

Musical and Dramatic Matters.

The chief event of last week was the "Don Giovanni" at the Academy—a grand performance before a great audience. The entire press of the city has pronounced it to be the very best representation of the opera ever given here. Musically the ensemble is perfect; theatrically, the *coup d'art* of the ball room scene is the finest effect ever seen at the Academy. We would suggest, however, to the capable stage director, Mr. Debruel, that the balconies for the musicians on the stage should be raised a little higher. This is the only fault in the scene. The artists are all good—LaGrange Caradori, D'Angri, Labocetta, Gassier, Rocco (the best Masetto we have ever seen) Ardavani—but the gem of the performance is the Leperello of Mr. Formes. At first we had doubts whether a great Bertrand, Marcel and Caspar could be a good *buffo* actor; it would be like Rachel invading the domain of Miss Agnes Robertson, but we had a most agreeable disappointment. Mr. Formes plays Leperello quite differently from his predecessors in the *role*. He is light, gay, mischievous enough, but still preserves a vein of seriousness and has occasional spasms of remorse—thereby predicting the catastrophe. When the terrible doom of his master is apparent, his delineation of abject fear is grand. He is permeated with terror from head to foot. This one personation would entitle Mr. Formes to a position among the greatest dramatic artists of the day.

The Opera closes with two more performances of the "Don Giovanni," one of which will be given this evening, and the other on Wednesday. The company opens at the Philadelphia Academy on Friday next with "The Barber of Seville." We are glad to hear that the season has been peculiarly as well as artistically successful, and that the director, Mr. Ullman, has the full confidence of the proprietors of the Academy, as well as the support of the public.

Mr. Thalberg has been giving some very successful concerts in Richmond and other towns in Virginia. He goes to New Orleans before proceeding to Havana, on account of the rumors about the yellow fever.

Signor Nicolas, late director of an Opera company in South America, and well known here, has composed an opera in three acts, "Pocahontas," libretto by Signor Luigi de Brun. The principal characters are—Pocahontas, soprano; Powhatan, Roll, tenor; Giovanni Smith, baritone.

The orchestral conductor of the Konzani ballet troupe is now Signor Di Carlo, in the place of Carl Bergmann. The troupe is now at the National theatre, Cincinnati.

Mrs. Kemble announces her last readings this week, commencing to-day with Richard III.

At the theatres there has been no startling novelty. Miss Laura Keane produced on Friday Mr. Morton's adaptation of "The Muleteer of Toledo." The present version was produced at the Princess's theatre, London, two years ago, and has been previously acted here and in the West. Miss Keane, Mr. Jordan and Mr. Jefferson have good parts, and play them well. The piece has been highly successful. It will be given this evening, with Taylor's comedy, "An Unequal Match."

There seems to be just now a sort of equestrian and menagerial epidemic in this city—the horses and the elephants, and the lions and the tigers and the riders having entered into no less than three theatres. The managers of the Van Amburgh troupe at the Broadway theatre have lately introduced some new equestrianes, and they present this evening a new version of the popular fairy tale, "Cinderella," which is to be entirely performed by children—some seventy-five juvenile artists having been instructed in the business by Mr. Nixon. The play is given in addition to the usual equestrian, gymnastic and zoological exhibition.

At Burton's theatre there is a revival of interest for to-night in the performance of "Twelfth Night," with a fine cast, which includes Mr. Burton as Sir Toby, Mr. C. Mathews as Sir Andrew, Mr. Fisher as Malvolio, and Mrs. L. W. Davenport as Viola. We all know that Mr. Burton is a superb Sir Toby, that Mr. Fisher's Malvolio is precisely the thing, and that Mrs. Davenport (then Weston) was very successful as the Viola of the original cast at Chambers street. We hear that Sir Andrew is one of Mr. Mathew's best parts. Mr. Brugham's "Columbus" enters upon its third week this evening.

At Wallack's theatre "The Poor of New York" will be performed, for the twenty-eighth time, this evening, for the benefit of the writers—Messrs. Bourcault, Seymour & Company. The piece has had, as we predicted, a long and profitable run, and we are glad to say, for the credit of the manager, Mr. Stewart, that he promptly redeemed his promise to his employees, and paid full wages as soon as the receipts covered the expenses.

Niblo's Garden will be opened to-night with "Dan Rice's Great Show." It includes equestrian performances, a menagerie, with a trained rhinoceros, and the appearance of Mr. Rice, a favorite clown. The style of entertainment is a favorite one with a very large class of our population, and will no doubt be quite successful at this popular house.

At the Bowery theatre this evening the favorite equestrian drama, "Rookwood" (taken from Mr. Alasworth's novel) is to be played. Miss Sallie St. Clair, who has lately been fascinating the outside barbarians in Boston and other small towns, has returned to the Bowery and plays Malibde in the "French Spy" this evening.

At Barnum's Museum this evening we are to have the first performance of a popular revolutionary tale, the "Pioneer Patriot," together with the "Queen's Page." Mrs. Charles Howard plays the heroine of the drama.

The colored opera has received an accession to its forces in the persons of the ever favorite Buckleys, who have commenced operations at 444 Broadway. This, with Wood's company, George Christy and George Holland at the new hall near Prince street, and the Bryant's at 472 Broadway, gives a pleasant variety. All the companies announce good bills for to-night.

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