

Opening of the Academy of Music.

This establishment, of which so much has been hoped, announced, written, and hinted, was opened last evening for a short operatic season. A few general descriptive remarks about the edifice will enable us to offer what observations we purpose with clearness.

The New-York Academy of Music is situated on the corner of Fourteenth street and Irving-place, 214 feet on the former and 104 feet on the latter. The exterior height is 86 feet; the interior (from floor to dome,) 80 feet.

From the centre of the parquette the theatre presents an exceeding handsome effect, although even there the tortuous horse shoe shape strikes the observer as somewhat singular. The balcony boxes, or those nearly on a level with the parquette, have bannister fronts painted white, with red velvet cushions. The first tier is panelled, and in niches small juvenile figures in plaster are inserted—emblematic of musical art. There are three different kinds of figures,—one playing the flute, another the castinets, and a third the cymbals. The second tier is embossed with lyres. The third tier is plain. There are 21 chandelier brackets of elaborate workmanship executed in zinc to each tier. All the different tiers, together with the proscenium boxes, are painted in dead white and gold. There are 18 proscenium boxes, very spacious and elegant. Over these on each side, are three large figures playing trumpets, and between these are four pigeon like boxes, called for some perfectly inexplicable reason, "Shakspeare boxes."

In the parquette, balcony, and first and second tiers, there are about 2,200 iron arm chairs, fitted up with spring seats so that they fold up when not in use, and afford an easy means of ingress and egress. These chairs are the invention of A. H. ALLEN, of Boston. Proscenium and private boxes have ordinary chairs. The gallery, or Amphitheatre, as it is called, is calculated to seat about 1,500 or 1,800 persons. The forms are comfortably backed, and have good, easy leather cushions.

In the rear of the first and second tiers are a number of family boxes similar to those at NIBLO's Garden.

The boxes are supported by immense pillars, surmounted with busts—an angular variety of the Caryatides seldom seen. These pillars are objectionable, on account of their extreme heaviness and of the interruption they afford to the general view from all back seats of the house. From the dome descends a heavy hanging cornice, 7 feet 8 inches deep, with gilded droppings—also cumbersome. The dome itself belongs to a different style of architecture, has no visible means of support, and looks flat and crushed. It is redeemed by the excellent decorative skill of Signor ALLEGRI, although that gentleman commits the artistic blunder of painting the vanishing point a bright color, instead of a quiet, sober blue. On four of the panels are beautifully executed mythological figures of Music, Tragedy, Comedy and Poetry. It will be remarked that the decoration of the dome is totally different to anything else in the house. Notwithstanding its great excellence, therefore, it produces an incongruous effect.

The width of the stage between the proscenium is 48 feet; depth from footlights, 70 feet; width between side-wings, 35 feet; height, 30 feet; vestibule, 54 by 20 feet.

We have referred to the tortuous, elongated, horse-shoe shape of the house. This is its principal—its fatal objection. It appears to have been the special devise of the architect to keep every spectator as far from the stage as possible. He has succeeded so admirably in the side seats of the first, second, and third tiers, that the stage is actually invisible, even to those in the front rows. At least a third of the seats up stairs are, in consequence, useless for any purpose but that of hearing; and in the Amphitheatre, we doubt if a thousand persons could, by any possibility, catch a glimpse of what was going on. A new system of placing the chairs might remedy this defect to a slight extent, but the shape of the theatre is fatal to anything like perfect vision. A giraffe could not see round some of the corners.

The seating of the house, so far as the arm-chairs are concerned, is comfortable, ingenious and good, but the seats are placed much too close together. It is impossible to sit in them without being cramped and stiffened. In the parquette they are rather better, but as this part of the auditorium does not ascend from the foot-lights sufficiently, it is difficult to get a good view without craning over the heads of those in front. We may add in this place that all the seats in the balcony boxes are good for seeing, and in the parquette also, with the reservation we have made.

There is too much ornamentation about the house; too much modeling, and too little color. It writhes in the eye, and looks cold and cheerless, quite beyond the salvation of gas-burners. The quality of the modeling is excellent; the quantity oppressive.

The auditorium, and principally the face of the proscenium is a tolerable faithful copy of the Opera House at Berlin, with altered details to suit the French style. The lower part of the proscenium, the columns, gallery above, the consoles in arch form, with the large leaves apparently supporting the ceiling, the trumpet figure, &c., are all placed and arranged as in the Berlin House. The supports to the second gallery, (caryatides,) are also from the same establishment. In short; the general idea is the same in both buildings; but the dimensions being different, an alteration has been made—and certainly not for the best.

Orange colored satin curtains decorate the proscenium boxes. The color is badly chosen, and affords no contrast to the insufferable and all pervading white and gold of the house.

In an acoustical point of view, the New Academy of Music is a triumph. From all parts of the house, every sound may be caught distinctly. We could hear as well from the back seats of the Amphitheatre as from the parquette.

In every other respect the Academy is a decided failure; fully one-third of it is useless, and the remaining two-thirds are uncomfortably crowded with seats. We doubt if there is comfortable accommodation for more than 2,500 persons in the entire building.

Some new scenery has been prepared by Signor ALLEGRI, and excepting a forest scene, which was dull and chalky, it is good. The curtain is admirably executed.

The Orchestra occupies a kind of ravine between the stage and parquette; the tops of the double basses and a tall head or two are alone visible. In front of the conductor is a board with a painting of a guitar and a banjo entangled in the strings of a lyre. It might be thrown away advantageously.

The gas burners of the proscenium boxes are nearly on a level with the line of vision, and should be lowered, so that the occupants may see the stage without looking through the lights. It must be extremely injurious to the sight.

We sympathize with Mr. HACKETT in the unfortunate issue of his up-town negotiations. It now remains for him to make a bold and determinate step. The amount of good management can overcome the grave objections to his present location. The mere fact of there being so many bad seats in the house, will provoke a distrust of all, and keep people away.

The attendance last evening was disheartening. We are doubtful if fifteen hundred persons were in the house. There was no enthusiasm, except at the end of the first act, when Madame GRISI and Signor MARIO were as usual called for. An Amphitheatrical suggestion that Mr. HACKETT should receive three cheers was promptly rejected.