

Why Is Our Music so Bad? Called to Be Creators, Not Imitators

For centuries the Church led the world in all things intellectual and artistic. Why is it that we have now become a pale reflection of it? Does not our abdication on the artistic front amount to abandonment of mission? This session revels in the artistic nature of God, while at the same time framing our current quandary in the context of present-day commercialism.

Delta David Gier has been called a dynamic voice on the music scene, recognized widely for his penetrating interpretations of the standard symphonic repertoire, passionate commitment to new music, and significant community engagement. Orchestras Mr. Gier has conducted include the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the St. Louis Symphony, and the Minnesota Orchestra. In Europe, his engagements include the Bergen Philharmonic, the Polish National Radio Symphony, and the Bucharest Philharmonic, along with many other orchestras in Italy, Hungary, Poland, Romania, Slovakia and Turkey. He studied at the University of Michigan under the renowned conducting teacher Gustav Meier, along with studies at the Tanglewood Music Center and Aspen Music Festival. He was a Fulbright scholar in eastern Europe from 1988-90. He has chaired the music jury of the Pulitzer Prize and is a frequent panelist for the League of American orchestras. The Lakota Music Project was developed under Gier's direction to address racial tensions between Native Americans and whites in the region the South Dakota Symphony Orchestra serves. Other engagement projects with the SDSO have included Arab, Chinese and Sudanese/Somali refugees.

I. God and Beauty

A. Creation

B. Biblical views of art (Schaeffer synopsis)

C. Art in the New Testament (or not)

II. The 20th Century

A. Commodification of culture

B. Art as self-expression

C. Telling the Truth

III. Art as Utility

A. The warm-up for the sermon

B. How do we actually experience God?

C. Worship and idolatry

IV. A Way Forward

A. Music never written

B. Should we engage artists?

C. If so, how? (Risk management)