



MAESTROS
of **MINISTRY**

THEIR LEGACY IN THE DEPARTMENT OF MUSIC & WORSHIP

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Maestros of Ministry: Their Legacy in the Department of Music and Worship

© David L. Matson, Ph.D., Sandra S. Yang, Ph.D., Austin Doub, B.A. Music '20

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Artist's Credits—Special thanks to Charles Clevenger for his work on the six stunning watercolor pieces showcased in this book. For more information about the artist and his work or to consider supporting, visit <https://clevengerfineart.com/>.

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CONTENTS

FOREWORD by CHAIR BETH CRAM PORTER | v

PREFACE | vii

INTRODUCTION | xi

CHAPTER ONE

DAVID LEE MATSON | 3

CHAPTER TWO

LYLE JOHN ANDERSON | 9

CHAPTER THREE

CHARLES MILLER PAGNARD | 15

CHAPTER FOUR

MICHAEL PAUL DICUIRCI, SR. | 21

CHAPTER FIVE

CHARLES RAYMOND CLEVINGER | 27

CHAPTER SIX

STEVEN LEE WINTEREGG | 33

EPILOGUE | 37

INTERVIEW EXCERPTS | 39

FOREWORD

The growth, success, and impact that Music at Cedarville has had since the department began in 1895 is a direct result of the work and commitment of the quality faculty and staff God has brought here. God has faithfully blessed our department by calling people to serve who genuinely care for students musically, personally, and spiritually. Joining high musical standards and academic excellence with reliance upon an unchanging God, these maestros of ministry have helped create a unique and strong department.

Since 2007, I have had the privilege of serving the department as Chair, and I have seen first hand the fruit of these maestros' work. At Cedarville, a maestro is more than an accomplished musician. A maestro is a steward and servant for God. These six men understood the ministry to which they were called: to make disciples while teaching music. They sought to transform the lives of their students for God's glory alone. These efforts extended beyond the classroom as these maestros led ensemble tours, steered building projects, composed new music, and performed professionally, all while connecting with students on a daily basis. These men dedicated years of their time and energy to serving and the Kingdom impact is undeniable. Today, we stand on the shoulders of these maestros and thank them for their work during a time of pivotal development in the department's rich history.

Soli Deo gloria!



Beth Cram Porter, Chair

PREFACE

At my first department retreat at Cedarville University in 2009, one of my new colleagues, Chuck Clevenger, told me that the real “guardians” of the University Mission are the faculty. Faculty are entrusted with providing an excellent education in submission to biblical authority. Beyond the professional training and sound biblical teachings, the person and godly character of faculty has the potential to leave a greater impression on students than any other aspect of university life. Faculty are in the trenches discipling students day by day through all the grit and glory of their 1000 days. Faculty impart valuable lessons learned: *Be diligent to present yourself approved to God, an unashamed workman, cutting straight the word of the truth* (II Tim. 2:15). Faculty announce the unsearchable riches of Christ: *To me, less than the least of all saints, was this grace given to announce to the Gentiles the unsearchable riches of Christ as the gospel* (Eph. 3:8). Faculty unveil to students the treasure in their earthen vessels: *But we have this treasure in earthen vessels that the excellency of the power may be of God and not out of us* (II Cor. 4:7).

Whether in the rehearsal room, the studio, or the classroom, the faculty members featured in this book have left a mark of ministry that has changed the lives, turned the direction, and inspired a renewed consecration in many students who came to Cedarville to pursue a career in Music or participate in the many music ensembles. In addition to sound musical abilities, students graduate with a strengthened commitment to ministry for their future lives.

According to Dave Matson, the strongest asset of Cedarville’s Music Department during these years has been ministry, simply defined as “the act of serving.” Long before there was a Christian Ministries Division, the Music Department served as the only music ministry of Cedarville College, providing tour group music ministries and music in daily chapel.

With its many music ensembles open to qualified music and non-music majors, the missional emphasis of the touring music groups has been and remains a unique ministry of the Music Department throughout its history.

Dave Matson, Lyle Anderson, Charlie Pagnard, Mike DiCuirici, Sr., Chuck Clevenger, Steve Winteregg. From 1965 until now these maestros of ministry have left a legacy that spans more than fifty years. Along with their regular teaching assignments, three of the men served as chairs; four served as ensemble directors of touring groups, and all of them were active in regular ministry in their churches. They have served students, the university, and the community with remarkable intentionality, diligence, and persistence. Their lives truly reflect a life of stewardship.

Several consistent themes prevail among the maestros. The first is that the “heart is more than the art.” While the Music Department upholds a high level of academic and technical excellence, personal development and discipleship of students remains paramount. Second is the prevalence of prayer. A plaque in Lyle Anderson’s office with a quote by Dave Matson speaks volumes: “The teacher who does not pray for his students has no right to teach them.” According to Anderson, we must be persons of prayer. Prayer is what truly makes us a Christ-centered university. “Prayer has to be in the very fabric of what we do in all of our roles here as faculty members.”

Many, many people are responsible for creating this work. Needless to say, this publication would not be possible without the gracious contributions of the maestros who sat through lengthy interviews and waited patiently to review transcriptions and fact check drafts of the manuscript. Sharri Hall’s faithful transcriptions of the interviews took too many hours to count. Lynn Brock’s permission to access historical materials at the Centennial Library afforded the way to research the necessary context for this history. *Cedarville University: Inspiring Greatness for 125 Years* by J. Murray Murdoch and Thomas Mach was a frequent reference for the university-wide background.

Chuck Clevenger's beautifully rendered watercolor paintings of the six maestros are introductory metaphors of the written portraits that follow. Greg Martin and Tricia Clark at Cedrus Press provided helpful guidance throughout the entire three-year process. Micah McKanna made everything look attractive and professional with his creative skill and artistic eye. My sincere gratitude goes to my Chair, Beth Porter, for her constant encouragement and for supplying an insightful Foreword to the book. Austin Doub, my research assistant, has worked diligently on the project for three semesters. Dave Matson, my mentor, predecessor, and friend, has provided a wonderful sketch and first-hand account of the growth and development of the Department. An immense thanks to all of you, and ultimately to our King Jesus! *Because out from Him and through Him and to Him are all things. To Him be the glory forever. Amen* (Rom. 11:36).

Sandra Yang, Associate Professor of Music History

INTRODUCTION

On Becoming the Department of Music and Worship

The west entrance of the Dixon Ministry Center annually welcomes thousands of visitors, faculty, staff, and students to the Bolthouse Center for Music. The current home of the Department of Music and Worship at Cedarville University boasts a 243-seat state-of-the-art Recital Hall, a Mac lab equipped with music production and notation software; spacious classrooms, practice rooms, and private studios; choral, orchestral, band, and worship rehearsal spaces; and a centrally located student lounge where students meet to study, fellowship, and pray together. The facilities and equipment generously support a thriving Department that develops students with majors in Composition, Keyboard Pedagogy, Music, Music Education, Performance, and Worship.

Getting to this point over a long and varied history is a story of God's grace and wise provision. Right from Cedarville College's beginning, there has been a designated Department of Music with a Director. The College's first annual academic catalog of 1895–1896 explains the mission of the Department: “to lay a thorough and broad foundation of the highest musical culture.” At first, the course offerings were elective and supplemental, primarily enhancing a classically based education and equipping musicians for church ministry. In the academic catalog of 1910–1911, Cedarville College offered a diploma in Music, and allowed eighteen credit hours in Music to count toward a B.A. degree in other areas. Music courses were later added as requirements for the B.S. in Education degrees, and by 1951, a Music or Art Appreciation course was required of all B.A. degrees. In 1953, the revival of Cedarville College with the support of the Baptist Bible Institute and under the leadership of President James T. Jeremiah, afforded the Music Department renewed growth with the acquisition of William Paul Ambrose as head of the Department.

While the 1953–1955 academic catalog offered music courses in service of the Education degree programs as it had done historically, the 1955–1957 catalog reflected Ambrose’s influence by listing a greatly increased number of course offerings and announcing for the very first time a degree in Music. According to David Matson’s assessment, Ambrose was the first “real” music professor, with the “real” start of the Music Department coming in 1955. This corresponds with the expansion of the course offerings to support a complete undergraduate degree in music. Matson states that in these early years, the “purpose of the department was to prepare students to be public school teachers, private music teachers, [and] church music leaders.” Throughout the rest of the 1950s and early 1960s the Department continued to grow with both B.S. and B.A. offerings in Music. During this time Dr. Warren Webber joined the Music Department as the first faculty member to hold a doctorate in Music. He strengthened the move toward higher academic standards. Courses such as Music History, Counterpoint, and Instrumental Methods were added to the growing suite of offerings.

Introducing the Maestros

Enter the first of our maestros in 1965, Dr. David Matson. Matson’s long tenure as faculty member and Chair of the Department lasted until 2009, when he formally retired from Cedarville University. As Department Chair for twenty years, his leadership and administrative skills, with which God blessed him, proved to be an invaluable asset in the growth of the Department. His key hires proved to be under the wise hand of God as He sovereignly brought His servants into play for major developmental stages of the Department’s growth.

Next, Dr. Lyle Anderson began teaching at Cedarville in 1970 as soon as he graduated with his Bachelor’s degree. He earned his doctorate at The Ohio State University (OSU) in tandem with his continued teaching. His high

degree of excellence in choral direction and music theory, along with a passion for ministry, has shaped the lives of many, many students as well as the Department as a whole for nearly a half century. As the only maestro in this volume still actively serving as a faculty member, Anderson continues to impact the lives of students.

In 1978 Professor Charles Pagnard joined the faculty, bringing with him an excellence in technical ability on the trumpet and a demanding studio teaching style, along with competitive levels of ensemble performance, especially seen in his Brass Choir. His high level of performance skill added to a growing list of competitive qualities that raised the bar throughout the Department. Pagnard was the right person with the right skill set arriving at just the right time. His long tenure of more than thirty-five years made an indelible mark on the Department's growth.

The following year, 1979, President Paul Dixon, in one of his first moves as President, recruited Michael DiCuirci, Sr. to join the Music Department with a charge to develop a Symphonic Band. DiCuirci's experience in Music Education proved to be an invaluable asset as well, as the Department sought to strengthen its elementary and secondary certification by the Ohio Board of Education. Throughout his thirty-seven years on the faculty, DiCuirci was a driving force in building the Symphonic Band and Jazz Band, coordinating major events such as Veterans' Day, and preparing Music Education students for successful careers. As a director of several large ensembles, his life has touched thousands of students for Christ.

Dr. Charles Clevenger was another of Matson's recruits, although Clevenger's own story is that he was first drawn to Cedarville by Matson's style and godly character as a touring choral director. From his beginning at Cedarville in 1982, Clevenger quickly rose to become Chair of the Department in 1989 when Matson stepped down. Clevenger's engineering mind and background, along with his excellent leadership,

administrative, and creative skills put him in this position at just the right time to steer the 1996 move of the Department into its current home in the newly constructed Dixon Ministry Center. Clevenger oversaw much of the construction, making numerous forward-thinking and wise decisions that have positively impacted the faculty and student experience until today.

Into the twenty-first century, Dr. Steven Winteregg joined the faculty as Department Chair in 2004, upon the vacancy created by Dr. Clevenger's return to full-time teaching. He stepped down from Department Chair in 2007, but remained connected to and influential on the Department first as Dean of the School of Humanities and then as Vice President of the College of Arts and Sciences. His administrative skills and decisions were critical at another period of Department growth, as the growing new Worship major gained momentum, rising quickly to take its place beside the other traditional music degrees both in its growing student numbers and in the Department's title.

The biographies that follow give more details of the specific contributions of these maestros. More than that, however, they emphasize their ministry to the Lord and to the Department. The ministry of these maestros is the aim of this humble publication. *Soli Deo gloria.*

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Patriarch

Portrait by CHARLES CLEVINGER

CHAPTER ONE

**DAVID LEE
MATSON**

BACKGROUND

Dr. David Matson holds one of the longest associations with Cedarville University. He began as a student in 1957, graduating in 1960 with a B.A. Music degree. Five years later, at the age of twenty-five, he returned to Cedarville as a faculty member, serving alongside the only other full-time music professor at the time, Warren Webber. In 1970 he became Chair of the Department, serving a total of twenty years in that capacity. During his tenure as Chair, Matson oversaw significant growth of the Department, the development of a Music Education degree approved by the Ohio Board of Education and the hiring of long-term and later Senior Professors Lyle Anderson, Charles Pagnard, Michael DiCuirci, Sr., and Charles Clevenger. Matson's service as Chair is characterized by forward thinking and wise decisions for our current strength both as a Department and University.

How Matson came to teach at Cedarville is an amazing story of God's leading. When he graduated from Cedarville, a College trustee heard him sing a solo at Commencement. He immediately put Matson in contact with a church in his own hometown of

How Matson came to teach at Cedarville is an amazing story of God's leading.

Waterloo, Iowa. The church was seeking a music minister who could manage all the choirs and music ministries. Matson applied, got the job, and stayed there for five years. In 1965 Matson received a call from Warren Webber, then Chair of the Music Department, inviting him to consider teaching at Cedarville. To complicate matters, within forty-eight hours of that call, he received two other invitations to apply for church positions. After much consideration and prayer, he accepted the position at Cedarville and never looked back. He had the inward confirmation that he had made the right decision.

With only a Bachelor's degree, Matson began teaching for Cedarville, but pursued further degrees from The Ohio State University. In 1965, he received a Master of Music degree in Music Theory with associated studies in Music History. In 1978, with five children in tow, he obtained his Ph.D. in Music Education with a concentration in Music History. Having these degrees increased the stature of the Music Department, drawing new hires with advanced degrees.

MINISTRY

For Dr. Matson, the strongest asset of the Music Department is the ministry. When he began at Cedarville in the 1950s, the purpose of the Department was to prepare students for a career in teaching and church music ministry. Because of this, the curriculum at the time reflected an emphasis on worship ministry. Course offerings included Chapel, Choir, Song Leading, Hymnology,

Organ, and Music in Worship. Before Cedarville had an official Christian Ministries Division, the Music Department supplied all of the music for both Chapel and touring ministries.

One of Matson's first distinctions came as Director of the College Choir. Before he joined the Faculty, the Choir had experienced nine directors in as many years. In one of those years, following a performance at a church, the struggling choir received word from the pastor informing the group that they were not good enough to ever invite back. When Matson heard about that incident, he asked the pastor if he could bring his choir back for another chance. The pastor conceded and after the concert, the pastor told Matson, "You can bring your choir here anytime you want." Obviously, a success under Matson's baton!



When he came as a faculty member, Matson noted that the department was "pretty limited." As Chair, he recognized this need as a priority. Matson first focused on getting some "good people" and that became the leverage for him to advocate for better facilities. He often met with the business manager and the academic dean, advocating the urgent needs of the Department. Ultimately, Matson understood the impact of good people coming together and sought to make this a reality in the Department.

During Matson's first years, the Department lacked a centralized location. Ambassador Hall held the Chair's office, had a music classroom upstairs, and a piano studio in the front. Alford Hall across the street was the venue for both Chapel and recitals. Practice rooms were across campus in Milner Hall. When the College Library that had been in the basement of the current Fine Arts Building (and former Carnegie Library) moved to Milner in 1968, the space became available for the Music Department. In the early 1980s, Winger Practice Modules were built into the basement. Though far from soundproof, these were a welcome addition. Once the Annex was added to Alford, that became the home of our growing instrumental area. Eventually, too, the Department acquired some spinet pianos, a few grand pianos, a large movable cart with tape deck and LP player that could be moved from classroom to classroom, and even a set of handbells.

Under his watch, Matson also frontiered the growth of new programs throughout the Music Department. During his first year as Department Chair, he oversaw the new elementary and secondary certification in Music Education, approved by the Ohio Board of Education. In 1976, he led the Department in its first National Association of Schools of Music (NASM) accreditation at the same time that Cedarville College was receiving its first accreditation by the North Central Association of Colleges and Secondary Schools (NCA). In the late 1970s, the underwhelming performance area was bolstered with the hiring of specialist studio teachers in a variety of instrumental and vocal areas, some of which were also members of regional professional performing groups such as the Springfield Symphony Orchestra and the Dayton Philharmonic Orchestra. By Matson's astute shepherding, students attained a high level of performance skills by the time of graduation. As they went on to graduate school, took teaching jobs, or began work in churches, the reputation of musical excellence at Cedarville spread.

During his service to the University, one of Matson's significant contributions as Chair was his keen eye for quality faculty as he looked first for integrity and diligence in his hiring decisions. As often as he could, Matson interviewed the spouses along with the candidate to gain an even deeper insight. His sharp discernment resulted in key Department hires. Having Anderson, Pagnard, and DiCuirci coming on board in

the 1970s was timely and formative for the development of the choral and instrumental areas of the Department, as it freed Matson to focus on his role as Chair. These new faculty additions came at a critical time as Anderson took charge of all of the choirs while DiCuirci and Pagnard moved toward developing the Symphonic Band, University Orchestra, and Brass Choir.

**Above all, Matson loved
working with students.**

Matson's emphasis on ministry and stewardship governed the most important part of the Department: the students. His administrative actions made it clear that student learning outcomes and growth were paramount. Above all, Matson loved working with students. During his years as Chair, he observed a growing tension between the faculty position as ministry or as a professional occupation. Although under the current University administration in the twenty-first century, we have been able to reconcile the two seemingly polar opposites, in the 1960s and 1970s it was much more of an either/or situation. Dr. Matson stood firm on the ministry side, leading the Department into a focus on stewardship and prayer, and on building Christ into students' lives. He considered Christian development as important as musical development, if not more. Eventually this focus prevailed throughout the College.

Exemplifying his unwavering stance, Dr. Matson always prayed with students before class. Although sometimes asking students to lead in prayer, Matson never forced the issue and even had a discrete index card system for the students to let him know if they were willing to lead in prayer.

Since his retirement in 2009, Dr. Matson continues to serve the Department faithfully as Professor Emeritus with informal wise counsel to the current Music History area and as a Consulting Editor for the Department's undergraduate journal of musicology, *Musical Offerings*. With his twenty years of leadership as Chair, and another twenty-three years as a faculty member, Matson should be considered as one of the most important movers and shakers in developing the Music Department into what it is today.



COMBINED FORCES
Portrait by CHARLES CLEVENGER

CHAPTER TWO
**LYLE JOHN
ANDERSON**

BACKGROUND

Dr. Lyle Anderson first heard about Cedarville College from a Cedarville alumnus, the Minister of Music at his home church in Iowa. He had already been accepted at Drake University and was set to go there. The Minister suggested he try out Cedarville—just for a year. That was 1966. Fifty-three years later, Anderson is still here, never once skipping a beat. As probably the only sophomore ever to be recruited for a future faculty position, Anderson was paid to pursue his Master’s degree at The Ohio State University immediately following his graduation with a Bachelor of Music Education in 1970. After spending one year full time at OSU, he returned as a faculty member with his Master of Arts in Music Theory and associated studies in Music History. He taught in these areas and directed the choirs with Dave Matson while working on his Ph.D. in Music Theory at OSU which he completed in 1977. In 1978, the choirs combined and he became the sole director of Concert Chorale. Under his leadership, Glee Club and Women’s Choir started about 1995. Around 2009 the Vocal Arts Ensemble began. There was also an Oratorio Chorus

**Fifty-three years
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skipping a beat.**

occasionally offered for large-scale classical vocal works. This created a full-orbed choral program that has continued to this day.

In addition to his diverse teaching duties, Anderson served in Chapel on a rotational basis with Matson and later DiCuirici. In the 1970s and 1980s, these maestros stood in front of the student body and conducted with their hands and arms raised as the students sang from hand-held hymnbooks. As worship moved to a more contemporary style in the 1990s and 2000s, student worship teams led congregational singing, replacing the single-faculty maestro model. Their legacy remains, however, in the intentional, full participation of all Chapel attendants.

With such a long term of ministry as a faculty member, Anderson served under four Presidents: Drs. Jeremiah, Dixon, Brown, and White. His versatility and devotion to ministry gave him the ability to make the musical style changes needed for changing administrations, yet all the while maintaining the highest quality of technical skill and performance.

MINISTRY

According to Dr. Anderson, stewardship is the most important virtue to impart to students. *Whatever you do, work from the soul as to the Lord and not to men* (Col. 3:23). Recognizing that music is a very public discipline and

carries an inherent temptation of pride, Anderson seeks to convey to students that “God is always more interested in the heart than the art.”

Anderson’s ministry of stewardship as Director of Choirs includes repertoire selection, touring, and conducting. In choosing repertoire, Anderson pays close attention to the text, seeking lyrics that embrace “the whole counsel of God.” This is part of his commitment to the University Mission to emphasize an education in submission to biblical authority. His goal is to sing a full gospel message in public concerts and to choose lyrics that benefit all students in deepening their relationship with the Lord. He also understands music’s power in committing the truth to memory. “We literally sing what we believe, and we are able to commit that truth to memory, whether it is a paraphrase or quotation of scripture. And we have it for life because it is attached to a musical context...For



this music to have a long shelf life, we need to do it well and to select a plethora of Old Testament- [and] New Testament-driven passages, and not to simply sound good as a choir.”

His goal is to sing a full gospel message in public concerts and to choose lyrics that benefit all students in deepening their relationship with the Lord.

“One of the most beautiful products of a tour ministry is getting to know other brothers and sisters in Christ across the country and across the world.” Besides spreading the Word through music in concerts, Anderson sees the value of tours as beneficial on many fronts. The interpersonal relations that are nurtured through long travel and hospitality together and the priceless value of sharing worship and music traditions with people from other cultures throughout the world cannot be replicated in any classroom or rehearsal setting on campus. Tours also allow the musical message of the gospel to pervade parts of the world that might otherwise resist an overt Christian message. One such concert occurred at the Forbidden City Concert Hall in Beijing, China, right next door to the Communist Party headquarters. Cedarville’s Concert Chorale sang all their regular repertoire with no censorship. “We were able to sing the gospel without any fear of repercussions.”

Anderson cannot speak enough of the educational value of tours. Touring requires painstaking discipline to work towards perfection in a sequential, systematic, and intentional manner to make the experience “our best sacrifice of praise.”

As for Anderson’s role in conducting during rehearsals and concerts, he is keenly aware that in his position he should not be an “ogre of the baton,” but a maestro who can lead others with a Christ-like spirit. This view drives his rehearsal demeanor, his expectations, and his respect for the people he is privileged to lead.

**Above all else...prayer
is the ultimate expression
of stewardship.**

Anderson is mindful of stewardship in the form of biblical integration in the classroom as well. Even when he was teaching sophomore theory, he would ask students to write hymns as assignments. The pedagogical emphasis was upon musical composition with typical construction and stylistic traits, but students had to choose a biblical text, then modify it poetically and restructure it, doing whatever was necessary to produce a fine hymn.

Above all else, and pervading all aspects of his life, work, and service, prayer is the ultimate expression of stewardship. “Prayer has always been a very primary thrust

in my life personally and in my teaching. I consider the prayer before our classes to be vitally important within Cedarville’s educational mission.” Prayer and discipleship have permeated throughout the Department due, in large part, to Anderson’s consistent stewardship and care for his students.

What kept Dr. Anderson at Cedarville after that first experimental year? He saw Christian living truly and honestly represented in the Cedarville community. “The fellowship of working under Christian faculty and administrators was a tremendous blessing.” Now, so many years later, Anderson has become one of those faculty members that he originally admired. Although he has not yet finished his course, he wants to be remembered as a professor of music whose “relationship with Jesus Christ supersedes all the professional aspects of what he is paid to accomplish.”





TRUMPET SOLO

Portrait by CHARLES CLEVENGER

CHAPTER THREE

**CHARLES MILLER
PAGNARD**

BACKGROUND

Upon his graduation in 1976 from Eastman School of Music with a Master of Music degree, Professor Charles Pagnard sought a university position to teach trumpet. He saw a posting for an “instrumental guy” at a place called Cedarville College. Although he had grown up in Ohio, he had heard very little about this small Christian school in the southwestern part of the state. When he came to campus for a visit, he was impressed with the fact that there were serious Christians committed to higher education. After performing a recital and after completing several interviews, Pagnard was offered the job, with the charge to build up the instrumental side of the Music Department. With Matson and Anderson serving full time for several years already, the choral area was already well established and building a respectable name for Music at Cedarville. Pagnard embraced the challenge of developing a Symphonic Band, a Brass Choir, and later, the University Orchestra and Jazz Band.

MINISTRY

One of Pagnard’s initial duties as Director of the Symphonic Band was to stabilize the Band after years of short-term directors and sporadic concerts. From this springboard, he created the Brass Choir, an ensemble that would last under his leadership the entire forty years of his tenure at Cedarville. Prior to his arrival, an informal brass group, formed from existing Symphonic Band

members, would occasionally perform a few pieces that the director deemed “concert ready.” Pagnard wanted to change that into an ensemble that was committed to learn challenging repertoire and performing regularly. To do this he had to create Brass Choir as a curriculum offering. This allowed him to build up an elite group of brass students who performed at least once a semester as part of the course requirement. Under his leadership, the Brass Choir at Cedarville became one of the large ensemble offerings, along with Symphonic Band and the later University Orchestra. This accomplishment, in particular, was pivotal as most universities do not have speciality ensembles on the same par as the Band and Orchestra.

When Michael DiCuirci joined the faculty shortly after Pagnard, DiCuirci assumed the position of Director of the Symphonic Band, freeing Pagnard to build up another impactful and important area, the Orchestra. Pagnard stabilized, established, and brought pride of performance and ownership to the University Orchestra. He always felt, however, that the Orchestra should be directed by a string specialist, because the core of an

**A philosophy of excellence in
musical skill that derives from
both a love for music and a love for
God is the foundation of Pagnard’s
contribution to Cedarville.**

orchestra is its strings section. He brought in a number of string players from the Cincinnati Symphony Orchestra, but it was not until Jun Kim came on board that he was able to pass that baton. During the time that he directed the orchestra, he created string quartets and chamber ensembles that toured for recruitment in order to strengthen the string program at Cedarville, even though there were only adjunct string faculty at the time.

Recruiting was an area that Pagnard worked hard to promote, especially in his early years. He noted that in the 1960s and 1970s, parents valued Cedarville for being a protected place for students. Students did not leave campus; in fact, at that time Sunday church services and Wednesday night services were held on campus. In order to expose students to quality musical performances, the College and the Music Department invited members of major professional music organizations from Columbus, Cincinnati, Dayton, and Springfield to campus to perform. These concerts would double as “date nights” for the students and were very well attended. Because of the value placed on a protected environment, recruitment was not an important agenda for the College. In his early years, it took a great deal of work on Pagnard’s part to build a recruiting plan for the instrumental area of the Music Department.

Pagnard’s years of faithful service to both Cedarville University and the Department of Music went beyond bolstering performing groups and recruiting as he sought to connect and leave a mark on each student with

**The joy of the Lord is truly
Professor Pagnard’s strength,
and he has modeled that
for many of his students over
his blessed forty-year
service at Cedarville.**

whom he worked. *The joy of the Lord is my strength* (Neh. 8:10). A philosophy of excellence in musical skill that derives from both a love for music and a love for God is the foundation of Pagnard’s contribution to Cedarville. To love music means that you are willing to put in the time and effort to produce the best performance you can with your God-given gifts. To love God means that you are happy to use the talents God gave you and are also willing to share them with others, with the public, as a proclamation of the gospel of Jesus Christ. In Pagnard’s own words, “You come into the ensemble setting, knowing you are going to learn something today about God’s gifts, and you are going to be able to take those gifts that He has given you and develop them during the time we have together. If that doesn’t bring joy, you’re in the wrong place.” Driven by this underlying goal of doing everything with excellence for the glory of God, Pagnard worked hard to raise the level of skill in his ensembles. In particular, with the Brass Choir, this meant entering them into competitions with brass groups from other colleges and universities in the region. For a period of time he instituted invitational festivals, at first called the

Gabrieli Festivals. He invited groups from Wittenberg, Wright State, University of Cincinnati, and The Ohio State University to join. Cedarville brass players saw the level of performance from these schools, especially the larger ones, and within a few years, rose to the occasion and performed as well as, if not better than, the other groups. Additionally, the Brass Choir expanded its touring as the group traveled to Israel, Hungary, Italy, Switzerland, France, Greece, and Australia for overseas ministries. This was a great encouragement to Cedarville's music majors and brought wider acclaim to Cedarville's growing reputation of excellence in education.

As he took the helm of the University Orchestra, his goal was to bring the orchestra to a level of performance whereby they could perform entire symphonies. He reached this goal with the help of Chair Steven Winterregg before passing on the baton to the next



maestro of the orchestra in 2008. He recalls after a performance of Beethoven's Symphonies No. 3 and No. 5: "You could see there were a couple of violin players who had tears in their eyes." Because of Pagnard's efforts with the Orchestra, the numbers, confidence, and skill of the ensemble grew, affording them the ability to perform other full works.

The intentionality in every rehearsal and every class of "working out what God has given us in a joyful, productive, and artful manner" allowed Pagnard to be an exemplary instructor bringing his students to a higher level than they ever believed possible. The joy of the Lord is truly Professor Pagnard's strength, and he has modeled that for many of his students over his blessed forty-year service at Cedarville. For many grateful alums, the joy of the Lord is also their strength. Although Pagnard initially joined Cedarville to build up the instrumental side of the Music Department, he eventually became an instrument himself, a catalyst for change. Pagnard's vision of a high level of skill and musicianship coupled with an unwavering love for God and music allowed his time in the Department to be exceptionally fruitful. From his efforts in areas of recruitment to his effective ensemble leadership, Pagnard has served with gusto, with joy, and with the intentionality of viewing his service as his stewardship before the Lord.



DOWNBEAT

Portrait by CHARLES CLEVENGER

CHAPTER FOUR

**MICHAEL PAUL
DICUIRCI, SR.**

BACKGROUND

Michael DiCuirci, Sr. came to Cedarville University in 1979 at the age of thirty having already completed a B.M. (1971) and a M.M. degree (1977) from the University of Michigan. He had taught music education in public school for two years in New York and six years in Michigan. He came to know of Cedarville through Dr. Paul Dixon at the Gull Lake Bible Conference the summer of 1979. DiCuirci had attended for spiritual growth and Dixon happened to be speaking. When Dixon learned of DiCuirci and his credentials, he invited him to apply for a band director position. DiCuirci showed some interest by writing his resume on a napkin, and passing it casually to Dixon. The napkin-resume reached Dave Matson's desk, and after a very short time, Matson called DiCuirci to interview him for the job. DiCuirci took the job and made a quick move to Cedarville. His home in Michigan sovereignly sold within a week, freeing him to dive into his new position. DiCuirci noted, "God has a way of reordering our priorities."

MINISTRY

Shortly after arriving on campus, Dixon invited Mike and his wife JoAnn to share their testimonies together in Chapel. This was a marvelous opportunity for DiCuirci to spread his compelling message to preach the gospel far and wide. The DiCuircis have since given away more than 500 CDs of that testimony. Their testimonies were furthermore recorded by Radio Bible Class and

by Unshackled on Pacific Garden Mission in Chicago. There is no doubt that, because of the DiCuircis' faithfulness in spreading the gospel and due to Mike's role in Chapel, his influence among the community at large is very significant.

When DiCuirci arrived at Cedarville in 1979, he joined three vocal faculty: Chuck Ellington, Lyle Anderson, and Chair Matson. Additionally he joined one organ instructor, Carl Stahl, and one fellow instrumentalist, Charles Pagnard. DiCuirci had an additional degree that qualified him to teach Music Education. Matson taught Music History and Humanities, while Lyle Anderson and Carl Stahl taught theory. The addition of DiCuirci to the Department completed a full offering of courses for the thirty to thirty-five music majors in 1979. The majors for music at that time were Performance, Education, and



Church Music. Church Music at that time meant organ, voice, and sometimes piano with most graduates going into education or church music ministry.

Developing a Symphonic Band was DiCuirci's first charge as a faculty member. Although a band already existed when he began, it was not a strong or stable ensemble. While other challenges existed for the Band, DiCuirci faced confined and cramped rehearsal space in the Carnegie Fine Arts Building that also lacked air conditioning and heat. But he would not be stopped.

DiCuirci brought a model from the University of Michigan with him: multiple players on a part. Equipped with this model, he sought to include non-majors as well as music majors in his ensemble. Within his first few years, DiCuirci had grown the Band from fifty to about ninety members. "I went out and recruited. I beat the bushes pretty hard. I sent out notes in those days. We didn't have email so you had to actually write notes and put them in mailboxes."

It has remained that size throughout his thirty-seven years of service. When asked how he maintained the size, he answered, "I've always been able to attract big bands. Don't know why, honest to goodness." But his secret? "My charming personality."

Close on the heels of the Symphonic Band came an opportunity to build more morale and visibility for music ensembles at Cedarville. Don Callan approached DiCuirci one day regarding advice on improving the Pep Band. DiCuirci gladly jumped on the opportunity.

He thought that whereas the Symphonic Band would draw a crowd of 100, the Pep Band could play before 1,000. Additionally, the Pep Band offered a more relaxed situation to try out new repertoire. In spite of warnings against "rock" and "jazz" in the Student Handbook, DiCuirci played "Hang On, Sloopy" at one of the Pep Band's first games under his leadership. Although he faced some opposition from that, he had the support of Dixon, Matson, and Don Callan, so he continued. The Pep Band grew to 150 members, and at one time, he recalls, was the "talk of Ohio." Because of his success with the Pep Band, DiCuirci earned a place in the Cedarville Athletic Hall of Fame.

**DiCuirci ministered the Christ
he loved and worshipped to many
students, faculty, and staff.**

Another large sphere of DiCuirci's ministry to Cedarville University was as Minister of Music for daily Chapel. At first, Dixon enlisted him to lead hymns as the song-leader and to schedule all of the special music, which at that time was almost daily. Within just a short time, DiCuirci also took over the responsibility for each of the three annual conferences that started every academic quarter. He developed a program for Memorial Day, and when that disappeared due to the move to semesters, he changed it to a Veterans' Day program. He also directed the music for Charter Day, Community Christmas, and

in 1997, after the move to Dixon Ministry Center, the rise of the contemporary praise band. In such positions of prominence, DiCuirci ministered the Christ he loved and worshipped to many students, faculty, and staff.

DiCuirci’s ministry to students can be found in the most practical, down-to-earth events and moments.

Outside of Chapel, DiCuirci initiated the Pops Concert Series in 1986, the Jazz Band in 1989 with Pagnard (originally known as the Lab Band because jazz was forbidden at the time), and a recruiting opportunity that is still going on, Music Showcase. Showcase is an annual three-day event that brings the best high school student performers to campus to rehearse and practice with Cedarville faculty and with other talented peers across the country.

DiCuirci’s ministry to students can be found in the most practical, down-to-earth events and moments. He saw an opportunity when the Department faced challenges in moving its equipment from the Fine Arts Building to Alford and Apple for Chapel and special concerts. A maintenance request had to be submitted for each moving haul, so DiCuirci decided to train the music

majors to come on board and learn how to move and care for the Department’s equipment. This was the birth of the first Equipment Crew, a student team that has continued to today. This paid position “prepares students for life,” in DiCuirci’s own words.

In his philosophy regarding the Band, DiCuirci reveals another secret, “I’m just a real, genuine person,” demanding but fair. Throughout the years, he consistently made a point to make himself available to students, taking great interest in their affairs. He deliberately did not choose favorites or do anything to “create drama” among the ensemble.

His overarching principle was “cooperation, not competition.” He learned early that while competition might work at a large, secular school, it simply would not work at an institution like Cedarville. He found a way to be inclusive of all levels, inspiring students to work hard and work together. He did assign seniors and music majors to roles of leadership because they needed that for their learning, but it was never the result of a competition. As for those not in leadership positions, DiCuirci made it clear that there were no bench-warmers in the ensemble. “Everyone who makes a sound contributes to the product.” Everyone is important, from the first to the fifteenth chair. DiCuirci challenged the Band with sound literature and kept good rehearsals. He always started rehearsal on time and with prayer. Under “Mr. D.’s” baton, the students took ownership of the band.

The attitude that DiCuirci cultivated in the Symphonic Band spread to the whole Department. There is a healthy sense of support and cooperation among all the students and the faculty. One of DiCuirci's finest contributions that reflects the Body of Christ was cultivating a sense of mutual care and trust. The Department has benefited greatly from this stance.

Beyond DiCuirci's contribution to the professional development of students, his fervent heart for the gospel is a model that speaks volumes to students, and has influenced many generations that have passed through the Bands and the Department. In his 1979 Chapel message with his wife, he encouraged all the students to impact and expand their sphere of influence. "Don't underestimate the power of a testimony, a life message. Share your life with others. Tell them what God has done in your life." He encouraged students to use their words and their walk to spread the good news. Learn how to

preach the gospel, yet be sensitive to others. Be separated from the world, but don't be isolated. Finally, be committed, not casual Christians.

Let your speech be always with grace, seasoned with salt, that you may know how you ought to answer each one (Col. 4:6).

One of DiCuirci's finest contributions that reflects the Body of Christ was cultivating a sense of mutual care and trust.

Professor DiCuirci influenced Cedarville for thirty-seven years, living by every word that proceeded from the mouth of God and by walking the walk of faith, of Christ in him, the hope of glory.



BOOKWORM
Portrait by CHARLES CLEVENGER

CHAPTER FIVE

**CHARLES RAYMOND
CLEVINGER**

BACKGROUND

In spite of living a mere 100 miles from Cedarville University all his life, Charles Clevenger never heard of Cedarville until he was working on a Masters program at the University of Cincinnati. Matson had brought Cedarville's Concert Chorale to his church to perform. Clevenger was very impressed with the quality of the choir and with the director. Several years later, while working on his doctorate, his advisor called Matson at Cedarville about a possible job for Clevenger. To make a long story short, he was hired by Chair Matson in 1982 and began teaching piano at age thirty-two, completing his Doctor of Musical Arts degree at the College-Conservatory of Music at the University of Cincinnati in 1985. He completed a full teaching load by teaching Music Theory and Aural Skills.

When Clevenger first came, he planned to stay for only two years. However, he was so impressed with the high level of artistic goals of the Department and by the encouragement of personal ministry to students that he stayed for thirty-five years, extending his expertise for decades. He reflected on the moment, "I was attracted by the fact that we were doing music better than our constituencies wanted... We were on a trajectory to be better. This put us into a position to be much more than we were."

MINISTRY

Dr. Clevenger's passion for the fine arts and his burden to educate evangelical Christians about the value of studying the arts became one of his significant contributions to the University. When Matson passed the Introduction to Humanities baton to Clevenger, he took off with it. He had been hoping for a chance to build a very respectable fine arts program in the context of evangelical Christianity. His vision for the general education Introduction to Humanities course was to create a fascinating set of videos that would rival *The History Channel* in quality and interest. In the late 2000s, after eight or nine years of coordination with the Center for Teaching



and Learning, he completed that immense project. Originally offered as a hybrid delivery (part face-to-face and part online), Humanities transitioned to an exclusively online mode of delivery, offering approximately thirty-five sections per year. This popular general education course is required for all Cedarville undergraduate students and now enrolls numerous high school students through the College Now program. The course's distinct integration of the Fine Arts and scriptural authority makes it unique among offerings at other Liberal Arts colleges and universities.

Clevenger went on to become Chair of the Department in 1989 when Matson stepped down, rising to the top after a national search. He took his initial charge from DiCuirci: "You've got to get us a better facility. We're growing out of everything here." Clevenger took his "marching orders" from his senior colleague and embarked on a seven-year journey to get that done. He solved the political problem of the Department's low priority for a new space by piggybacking on the new Dixon Ministry Center project. Due to his leadership and negotiating, the Music Department secured the entire west wing of the new facility providing a recital hall, a student and faculty lounge, practice rooms, rehearsal halls, and spacious faculty offices. Having worked tirelessly through this process and having provided ample room for departmental growth, Clevenger felt that he had completed his mission. He stayed on for only one more year as Chair to enjoy the fruits of his labor, while giving all due credit to the Master Builder:

Unless Jehovah builds the house, those who build it labor in vain. Unless Jehovah keeps the city, The guard watches in vain (Psa. 127:1).

**The Department advanced into the
twenty-first century due to Clevenger's
savvy foresight, management skills,
and the ability to negotiate for the
current facility.**

Under Clevenger's direction, a first-rate facility grew. From the Department's former disconnected locations found in various parts of Ambassador Hall, Alford Annex, Carnegie Fine Arts Building, and Milner, to a single location that afforded easy access to both the Jeremiah Chapel and Recital Hall, the Department gained a huge boost to its already fine and growing programs. In one stroke, the previous problems of space and equipment were immediately resolved. From Music Theory classrooms to sound-dampening faculty studios and rehearsal spaces, the Department now had ample room to expand. One key achievement in the project was the addition of a state-of-the-art Recital Hall built on its own concrete foundation with rubber grommets used to separate any steel work that connected the Recital Hall to the Chapel. This performance space has since hosted numerous student, faculty, and guest recitals. All this took teamwork with multiple parties having a vested

interest in the Ministry Center building and in how that budget was dispersed. Clevenger exhibited shrewdness and the quality of character to work together with others to achieve the most suitable result for all.

Under Clevenger's watch as Chair, not only did the space and equipment grow, but key hiring moves were made to add to the growing department faculty. The qualities he sought in new faculty were "overkill leaders" who were "hungry to be second to none. In summary, spiritual leaders and aggressive fighters." He hired Jim Coleman, who brought computers to the Theory classroom. He hired Mark Spencer, John Mortensen, and current Chair, Beth Porter, all of whom exhibit the qualities Clevenger sought. The Department advanced into the twenty-first century due to Clevenger's savvy foresight,



management skills, and the ability to negotiate for the current facility. While Clevenger's service to the growing department came at a crucial time, his ministry to his students always took priority.

In addition to teaching mastery at the piano, Clevenger sees himself as a "life coach." He sought to prepare his students for the real world. With the understanding that many musicians tend to be introspective and introverted, he conveys to all of them the assurance that Jesus loves them, and even though they are still a work in progress, Christ has finished all His work. It is good for students to remember that they have not yet arrived; therefore, they need to practice. He uses his initials as a reminder of two matters he always tries to impart in his lessons: C for Commending students on something they have done well, and C for Challenging students to reach new heights, giving them the tools to reach that goal.

Comments from former students are typical of Clevenger's service as mentor and instructor to his students. Dr. Clevenger "taught me to play music, not just notes." He helped students focus on musicality and forget about the inevitable small mistakes. "Listen to the sound actually coming out of the piano, not what you think you played." Every freshman started with Bach, even though most freshmen had played what they felt were "grander" pieces in their high school years. In his wisdom, Clevenger guided them to learn that playing Bach correctly was something beyond their youthful aspirations.

Working through pain was another area in which Clevenger guided students because this was something he experienced first hand. He learned to continue his professional recital schedule even with increasing arthritis. For one student who developed rheumatoid arthritis in her late twenties, her appreciation only increased as she realized what pain her professor had to endure to perform a “monstrous Ravel piece” with a “relentless spirit.” Dr. Clevenger taught his students how to protect their joints without sacrificing “the fire and audaciousness” of their own style.

Over a teaching career that spanned forty-one years, Clevenger has had numerous opportunities to influence generations of university students.

Spiritually, Clevenger cared deeply for each of his students. Exhibiting the life of Christ as the God of all comfort, he demanded the highest standards of excellence from his students, but always left them with the encouragement to return to the practice room and try again. He helped students understand that their worth lay in their identity as a chosen and forgiven child of God, not in what technical abilities they could display. “He modeled Christ who teaches me and causes me to grow with a gentle love.” One student reported

that, after a particularly rough lesson and a personally difficult time, Clevenger’s wise handling of her heart pointed her to Christ and helped her to “make sense of and be at peace with a hard situation.” *Blessed be the God and Father of our Lord Jesus Christ, the Father of compassions and God of all comfort* (II Cor. 1:3) These are but a few stories among many that alums could tell. Over a teaching career that spanned forty-one years, Clevenger has had numerous opportunities to influence generations of university students. With the long range in view, he believes that change in attitudes towards the fine arts can happen as we educate the children of our constituencies. His departing charge to the Department and University is, “We have great potential to enrich lives. We have an awesome mission and we need to make every moment count.”



HARMONIC LABYRINTH
Portrait by CHARLES CLEVINGER

CHAPTER SIX

**STEVEN LEE
WINTEREGG**

BACKGROUND

After having been an adjunct at Cedarville for many years and a composer-in-residence from 1979 to 1989, Steve Winteregg joined the Cedarville University Department of Music officially as Chair in 2004. At the time, he had been considering a Chair position at Wittenberg University, was heavily involved in composing new music, and held a full time seat with the Dayton Philharmonic Orchestra. His education background boasted degrees from the College-Conservatory of Music in Cincinnati (B.M. 1974), Wright State University (M.M. 1979), and The Ohio State University (D.M.A. 1987). He followed his wife Candy's suggestion to consider Cedarville more seriously. She indicated that it just might be the Lord's leading. After his interview with faculty and administration, he had the assurance that God was leading him to Cedarville. He had to give up his position with the Dayton Philharmonic, which was hard for Director Neal Gittleman to understand, but Winteregg was clear and resolute regarding God's calling.

MINISTRY

Dr. Winteregg's service to Cedarville University was critical as he brought a number of vital administrative skills to the Department. He had previously been a Chair of a committee in the Dayton Philharmonic organization and led the group through a number of negotiations,

including some involving legal contracts. At Wittenberg he served on the enrollment management team. Some of his first duties as Chair at Cedarville were to oversee the budget and increase student numbers through aggressive recruiting. In spite of the urgent need for recruitment, Winteregg was delighted to find a vibrant student body with challenging ensembles, learning from faculty who were experts in their areas.

One area of Department culture that Winteregg worked to improve was team work. Although DiCuirici had laid good ground work in this area in previous decades, Winteregg still noticed a lack of coordination and care among the different faculty members, especially related to scheduling events. Winteregg's administrative abilities and passion for a cohesive collaboration of colleagues became a mission for him during his time as Chair. He began by sharing the truth in scripture passages revealing that the Body of Christ has many members that function together. So should we be in the Department, he thought. Additionally, Winteregg initiated hymn-singing in Department meetings, hoping to build a Christ-identified

Winteregg's administrative abilities and passion for a cohesive collaboration of colleagues became a mission for him during his time as Chair.

team environment. He worked directly with faculty members, helping them think through goals and changes they hoped to implement and helped refine them before bringing them before the team asking, “How will this impact my colleagues and especially our students?” *For even as the body is one and has many members, and all the members of the body, being many, are one body, so also is Christ* (I Cor. 12:12).

In terms of ensembles, Steve came well versed on the historical development of orchestras in the United States. He worked to hire a string faculty member who could direct the University Orchestra. He also believed that the future for our performance majors lay in chamber ensembles, rather than the large, major orchestra institutions. The orchestra, along with recruiting for



string players, began to grow during Winteregg’s watch. Today the Department boasts a thriving, healthy orchestra, and numerous chamber ensembles thanks to his foresight and subsequent efforts.

**He was clear that it wasn’t
his job to be famous but only
to be faithful to what God
had called him to do.**

Winteregg served as Chair of the Department of Music and Art. On the Art side of things, he created the art gallery that flanks the hallway from the Music Office to the student lounge. Later, as Art grew, he was instrumental in moving that area forward to become its own Department. In addition to consistent departmental leadership, most of Steve’s time in the classroom was spent with Music Composition students. Steve had been an adjunct instructor and composer-in-residence since 1979, so he was very familiar with Cedarville’s missional emphasis to build Christ into students’ lives. He personally felt God’s calling to be a composer early in his career, and feels most at peace when he is composing. He was clear that it wasn’t his job to be famous but only to be faithful to what God had called him to do. He always tried to teach students to discover as early as possible

what God “built them to do” because there is great peace and joy in following God and honoring Him with one’s gifts. He believes that creativity, whether in artistic pursuits or in something else, reveals our “pale imitation” of God the Creator, and has encouraged all of his students to find that source of creativity. *And whatever you do in word or in deed, do all things in the name of the Lord Jesus, giving thanks to God the Father through Him (Col 3:17).*



Winteregg admits that we may never know the impact of our ministry on students in this life, but we must nevertheless be faithful stewards of the charge God has given to us.

Integrity is of utmost importance to Winteregg. He has had several occasions to minister disciplinary measures to students who violated the Academic Integrity code. In his heart of ministry, he carried out these duties with a goal that students would admit their mistakes, repent for their sins, and learn to move forward with a heightened determination to live out the life of our sinless Savior, Jesus Christ. He is passionate for the long-range future of students. Winteregg admits that we may never know the impact of our ministry on students in this life, but we must nevertheless be faithful stewards of the charge God has given to us. *It is sought in stewards that one be found faithful (I Cor. 4:2).*

EPILOGUE

Five of the six maestros have officially ended their careers at Cedarville University. Dave Matson retired in 2009, Mike DiCuirci in 2016, Charlie Pagnard in 2017, Chuck Clevenger in 2018, and Steve Winteregg in 2019. Their day-to-day contributions are deeply missed, but the Department still operates in many ways as a result of their legacy. However, the maestros not only have left their mark on the past, they also offer both solemn warnings and high aspirations for the future of the Department.

Clevenger adamantly believes that change in attitude toward the fine arts is both necessary and possible as we educate the “children of our constituencies.” His wise departing charge to the Department and University is, “We have great potential to enrich lives. We have an awesome mission and we need to make every moment count.” Complementing this charge, Anderson offers this advice: “Keep the main thing the main thing: we not only educate our students well in the nuts and bolts and techniques of music-making, but make it good for God, realizing that our testimony must shine through even more than our musical prowess. It’s all about God and serving Him and making His praise glorious.” He hopes that faculty would aspire to teach the whole counsel of God with nobility, always calling attention to the Lord regardless of the academic subject matter.

And what more shall I say? For time will fail me if I tell of (Heb. 11: 32a)... Beth Porter, who chairs the Department in the shadows of Matson, Clevenger, and Winteregg; of Bruce Curlette, who now manages the entire Music Education program in the absence of DiCuirci; of John Mortensen, who has assumed Clevenger’s full piano studio while maintaining his own; of Carlos Elias, who directs the University Orchestra and has brought it to a new level of artistry and skill; of Roger O’Neel, who has taken Church Music Ministries and brought it into the twenty-first century with the B.A.

Worship degree; and of Chet Jenkins, who, as one of DiCuirci's former students, has taken his mentor's baton and carries on his legacy as Director of the Wind Symphony. Our maestros who have gone before us obtained a *good testimony through their faith*. Subsequently the faculty of today stand on their shoulders as *God has provided* a promising future for the department. (Heb. 11:39-40). As much as we have needed the maestros of ministry as our examples of lives of sacrifice, they also need the current faculty to continue that legacy and to become the faithful leaders to build and preserve the Department for God's Kingdom on earth today.

INTERVIEW EXCERPTS

DAVID MATSON

<https://media.cedarville.edu/Watch/Fr6o9J4B>

LYLE ANDERSON

<https://media.cedarville.edu/Watch/Dj2p4NSm>

CHARLES PAGNARD

<https://media.cedarville.edu/Watch/e5T3MaKm>

MICHAEL DICUIRCI, SR.

<https://media.cedarville.edu/Watch/g9K2Jyq8>

CHARLES CLEVINGER

<https://media.cedarville.edu/Watch/n5CWg6o9>

STEVEN WINTEREGG

<https://media.cedarville.edu/Watch/Yz76Ais5>

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