
In addition to the Christmas traditions, Riney was meticulous about preparing the choir for various performances in the Wichita community. As an example, in 1960, Riney secured an opportunity for the Singing Quakers to perform Handel’s *Messiah* with the Wichita Symphony Orchestra. After that performance, collaborations with the Wichita Symphony Orchestra became frequent for the Singing Quakers during Riney’s tenure. They performed, for example, such masterworks as Verdi’s *Requiem*, Beethoven’s *Ninth Symphony*, Orff’s *Carmina Burana* and Brahms’ *Ein Deutsches Requiem*.\(^8^4\)

According to Riney, the tour concert/home concert tradition was the concert that he considered to be the most important annual musical event for the musical growth of the choir. Riney typically selected literature in Latin, French, German, and English, and a majority of the literature was performed a cappella, except when the accompanist possessed adequate skills for organ or other difficult literature. To successfully prepare for the 90 to 120 minute program, Riney began rehearsing the music at the beginning of the year. According to Riney, the tour concert/home concert literature afforded Riney the opportunity to work on musical elements such as rhythm, diction, blend, tone quality, and vitality.\(^8^5\)

Mayer had continued the protocol of touring with the ensemble that was started in 1908 by Lucy Francisco. Riney continued the tradition and in 1960, the Singing Quakers toured parts of Kansas and Colorado. In 1968, Riney led the Singing Quakers on their

\(^8^4\) Ibid, 260. This is a complete list of performances by the Singing Quakers with the Wichita Symphony from 1953 – 1980.

\(^8^5\) Ibid, 140.
first international tour to Great Britain, France, and Germany. While in Great Britain, the choir performed at the International Choral Festival in Llangollen, Wales, placing fifth out of fifty choirs performing in front of an audience of 10,000 people. The tour then took them to Orleans, France, one of Wichita’s sister cities, Berlin, and other parts of Germany. The tour was well received by audiences, performers, and Friends University dignitaries who joined the choir on the concert tour. Riney, similar to his predecessors, believed touring to be a vital part the importance of the Singing Quakers at Friends University. During his tenure, Riney led the Singing Quakers on many regional and national tours, as well as international tours to North America, Europe, Russia, and Australia.

Another tradition instituted by Riney was the annual Spring Concert, which began as an operetta concert and then evolved into a popular music concert. That tradition later became “Symphony of Spring,” which consisted of the Singing Quakers, and solos and ensembles of Singing Quaker members performing musical theater or popular music selections. Typically, proceeds from “Symphony of Spring” funded many other choir activities, including tours and clinics with internationally known conductors, composers, and performers. Riney believed that the knowledge students and others gained from

86 Ibid, 125 – 128.

87 Fenton, “Friends University’s Singing Quakers: The development of a tradition”, 153 – 154. The concert became increasingly popular and had to be moved from Alumni Auditorium to Alexander Auditorium. After the change of venue, “Symphony of Spring” had a typical run of four to seven performances spanning over two weekends.
professionals fostered new ideas and also brought students and community members to Friends University.

In 1975 and 1979 Riney invited Jester Hairston to conduct the Singing Quakers and speak with students about his experience in the music industry. Also during the 1970s, Riney arranged for a set of lectures by composers Jean Berger and William Schumann, and an additional year in residency by composer John Biggs. Riney invited Carol Lawrence to be a guest artist for a scholarship fundraiser, and John Rutter was invited to conduct the Singing Quakers performing his “Requiem” in 1986. Riney recalled receiving a letter from Moses Hogan in early 2000, asking if the Singing Quakers could perform some of his manuscripts; Hogan returned the next year to, again, work with the Singing Quakers.  

Fig. 4. Riney Rehearsing at the Lincoln Center’s Avery Fisher Hall. Source: Personal Photograph Provided by Dr. Cecil J. Riney.

In sum, during his tenure as Conductor of the Singing Quakers, Riney continued the traditions of the previous conductors and built upon them to create a choral tradition at Friends University that became widely known throughout the state of Kansas and the Midwest. Traditions such as the Christmas Oratorio, tours, Symphony of Spring and residencies by nationally known musicians likely added to the reputation of the Singing Quakers. Still, a considerable body of evidence suggests that Riney’s leadership of the Singing Quakers was only a minor part of his greater role as Head of the Music Department at Friends University.

Riney as Department Head

When Riney was appointed Conductor of the Singing Quakers, he also was chosen to serve as Head of the Music Department. As Head of the Music Department, his duties pertained to the day-to-day responsibilities of a collegiate administrator. These responsibilities specifically included oversight of any changes to the Music Education program. According to Riney, his contract for the 1959 – 1960 school year was a one-year contract in which he told university administration that they should be looking for other, more permanent candidates. To be succinct, he felt he was too young to be in that position. In a recent interview, Riney said about his tenure, “After that first contract, one year went by and forty followed it.”

Though Riney’s tenure was perhaps most notable for its length, 45 years, it also marked the largest period of growth in the fine arts division, specifically in the music department.

89 Riney, phone interview by author, 3 March 2011, notes, Tuscaloosa, AL.
Faculty Changes

As department chair, Riney oversaw the hiring of faculty for the music department. Riney’s decision to add, change, or decrease the number of faculty in the music department appeared to be indicative of his vision of what the music department should be. Faculty leadership helped develop each program in the music department at Friends University, but specifically, Riney appointed faculty members that possessed music education skills.

Four music faculty members were employed by Friends University for its inaugural year. The size of the music faculty was typically between three and five members, but occasionally, when there was a more active instrumental program, grew to as many as eight members. The department head consistently appointed a piano and organ instructor, and a voice instructor. In 1923, upon the appointment of Roy Campbell as Department Head, the music faculty began to grow. During Campbell’s tenure, which lasted until 1933, the faculty grew to as many as thirteen members. Still, many of them were in the fields of piano/organ and voice.

In 1959, the music faculty numbered twelve, including Riney. The largest number still consisted of piano teachers; however, that number began to change as Riney’s tenure progressed. According to Riney, he chose faculty members who would prepare students not only on their instruments but prepare them for a career in the classroom. By 1966, Riney had accumulated a faculty base that he supported enough to

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90 Appendix A is a listing of all the music faculty members from 1898 – present.

91 Riney, phone interview with author, 30 Mar 2012, notes, Tuscaloosa, AL.
list them as the top departmental strength in that year’s Self-Survey Report for the North Central Association of Colleges and Secondary Schools. Riney wrote:

Almost all of the Music Department faculty have established reputations as fine concert artists as well as teachers. … A metropolitan city such as Wichita, with an excellent Symphony Orchestra, provides many specialists in various areas of applied music who are available to teach part-time on our faculty. This enables our students to study with an expert on almost any instrument, rather than relying entirely on the local college faculty. An outstanding faculty is the center of any good academic program. Friends University has maintained a fine music faculty for many years and this has undoubtedly attracted many talented students to our campus.  

Riney held the same sentiments toward his faculty in multiple reports submitted to various agencies for the next seven years.

Early in his tenure, Riney increased the number of full-time appointments from five to ten and the number of part-time appointments from five to eight, again, taking advantage of “orchestra performer-teachers” from the Wichita Symphony Orchestra. All of these faculty appointments remained solely part of the music department. However, in 1973, Riney wrote of the first split appointment shared by the music education department. Attempting to bring more balance to the department, Riney wrote:

There is a strong attempt to maintain a balance between performance and pedagogy in the teacher education program of the music student. Special courses are required in elementary and secondary music methods and instructors have had experience in the public schools. The same instructors who teach methods courses visit and evaluate students in their student teaching experience. Dr. William Perry, coordinator of music education, holds a joint appointment in departments of music and education and serves as a representative on the Teacher Education Council.

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93 Teacher Education Report 1973 – 1975 for the National Council for Accreditation of Teacher Education, Friends University Education Department Archives,
Friends University is a small university, and many of the students are involved in diverse programs. Because of this attribute, many of the faculty appointments outside of music education, sometimes outside of music, affected the music program, generally Riney’s role as Fine Arts Division Chair, which included music, drama, art, and dance, led him to later appoint such faculty members as Lisa Hittle, Director of Jazz Studies, and Stan K. Rogers, Director of Ballet. Both Hittle and Rogers grew programs known throughout the Midwest and brought students to Friends University that often majored outside of music.94

Music Education Curricular Changes

At the time that as accepted the position of Head of the Music Department, curricular changes to music programs were primarily his purview. Many of the decisions fulfilled guidelines needed for teacher certification. Riney said that he specifically chose to improve the music education program because he believed that it would be the driving force of a music department as a whole.95

When Friends University opened in 1898 the first course catalog of the music department read:

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94 Lisa Hittle has been the director of the jazz department and instructor of saxophone since 1995. Stan K. Rogers has been the director of ballet since 1988. In 2006 and 2008, respectively, Hittle and Rogers were awarded Arts Educator of the Year by the Wichita City Council and Arts Council.

95 Riney, phone interview with author, 20 Mar 2012, notes, Tuscaloosa, AL.
This department maintains a standard of proficiency equal to that of any school in the west, the facilities being ample for the highest grade of work. Unusually favorable advantages are offered to those who wish to become church organists. A chorus class meets twice per weeks for the study and performance of chorus and part songs. A diploma and degree of Bachelor of Music (Mus.B.) will be awarded to graduates who, having completed the required course in any branch, are able to pass an examination. Certificates are conferred only upon students who are sufficiently advanced to give instruction in one or more branches of music. Normal classes are arranged for those preparing to teach.  

At the time, it was evident that the Music Department existed strictly for students wishing to perform, and, because of the religious nature of the university at the time, perform in a religious setting. Courses for those who desired to teach music were part of the “normal course tradition.”

The normal course did not begin until the 1899 – 1900 academic year, but for students wishing to prepare for teaching a course titled “A Course in Pedagogy” was listed in the initial course catalog. The Normal Course, as noted in the 1899 – 1900 course catalog, was to be completed in addition to the requirements for the professional course. According to the layout of the Normal Course, courses in the School of Pedagogy did not begin until the third year; however, some courses like Educational Seminar, a

96 Friends University Catalog (Wichita, KS: Friends University, 1898), 8.

97 Michael L. Mark, and Charles L. Gary, A History of American Music Education, 3rd ed. (Reston, VA: MENC, 2007), 150 – 151. The normal course, or normal institute, was a series of courses for those wishing to teach music developed by music educators Lowell Mason and George Root in the 1950s as an outgrowth of the music conventions of the 1820s and 1830s. Courses in methods, theory, voice and piano were presented for those wishing to have a greater interest in pedagogy. The institutes were typically held in the summer and, while some eventually developed into conservatories of music, many were spread across the country and developed the first collegiate programs for music education.
discussion course on issues in education, and Teaching and Criticism, a course where students were observed teaching in the Training School, were not listed.\textsuperscript{98}

By the time Riney was appointed Department Head on an interim basis in 1959, then officially in 1960, the university as a whole had grown significantly in course offerings. For the 1957 – 1958 academic year, two years prior to Riney’s appointment, Friends University offered 176 courses in 22 fields, and when Riney retired in 2005 Friends University offered approximately 650 courses in 37 fields.\textsuperscript{99}

When Riney was appointed, according to the 1959 – 1961 course catalog, students were not scheduled to begin courses in education, curriculum, and psychology until the third year. However, by the 1963 – 1965 academic year Riney, and administrators from the education department, adjusted the education curriculum to begin in the first year with the course “Ed 1 Introduction to Teacher Ed.” The remainder of the education curriculum was completed during the second, third, and fourth years, with studies culminating in the first semester of the fourth year when the student registered for “59 Elementary Supervised Teaching” and “69 Secondary Supervised Teaching.”\textsuperscript{100}

The music curriculum requirements remained relatively unchanged during most of Riney’s tenure. Changes were minimal. The only major change to the curriculum was the addition and renumbering of courses in the education department. Courses in music

\textsuperscript{98} Friends University Catalog (Wichita, KS: Friends University, 1899), 17, 35.

\textsuperscript{99} Souders and Souders, Friends University: 1898 – 1973, 182; Friends University Catalog (Wichita, KS: Friends University, 2005), 17, 35.

\textsuperscript{100} Friends University Catalog (Wichita, KS: Friends University, 1959 – 1961), 70; Friends University Catalog (Wichita, KS: Friends University, 1963 – 1965), 70.
focused on music history and literature, music theory, form analysis, orchestration, choral and instrumental conducting, applied music lessons, and ensembles.  

Prior to the 1967 – 1968 academic year, there were two emphases for students to choose from relating to their field of study for the music education degree. Students could choose a vocal or general music emphasis. The suggested schedule for music education was for students pursuing a certificate in general music. Students wishing to pursue a vocal certificate were not required to take instrumental methods courses, but enrolled in French or German instead, if neither was taken in high school.

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101 Nelson and Nelson, *In the Shadow of the Tower: Friends University*, 90. It is difficult to map the exact number of hour shifts per year because by 1972 Friends University moved to a quarter system. The change caused classes that were taken for long periods, like music theory and music history, to take on a larger emphasis. As an example, consistently music theory was to be taken four consecutive semesters for four credits in concurrent, numbered courses; however after the change music theory was now taken over six quarters for three credit hours—a change from 16 to 18 credit hours.
Conversely, the general emphasis required students to complete one semester of voice study. Two credit hours of band or orchestra, out of eight total ensemble credits, were also required. For all students, sixteen hours of performance were required, twelve of which were to be in the same medium. Competency on the piano was required of all music education students. Students were expected to demonstrate proficiency by playing simple accompaniments. Two hours of voice were also required of all music education majors.102

The teacher education report for the National Council for Accreditation of Teacher Education (NCATE) prepared in October 1967 showed that, at the time, the curriculum of the music education degree was different than that of the course offerings in both the 1965 – 1967 and 1967 – 1968 course catalogs, which were identical. The music education course outline in the October 1967 report read, “The major in music education qualifies the student to teach vocal and instrumental music at the elementary and secondary levels by adding the course, Music 17, Elementary School Music Methods, and student teaching at both elementary and secondary levels.”103 The course catalogs for 1965 – 1967 and 1967 – 1968 conflict with the report because they do not include an option for adding elementary methods; however, supervised teaching at the elementary was included in the degree layout.


103 Teacher Education Report for the National Council for Accreditation of Teacher Education, October 1966, Friends University Education Department Archives, Wichita, KS, 45.
According to a memo included in a self-study report in 1984, the music education degree needed to be altered because of deficiencies identified by the Kansas State Board of Education (KSDE) in December 1983. Prior to this time, course catalogs and departmental reports showed that until 1984, much of the program remained stagnant. The music program consisted of two emphases, general and vocal, and certified the student in elementary through secondary music education.\textsuperscript{104}

Both emphases required changes to meet standards required by the State Board of Education. The vocal emphasis underwent the most change with the addition of one credit hour of woodwind, string, and brass/percussion methods, and the reduction of German and French diction from two credit hours to one. This marked the first time that the vocal emphasis program required proficiency in instrumental music.\textsuperscript{105}

Music education program outlines and requirements in 1990 showed three tracks from which to choose—instrumental, vocal, and general. According to Dr. John Taylor, who joined the music faculty in the fall 1989 as Director of Music Education and Instrumental Music, KSDE offered three different licenses but often many universities did not offer three different tracks like Friends University.\textsuperscript{106}

While each track was specific to a chosen medium, all tracks included aspects of the other except for the instrumental track. The instrumental track consisted only of

\textsuperscript{104} Self-Study Report for the National Council for Accreditation of Teacher Education, March 1984, Friends University Education Department Archives, Wichita, KS. The memo was found bound but without page number in the music education department evaluation beginning on pg. 64.

\textsuperscript{105} Ibid.

instrumental courses and ensemble participation. But the vocal track and general track both required instrumental methods. The general track also required both vocal and instrumental ensemble performance, and the vocal track only required performance in choral ensembles.  

The last addition to the 1990 curriculum was a recital requirement. Prior to 1990, solo performance was considered part of the applied lessons and ensemble experience. Teacher Education Program Outlines from Music Education beginning in 1990 listed performing at least a half or joint solo recital as part of the applied lessons.

In 1994, EDUC 245 Microcomputers in Education, a course taught in the education department, was offered for the first time. This course remained part of the music education curriculum until 2001. According to the minutes from the Teacher Education Committee meeting on 3 October 2000, Taylor presented a proposal for a technology course specifically for music education majors, MUSC 260 Technology and Music. Approval was granted and the proposal was forwarded to the Office of Academic Affairs for final approval.  

The final curricular changes happened in preparation for the reaffirmation visits of NCATE and KSDE in the fall of 2003. Restructuring of the music teaching field requirements included the addition of chamber music ensemble participation. Track requirements also changed, courses in orchestration and choral arranging were moved

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107 Ibid, 66.

108 Teacher Education Committee Meeting Minutes, 3 October 2000, Friends University Education Department Archives, Wichita, KS. MUSC 260 Technology and Music began as a two credit hour course and was later changed to three credit hours effective for the Fall 2005 semester.
from the major field requirements to their respective tracks, with the general track including the option between the two courses. Furthermore, courses in instrumental and vocal jazz improvisation were added to meet new licensure requirements.\textsuperscript{109}

Additional changes were made to add field experience in conjunction with elementary and secondary methods courses. According to Teacher Education Committee Meeting minutes on 4 February 2003, it was proposed that the course catalog be altered to show that one hour of practicum experience was to be taken concurrently with the methods courses. While field experience may have been previously included in the methods courses, this was the first time that classroom experience prior to the student teaching semester had been mentioned as a separate piece of the music education curriculum.\textsuperscript{110}

The Education Department at Friends University was approved by NCATE and KSDE. According to Dr. John Rhodes, Assistant Professor of Education, Friends University has been accredited by NCATE continually since 1 July 1954, when NCATE began functioning independently from the American Association for Colleges of Teacher Education. Rhodes, who has served numerous NCATE accreditation teams, added that retaining accreditation for that long is an impressive feature for the Education Department.\textsuperscript{111}

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\textsuperscript{109} Friends University Catalog (Wichita, KS: Friends University, 2003 – 2004), 65; Teacher Education Committee Meeting Minutes, 4 February 2003, Friends University Education Department Archives, Wichita, KS.

\textsuperscript{110} Ibid.

Facility Additions

From the first year Friends University held classes, the music department was spread throughout Davis Hall and then across the campus to other various buildings as the university grew. Although Friends University administrators have always supported music, it was not until decisions by Mayer in 1947 and Riney in 1965 that the music department was given a facility to call its own.

When Fred Mayer, Riney’s predecessor, was appointed as the conductor of the Singing Quakers and Head of the Music Department in 1947, he persuaded the administration to remodel South Hall, a dormitory, and name it Music Hall. The administration responded and remodeled the hall. The first two floors became two classrooms, four studios, seven practice rooms, a listening studio, and an office for the department head, while the third floor and basement continued to house students.

When Riney succeeded Mayer in 1959, the facilities had not changed. Riney took office in the same facility that served him as a student eleven years previously. That space was constructed in 1887. Alumni Auditorium, located on the third floor of Davis Hall, was completed in 1925 and underwent many renovations, but in the 1970s the Fire Marshal closed the auditorium because of safety concerns. Prior to closing, the

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114 Nelson and Nelson, *In the shadow of the Tower: Friends University*, 84. The auditorium had been the center of major structural issues when a boiler exploded in the basement in 1943 and caused 1200sq ft. of the floor to cave in. Additionally, because the
auditorium served many purposes for the university but was used primarily for the music department as a concert hall. Though the exact date that Alumni Auditorium was closed cannot be determined, evidence provided by Fenton suggests that the hall was last used by the Singing Quakers for the annual performance of Bach’s *Christmas Oratorio* in 1972.\(^{115}\)

Riney had been conductor of the Singing Quakers and Director of the Music Department for four years when he informed Friends University President Lowell Roberts of the dilemma that while the music program was gaining influence, the facilities for the music students dated to the founding of the University. In a memo dated 10 October 1960 to President Roberts, Riney described the aging music hall in this way:

> One urgent problem for us is that of proper heat in the winter. During the entire month of February and during the first half of March last year, most of the rooms were too cold to be used. One day, very typical of several others, was March 5. I personally checked the thermometers at 9:00 a.m. and found the studio, which is used by Miss Haury and Mrs. Fleming registering at 48\(^\circ\). Mr. Johnson’s private studio, where he also teaches his classes, was 50\(^\circ\). All of the other studios and practice rooms on the north side of the building were around 50\(^\circ\). . . . In addition to the fact that the building is quite old and shabby, it is far too small for a department of our size. We have only two classrooms in the building. The largest of these should not accommodate more than 14 students at a maximum. This year we have 24 students crowded into the room in class every day. The smaller of the two rooms has a maximum capacity of 10 students and in this classroom we have 15 each day. At present time there are only 5 practice rooms, which are available to our students. In view of the fact that we have 61 music majors plus several non-music majors who take private lessons, it is quite evident that more practice facilities are needed.\(^{116}\)

building was built in phases and was aging, the ceiling often leaked water damaging the auditorium and the organ that it housed. (46)

\(^{115}\) Fenton, “Friends University’s Singing Quakers: The development of a tradition,” 130.

\(^{116}\) Riney to Dr. Roberts, 10 October 1960, Friends University Music Office Files.
Roberts, who had already recognized the need for expansion of the campus, responded with a pledge campaign for a new Fine Arts building. In the January 1963 *Friend University Bulletin* President Roberts wrote about the building project saying,

Friends University’s Fine Arts Building project is already long overdue, considering the inadequacy of some of the present facilities. The Music Department has made its headquarters for years in an antiquated frame structure, which has serious space and heating deficiencies. Space now occupied in Sumpter Hall and Davis Administrating Building by the Art and the Speech and Dramatic Arts Departments will be available for other classroom needs upon the completion of the new building. The college band, Friends University Community Orchestra and Singing Quaker rehearsals, now held in David Administration Building, will all be transferred to appropriate quarters in the new structure. A 460-seat auditorium will provide excellent facilities for dramatic productions, recitals, concerts by band and orchestra, and other performances not requiring the larger seating capacity of the present third-floor Alumni Auditorium. We are all thrilled with the prospects of obtaining adequate homes for three departments, which have contributed so greatly to the cultural life of our community…. The Friends University Board of Directors has agreed to launch an intensive effort for $500,000 immediately and continue until May 31, 1963. Construction of the building could begin as early as next summer. The building will be located directly east of the present site of Stanley Gymnasium. This area was selected because of its central location on the campus and the comparatively small numbers of trees that will have to be removed.

The contents of the building were published in *University Life* on 11 January 1963:

According to Thomas, Harris and Calvin, the architects, the building will contain the following facilities: two large rehearsal classrooms for the band, orchestra and Singing Quakers; nine private practice rooms for music students; six private studios for music instructors; two large music classrooms for general music classes; two rooms for art classes; one room for drama and speech classes; two

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117 According to Nelson and Nelson, *In the shadow of the Tower: Friends University*, 71 – 72, Roberts recognized the need for expansion when he took office in 1956. At that time there were more than 700 students enrolled and the facilities were aging. To combat higher enrollment, Roberts announced the funding of Elizabeth Fry Women’s and John Woolman Men’s Residence Halls that opened in 1957, housing an additional 200 students on campus.

dressing rooms; and a 460-seat auditorium. Also included in the new building will be offices, a library, listening room and a gallery-lobby combination. The general shape of the building will be an “H”. Two of the legs will be for music; one will consist of the art and speech and drama departments and the other leg will include the lobby, offices, library and listening room. In the center of the H will be the auditorium.

The outside dimensions of the structure, including the courtyards, were 228 ft by 155 ft totaling 35,340 sq. ft. The two court yards were approximately 55ft by 75ft each, totaling 4,125 sq. ft. The stage of the auditorium was to be 35ft by 58ft, totaling 2,030 sq. ft. The building had 27,000sq. ft. of total usable space.\textsuperscript{119} The building was dedicated in November 1965 and named after Whittier Fine Arts Building, after American Society of Friends poet John Greenleaf Whittier. The auditorium was named for Judge J. E. Alexander. The building that Whittier Fine Arts Building replaced, Music Hall, was demolished in 1965.\textsuperscript{120}

A 1966 self-report by the department of music stated that the new building and the majority of its amenities were one of five areas of strength for the department. Specifically, the report read, “Confidence in the Department of Music has recently been evidenced by several Foundations who have made it possible new equipment, including two new concert grand pianos.”\textsuperscript{121} Riney said that without the support of the Bloomfield, Koch, Wiedemann, and Garvey foundations many of the amenities of the building and

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\textsuperscript{119} Souders and Souders, \textit{Friends University: 1898-1973}, 199. \\
\textsuperscript{120} Nelson and Nelson, \textit{In the Shadow of the Tower: Friends University}, 147. \\
\end{flushright}
degree programs would not be there.\textsuperscript{122} Though the two new pianos were needed, the self-study found a weakness that needed attention by the department, stating:

> Although some new equipment was purchased with the opening of the Fine Arts Center, it is imperative that we continue acquisition in this regard. Several new pianos are needed to replace older ones in teaching studios and practice rooms. At least two new portable record players are needed in order to better augment the teaching areas.\textsuperscript{123}

The need for pianos was again noted in the 1970 self-report of the institution for the North Central Association of College and Secondary Schools. In addition to the 1966 request for pianos, Riney added a request for an electronic keyboard lab in 1970. Riney stated advantages for an electronic keyboard lab would include opportunities for the student “to perform and respond individually with the instructor through a master control unit,” and that after the initial cost of the electronic pianos was covered, maintenance of the pianos would be “much less than a regular piano and would be economically very advantageous.”\textsuperscript{124} The National Council for Accreditation of Teacher Education (NCATE) team visiting in 1975 wrote that a modern Wurlitzer piano laboratory had been created for the music department, solving the issue of the need for pianos.\textsuperscript{125}

\textsuperscript{122} Riney, phone interview with author, 20 Mar 2012, notes, Tuscaloosa, AL.


For much of the 1970s and 1980s enrollment at Friends University was steady between 700 and 800 students. This was a positive sign for the University after the enrollment fluctuation of 1950s and 1960s. According to Nelson and Nelson, in 1991 1,534 students were enrolled at Friends University, but by 1997 enrollment had grown eighty percent and evidenced 2,729 students enrolled. The increase of enrollment caused another need for expansion at Friends University.¹²⁶

In 1997 Carl and Dixie Sebits donated $3 million to Friends University. Carl was owner of the Pickrell Drilling Company in Wichita and his wife Dixie, Friends University alum, taught dance in Wichita and the nearby community of Cheney where they resided. The gift was to be split into three parts, (1) the addition of a wing on the north side of William Penn Science Building; (2) a wing on the east side of Whittier Fine Arts Building; and (3) maintenance for the two buildings and their furnishings.¹²⁷

¹²⁶ Nelson and Nelson, In the Shadow of the Tower: Friends University, 132.
The building addition to the Whittier Fine Arts building was 12,500 sq. ft. The addition also created a dance studio, an instrumental rehearsal hall, practice rooms, offices for the ballet and instrumental music programs, additional shower and restroom facilities, a music library, and storage areas.\textsuperscript{128}

In 1979 Richard Felix became the tenth President of Friends University. According to Nelson and Nelson, Felix’s wife, Vivian was active on campus, specifically a major leader in the restoration of Alumni Auditorium, which had been dormant for approximately fifteen years. Nelson wrote,

\begin{quote}
Just as James Davis had climbed through a window of Davis Hall in 1898 in order to catch a vision of what could be, Vivian struggles under stage props and debris to ender Alumni Auditorium and satisfy herself that the former magnificence could be recaptured.\textsuperscript{129}
\end{quote}

Riney, as Head of the Music Department, worked with Felix to devise a plan to restore the auditorium. Riney and Felix used funds bequeathed by Irene Vickers Baker, founder of the Friends University Speech and Drama Department, and grants from the Knight Foundation and the J. E. and L. E. Magbee Foundation, and the Kansas Arts Commission to complete the restoration project.\textsuperscript{130} Alumni Auditorium serves many

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\textsuperscript{127} Nelson and Nelson, \textit{In the Shadow of the Tower: Friends University}, 140. Although Carl chose not attend Friends University, Dixie, his wife, did. Carl served on the Board of Trustees for 28 years and is an emeritus member of the board. The Sebits had a love for jazz and ballet and that is why they gave this initial gift to add on ballet studios. In 2007 the auditorium was renamed to Sebits after they gave another $2 million dollar gift to the university for a renovation of the auditorium, and the endowment of scholarships and a jazz artist-in-residence program. Dixie Sebits died on 27 September 2011.
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\begin{flushright}
\textsuperscript{128} Ibid, 138.
\end{flushright}

\begin{flushright}
\textsuperscript{129} Ibid, 125.
\end{flushright}
purposes for Friends University. For example, it currently functions as a hall for recitals, chamber music concerts, small drama productions, and a six-semester course requirement for all traditional undergraduate students titled “Faith and Learning.”

Degrees and Graduates

During Riney’s tenure as department head, he expanded the music department to offer five music degrees. Prior to 1959, Friends University offered music degrees in applied performance and education. After Riney retired in 2005, Friends University offered five degrees in music, applied performance, music education, general music, music business and musical theatre.

Arguably, teacher training was a primary focus of Friends University during its first fifty years. During that time, 754 teachers graduated from the university. Teachers accounted for 48% of the total number of graduates at Friends University from 1898 – 1948. Many of those teachers sought employment in Wichita and the surrounding communities. According to Reeve, at the time of publication Wichita Public Schools employed 46 alumni from Friends University.131

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131 Reeve, *Friends University: The Growth of an Idea*, 322. A table titled “What Friends University Alumni Are Doing” lists various occupations. The occupation of “teachers” is listed on the table; however, “musician” is not. It is suspected that many of the music performance majors, many of who were pianists and organists, were employed by the area schools and churches.
Table 2. Music Degrees at Friends University, By Decade, 1960 – 2005

<table>
<thead>
<tr>
<th>Decade</th>
<th>BME</th>
<th>BAM</th>
<th>BSMB</th>
<th>BMP</th>
<th>BAMT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960 – 69</td>
<td>5</td>
<td>53</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>1970 – 79</td>
<td>65</td>
<td>41</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>1980 – 89</td>
<td>49</td>
<td>19</td>
<td>N/A</td>
<td>1</td>
<td>N/A</td>
</tr>
<tr>
<td>1990 – 99</td>
<td>51</td>
<td>28</td>
<td>N/A</td>
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<tr>
<td>2000 – 05</td>
<td>39</td>
<td>23</td>
<td>N/A</td>
<td>15</td>
<td>12</td>
</tr>
</tbody>
</table>

Source: Compiled by Author from commencement data provided by Friends University Office of Institutional Research and Assessment.

During Riney’s forty-five year tenure as Chair of the Music Department, Friends University conferred four hundred seventy-nine music degrees in the following areas of study: (1) Bachelor of Arts in Music (BAM), which was a performance degree until 1991; (2) Bachelor of Music in Education (BME), which includes focuses on instrumental, and general education; (3) Bachelor of Science in Music Business (BSMB), which did not begin until 1988; (4) Bachelor of Music in Performance (BMP), which was a divergence of the BAM program in 1991; and (5) Bachelor of Arts in Music Theater (BAMT), which did not begin until 1998.\(^{132}\)

From 1960 – 1969, Friends University conferred fifty-nine graduates with degrees in music; five graduates with a BME and fifty-three graduates with a BAM. The seventies evidenced the largest shift of graduates as compared to other decades of Riney’s tenure. During this time there were one hundred six graduates with music degrees, almost double the number from Riney’s first decade. Sixty-five students graduated with a BME – an increase of twelve hundred percent. Forty-one students graduated with a BAM.

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\(^{132}\) Commencement programs were used to compile the total number of graduates with music degrees at Friends University from 1960 – 2005 as found in Appendix B.
Sixty graduates earned degrees in music from 1980 – 1989. The Bachelor of Science in Music Business degree was introduced in 1984 and graduated its first degree recipient in 1988. The program was dormant until 2003 when it began again. The BAM program continued to decline with ten graduates. The BME program declined but still contributed over half of the graduates during this period with forty-nine graduates.

The 1990s were a period of expansion for the music department. Specifically, in 1991, the Bachelor of Music in Performance (BMP) graduated its first student, and in 1998 the Bachelor of Arts in Music Theatre (BAMT) also graduated its first student. In total, the 1990s had eighty-seven graduates with music degrees. Additionally, the BAM program graduated twenty-eight students while the BME program graduated fifty-one students. From 2000 to Riney’s retirement in May 2005, there were eighty-nine graduates with degrees in music. Twenty-three students graduated with a BAM, fifteen graduates with a BMP, twelve graduates with a BAMT and thirty-nine graduates with a BME.

Retirement

Riney chose to retire at the end of the 2004 – 2005 academic year. Riney and his wife still reside in Wichita where he remains active at Friends University conducting the Singing Quaker Alumni Choir and teaching Hymnology. He also remains active in the community conducting the Wichita Symphony Chorus and as a clinician and adjudicator. His wife, Verna, still teaches piano lessons in their home. In appreciation for the forty-five years of service and innumerable contributions, Friend University renamed the fine arts facility Riney Fine Arts.
CHAPTER IV
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Recommendations for Further Research

Various writings and histories on Friends University suggest that instrumental music has been a part of the University since the 1900s. They support the notion that the instrumental program was known throughout the Wichita community as it attracted young Joseph E. Maddy, who later founded the National Music Camp at Interlochen, Michigan. Maddy also became the first music supervisor of instrumental music in America in 1918. Kevin Fenton documented the history of choral music at Friends University—specifically the Singing Quakers. Fenton’s history, which dated to 1993, is now nearly twenty years old so a partial retelling of the history of the storied program at Friends University was warranted.

This study investigated the growth of the Music Education Department at Friends University during the tenure of Cecil J. Riney within the socio-cultural and historical context of his life. In so doing, it has served to present a more complete picture of Riney’s accomplishments. The present investigation did not, however, attempt to chronicle the history of the education department at Friends University as a whole. Nor did it seek to tell the history of the music department as a whole. Therefore, further inquiry into the various historical, methodological, and philosophical considerations of the Music Education Department at Friends University, arguably, is warranted. Such research could answer important questions about our past as educators with an eye toward improving the content and structure of future music teacher preparation programs.
Summary and Conclusions

Dr. Cecil J. Riney (b. 1931) belonged to the “silent generation,” so named because its population, which included people born during the Great Depression and World War II, was known for apathy, “waiting for the hand of fate to fall on its shoulders, meanwhile working fairly hard and saying almost nothing.” But the description in Riney’s particular case was not apt. Riney was raised and schooled in rural western Kansas at a time when lifestyles were heavily influenced by the discovery of natural resources, primarily, oil and natural gas. Out of necessity, his family relocated multiple times but remained heavily involved in music, specifically music in the Society of Friends church.

Riney’s father was a conductor and his mother an accompanist both in the Society of Friends. Riney’s parent’s involvement in music also led to his own interest in music. So after graduating from Stafford High School in 1949, Riney chose to attend Friends University, an institution founded by the Society of Friends. As a student, Riney participated in both choral and instrumental ensembles while pursuing a Bachelor of Music in Education. His accomplishments during his successful stay at Friends as a student included a nomination to be the President of the Singing Quaker Cabinet during his junior year. He then was appointed student conductor during his senior year. Riney graduated from Friends University in 1953.

Riney chose to continue his education by pursuing a Master of Music Education degree at the University of Kansas (KU). While at KU, he learned about conducting and

rehearsal technique from Clayton Krehbiel. After graduating in 1954, Riney was appointed to the faculty of Friends University to conduct small vocal ensembles. After a happenstance meeting with Charles Hirt, founder and chair of the church and choral music departments at the University of Southern California (USC), Riney matriculated to USC in 1957 to pursue a DMA in Sacred Music. While at USC, Riney studied with many prominent musicians including Charles Hirt and Julius Herford. When Riney graduated in 1963, he was one of the first twenty to receive a DMA from USC, and possibly one of the first to receive distinction in Sacred Music.

Riney returned to Wichita after completing coursework in 1959 where he was appointed Head of the Music Department at Friends University. When Riney was appointed, the music department was known primarily for the choral ensemble known as “The Singing Quakers.” At that time the music program included roughly fifty music majors in four degree programs. Riney quickly made his mark on the music program by continuing long-standing traditions and providing a vision for where those traditions could lead the program.

This study has shown that though Riney was known primarily as Conductor of the Singing Quakers, his most significant contribution to Friends University likely was the expansion of the Friends University Music Education program. It also concluded that support of music generally in the Wichita community and the growth of the Wichita Public School System provided added impetus to his curricular innovations and his bent for growing the staff and the facility. The dynamic energy of the Wichita community was, to a significant extent, a product of community expansion fueled by the growing Wichita aircraft industry.
Most notably, however, this research has demonstrated that Riney possessed a desire to be a leader. He consistently communicated a personal vigor that energized his philosophy and professional advocacy and shaped his leadership qualities wherever he was employed. Such attributes led to his contributions at Friends University, where he succeeded both as mentor and as a student. Those qualities culminated in a forty-five year tenure as the primary force behind the expansion and refinement of the Music Education program at Friends University—a program that continues to be a vibrant force in Music Education in Kansas and beyond.

Fig. 7. Dr. Cecil J. Riney (b. 1931).
Source: Personal Photograph Provided by Dr. Cecil J. Riney.
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APPENDIX A

Friends University Music Faculty by Academic Year

1898 – 1899
A. W. Sickner, Department Head
Gertrude Calhoun
Byrd Schultz Ford
Eudora Wood

Leona Wright, Acting Department Head
Nellie May Benton
M. Frederic Cahoon
Hallie M. Crawford

1899 – 1900
A. W. Sickner, Department Head
Byrd Schultz Ford
Earle J. Harold

1900 – 1901
Lucy Francisco, Department Head
Earle J. Harold

1901 – 1902
Lucy Francisco, Department Head
Earle J. Harold

1902 – 1903
Lucy Francisco, Department Head
Earle J. Harold

1903 – 1904
Edith Davis, Acting Department Head
Lula Griffiths

1904 – 1905
Lucy Francisco, Department Head
Mary Kirk

1905 – 1906
Lucy Francisco, Department Head
Mary Kirk
W. W. Stanford

1906 – 1907
Lucy Francisco, Department Head
M. Frederic Cahoon
Hallie M. Crawford

1907 – 1908

1908 – 1909
Lucy Francisco, Department Head
Nellie May Benton
M. Frederic Cahoon

1909 – 1910
Lucy Francisco, Department Head
Nellie May Benton
Helen Cahoon
M. Frederic Cahoon
Gretchen N. Cox
Gabriella Knight

1910 – 1911
Lucy Francisco, Department Head
Nellie May Benton
M. Frederic Cahoon

1911 – 1912
Lucy Francisco, Department Head
Marie Francisco

1912 – 1913
Lucy Francisco, Department Head
Marie Francisco
Daisy Zaring

1913 – 1914
Lucy Francisco, Department Head
Daisy Zaring

1914 – 1915
Lucius Ades, Department Head
Mary Findley Ades
Pauline Findley

1915 – 1916
Lucius Ades, Department Head
Mary Findley Ades
Edgar R. Carver
Pauline Findley

1916 – 1917
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy
Glennys Pollard

1917 – 1918
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy
G. P. Martin

1918 – 1919
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy
Ruth Pickering

1919 – 1920
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy
Ruth Pickering

1920 – 1921
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy
Edith Eby Rich

1921 – 1922
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy

1922 – 1923
Lucius Ades, Department Head
Mary Findley Ades
Margaret Joy

1923 – 1924

Roy Campbell, Department Head
Grace Marie Becker
Elizabeth Cannon
Beulah Hadley Cooney
Margaret Joy

1924 – 1925
Roy Campbell, Department Head
Ruth Ingham Andrews
Grace Marie Becker
Elizabeth Cannon
Margaret Joy
Susie B. Newman

1925 – 1926
Roy Campbell, Department Head
Ruth Ingham Andrews
Grace Marie Becker
Elizabeth Cannon
Margaret Joy
Duff Middleton
Susie B. Newman

1926 – 1927
Roy Campbell, Department Head
Ruth Ingham Andrews
Myrland Campbell
Elizabeth Cannon
Margaret Joy
Duff Middleton
Susie B. Newman
Grace Baker Shanklin
Vida Baum Suttle
Doris Thompson

1927 – 1928
Roy Campbell, Department Head
Ruth T. Beals
Myrland Campbell
Elizabeth Cannon
Alan Irwin
Margaret Joy
Susie B. Newman
Duff Middleton
Grace Baker Shanklin
Vida Baum Suttle
Doris Thompson
Lillian Taylor Thorpe

1928 – 1929
Roy Campbell, Department Head
Myrland Campbell
Elizabeth Cannon
Roy Colton
Alan Irwin
Margaret Joy
Grace Baker Shanklin
Vida Baum Suttle
Doris Thompson
Lillian Taylor Thorpe

1929 – 1930
Roy Campbell, Department Head
Myrland Campbell
Elizabeth Cannon
Roy Colton
Alan Irwin
Margaret Joy
Grace Baker Shanklin
Vida Baum Suttle
Lucile Gelbach Taylor
Doris Thompson
Lillian Taylor Thorpe
William Wrigley

1930 – 1931
Roy Campbell, Department Head
Myrland Campbell
Elizabeth Cannon
Alma Hobson
Alan Irwin
Margaret Joy
Grace Baker Shanklin
Thelma Hughes Ragle
Lucile Gelbach Taylor
Doris Thompson
Lillian Taylor Thorpe
Roy Wall
C. Burdette Wolfe
William Wrigley

1931 – 1932
Roy Campbell, Department Head
Myrland Campbell
Elizabeth Cannon
H. Elbert Henderson
La Ruba Billings Henderson
Alma Hobson
Alan Irwin
Margaret Joy
Thelma Hughes Ragle
Lucile Gelbach Taylor
Lillian Taylor Thorpe
William Wrigley

1932 – 1933
Roy Campbell, Department Head
Myrland Campbell
Elizabeth Cannon
Alan Irwin
Victor Johnston
Margaret Joy
Eldon McCollum
Thelma Hughes Ragle
Lucile Gelbach Taylor
Lillian Taylor Thorpe
William Wrigley

1933 – 1934
Alan Irwin, Department Head
Victor Johnston
Margaret Joy
Thelma Hughes Ragle
Lucile Gelbach Taylor
Lillian Taylor Thorpe
Roy Wall
Carolyn Wolfe
C. Burdette Wolfe
William Wrigley

1934 – 1935
Alan Irwin, Department Head
Lorentz Hansen
Elsa Maud Haury
Margaret Joy
Thelma Hughes Ragle
Lillian Taylor Thorpe
Gladys Blunn Waite
C. Burdette Wolfe
Carolyn Wolfe

1935 – 1936
Alan Irwin, Department Head
Lorentz Hansen
Elsa Maud Haury
Margaret Joy
Thelma Hughes Ragle
Lillian Taylor Thorpe
Gladys Blunn Waite

1936 – 1937
Alan Irwin, Department Head
Haven Binford
Dorothy Burkholder Croissant
Opal J. Cotton
Lorentz Hansen
Elsa Maud Haury
Margaret Joy
Harold Laudermilk
Fiske Mountain
Aletha Phenneger
Gertrude Redfield
Lillian Taylor Thorpe
Vera Haven Tucker
Gladys Blunn Waite
Dorothy Davies Warren

1937 – 1938
Alan Irwin, Department Head
Haven Binford
Opal J. Cotton
Dorothy Burkholder Croissant
Lorentz Hansen
Elsa Maud Haury
La Ruba Billings Henderson
Margaret Joy
Harold Laudermilk
Fiske Mountain
Aletha Phenneger
Gertrude Redfield
Lillian Taylor Thorpe
Vera Haven Tucker
Gladys Blunn Waite
Dorothy Davies Warren

1938 – 1939
Alan Irwin, Department Head
Haven Binford
Dorothy Burkholder Croissant
Wolfgang G. A. Edelmann
Lorentz Hansen
Elsa Maud Haury
La Ruba Billings Henderson
Margaret Joy
Harold Laudermilk
Aletha Phenneger
Gertrude Redfield
Lillian Taylor Thorpe
Vera Haven Tucker
Gladys Blunn Waite
Dorothy Davies Warren

1939 – 1940
Alan Irwin, Department Head
Haven Binford
Dorothy Burkholder Croissant
Wolfgang G. A. Edelmann
Elsa Maud Haury
Margaret Joy
Harold Laudermilk
Charles McNeily
Aletha Phenneger
Lillian Taylor Thorpe
Gertrude Redfield
Vera Haven Tucker
Gladys Blunn Waite
Dorothy Davies Warren

1940 – 1941
Waldo B. Nielson, Department Head
Herbert Baehr
Haven Binford
Dorothy Burkholder Croissant
Wolfgang G. A. Edelmann
Elsa Maud Haury
Margaret Joy
Harold Laudermilk
Aletha Phenneger
Gertrude Redfield
Harold Swischer
Lillian Taylor Thorpe
Vera Haven Tucker
Gladys Blunn Waite
Dorothy Davies Warren

1941 – 1942
Charles H. Finney, Department Head
Margaret Joy
Lillian Taylor Thorpe
Thelma Hughes Ragle
Elsa Maud Haury
Gladys Blunn Waite
Haven Binford
Harold Laudermilk
Aletha Phenneger
Vera Haven Tucker
Wolfgang G. A. Edelmann

1942 – 1943
Charles H. Finney, Department Head
Haven Binford
Lucile B. Cobb
Wolfgang G. A. Edelmann
Elsa Maud Haury
Margaret Joy
Harold Laudermilk
Catherine Lombar
George Michael
Aletha Phenneger
Alma Nolan Sapp
James E. Smith
Lillian Taylor Thorpe
Vera Haven Tucker

1943 – 1944
Charles H. Finney, Department Head
Lucile B. Cobb
Wolfgang G. A. Edelmann
George Hauptfuehrer
Elsa Maud Haury
Margaret Joy
Harold Laudermilk
Catherine Lombar
Aletha Phenneger
Alma Nolan Sapp
James E. Smith
E. R. Steg

1944 – 1945
Charles H. Finney, Department Head
Lucile B. Cobb
Wolfgang G. A. Edelmann
Elsa Maud Haury
George Hauptfuehrer
Margaret Joy
Lucile Gelbach Taylor
Aletha Phenneger
Catherine Lombar
Alma Nolan Sapp
E. R. Steg
Sarabel Trail
Juanita Wyatt

1945 – 1946
Charles H. Finney, Department Head
Elsa Maud Haury
Phyllis Hoyt
Margaret Joy
Catherine Lombar
James Monroe
Velma Nelson Morz
Aletha Phenneger
Alma Nolan Sapp
E. R. Steg
Juanita Wyatt

1946 – 1947
John M. Duro, Department Head
Elsa Maud Haury
Phyllis Hoyt
Margaret Joy
Catherine Lombar
Dorothy E. McConnell
Velma Nelson Morz
Constance Ethel Moore
Aletha Phenneger
Thelma Hughes Ragle
Alma Nolan Sapp
E. R. Steg

1947 – 1948
Fred C. Mayer, Department Head
Elsa Maud Haury
Margaret Joy
Thelma Hughes Ragle
Aletha Phenneger
Catherine Lombar
Alma Nolan Sapp
E. R. Steg
Velma Nelson Morz
Dorothy E. McConnell
Constance Ethel Moore
Lucile Bower Bunner
Marguerite Miller
Elsie Marie Niethammer
Margaret Simms
Robert L. Tusler

1948 – 1949
Fred C. Mayer, Department Head
Lucile Bower Bunner
Elma Barker Curry
Elsa Maud Haury
Margaret Joy
Catherine Lombar
Ruth Mayer
Dorothy E. McConnell
Marguerite Miller
Constance Ethel Moore
Velma Nelson Morz
Elsie Marie Niethammer
Aletha Phenneger
Alma Nolan Sapp
Margaret Simms
E. R. Steg

1950 – 1951
Fred C. Mayer, Department Head
Dorothy R. Addy
Robert Fleming
Vivian Fleming
Geraldine Gatz
Elsa Maud Haury
Margaret Joy
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Ruth Mayer
Constance Ethel Moore
Aletha Phenneger
E. R. Steg

1951 – 1952
Fred C. Mayer, Department Head
Dorothy R. Addy
Robert Fleming
Vivian Fleming
Elsa Maud Haury
Margaret Joy
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Ruth Mayer
Constance Ethel Moore
Aletha Phenneger
E. R. Steg

1949 – 1950
Fred C. Mayer, Department Head
Dorothy R. Addy
Minas Christian
Gretchen Dalley
Geraldine Gatz
Elsa Maud Haury
Margaret Joy
Benny Brock Kemp
Catherine Lombar
Ruth Mayer

1952 – 1953
Fred C. Mayer, Department Head
Dorothy R. Addy
Robert Fleming
Vivian Fleming
Elsa Maud Haury
Margaret Joy
William K. Kearns
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Ruth Mayer
Constance Ethel Moore
Aletha Phenneger

1953 – 1954
Fred C. Mayer, Department Head
Dorothy R. Addy
Robert Fleming
Vivian Fleming
Elsa Maud Haury
Margaret Joy
William K. Kearns
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Ruth Mayer
Constance Ethel Moore
Aletha Phenneger
Robert W. Thayer

1954 – 1955
Fred C. Mayer, Department Head
Dorothy R. Addy
Vivian Fleming
Elsa Maud Haury
Margaret Joy
William K. Kearns
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Ruth Mayer
Constance Ethel Moore
Aletha Phenneger
Robert W. Thayer

1955 – 1956
Fred C. Mayer, Department Head
Dorothy R. Addy
Vivian Fleming
Elsa Maud Haury
Margaret Joy
William K. Kearns
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Constance Ethel Moore
Kenneth D. Pennington
Aletha Phenneger
Cecil J. Riney
William Stanley
Robert W. Thayer

1956 – 1957
Fred C. Mayer, Department Head
Dorothy R. Addy
Vivian Fleming
Elsa Maud Haury
Margaret Joy
William K. Kearns
Benny Brock Kemp
Esther M. Lawrence
Catherine Lombar
Constance Ethel Moore
Kenneth D. Pennington
Aletha Phenneger
Cecil J. Riney
William Stanley
Robert W. Thayer

1957 – 1958
Fred C. Mayer, Department Head
Dorothy R. Addy
Leslie T. Breidenthal
Ruth Breidenthal
Vivian Fleming
Elsa Maud Haury
Margaret Joy
Esther M. Lawrence
Catherine Lombar
Constance Ethel Moore
Aletha Phenneger
Kenneth D. Pennington
William Stanley
Robert W. Thayer

1958 – 1959
Fred C. Mayer, Department Head
Dorothy R. Addy
Leslie T. Breidenthal
Ruth Breidenthal
Vivian Fleming
Elsa Maud Haury
Merton B. Johnson
Margaret Joy
Marie Kassouny
Esther M. Lawrence
Catherine Lombar
Aletha Phenneger

1959 – 1960
Cecil J. Riney, Department Head
Dorothy R. Addy
Leslie T. Breidenthal
Ruth Breidenthal
Vivian Fleming
Elsa Maud Haury
Merton B. Johnson
Margaret Joy
Marie Kassouny
Esther M. Lawrence
Catherine Lombar
Aletha Phenneger

1960 – 1961
Cecil J. Riney, Department Head
Dorothy R. Addy
Leslie T. Breidenthal
Ruth Breidenthal
Vivian Fleming
Elsa Maud Haury
Merton B. Johnson
Margaret Joy
Marie Kassouny
Esther M. Lawrence
Catherine Lombar
Aletha Phenneger

1961 – 1962
Cecil J. Riney, Department Head
Dorothy R. Addy
Leslie T. Breidenthal

Ruth Breidenthal
Vivian Fleming
Elsa Maud Haury
Merton B. Johnson
Margaret Joy
Marie Kassouny
Esther M. Lawrence
Catherine Lombar
Aletha Phenneger

1963 – 1964
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Walter C. Foster
Elsa Maud Haury
Margaret Joy
Marie Kassouny
Esther M. Lawrence
Catherine Lombar
William Wade Perry
Aletha Phenneger

1964 – 1965
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Walter C. Foster
Elsa Maud Haury
Margaret Joy
Marie Kassouny  
Esther M. Lawrence  
Catherine Lombar  
William Wade Perry  
Aletha Phenneger  
Alma Nolan Sapp

1965 – 1966
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Vivian Fleming  
Elsa Maud Haury  
Margaret Joy  
Marie Kassouny  
Esther M. Lawrence  
Catherine Lombar  
William Wade Perry  
Aletha Phenneger  
Alma Nolan Sapp

1966 – 1967
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Jan Chiapusso  
Vivian Fleming  
Elsa Maud Haury  
Marie Kassouny  
Esther M. Lawrence  
Catherine Lombar  
William Wade Perry  
Aletha Phenneger  
Alma Nolan Sapp  
Donna Marie Winston

1967 – 1968
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Diane Joyce Bish  
Jan Chiapusso  
Vivian Fleming  
Joseph E. Gilmore  
Elsa Maud Haury  
Marie Kassouny  
Esther M. Lawrence  
Catherine Lombar  
Leslie Meadow  
William Wade Perry  
Joyce Marie Priess  
Joanne Rackley  
Ruth Wolf

1968 – 1969
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Diane Joyce Bish  
Vivian Fleming  
Joseph E. Gilmore  
Guy Charles Johnson  
Leonard Johnson  
Marie Kassouny  
Darleen Kliewer  
Elaine Meadow  
Leslie Meadow  
William Wade Perry  
Joyce Marie Priess  
Donna Marie Winston

1969 – 1970
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Diane Joyce Bish  
Vivian Fleming  
Joseph E. Gilmore  
Guy Charles Johnson  
Leonard Johnson  
Darleen Kliewer  
Elaine Meadow  
Leslie Meadow  
William Wade Perry  
Joyce Marie Priess  
Joanne Rackley  
Ruth Wolf  
Kenneth A. Forsyth  
Joseph E. Gilmore  
Guy Charles Johnson  
Leonard Johnson  
Darleen Kliewer

1970 – 1971
Cecil J. Riney, Department Head  
Dorothy R. Addy  
Diane Joyce Bish  
Vivian Fleming  
Joseph E. Gilmore  
Guy Charles Johnson  
Leonard Johnson  
Darleen Kliewer
Charles A. Lawson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
Joanne Rackley
Ruth Wolf

1971 – 1972
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Charles A. Lawson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
RuthWolf

1972 – 1973
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Charles A. Lawson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
Ruth Wolf

1973 – 1974
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Kenneth Krehbiel
James R. McKinney
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
Anita Schuster
David Weber
Mary Lynn Winey

1974 – 1975
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
James R. McKinney
Elaine Meadow
Leslie Meadow
William Wade Perry
Sheilah Pridemore
Joyce Marie Priess
David Weber

1975 – 1976
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
James R. McKinney
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1976 – 1977
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1977 – 1978
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1978 – 1979
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1979 – 1980
Cecil J. Riney, Department Head
Dorothy R. Addy
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
J. Phil Speary
David Weber

Cecil J. Riney, Department Head
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
J. Phil Speary
David Weber

1981 – 1982
Cecil J. Riney, Department Head
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1982 – 1983
Cecil J. Riney, Department Head
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Elaine Meadow
Leslie Meadow
William Wade Perry
Joyce Marie Priess
J. Phil Speary
David Weber

1983 – 1984
Cecil J. Riney, Department Head
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1984 – 1985
Cecil J. Riney, Department Head
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1985 – 1986
Cecil J. Riney, Department Head
Pat Brooks
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber
1986 – 1987
Cecil J. Riney, Department Head
Pat Brooks
Wallace Dunn
Vivian Fleming
Guy Charles Johnson
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1987 – 1988
Cecil J. Riney, Department Head
Pat Brooks
Wallace Dunn
Guy Charles Johnson
John Leavitt
Leslie Meadow
William Wade Perry
Joyce Marie Priess
David Weber

1988 – 1989
Cecil J. Riney, Department Head
Pat Brooks
Guy Charles Johnson
John Leavitt
Leslie Meadow
Joyce Marie Priess
David Weber

1989 – 1990
Cecil J. Riney, Department Head
Guy Charles Johnson
John Leavitt
Leslie Meadow
Joyce Marie Priess
John W. Taylor
David Weber

1990 – 1991
Cecil J. Riney, Department Head
Guy Charles Johnson
John Leavitt
Leslie Meadow
Joyce Marie Priess
John W. Taylor
David Weber

1991 – 1992
Cecil J. Riney, Department Head
Guy Charles Johnson
Leslie Meadow
Joyce Marie Priess
John W. Taylor
David Weber

1992 – 1993
Cecil J. Riney, Department Head
Guy Charles Johnson
Leslie Meadow
Joyce Marie Priess
John W. Taylor
David Weber

1993 – 1994
Cecil J. Riney, Department Head
Guy Charles Johnson
Ann Marie Miller
Joyce Marie Priess
John W. Taylor
David Weber

1994 – 1995
Cecil J. Riney, Department Head
Guy Charles Johnson
Ann Marie Miller
Joyce Marie Priess
John W. Taylor
David Weber

1995 – 1996
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
John W. Taylor
David Weber
1996 – 1997
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
John W. Taylor
David Weber

1997 – 1998
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
John W. Taylor
David Weber

1998 – 1999
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
John W. Taylor
David Weber

1999 – 2000
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
John W. Taylor
David Weber

2000 – 2001
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2001 – 2002
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2002 – 2003
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2003 – 2004
Cecil J. Riney, Department Head
David Weber
John W. Taylor
Ann Marie Miller
Lisa Hittle
James Knight
Toni Libhart
Dan Racer

2004 – 2005
Cecil J. Riney, Department Head
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2005 – 2006
Michael Wilder, Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2006 – 2007
Michael Wilder, Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2007 – 2008
Michael Wilder, Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2008 – 2009
Thomas Cook, Interim Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2009 – 2010
Thomas Cook, Interim Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2010 – 2011
Thomas Cook, Interim Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber

2011 – 2012
Stephen Eaves, Department Head
Mark Bartel
Lisa Hittle
James Knight
Toni Libhart
Ann Marie Miller
Dan Racer
John W. Taylor
David Weber


Notes: Much of this list has been compiled from a list produced by Raymond and Margaret Nelson. The list was double checked by course catalogs; however the course catalogs did not consistently contain adjunct faculty members, which often comprise a majority of the music faculty.
# APPENDIX B

FRIENDS UNIVERSITY MUSIC GRADUATES

<table>
<thead>
<tr>
<th>Class</th>
<th>BME</th>
<th>BAM</th>
<th>BSMB</th>
<th>BMP</th>
<th>BAMT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td></td>
<td>10</td>
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<td></td>
</tr>
<tr>
<td>1962</td>
<td>2</td>
<td>4</td>
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**Sources:** Compiled by Author from commencement data provided by Friends University Office of Institutional Research and Assessment.

Notes: Conferred degrees were put into classes according to the year of graduation. However, there were often multiple ceremonies, therefore degrees conferred in December were included in the class of the next year because the previous class already graduated. Degrees conferred in August were considered as part of the graduating class of that year.
January 20, 2012

Kyle Wheatley
Department of Music
College of Arts and Sciences
Box 870366


Dear Mr. Wheatley:

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. You have also been granted the requested waiver of written documentation of informed consent. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your application will expire on January 18, 2013. If the study continues beyond that date, you must complete the IRB Renewal Application. If you modify the application, please complete the Modification of an Approved Protocol form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, please complete the Request for Study Closure form.

Should you need to submit any further correspondence regarding this application, please include the assigned IRB application number.

Good luck with your research.

Sincerely,

Carpahtate T. Myles, MSM, CCM
Director & Research Compliance Officer
Office for Research Compliance
The University of Alabama