EVENING PUBLIC LEDGER-PHILADELPHIA, WEDNESDAY, APRIL 21, 1920

MARKED III	ENVIRENT RE UNIVERSITY
Opera	in three acts, by Tachaikowsky -
Lerina	Jeanne Gorde
Olza	Kathleen Howar
Filipievn	A.,
Eugane (OneginGiuseppe de Luc
Lenski	Giovanni Martinel
	remin
Triquet	Angelo Bad
Zaretaki.	
	in D'Ange
Guillot.	
1.12	Conductor, Artur Bodansky
A	

Opera in three acts. by Tachaikowsky
Larina.If anne Gorden
Claudia Music
Piora Perin
Pilipievna.If anne Gorden
FilipievnaOlga.Claudia Music
Piora Perin
Fugare Onegin.Flora Perin
Piora Perin
Piora Perin
Glowanti Martinelli
Intel Canada and third the
Glowanti Martinelli
Caretaki.This was especially the case in the
first act. In the second and third the
great composer adopted a style radically
different to that of the first, to the mani-
fest gain of the opera as a vocal and
dramatic work. The first act is decid-
edly the weakest of the three, both mu-
sirally and dramatically. In the second
there are melodic numbers for the voices,
notably the scene of the challenge to
the duel, which makes a powerful close.
The succeeding scene. that of a bleak
iver bank. upon which the duel is
fought, introduces probably the finest
temos aria of the opera. "Lontan da me
ne andaste." and in it the composer
realizes, insofar as a symphonist can
realizes of the scene.
To an equally great extent the same opera. "Eugene Onegin." and popu-larly at least placed the seal of ap-proval upon it. Further than this, it gave a solar plexus blow. If anything so crude may be said of grand opera. to Mr. Gatti-Casazza's theory pro-pounded at the close of last season, that Philadelphia does not like novel-ties, for the second largest sudience of the season was present, only the last Caruso night exceeding it in size. As an opera. "Eugene Onegin." is a work which has no parallel in oper-atic history. Tschaikowsky himself

Fine Performance of Tschail
Addie Organized Tschest in the sessential romotion better the other the construction better the construction the construction the construction of the co Onegin" where drama takes precedence, in spite of the fact that the opera is full of dramatic situations, or rather possi-bilities. The opera is not one of dra-matic action for there is little action in it. It is socological, rather than melodramatic, although this condition might easily have been reversed.



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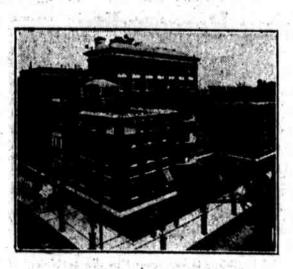
The stage settings were of unusual beauty and evoked applause at the opening of almost every scene and the ballet in its several appearances was rhyth-mical and altogether beautiful. Mr. Bodansky conducted with skill and knowledge of the opera. although there were places where "editing" seemed to be apparent.

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THE HENRY PHIPPS INSTITUTE OF THE UNIVERSITY OF PENNSYLVANIA

"WHAT IS PHILADELPHIA going to do about it?" Owen J. Roberts asked at a luncheon in the Bellevue-Stratford, April 10, after hearing America's leading tuberculosis experts testifying of the value of The Phipps Institute to the country's public health, and the inconceivability of the Institute's being allowed to close May 1 because its treasury would be empty then.

What **Philadelphia** Going to Do About It?

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DR. WILLIAM H. WELCH, "father" of modern scientific medicine in the United States, had said:

We have had many meetings in Philadelphia of our Advisory Council and I think there is not a member of it who does not seize eagerly the opportunity of coming here. We all go away inspired by what we have heard and what we have seen at these meetings. This morning at our business meeting we heard the story told of the organization and the work of this Clinic for delicate school children. It is perfectly obvious that not only is there a very important work being done, but work is being done in a way that will serve as an example for others, for the extension of the same undertaking in other parts of the city, state and throughout the country.

Then again, exactly what is the part that is played by inheritance in the development of tuberculosis? Now I venture to say that there is going on in The Phipps Institute, under particularly advantageous conditions, a research of the utmost significance for a better understanding of the inheritable, constitutional factors of the disease.

I wonder if you who are living in Philadelphia realize what you have? Standing off as I have, I feel that The Phipps Institute has been one of the great directing forces in the tuberculosis campaign. You have it here in Philadelphia. It brings credit; it brings renown to your city, and is something of which the city should be proud.

A financial crisis is hard upon The Phipps Institute. Mr. Phipps generously provided for the Institute, but it was understood from the first he was not contemplating a permanent endowment. The Institute's situation is precisely one we are about to face at the Johns Hopkins University of Baltimore, where Mr. Phipps very generously built the Phipps Psychiatric Clinic and maintained it on terms almost identical.

We do not propose to let our Phipps Psychiatric Clinic close, and it is inconceivable that Philadelphia will allow her Phipps Institute to be closed.

I wish that Dr. Flexner, who is a member of the Rockefeller Foundation. and could have spoken with authority, might have been here today. I may say this as one who is familiar with the foundation policy. The Rockefeller Foundation feels that what it is able to contribute for the furtherance of medical research should be concentrated in the work of the Rockefeller Institute for Medical Research in New York. I do not think that it is to be expected that the Foundation will provide for research in this field of medicine outside of the splendid Institute which they are contributing so generously to in New York.

I do feel that you have here a going concern, a splendid institute, doing fine work, one which brings great reputation to the City of Philadelphia, to the University of Pennsylvania, one which should make the strongest possible appeal to public-spirited citizens here.

THE HENRY PHIPPS INSTITUTE FOUNDATION FUND

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