## Theatrical and Musical.

Broadway Theatre—Italian Opera.—When an operatic *troupe* is well selected, and each department, soprano, and contralto, tenor, baritone, and bass, filled by members of the profession who have been thoroughly educated, it is impossible to conceive anything in the shape of amusement so refining to the taste and instructive to the mind. At one time the auditory is moved by the thrilling strains of the orchestra, while they are executing the music of the composer with a unity of sound, observing, in their respective departments, the precise distance and exact notes which are sure to create the most delightful harmony; and at another time the vocalist is enchanting them with the sparkling beauties and exquisite harmonies of the Italian airs, which charms the sense and electrifies the soul. But unless there is a harmony of action amongst all the members of the company, each having but one object in view, to cater well for the public, to whom they look for support, and to sacrifice personal vanity, every attempt to establish Italian opera in this country will prove a signal failure. It will never do, if every artist be at liberty to select his or her part. For in opera there is light and heavy business, as well as in the legitimate drama. The lady who personates the character of Desdemona, seldom or never is cast for the part of Lady Macbeth; likewise, the artist who sings the *rôle* of Amina, in "La Sonnambula," is scarcely ever known to take the heavy business of "Norma," or that of Elvira, in "Ernani." Another reason is, that some artists study solely the music of Verdi, and others that of Bellini, Donizetti, Rossini, &c., to which they become so familiarized that they cannot appear to advantage in anything else. It is not their right to condemn an actor or actress who may have an excellent knowledge of musical science, merely because they are placed out of their proper element, or put into a position to which they are neither suited by natural gifts or acquired ability. But to the opera of last evening. As we entered the theatre, we beheld a large poster, announcing the indisposition of Tedesco, and the consequent substitution of another piece, "La Sonnambula," the principal characters being filled by Signora Carsetti, Signor Vietti, and Signor Novelli. Amina was very well sustained by Vita Carnati, who sang her *rôle* very sweetly. Elvino by by Vietti was tolerably well played, and would have been much better, if his voice had not been somewhat husky. Novelli, in Count Rodolpho, displayed the rich, round, and melodious tones of a fine bass voice. The part of Lisa was a poor representation, as were several other characters in the piece. The amusements closed with the ballet, in which Mlle. Blangy, and Mons. Durand, displayed their terpsichorian ability. This evening, Tedesco is announced to play Norma, which will be followed by the ballet pantomime of "La Vivandiere."

Niblo's Garden.—The dramatic pantomime of "Jocko," was performed last evening, and gave rise to a good deal of merriment. J. Marzetti did the Ape to perfection, he seems to have been "out-out" for the part, as he does the tricks most naturally. Indeed, he looks the thing itself. The parts of Pipo, servant to Lorenzo, Lorenzo, Fernandez, a rich planter, and Mme. Fernandez, were sustained by the Ravels. The feats of Leon Javelli, on the tight rope, were, as usual, received with loud applause. The other amusements set forth in the bill, afforded additional gratification to a numerous audience. This evening, Mr. H. Placide, Mr. Chippendale, Mr. J. Sefton, Mr. Dawson, Mr. Hind, (his second appearance in America,) Mrs. C. Howard, and Mr. Raymond, will appear in the fine old comedy of the "Poor Gentleman," than whom no one in this sublunary scene is more to be pitied. Opposed to each other in their definition as the terms splendid misery may seem, yet they convey with a force, and fullness, and an eloquence of expression, the position of the man, who, although he is poor, miserably poor, so poor that the mice run about his cupboard with tears in their eyes, and the cat takes up its abode in the pot, that indispensable article of culinary apparatus having fallen into disuse from the pressure of circumstances, must, nevertheless, keep up an appearance upon which his existence depends. To be poor, and to look poor, is the ——. This fine old comedy will, we should think, draw a good house—it will be well worth seeing, both on account of its own literary claims, and of the talent which will be engaged in its performance. Mr. Niblo is doing his part, and most certainly his patrons, and the public generally, keep pace with him. We know that the race is not always to the swiftest, nor does merit at all times receive its reward, but the indefatigable and spirited proprietor of this universally admitted magnificent establishment, forms a grand exception to the freaks, eccentricities, and inconstancy of a certain well known lady—fortune's eldest daughter—better known by the name of misfortune.

Bulger's Theatre.—Last evening the weather was most unfavorable, still this house was well filled, on the occasion of Mr. Wright's benefit. The play was the "Poor Gentleman," and it was performed in first-rate style. Mr. Lynne took the part of Lieut. Worthington, and enacted it most admirably. It is a part which peculiarly suits Mr. Lynne's style of acting, and he delivered the language of it with much judgment. The part of Sir Charles Cropland was taken by Mr. Hind, a gentleman who has lately arrived in this country, and his appearance, last evening, was his first in America. We would not pronounce on any actor's merits from what we can see of him in one part, but we are sure we can congratulate Mr. Hind on having, thus far, made a most favorable impression, and which he no doubt will strengthen, every new part he appears in. Mr. H. ranked high as an actor in London, and will, we are sure, be appreciated in this country. C. W. Clarke's Corporal Foss, was one of the best things we have ever seen him do. We had no idea he could take such a part so well. We regret we have not space to enter more fully into detail regarding the acting at Burton's, last evening; we must, however, conclude by saying, the entertainments were all that could be desired. To-night, the last night of the summer season, a first-rate bill is presented. Besides the three new pieces, "John Dobbs," "Unwarrantable Intrusion," and "Confidence Man," a new sketch, called the "Abduction of Ike," a most funny affair, will be presented. On Monday evening, the regular season will commence. The best company in the Union is engaged; at least, so say the bills.

Christy's Minstrels.—These happy philosophers, now that the pleasant fall weather is coming on, and our city folks are returning from their summer resorts, will have more crowded houses than ever, and we can guarantee they will be as amused as ever with them as they have got up a most admirable set of programmes, &c. To-night, they give a fine concert, "Voyage Musical," and all.

Chinese Museum.—Among all the exhibitions in this city, none more deserves the patronage of an intelligent public than this one. It is open daily from 9 A. M. to 10 P. M.

Bleecker Hall.—Mr. Wyman, the ventriloquist, gives an exhibition at Bleecker Hall, on Monday evening next.

Castle Garden.—The summer *fêtes*, consisting of promenade concerts, in which several artists of considerable celebrity will sing several solos, duetts and trios, and the amusements will conclude with the summer ball. To-morrow evening, a grand sacred concert.

The New Orleans Serenaders are giving concerts in Baltimore.

Trouble Among the Thespians.—We have been informed that Crisp, stage manager of the Theatre in this city during the last season, but who has been in Cleveland for some months past, has deserted his wife and started off with a young woman named Jackson. The facts of the case, as far as we have been able to learn, are these:—While in Cleveland, Mrs Crisp discovered that her husband was rather intimate with Miss Jackson, and accordingly called on that lady and remonstrated against the course of conduct the young lady had been pursuing. Miss Jackson, thinking that Mrs. Crisp had no right to interfere, made an assault upon her, and a regular scratch and pull, in which Mrs. C. came off victorious, ensued. In the course of the day, Crisp called on Miss Jackson, who gave her own version of the story, of course. Crisp immediately went to the hotel where himself and wife were stopping and beat and abused his wife in a most shameful manner. The people of Cleveland hearing of it, threatened him with a splendid new suit, composed of tar and feathers, but he stole a march on them, and started off with Miss Jackson.—*Pittsburgh Post, Aug. 28.*

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