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MUSIC: DEBUTS IN REVIEW

## MUSIC: DEBUTS IN REVIEW; CHIE SATO RODEN PLAYS JAPANESE PIANO WORKS

By Bernard Holland

French composers at the turn of the century used Eastern art and music as a way to free themselves of their own European past. The Japanese piano music played by Chie Sato Roden at Carnegie Recital Hall last Sunday afternoon reversed the process.

Miss Roden played four pieces: "Sonate pour Piano (1960)" by Akio Yashiro, "Per Pianoforte (1972)" by Motohiko Adachi, "Fantaisie de Roel" and "Chansons des Enfants" from Yoritsune Matsudaira's piano suite "Le Beau Japon," and "Chaines: Preludes pour Piano" by Akira Miyoshi. The French titles of most of these pieces reflected their contents; but if this music was eclectic, it was also interesting and well-made. Mr. Yashiro's "Sonate" contrasted widely spaced intervals with soft, blurred blocks of sound. There were some specific quotes from Debussy in the first movement and later on, the kind of glassy parallel chord movement so reminiscent of Messiaen. "Per Pianoforte's" slow movement featured a calm and obdurately repeated folk tune in one hand and birdlike embellishment in the other. Its finale owed much to Debussy's "Feux d'Artifice." Mr. Matsudaira's music was perhaps the most gentle and reticent; Mr. Miyoshi's, with its bombastic flourishes, was just the opposite.

Miss Roden played as if she cherished every note of this music. Her technique - especially her control of dynamics - was impressive, and the entire program was played from memory. Bernard Holland

Illustrations: photo of Chie Sato Roden

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