

roger woodward

## Woodward ends historic series

### MUSIC

Roger Woodward, pianist.  
Sydney Town Hall, February 26.

By PATRICIA BROWN

THE Sydney Festival's programming of Roger Woodward performing the complete works of Chopin was one of its best decisions.

Woodward embarked on this historic series in January 1983. Many of his admirers who were present at that and subsequent recitals were back to celebrate with him the close of this extraordinary enterprise.

The concert was, in many ways, typical of the series. Woodward delighted a capacity audience with playing that began in a restrained manner (Nocturne in G minor, Opus 37), continued with

an air of deliberate control (Prelude in C sharp minor, Opus 45) and moved on to the exhilarating (Tarantella in A flat major, Opus 43).

Then, with characteristic programming flair, he launched into some of the most brilliant piano variations written on an operatic theme — Chopin's *Introduction and Variations Brillantes* on the rondo theme from Ferdinand Herold's opera *Ludovic*. Yet it was in the Sonata No 1 in C minor (Opus 4) and in all exquisite 24 Preludes of Opus 28 after the interval that Woodward showed the real breadth of his artistry.

Whatever he plays is marked by thoughtful, often intensely personal interpretation.

Bravo, Roger Woodward! Not only has he given us some memorable concerts, but also a sense of the epic and, above all, indisputable proof of the breadth and depth of Chopin's achievement.

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