

Boston Church of the Advent, concert 2020-1-31

Charles-Marie Widor (1844–1937)
Allegro (I)
from Symphonie No. 6 G minor op 42/6

Sigfrid Karg-Elert (1877–1933)
"Eight Short Pieces" op. 154
Introitus, Gagliarda, Melodia monastica,
Aria semplice, Appassionata, Canzona solenne, Toccatina, Corale

Robert Schumann (1810–1856)
from "6 Studies in Canon Form" op. 56:
IV: Innig

Max Reger (1873–1916)
Choral Fantasy "Halleluja! Gott zu loben bleibe meine Seelenfreud" op. 52/3

Intermission

Franz Liszt (1811–1886)
Fantasy and Fugue on the Choral "Ad nos, ad salutarem undam"
from Meyerbeer's opera "La Prophète"

Arvid Gast (Lübeck)

Born in 1962 in Bremen, Arvid Gast studied organ performance and church music at the Hochschule für Musik und Theater in Hannover, Germany. From 1990-1993 he held the position of organist and choirmaster at St. Nikolai Church in Flensburg.

Appointed Professor of Organ Performance at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" and University Organist in Leipzig in 1993, he remained until 2004 when he accepted the position of Director of the Church Music Institute at the Musikhochschule in Lübeck. He is simultaneously Titular Organist of the historic organs (Stellwagen-Organ from 1637, Large Organ from 1466/1672/1984) in St. Jakobi Lübeck and was the Titular organist at the Concerthall "Kloster Unser Lieben Frauen" in Magdeburg from 2008 to 2014.

In 2007 he founded the "International Dieterich-Buxtehude-Organ-Competition," and served here in 2018 as chair of the jury in the first Boston Bach International Organ Competition. In the spring of 2019, he was Visiting Professor of Organ at Oberlin Conservatory. Coming up in July, he will chair the jury of the International Johann Sebastian Bach Competition in Leipzig.

During his studies, Gast won numerous international organ competitions. He is a frequently invited juror for many distinguished international competitions (e.g. Leipzig, Graz, Alkmaar, Tokyo, Boston, Moskow). His recordings, concert invitations, lectures, masterclasses and interpretation courses at home and abroad attest to his abilities as an eminent recitalist and pedagogue, and he remains a foremost interpreter of German Romantic music.