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**METROPOLITAN THEATRE.**—Madame GRISI and Sig. MARIO made their reappearance here last evening in the Opera "I Puritani," before a large and enthusiastic audience. The house was not crowded, except in the balcony boxes and parquette; up stairs there was plenty of room. Probably thirteen or fourteen hundred persons, in all, were present. The appearance of the house was imposing, but flashy—an inevitable consequence of the gaudy coloring and intolerable gas-glare always prevalent here.

Signor BADIALI was indisposed, and did not sing. His place was filled by Signor BERNARDI. SUSINI was evidently suffering from a severe cold, and at times seemed scarcely able to proceed. Notwithstanding these drawbacks, the Opera went acceptably. Both GRISI and MARIO were in good voice. We have nothing to add to what we have already written on "I Puritani."

This being the first time that an Opera has been given at this house, a few remarks about the appropriateness of the building for the purpose may not be out of place. The stage is, of course, radically wrong; every one admits it to be the ugliest thing of the kind ever devised. We will, therefore, say nothing more about it. Acoustically much was expected of this building, but it is a failure; such a conglomeration of chattering sounds as assailed the ear last evening has seldom been heard in a hall devoted to music; each instrument in the orchestra tripped up its neighbor, and the shrillest had it to the last! The defect appears to lie in excessively metallic vibration—utterly destitute of sonority and mellowness. The shrillest sound overpowers all others; you know precisely when a wind instrument plays a note, and you may follow the piccolo from the first bar of the opera to the last. Nothing can subdue the ardor of that instrument. It cannot be denied that every sound is heard; on the contrary it might be said that every sound is heard twice, for there is an unmistakable echo. The effect is unpleasant and hollow, and reminds one of music under an arching. Where there is a combination of sounds, vocal and instrumental, all the worst points are aggravated. Signor ARDITI—who was seasonably tempestuous last night—would have been astonished could he have heard his own orchestra from the first circle, still more so from the second. He would have descended a sadder and wiser man from either.

In a word, the Metropolitan Theatre will not do for operatic purposes—there is no equality in the sound; the shrillest always prevails, and in quick movements the echo of one sound rebounding on another of a totally different character produces positive discord. The defect, undoubtedly, lies in the dome, and can, we should think, be remedied.

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.

**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 banister 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 writes 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.

**PROMO TENORE. SATURDAY AFTERNOON—GRAND FINALE OF THE ITALIAN OPERA SEASON.**

The influx of country folks anxious to bid Grisi and Mario a sweet adieu, nearly filled Boston's great Opera House this afternoon. "Semiramide" did not go off with remarkable éclat, as less verve and enthusiasm appeared in the first two acts, which are in this company's representation all important to win a general or critical public.

Grisi made several fine points, and displayed more facility of execution in "Bel reggio" than on Monday. The popular duet "Gloria d'errore" was again omitted, despite of all remonstrances, but Grisi insisted upon Donovan coming out at the close of the opera, when she assisted in gathering a harvest of flowers strewn at Semiramide's feet. The orchestra played better than in "La Sonnambula," though not quite up to the mark, and requiring Arditi's most vehement thumps occasionally. Both the military band and chorus were careless in the two last acts, thus losing much of the credit acquired on Monday.

Signor Fabricatore was the Idreno, vice Mario resigned, and made even less of that king than his predecessor.

After Grisi had been duly honored, Mr. Hackett, who appeared with her, stepped forward and said he was desired by Grisi and Mario to acknowledge the kind reception and marked favor bestowed upon them here, and to declare, in their name, the Boston theatre unsurpassed by any in which they had performed in either hemisphere. He went on to confess a "more than satisfactory" result for his enterprise, notwithstanding the great financial revulsion which appeared soon after the engagement with Grisi and Mario was made. All bills had been promptly met, and no artists ever had been obliged to wait for their money. (Here a female voice rang out, loud and clear, from behind the curtain, "That's true.") A roar of laughter followed and Hackett resumed. "Signorini Donovan says that's true." He continued with commendation of the theatre, "its lessee and all concerned, then referred to his former successes here and especially to his bringing out the Viennese Children and making a good deal of money therefrom. He wound up in the words of a distinguished diplomatist, by renouncing to his audience and Boston generally the assurance of his most distinguished consideration. Mr. Hackett was evidently elated by financial success here, and the éclat derived from the introduction of Grisi and Mario to New England.

Mario then appeared in the last scene of "Lucia di Lammermoor," winning all judgments and fascinating his whole public by the style in which a measurably restored voice permitted him to portray Edgardo's agony of unrequited love and dying lament for that loved one departed. The soul and expression depicted in every tone of "O bella alma" moved the audience deeply. When the curtain fell no one, we think, dissented from his praise, or denied him to be the greatest dramatic tenor living. He terminated a grand opera season gloriously, and will ever be remembered as the most expressive singer Boston has ever witnessed.

**AMERICAN ACADEMY OF MUSIC—**

**TO ARCHITECTS.**—A Premium of \$400 will be awarded for such Design as may be adopted, and \$200 for the next best, for an Opera House, to be erected at the Southwest corner of Broad and Locust streets, in the City of Philadelphia. The exterior dimensions of the building to be 150 feet front on Broad street, by 233 feet depth on Locust street; to be of simple but imposing style of architecture—the material of brick, with single or double walls. The lower story on Broad and Locust streets, and the ceilings of the entire building, to be of granite, brown stone, or cast iron. The front and Locust street flank, of pressed brick; the south flank and rear, of good front stretchers. There being streets on front and flanks, public exits must be provided on all. The house to be so arranged as to comfortably seat four thousand persons, in not more than three tiers of boxes, a balcony, and parquette. To have proper saloons, wide passages, and stairways—the latter to be of iron or stone. Particular attention must be given to the comfort of the audience—freedom of exit, perfection of ventilation, heating, lighting, decoration, and acoustic properties; and for the prevention of fire, provision must be made to heat the entire house by fires and run the footways of the streets.

The designs must include complete ground plans of each story, front and flank elevations, sections through the house, and all necessary drawings for scenic arrangements, &c., &c., all drawn to a scale of one-eighth of an inch to the foot, and must be accompanied by an estimate of cost, as well as detailed descriptions of the plans, showing the method proposed for ventilating, heating, lighting, &c., &c.

The plans to be sealed, endorsed, and delivered on or before the 20th of November next, at 107 WALNUT street, White's building, Office No. 5. The designs will all be opened on the same day, and Architects may fully rely on an impartial decision upon the plans on their merits, for originality of design and adaptation to the purpose required.

Further particulars of the views of the Building Committee can be obtained at the above named office. By order of the Committee.

Oct 5 10 13 1611 SAMUEL BRANSON, Secretary.