

CHOPIN GLOWS WITH VIBRANT COLOURS UNDER PIERS LANE MASTERY



Rodney Smith, *The Advertiser*
September 19, 2018 7:50pm
Subscriber only

LONDON-based Australian pianist Piers Lane has a considerable following among those who appreciate the fine things of romantic style piano playing.

Their desires would have been amply rewarded by this marathon solo recital comprising all Chopin's *Nocturnes* complete with candelabras on stage and the night sky as a backdrop, a remarkable setting only UKARIA can provide in these parts.

Lane was more than equal to the mammoth task of maintaining interest across his program's 21 works, minimising the risk of a certain sameness creeping in by maximising the miraculous variations the composer achieves within their comparatively slight strictures.

Above all, Lane has stage presence in spades and you could hear a pin drop for most of the concert's two-hour plus duration.

Not only does he insert an entertaining verbal narrative at pivotal moments but more importantly his playing possesses a uniquely evocative sense of melodic shape that matches the narrative and guides listeners' ears where Chopin chooses to go.

The second half in particular stood out with Lane in more relaxed mood and with the works written during Chopin's later years.

The biggest of all in scale, *Op 48 in C minor*, was given full voice in a powerful, pulsating interpretation, full of drama and pathos.

Many of the smaller pieces are reminiscent and melancholy in equal measure, none more than the *Nocturnes Op 55 and 62* that followed.

Lane's mastery of tonal finesse and delicacy ensured these pieces positively glowed with vibrant colours.

Piers Lane
UKARIA Cultural Centre
September 15