

<p><b>RACHMANINOFF WINS IN SUPERB RECITAL</b></p> <p>Capacity Crowd at Academy Greets Russian Pianist and Remains at End</p> <p>Masterly Musicianship Is Shown in Schumann, Chopin and Others</p> <p>By LINTON MARTIN</p> <p>Just an inconspicuous announcement that Sergei Rachmaninoff would give a recital in the Academy yesterday afternoon sufficed to swamp the seating capacity of the house. Every inch of</p>	<p>space was occupied, right down to the rim of the stage. To say that the great Russian pianist rewarded the huge house with a thoroughly characteristic performance is simply to say that he played with his apparently invariable peerless perfection—with the same commanding clarity, force and fleetness of fingers, and an air of austerity that is really an utter absence of ostentation.</p> <p>The only flaw was that the pianist's performance was too perfect, giving the effect of an almost impersonal detachment at times. He was rapturously received by the huge house that remained determinedly at the end, eager for encores and heedless of tea and other concerns, until Rachmaninoff undertook to end his offerings with the always expected G sharp minor Prelude, the first chords of which produced a spontaneous burst of appreciative applause. But even then the audience could not quite bring itself to let him go, and he played again, with reluctant leavetakers standing in the aisles and at the doors.</p> <p>Rachmaninoff began with an infrequently heard sonata by Mozart, No.</p>	<p>14, which he played incisively and admirably, bringing out a sense of power as well as poetry. The two antique Scarlatti sonatas which followed, D minor and C major, were played with fine feeling for their classic style. The Schumann "Carnaval," which is only too likely to achieve tedium when attempted by tyros, was constantly kaleidoscopic and colorful, each section being etched with clear-out deftness and delicacy of detail, the pianist's masterly musicianship being strikingly displayed in the "Paganini" and "Pause" sections, while his illuminative intelligence gave significance to the riddles of the "Sphinxes" and introspective interest to "Reconnaissance." The three familiar Chopin numbers,—D flat Nocturne, F major Valse, and the G minor Ballade—were felicitously freed from the excessive sentimentalization which mars the Chopin sallies of even pianists of repute.</p> <p>The formal programme closed with Rachmaninoff's own "Mement Musical" (with its aspect of irony) and his transcription of Kreisler's "Liebesfreud," an arrangement making tremendous technical demands, but weighted with enough ornamentation to</p>	<p>suffocate the essential simplicity of the piece.</p> <p>At no point was there any concession to the banal, nor any bid for popular appeal. The high artistic plane was maintained throughout. That is the real reason why Rachmaninoff's position remains unaffected by the tides of public caprice.</p> <p><b>PLAN SALES CONVENTION</b></p> <p><b>Copeland Refrigeration System to Be Demonstrated to Dealers</b></p> <p>A sales convention of all the dealers in Eastern Pennsylvania, Southern New Jersey and Delaware handling the Copeland Dependable Electric Refrigeration will take place all day Tuesday at the Hotel Adelphia, according to an announcement made yesterday by Samuel Schimmel, president of the Schimmel Electric Supply Company, wholesale distributors for the Copeland Sales Company in this part of the country.</p> <p>A feature of the convention will be a sales demonstration in which engineers of the Copeland Sales Company will explain the progress made in the field of electrical refrigeration</p>
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