

GARRETT KEAST – SYMPHONIC PRESS

LA LIBRE

National Orchestra of Belgium, Bozar – Brussels, May 2017

“... under the direction of Garrett Keast... the Symphony No. 102 of Haydn revealed the best of the orchestra by the stylish impetus, the depth of the strings, the fusion of timbres.”

DERNIERES NOUVELLES D’ALSACE

Orchestre Philharmonique de Strasbourg, March 2017

“Garrett Keast returns with first-choice repertoire, Dvorak’s New World Symphony. It shows him at the height of his visually impressive style. The American builds his interpretation around the Largo which infuses the other three movements. He traverses it in a sweeping, dignified slowness, all in one breath...”

MANNHEIMER MORGEN

Kurpfälzisches Kammerorchester, Mannheim, 2016

“Conductor Garrett Keast lends this composition from the New World (world premiere by David Winkler), performed in the presence of its composer at the Rittersaal of the Mannheim Castle, purposeful drive, emphasizing the figurative and illustrative moments full of intensity and contrasts.”

DIE RHEINPFALZ

Kurpfälzisches Kammerorchester, Mannheim, 2016

“The Kurpfälzisches Kammerorchester opened its subscription cycle at the Mannheim Schloss with joyful playing and verve. The American conductor Garrett Keast, who lives in Berlin, conducted ... With expansive conducting gestures, Keast emphasized intense musical diction, while focusing on a rich, sonorous orchestral sound.”

WIENER ZEITUNG

Theater an der Wien, 2016

“Pure Drama is conveyed by the Vienna Chamber Orchestra under the direction of Garrett Keast”

RADIO BEETHOVEN CHILE

Orquesta Sinfónica de Chile, Rachmaninov Piano Concerto No. 3

“The slow movement confirmed the empathy between soloist and orchestra, which was magnificently led by Garrett Keast. It is worth recalling that this program was to be conducted by Leonid Grin, who had to cancel due to illness, whereupon the American was asked to extend his stay in Chile, leading the OSCH for an entire month. It must be said that he did a stupendous job, and we hope he returns in the future.”

HAMBURGER ABENDBLATT, 2013

“Under the baton of Garrett Keast, the members of the [Hamburg] Philharmonic, ... played the complex, dance-inflected music by Alfred Schnittke, Arvo Pärt and others, swinging in all its facets, intensely and atmospherically.”

RHEIN-ZEITUNG

Staatsorchester Rheinische Philharmonie/Mittelrhein Musik Festival, 2013

"Led by the Berlin-based American Garrett Keast, the Rheinische Philharmonie is a sensitive partner in this enterprise. Keast tunes the orchestra so delicately and sympathetically to the guitar that the guitarist can concentrate completely on himself. This is also true for Rodrigo's Aranjuez with its dialogue-like structure: a self-renewing conversation between smaller groups of the orchestra, especially the woodwinds, and the guitar."

MITTELDEUTSCHE ZEITUNG

MDR Sinfonieorchester, Anhaltisches Theater, Dessau, 2013

"The MDR Symphony Orchestra was in good shape and played the [Dvorak "American] Suite" with zest and passion; the dreamlike fourth movement appeared especially atmospheric One must be grateful to young conductor Garrett Keast, for stepping in at short notice ... [The Rachmaninoff Symphony #3] presented a wealth of atmospheric images and at the same time virtuosic music full of appealing sound mixtures and complex string rhythms."

LEIPZIGER VOLKSZEITUNG

MDR Sinfonieorchester, The Leipzig Gewandhaus, 2013

"Keast gave Rachmaninoff's Symphony No. 3 a powerful and hearty performance." "... a balanced string sound, beautiful and sonorous orchestral solos ..."

JC KLASSISK, JOHN CHRISTIANSEN

Aarhus Symphony Orchestra, Denmark, 2012

"Garrett Keast led an interpretation of 'Sheherazade' imbued with gravitas, fullness of sound and orchestral sweetness... The performance of 'Rodrigo's Concierto de Aranjues'... had a remarkable balance between soloist and orchestra; and a fine reciprocity achieved between the soloist and the conductor."

BLEATMAG

Faust – Opera National de Paris, 2011

"An almost perfect orchestra under the young conductor Garrett Keast."

FINANCIAL TIMES, SHIRLEY APTHORP

Bluthaus – Georg Friedrich Haas, Oper Bonn, 2011

"Garrett Keast draws refined and concentrated playing from the SWR Stuttgart Radio Symphony Orchestra and shapes Haas's score with assured sensitivity."

OPERNNETZ, MICHAEL S. ZERBAN

Bluthaus – Georg Friedrich Haas, Oper Bonn, 2011

"Garrett Keast took over the musical direction... [for the Oper Bonn premiere], and he did it with bravura. He led the SWR Radio Symphony Orchestra in a very concentrated and precise way, accompanying the singers through the highly sophisticated passages of Haas's compositional art. He goes beyond just music and the art of singing; he tries to create an atmosphere and to evoke feelings in the listener. Keast succeeds in this so well with the orchestra in the pit and the actors on the stage, that even doubters about New Music would have to capitulate."

NEW TIMES, CONNECTICUT

Ridgefield Symphony Orchestra - March 2007

"With Guest Conductor Garrett Keast, the Ridgefield Symphony Orchestra was very good at putting new spins on some old numbers. Considering the limited rehearsal time Keast had for developing his ideas with the RSO, the performance was remarkable. Using strong energetic body language, Keast met the challenges amazingly well, bringing his own nuances to the old classics." ... "With unusual articulation and modulations in dynamics, Keast brought some boldness into fine-tuning the sound of the RSO. He seemed to enjoy breaking the mold, thinking outside the box, planning out every measure, and shaping the phrasing with his own fresh approach."