

MUSIC NOTES

The twenty-first performance by the Oratorio Society of New York of Mendelssohn's "Elijah" will be given at Carnegie Hill on Tuesday evening, with Louis Graveure, Albert Lindquest, Grace Kerns and Nevada Van der Veer. It is interesting to recall that Mr. Koemmenich made his first appearance before a New York audience with this same work just five years ago.

Additions to the repertory of the Cosmopolitan Opera Company, which enters its second week at the Garden Theatre, Madison Avenue and Twenty-seventh Street, to-morrow, comprise "Aida," to be presented on Monday, Wednesday, Friday and Saturday, and the double bill, "Cavalleria Rusticana" and "Pagliacci," scheduled for Tuesday and Saturday matinee.

Several American singers are to be heard in debut with the company in the new bills and in single repetitions of "Carmen" and "Rigoletto" on Monday and Thursday respectively.

The tenor roles of the last-named operas will be assumed by newcomers in the person of Ralph Errolle, of the Chicago Opera Company, who makes his New York debut as Don José in "Carmen," and Carlo Fasone, a new Duke, in "Rigoletto." Marta Wittkowska will repeat her portrayal of Carmen and Francesca Milena will again present Gilda.

In "Aida" will appear Marie Stapleton-Murray in the title role, Margaret Jarman as Amneris, André Arensen as Rhadames, Auguste Bouilliez as Amosnasro and Giovanni Martino as Ramfis. Hortense Dorvalle, a French artist, makes her debut as Santuzza in "Cavalleria Rusticana," with Ralph Errolle as Turiddu, Fely Clement as Lola and Giuseppe Interrante as Alfio.

Principals in "Pagliacci" will be Juanita Prewett as Nedda, Josefo Augustini as Canio, Vincente Ballester as Tonio and Desire Defrere as Silvio.

Americans in the above enlistment are Mmes. Milena, Stapleton-Murray, Jarman and Prewett and Mr. Errolle. Other American principals to appear in the course of the week in lesser roles are Bianca Whitley, June Burchit and Harold Foyer.

The Verdi operas will be conducted by Arnaldo Conti, who officiated at the Boston Opera House during the Russell regime, and the "Carmen" by Mme. Lina Coen.