

By CHARLES DAGGETT

**B**ALANCE. Precision. Solidity.  
Stern cleavage to all musical values. Keen, mature judgment.

Fine feeling for shade and shape.  
Beauty.

Sergei Rachmaninoff.

The distinguished pianist and composer took Los Angeles into camp again last night when he appeared in concert at Philharmonic auditorium.

Rachmaninoff's is a sharp musical intellect. His playing, not without fire, is always impressive. His flying fingers beat out glorious patterns of sound. Clean and sure, the tone he draws from the instrument is sturdy, sometimes round and sometimes brittle, lacking nothing in grandeur.

He is one pianist who times without error. He follows the thread of a composition, unbrokenly, from beginning to end.

A composer, Rachmaninoff recognizes all the problems of a composition. He is a thorough musician. He builds in large masses. Block after block of beauty—piled in lovely musical masonry, to an ultimate triumphant climax.

He opened with "Andantino and Variations," by Schubert-Tausig. Then he chose the prodigious task of playing the Schumann "Davidsbundler," a group of 18 characteristic pieces—all of them difficult.

Two scherzos, one in B minor, and one in B flat minor, came just before intermission.

Eight minutes to breathe and the tall, slender Russian's shaved head bent again over the piano keys. This time there were two of his own compositions, Prelude in G major and Etude Tableau, C minor. Both were beautiful. Mad applause echoed through the house at their conclusion.

Three Liszt compositions, Etude, D flat major, Valse Impromptu and Carnaval de Pesth, ended the program.

Not the least lovely of the things he played was a Gluck-Sgambati "Melodie," which came as his first encore. He played several more.

Rachmaninoff will play again Saturday afternoon.

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