

NATHAN LAUBE
Press Notices

SOUTH HADLEY, MA “For the first half of his program, Laube chose 17th-century music ... Laube’s deep understanding of historical organ registration, his subtle bending of tempo, and his nuanced phrasing was nothing short of masterful. His convincing performance of Buxtehude and the other Baroque composers on his program made even the most entrenched Romantic shout for more.

“Yet, he didn’t ignore those in our midst who any day would prefer a Clarabella to a Quintadena. For the second half of the recital, Nathan Laube walked the length of the chapel nave to seat himself at the four manual Skinner console in the chancel ... The programming of this romantic portion then was crafted not unlike a well composed literary tragedy, the climax culminating in the Howells, after which the denouement gradually brings the strands of the narrative together, ending with a heroic promise of a better future.

“Nathan Laube, once a ‘rising star,’ is now an international star, and his consummate musicianship is justifiably celebrated worldwide. How fortunate we are that he just happens to be an organist, too.”

The Tracker, Vol 59, No. 4, 2015

MIDDLEBURY, VT “‘Charisma’ has been a word that isn’t commonly used to describe organists, perhaps last applied to E. Power Biggs and Virgil Fox, and that was some 50 years ago. Yet few who heard Nathan Laube’s recital Sunday at Middlebury College’s Mead Chapel would deny him that appellation — and he’s only 25.

“In works of Johann Sebastian Bach and Franz Liszt, Laube not only wowed his enthusiastic audience, he illuminated the large and complex works by these great masters. For Laube is that rare animal, a concert organist — unlike his church brethren — and a true virtuoso.

“In short, it was fascinating, extravagant fun — and Laube delivered, making it a deep musical experience. His subtle rhythmic sense made his Bach performances, which made up the first half of the program, infectious — even charismatic.

“This was Laube’s third performance at Middlebury College, and it is no surprise that he was invited back. He should be invited back again.”

www.timesargus.com, November 2014

NASHVILLE (Stephen Paulus *Grand Concerto for Organ and Orchestra* with the Nashville Symphony)

“[The Stephen Paulus] *Grand Concerto for Organ* (splendidly played by organist Nathan Laube) is aptly named. This terrific three-movement work is positively brimming with big dramatic flourishes. Laube engaged in animated lyrical exchanges with various orchestra principals in the opening movement, titled ‘Vivacious and spirited.’ He was just as effective in the second movement, called ‘Austere: foreboding,’ which includes a gleaming quotation of the hymn ‘Come, Come Ye Saints.’ The finale, ‘Jubilant,’ was a thrilling showpiece of oscillating organ chords (played on multiple manuals) and fleet-footed pedal passages that gave Laube an aerobic workout. Laube played this music with effortless virtuosity.”

ArtsNash.com, October 2013

BOSTON (The Mother Church, July 2011) “If Nathan Laube is any indication, the organ has a much brighter future than some would believe in this age of broadening definitions of church music. This young man is an unpretentious, attitude-free, and brilliant artist who, it would seem, has to be one of Malcolm Gladwell’s ‘Outliers:’ if he hasn’t practiced for 10,000 hours yet, he certainly sounds as though he’s on his way to Gladwell’s benchmark. His playing speaks for itself with lucid phrasing, uncanny use of solo and ensemble color, and perception and depth unusual in someone his age. He also spoke about the music with great maturity, and half of Sunday evening’s program was music he had arranged for the organ. No Virgil Fox or Cameron Carpenter flamboyance for this young artist: the music comes first.”

“Leading off with the Liszt Symphonic Poem from *Les Preludes*, ‘Poeme symphonique #3,’ Laube made the organ sound as though this music had been written for it rather than an orchestra. I have never heard so many gloriously beautiful sounds emerge from this magnificent instrument, and I’ve enjoyed some superb players there through the years ...”

“... Flawless technique again made this music [the Chopin *C-sharp minor Etude*] sound perfect on the organ, and we went out into the night, grateful for a musician who at the tender age of twenty-three can play to this astounding standard, at the same time without a trace of shallowness or overwrought showmanship. Don’t miss him the next time he’s in town!”

The Boston Musical Intelligencer, July 2011

SALT LAKE CITY (Cathedral of the Madeleine, Sept 2013) “Laube has the perfect blend of imposing technique and refined musicality. His interpretative skills are impressive as is his range of expressions. He is a very articulate and perceptive artist who brings depth and perspective to his performances and makes the music come alive.”

ReichelRecommends.com, September 2013

WASHINGTON D.C. (2010 AGO National Convention)

“The *tour de force* of his concert was his performance of Maurice Duruflé’s *Suite pour Orgue, Op. 5*. His playing was flawless, inspired, and for want of a better word, transporting.”

The Diapason, January 2011

“Nathan Laube’s recital at National Presbyterian Church ... provided undeniable evidence that he is clearly a ‘rising star’ in our professional world. Laube displayed impeccable technique, exceptional registrational creativity, and artistic skill beyond his years ... Likely many in the audience have experienced or performed Duruflé’s *Suite* many times in their lives, so expectations may have been common for all. Nathan Laube well fulfilled them, along with the desires of the composer, in a solid performance that brought both a standing ovation and the singing of ‘Happy Birthday, dear Nathan’ by the enthusiastic audience.”

The American Organist, October 2010

CLEVELAND (2009 OHS National Convention) “Laube brought amazing clarity to Karg-Elert’s intentionally chaotic depiction of the Inferno in the first movement. He shaped the long, sensuous melody of the Canzone skillfully and negotiated the stops and starts of the fugue with a clear eye to its overall structure and direction. He played the entire recital from memory.”

ClevelandClassical.com, July 2009

BIRMINGHAM “... [In Duruflé’s *Suite for Organ, Op. 5*] he impressed with his clean lines and transparent textures. He found the innate drama, introspection and repose in the Prelude and complemented majestic chords with warbling runs in the Toccata. In the [Duruflé] *Requiem*, Laube was the solid-as-a-rock foundation, never dominating, always underscoring the chorus in perfect balance.”

The Birmingham News, May 2009

TAMPA “... he could become one of the great organists ... he is in a class by himself.’ ‘... one of the most outstanding young artists of our time ... born for one purpose – to play the organ as God intends it to be played.”
Tampa Tribune, February 2009

BIRMINGHAM “Laube painted a movement from Messiaen’s *La Nativité du seigneur* with the all the colors of the stained glass window on which the piece was inspired. Intense and radiant, this performance paid appropriate homage to this great composer ... Bach’s *Toccatina and Fugue in E major* ... blended power and transparency, the fugue resembling a consort of recorders in crisp counterpoint ... Expect to hear great things from [Laube].”

Everything Alabama, November 2008

CHICAGO “... Nathan Laube whipped up a storm with Messiaen and Duruflé ... but it was his traversal of Bach’s *G minor Fantasia and Fugue in G, BWV 542*, that cemented his artistry most permanently ... Laube was indefatigable in his efforts to untangle Bach’s counterpoint. He turned the extended fugue into a conversation, and his outstanding control over the pedals allowed the bass to be a full actor in the drama.”

Time Out Chicago, August 2007

RECORDING REVIEWS:

Stephen Paulus *Grand Concerto* with The Nashville Symphony, Guerrero. Naxos 8.559740

“Organist Nathan Laube gives a stunning account of ... [the *Grand Concerto*].”

“The Nashville Symphony Orchestra is one of America’s finest, and under their director Giancarlo Guerrero make a strong case for Paulus’ music...They give outstanding support to Mr. Laube as well as the solo quartet ... Maestro Guerrero’s reading of “Veil of Tears” is also extremely affecting, filling out a disc that’s another example of the NSO’s highly innovative programming. The sonic image projected is wide, deep and reverberant with the quartet center-front and organ spread across the rear of the soundstage. A good balance is maintained between soloists and orchestra throughout. This CD should appeal to those liking a rich cavernous sound.”

Bob McQuiston, © 2014 Classical Lost and Found (November)

“Originally written as a showcase for the winner of the 2003 Dallas International Organ Competition, it [the *Grand Concerto*] is surely the work organists must dream about. In demand as a concert organist throughout North America, Nathan Laube is the superb soloist, while the Nashville Symphony prove throughout the disc that they are one of the finest orchestras in the United States.”

David Denton, © 2014 David’s Review Corner (November)

“[In the *Grand Concerto*] ... Nathan Laube brings forth exactly ... [the various feelings] and emotions in a world première recording for Naxos, and the Nashville Symphony under Giancarlo Guerrero delivers strong, balanced and nuanced accompaniment.”

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