PHILADELPHIA ORCHESTRA Russian Program Conducted by Sergel Rachmaninoff The Philadelphia Orchestra was heard

at the Academy of Music yesterday afternoon in a program exclusively consisting Russian music, the interpretation of which had befittingly been committed to the assistingt artist of the occasion, Mr. Sergei Rachmaninoff, whose appearance

in this city earlier in the season in asso-ciation with the Boston Symphony Or-

chestra, many concert goers of this locality will pleasantly remember. 2 in E minor, op. 27 was the principal feature of the musical scheme which had been arranged for the occasion, and what-

Mr. Rachmaninoff's own symphony No. ever miscivings its announcement may have provoked, in view of the infrequency

with which symphonies of contemporary origin are found to be sympathetically impressive, were quickly dispelled as the impressive, were quickly dispelled as the performance of this particular work proceeded. It proved to be extremely interesting and enjoyable. It is full of ingratiating thematic material whose exposition is in a hirh degree effective, and although it played for nearly an hour it did not weary the attention which it independent of the province of th

vited and compelled. Its composer handles the orchestra with masterly skill, and the manner in which he developed his ideas and worked up from one climax to another along lines which were strewn with striking modulations and bizarre vet not discordant combinations. was ex-

yet not discordant compinators, was ca-ceedingly original and noteworthy. There is not a great deal of the dis-tinctly Slav element in the symphony, which plainly betrays the influence of Brahms, but there are feeling and nelody and creative power and the evidences of a highly cultivated mind and of an essentially poetic imagination. It is four movements of which the first which an opening lento is followed It is in hrst.

megro moderato is the most elab orately constructed, and the eccond, re-brilliant, scintillant, highly relabed al-leretto scherzando is the most imme dately attractive, and throughout ita length it is not often that listening comes a conscious effort. Perhaps comes a conscious comes a conscious slow movement might in places be rantageously abridged, which is not in frequently the case with slow movements, but upon the whole it may be said of the

but upon the whole it may be said of the symphony that it was interesting from start to finish, and it is certain that most of those who heard it will be glad of a chance to hear it again.

The test of the program comprised The rest of the program comprised three of Rachmaninon's preludes, those in D major, G minor and C sharp minor, which Rachmannoff played with a simplesty and a moderation of any plicity and a moderation of emphasis which probably much surprised some amateur pianists present, and a fantasy

which probably much surprised some manateur pianists present, and a fantasy by Modeste Moussorgsky called "A Night on Bald Mountain." Mr. Rachmannoff conducted with a clear beat and without any eviderances of movement and the orchestra followed his lead with fidelity and ability and appreciative zeal. gether it was a most excellent concert and tonight when the same program will be repeated the audience should be large.