

ABORN TENOR OVERCOMES STAGE FRIGHT "HOODOO"

Enrico Aresoni's "Canio" Atones for
Boston and Montreal Breakdowns—
Fine Casts for "Opera Twins"

SOMETHING more than the fact that it was the Aborns' final opera offering of their Brooklyn season must have accounted for the unusually large audience in the Academy of Music on Thursday evening of last week. It is safe to assume, therefore, that the presence of those twin favorites, "Cavalleria Rusticana" and "Pagliacci," had quite as much to do with the size of the attendance as the excellent casts which the Messrs. Aborn provided for the two works.

There was particular interest in the participation of two artists whose appearance on more ambitious stages had been marked by something of the sensational. First of all there was Enrica Clay Dillon, the American soprano, who had won "overnight" favor by stepping in at a day's notice and singing *Aida* with the Chicago Opera Company. Her performance of *Santuzza* on this occasion was one which redounded decidedly to her credit, as she was intensely fervent in her expression of emotion, while her singing was marked by many points of excellence.

The management entered the other singer as somewhat of a "dark horse," for his name was not on the program. He was found, however, to be Enrico Aresoni, who had broken down in the midst of a performance at Montreal, due to nervousness, and had actually vanished from sight and from the musical world, until the Aborns