

Union & Advertiser, 28 May 1894, p.7, col.2.

Plans for Alterations of Academy of Music.

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ACADEMY OF MUSIC IN RUINS

The Old Theater Completely Destroyed by Fire
Early This Morning.

LOSS OVER FIFTY THOUSAND

Post Express, Dec. 2, 1898.

Fire Department Confined Fierce Flames to the Upper Stories--
Much Property Damaged by Water--Theatrical Company
Saved Some Effects--Surrounding Buildings Not
Damaged--The Origin a Mystery--Benefit at
Lyceum on Saturday Night.

What was once the best known theater west of New York, the Academy of Music, is in ruins. The interior was completely destroyed by fire at an early hour this morning. Only the walls that have stood for nearly fifty years remain above the second story.

At 1:15 o'clock Benjamin Barnes, 14 years of age, going out of a Mill street billiard room, saw flames issuing from an upper rear window of the theater. He ran to Exchange place and shouted fire. Policeman John A. Tindell, while on Market street, at the same time saw the flames and sounded an alarm from fire box 164. Albert Hall, who conducts a night lunch wagon opposite the arcade, on Main street, pulled box 51. Policeman Kellogg, on Front street, heard a loud explosion, and, upon learning of the fire, ran to the Front street fire department headquarters to awaken the firemen. They were hustling to respond to the alarms.

The fire department responded promptly. Within ten minutes from the time the fire was discovered the Hayes Truck company from Front street had its ladder raised at the side of the building and a stream on the flames. Other streams were at work in a remarkably short time upon all sides of the building.

The fire had obtained great headway. Flames had evidently been spreading rapidly in the interior of the upper story before they reached the Mill street window and were discovered. The firemen found lively work ahead. A general alarm was turned in at once and Chief Malcom and his battalion chiefs placed the men to best advantage. Strong efforts were made to confine the fire to the upper part of the building, where it originated, and to protect the surrounding property, for it was plainly seen that the theater was doomed. Ladders were run up on all sides and a stream of water was directed from each upon the flames. Three lines of hose played from the roof of Reynolds arcade and four lines upon the rear of the building.

The fire burned fiercely. The interior of the building was a seething furnace. The woodwork burned like tinder. Nothing but the brick walls impeded the progress of the flames. The heat was in-

tense, but the firemen worked bravely and effectively. A deluge of water from the ladders, the ground and the roofs of surrounding buildings in time had the desired effect. In the face of danger from falling walls and cornices the firemen fought hard. Chief Malcom kept the outer walls drenched with water and thus increased the efficiency of these barriers to the progress of the destruction.

The news that the Academy of Music was burning attracted a remarkably large crowd of people considering the lateness of the hour. State, Mill and Front streets and Exchange place were filled with people who pressed against the ropes which were guarded by policemen.

Two hours after the fire was discovered the firemen had obtained the upper hand and an hour later the flames were practically extinguished. It had been a hard fight and but for the excellent work of the fire department the loss in the destruction of the surrounding buildings would have been enormous. Much valuable property was endangered by its proximity to the theater.

The interior of the upper story of the building in which was the theater was completely burned out. The second story containing the theater offices is in ruins, although the flames did not reduce all the wood work to ashes as they did above. The fire did not reach the lower floor which is occupied by saloonkeepers, but their business places were drenched with water, causing much damage.

Realizing the danger that menaced the firemen and the crowds of people in the vicinity of the fire, the authorities summoned the ambulances. Fireman George A. Little was slightly injured. While working at the fire a horse stepped upon his foot. He was removed to St. Mary's hospital. Several firemen on a ladder on the Mill street side narrowly escaped being struck by a falling chimney.

Edward Angevine, of Hose 10, was injured in the head, arms and shoulders by a piece of cornice which fell upon him while he was on a ladder. He was knocked to the ground, a distance of twenty feet. An ambulance conveyed him to his home 59 Ravine avenue.

At 8 o'clock this morning Chief Malcom and a few of his men gathered up the remaining lines of hose and withdrew to their quarters, after seven hours of hard work. A Post Express reporter who went up into the building found the ruins soaked with water which dripped freely or ran in small streams through the many openings to the saloons below. The floors were under several inches of water.

rear portion of the building was subjected to the greatest heat. The stage and the rooms beneath it had entirely disappeared. At the front of the second story, the box office retained sufficient form to indicate its location and Manager Cook's rooms were there in outline.

The wide stairway at the main entrance is intact.

Crowds of people visited the ruins this morning. Business and professional men on the way to their offices left the cars at the Arcade at Exchange place and viewed the damage. Among these was J. Foster Warner, the well known architect. In response to the queries of a Post Express reporter, Mr. Warner said:

"It seems to me that the outer walls of the building are in comparatively good condition. They have stood the test well. The east wall is sprung very slightly, near the top, at the center where the heavy cornice rests without other support. The west wall appears to have sprung in leaving a crack at the rear where an L. adjoined. It is a matter of wonder that the old walls so well withstood the action of the flames. Why, just look at the buildings west of the theater. Not a window is cracked, not a cornice scorched. On all sides the buildings were close to the theater, yet not a particle of damage was done them. This speaks well for the work of the firemen, of course, but it is a standing argument in favor of the construction of walls with comparatively small and few openings. The long narrow windows far apart left masses of brick wall to confine the flames and the heat. The plasters of brick at frequent intervals in the walls, greatly strengthened the walls and explain the general lack of springing."

The loss on building is estimated at \$40,000, on fixtures \$5,000, on stock in saloons, \$5,000, theatrical company's costumes, scenery and mechanical effects, \$2,000; total \$55,000.

ORIGIN A MYSTERY.

Manager Cook Says He Cannot Account for the Fire.

To a Post Express reporter Manager Cook said this morning: "I cannot account for the fire. I left the theater at 11 o'clock last night. At that time all the employees had left the building except the man whose duty it is to lock the doors. There was no watchman in the building as there was little chance for fire. There was no fire in the building last night except in the basement and the destruction began on the third floor. It is strange that the fire should have obtained such headway before it was discovered. There is a mystery about its origin. I cannot understand it now."

Several of the firemen with whom a reporter talked said they could not say what caused the fire, because the upper part of the building was in flames when they arrived and they could find no indication of what caused it.

Fred Lord, clerk of Congress Hall, was the first one in the theater after the fire was discovered, and was immediately followed by Howard Morgan, who has charge of the building. Mr. Lord said that the theater was unlocked and that he and Mr. Morgan penetrated to the portion directly under the stage which, while filled with smoke, was not yet afire, the flames being apparently in the flies and on the stage proper. They were driven out by the smoke, nearly suffocated. The dressing rooms in use were those directly under the fire, and there was no chance to save any of the property.

In the box office safe was about \$1,000, the receipts of recent performances. This was saved.

The fact that the theatrical company uses powder in an explosion during the play is regarded as a possible explanation of the starting of the fire and the explosion heard just before the flames were discovered.

MR. WILDER'S LOSS.

May Reach \$50,000--Insured for \$23,000--Assessment.

Samuel Wilder, owner of the burned building, arrived at the fire at 2:30 o'clock this morning. He said the property was assessed at \$120,000. He valued the building at \$40,000.

Until a year ago he carried insurance of \$30,000 on the building. Then he cut it down to \$22,000.

The value of the fixtures will make Mr. Wilder's loss about \$45,000; it may reach \$50,000.

MUCH HISTORY ATTACHES TO OLD BUILDING

CORINTHIAN HALL ONCE CENTER
OF CITY'S BEST ACTIVITIES.

WHEN JENNY LIND CAME

Some of World's Greatest Musicians
and Speakers Appeared in Amuse-
ment Center of Other Days.

Every community has some building around which cluster many of its best traditions and romances; where the history of its social progress, its amusements and recreation focuses. The celebration of the centenary of the birth of Jenny Lind, "the Swedish Nightingale," which was observed last night at Carnegie hall, New York with elaborate and careful reproduction of the scene presented at Castle Garden when she made her American debut fifty-nine years ago, recalls her appearance at Corinthian hall in July, 1851. And this reminder serves to reincarnate the story of the long programme of worthy events that has hung around the history of the original Corinthian hall, a glamour that must always be interesting.

A Bit of History.

Corinthian hall was built on the site of two frame engine houses, those of Rescue 1 and Cataract 4 of the old volunteer fire department, at a time when the population of the city, was about 20,000, but when the folk were keenly sensitive to the opportunity afforded by the extraordinarily fine character of the people than occupying foremost places on the lecture and concert stage. The list of the notables who appeared at Corinthian hall in the hey-day of its popularity and prosperity reads like a roster of the genius of the world of the period.

Not only did the great poets, writers, musicians and lecturers occupy its platform during a long period of years, but it was the center of many social affairs that attracted the best element of Rochester society. Benefits for worthy causes attracted the socially elect within her walls, and fraternal and other associations held their banquets and festivals there. The panoramas popular for many years following the Civil war were shown in the hall, and what is said to have been the first woman suffrage mass meeting was held there. During the Civil war, bazaars, fairs and benefits of various kinds were there conducted to help the Union cause. In the memories of the older men and women of the city there hangs many a tale of these gatherings, together with those of gatherings of other types, making a collection rare and precious.

Seward's fiery Speech.

It was from the stage of the Corinthian hall that William H. Seward gave his "irrepressible conflict" speech: one of a long line of speakers who presented their appeals to the Rochester public from the same platform, and which included Bayard Taylor, Robert Ingersoll, Henry Ward Beecher, "Artemus Ward" and all the other celebrities of their day.

The walls of the building, which today are practically the same as when it was built in 1849, have echoed to the voice not only of Jenny Lind, but Brignoli, Clara Louise Kellogg, Pareda Rosa, Annie Louise Carey, Adeline and Carlotta Patti, and echoed to the playing of the instrumentalists who were their peers in their own provinces of the realm of music. Again, to name those who sang or played from its stage would be like giving the roster of the great musicians of the times, and for the eras that came after them as long as Corinthian hall continued as the city's favorite amusement place.

A Roll of Great Names.

On the Lyceum course maintained

there through a series of years by the Athenaeum and Mechanics association, came many of the great men occupying the lecture platform for a long period of years. There are people in Rochester who remember when Ralph Waldo Emerson, Wendell Phillips, Oliver Wendell Holmes, Horace Greeley and Frederick Douglass spoke in the course. And then there were the Philharmonic concerts conducted by Professor Henri Appy with Mrs. C. S. Cary at the piano.

Among others who appeared at Corinthian hall were Tom Thumb, Lavinia Warren, Minnie Warren and Commodore Nutt—the Lilliputians popular with almost three generations of people who follow the fortunes of the circuses.

Noted for Concert.

And always Corinthian hall was noted for the concerts given under its roof—Theodore Thomas's orchestra, concerts by J. M. Pattison, Louis Moreau Gotschick, Rudolph Rubenstein, Von Bülow and Gilmore's band.

When Jenny Lind Sang.

Possibly the greatest musical event, however, was the appearance of Jenny Lind July 23d and 24th, 1851. The tickets, intended to be sold at \$2, \$1 and 50c, got into the hands of the speculators and reserved seats were put up to \$10 and \$15. Seats that sold at \$2 were again disposed of for \$5. At that time there was a mad struggle for seats and the streets outside—in State and what is now Corinthian streets—were then Exchange place—were crowded with people, who could not get in but who stayed to listen to the singer through the open windows. All of the windows in the buildings facing the Corinthian, were occupied, many of them having been sold at good prices.

No celebrity who ever visited America has aroused such enthusiasm, for she was the first European favorite to visit the United States in the hey-day of her fame. Many favorites had come before they had attained fame, or after they had reached the twilight of their popularity, but Jenny Lind was the first to come in its full flush. As a consequence her American tour from the night she sang in Castle Garden until the final concert almost a year after was one triumphal progress.

A Triumphal Progress.

She was the object of all kinds of attentions, poets sang of her, critics were profuse in their adulation, and everything was so much Jenny Lind that there came near a surfeit. Some one writing of that period said that if the topic on which a company were conversing was railroads, it was sure

to end with a discussion of Jenny Lind; were it, political questions, and there were mighty ones then in the brewing. Jenny Lind was so much obtruded to the exclusion of every other thought.

Lind's Rochester Visit.

So it was that by the time she was billed for Rochester, enthusiasm had reached such a pitch, that she was taken by a circuitous route to her hotel to avoid the crowds. Of her coming, an old account says:

"To say that the whole town went mad over her sounds extravagant, but it is really rather mild. No great was the wish of the populace to see her that she left the cars at Goodman street and was driven to the Eagle hotel by a roundabout way to avoid the throng. Tickets were placed on sale at higher prices than were ever known here before, two, three and four dollars, but they were all sold as fast as they could be handed out from the temporary box office that had been erected in State street. That was for the 22d, and the disappointment of the would-be but unsuccessful purchasers was so great that for the second evening, the 24th, the seats were auctioned off and were again all disposed of many of them at a large advance.

The Crowds in the Street.

Fortunately for those who each evening were wakened by the windows of the hall were wide open and all those in the neighborhood were occupied by listeners who had rented them

at high prices, while the streets, not only adjacent, but at some distance, were filled with silent crowds; how well they were rewarded may be judged from the statement, apparently well authenticated, that some of the notes of the great Swede in her famous "Echo Song" were distinctly heard on Elm street and at the corner of Clinton and Andrews streets.

"But the sweetness of her voice was equaled by that of her heart, and she insisted on distributing among the local charities the premiums paid for the second evening above the regular price of tickets; it came to more than \$2,500 and was given, in different proportions, to the Female Charitable Society, the Rochester and Catholic Orphan Asylum, the Home for the Friendless, the German Lutheran Church and the Carpenters and Firemen's Benevolent Association."

The Corinthian hall was finished and dedicated about the time the stock tea replacer was creating a stir over the country, and it was in the hall that the Fox sisters in November, 1849, gave demonstrations of the mediumistic powers.

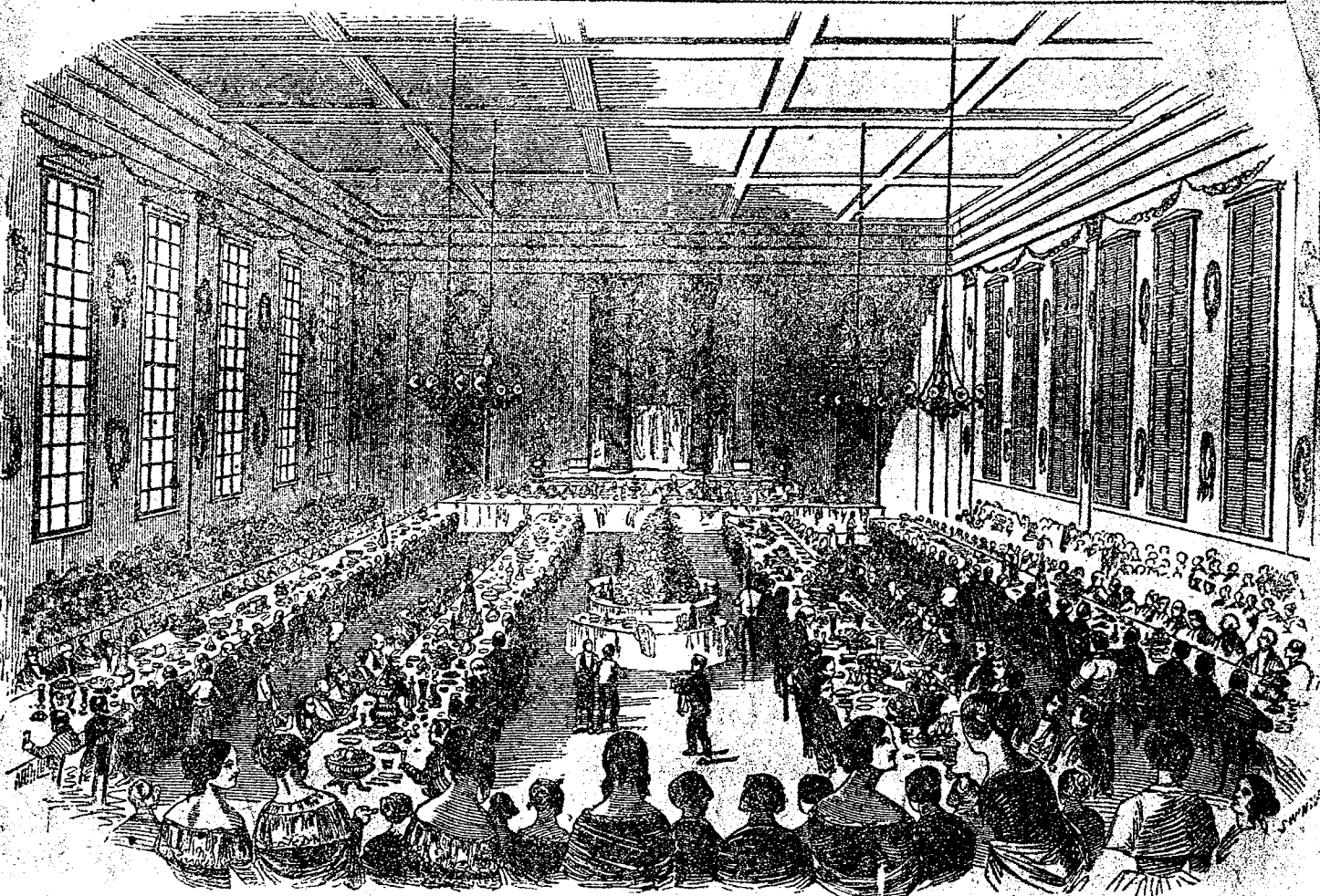
The Original Building.

As originally built by William A. Reynolds, Corinthian hall would seat 1,200, but 1,600 crowded into it for the Lind concert. Henry Searle was the architect. It had been intended to name it "The Athenaeum," a name then popular for such gathering places, but two fine Corinthian columns had been placed at the back of the stage, and, at the eleventh hour, because of these the name was changed to the Corinthian. Entrance to the hall was from two doors at the side of the stage or raised platform, so that persons entering faced the audience. The floor was on a level, but along the sides there were four or five tiers of stationary seats. One old account refers to these seats as "sofas." The stage was a shallow recess or alcove, with a curtain of red damask, hanging from a gilded cornice.

(over)

Oct. 7, 1920

Scene of the Jenny Lind Concert in Rochester



FESTIVAL IN CORINTHIAN HALL.

Corinthian hall, which occupied the site of Corinthian theater, Corinthian and Mill streets, as it appeared in the interior when Jenny Lind sang there July 22-24, 1851. The hall was opened June 28, 1849, and at once became the center of the social life of the city. In the picture the hall is set for a banquet. The raised seats at the sides were fixed, but in the body of the hall the seats were removable at will to accommodate balls and banquets. The picture is reproduced by The Post Express from a wood cut loaned by William H. James, retired mail carrier, of 21 South street. The original cut was made from a daguerreotype taken by a Mr. Whitney.

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In 1865, the property was sold to Samuel Wilder, who added a large dress circle and gallery seating 1,500 people. The place opened as the Academy of Music in September, 1879. Daly's company, presenting Agnes Booth and James Lewis as stars in Gilbert's comedy, "Engaged." The last half of the week the company presented "Old Love Letters."

Fire Burns Out Interior.

One of the leasees of the property was Arthur Leitchford, who ran it as a theater for four years. After that it was known as H. R. Jacob's theater for eight years or more, and in 1893, Louis Cook, connected with the theater in various capacities for twenty-six years, became manager for Mr. Wilder.

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On the morning of December 2, 1898, a fire broke out on the stage, and the interior was wrecked. After that it was rebuilt and became a burlesque house and more recently has gone back into the straight dramatic line.

HISTORIC PLAYHOUSE

ACADEMY OF MUSIC THE OLDEST
THEATER IN THE CITY.

On its stage appeared Jenny Lind, the
Swedish Nightingale, Adeline Patti, P. T. Barnum,
Ole Bull, Maurice Strakosch,
Siamese Twins, Bronson Alcott.

For half a century the Academy of Music, known in the old days as Corinthian Hall, and now in ruins, stood as a center of entertainment. It was the oldest theater in the city. From its historic stage have been heard Jenny Lind, the Swedish Nightingale; the Fox Sisters, in illustration of the "Rochester rappings," Adeline Patti, when 8 years of age; P. T. Barnum, Ole Bull, Maurice Strakosch, the Siamese Twins, Mrs. Macready, Bronson Alcott and a long list of lecturers and entertainers.

Early in 1849 a number of small buildings in the rear of Reynolds' Arcade were rented to give place to Corinthian Hall. With the exception of the north side the building then constructed stood

until 1849. It was erected by William A. Reynolds. The architect was Henry Searle. The hall was opened to the public on June 22, 1849. Within the next decade there appeared on its stage the Fox Sisters in November 14, 1849; Ole Bull, Mrs. Anna Bishop, Mrs. Theresa Parodi, Maurice Strakosch and wife, Jenny Lind, in two concerts, July 22 and 24, 1851; Matilda Heron, Adeline Patti, in 1852; Mme. Marietta Alboni, with Arditi, the Siamese Twins, P. T. Barnum, Mrs. Macready, Adelaide Phillips, Louis Gottschalk, Thalberg and Piccolomini.

In 1855 Samuel Wilder bought Corinthian Hall from William A. Reynolds. In exchange for it he gave large blocks of stock in the Russo-American Telegraph Company. Soon afterward the Atlantic cable was successfully laid and the Russo-American company's plans were abandoned.

In 1878 Mr. Wilder rechristened and reconstructed the old hall which then became the Academy of Music and was opened as a theater. Gilbert's comedy "Engaged" was the opening attraction for the first three nights of the week and "Old Love Letters" was presented the last half. Hanlon and Courtney, the carmen, were in Rochester that week and they were invited to attend the opening night's performance. Hanlon accepted and from a box he made a speech in response to repeated calls. Arthur Lucetford was the first manager of the house. He held it for four years. Then Jacobs & Proctor and later H. R. Jacobs were the lessees. They occupied the theater for eight years and a half. After they retired, Louis C. Cook, who had been Mr. Wilder's representative for many years, became the manager and he held that position when the old theater was destroyed this morning.

Under H. R. Jacobs' management the Academy became a popular price theater, the first in Rochester. When Mr. Wilder assumed control of the house in 1894 he continued the popular price policy. The present season so far had been one of the most successful in the history of the theater under the popular price plan.

In a recent historical review of the playhouses of Rochester, George M. Ellwood said:

"I very much doubt if anywhere in the world; certainly not in America, there are four walls standing, within which, at one time or another, have been seen and heard so many people distinguished in every branch of art, science and letters. Many of the great opera houses of the world have held more great singers; many theaters, more great players; many parliaments and senates, more great orators; but when we reflect that across the narrow platform, for more than a quarter of a century, every school

of thought and action sent its choicest interpreters, the story of those years is truly a wonderful one."

Referring to the building just after its completion and to its history, Mr. Ellwood said: Entrance to the hall was had by means of the first flight of stairs from Exchange Place, located as at present, thence through a long hallway extending the length of the building and dividing into two stairways, to the right and left, that led up to landings, from which the audience room was entered by doorways on either side of the stage, so that one came into the hall facing the audience instead of from the rear as is common.

The floor was on a level, seated with movable settees, while, extending around the outside of the hall, were six rows of raised seats, each tier a little higher than those in front. The stage was a simple platform, at the back of which was a shallow recess or alcove, curtained midway from floor to ceiling with red damask portieres supported by a gilded cornice. At the back of the stage stood two superbly modeled Corinthian columns, copied from those of the tomb of Lysicrates, one of the purest and most beautiful examples of Greek art. The building was originally called "The Athenaeum," but on the day before the opening upon consultation with some of the leading citizens, Mr. Reynolds decided to christen it Corinthian hall, the name being suggested by the aforementioned column.

The second floor of the building was occupied, on the right as you ascended the stairs, by the reading room and library of the Athenaeum, and on the left by the law library, offices and by historic "No. 7," a room for many years redolent with very many delightful memories. It was the private office and parlor of Mr. Reynolds. It was tastefully furnished and decorated with pictures and the very air breathed the generous hospitality of its genial host. Into this cozy little retreat the favored few were almost nightly invited, after the entertainment upstairs, lecture or concert, was over, to meet the reigning star or stars of the evening and pass an hour, sometimes, it may be said, several hours, in social intercourse, music, song and story. It is only a memory now. Few of the younger generation have heard of it, but to such as were among the fortunate ones, the recollection and associations of "No. 7" will ever linger, recalling delightful hours.

The hall had a seating capacity of about eleven or twelve hundred, as shown by the diagram, but when, as was often the case at popular lectures and great occasions, Mr. Reynolds and his faithful lieutenants, Fleming and old Charlie Cazeau, had packed with stools every aisle and the space around the outside of the hall and in front, up to the very doors, sometimes the platform itself, it then held 1,500 and even 1,600 souls. With every foot thus packed and with only those two doors for exit, and the narrow turning stairways that were through Divine mercy alone that there was never an alarm of fire or a panic in the building in those days, else Rochester would have been called upon to mourn hundreds of its bravest and fairest.

The hall was opened with an evening of formal dedication on June 23, 1849. From that day it became the scene of all the leading entertainments. The smaller halls were deserted, one after another closed and was forgotten, or at least fell into "innocuous desuetude." To give anything like a chronological summary of the entertainments of which this hall was the theater, during the years that followed, would be impossible in the space allotted to me. Only the briefest mention of a few of the most notable events is all that can be attempted, and I shall be done.

One of the earliest memorable happenings, associated as it is with Rochester's history, was the first public exposition of spirit-rappings, "the Rochester Knockings," as it was called elsewhere, on November 14, 1849.

The month of July, 1851, was one that must always be printed in red letters in the musical annals of this city. In the first week came the first grand concert, except Ole Bull's, that had ever been given here by Madame Anna Bishop, accompanied by several lesser lights. Her fame had preceded her to such an extent that on her arrival, the day before the concert, she was met at the

cars by the mayor in his official capacity and escorted to her hotel. The concert consisted, so says the advertisement, of "selections from opera, partly in costume," a precedent that has been closely followed by some of our modern light opera companies, if we may believe the posters. The second week was marked by another grand concert, by Madame Theresa Parodi, under the management of the veteran impresario, Maurice Strakosch. This was his initial venture here and he was so pleased with his reception that Rochester became one of his favorite stands and hither he brought, in the years to come, all of his attractions. Strakosch appeared himself in this programme, as did also his wife, Madame Amalia Strakosch, the eldest of the gifted Patti family. The tickets were placed, for the first time, at \$2. The house was rather a slim one, although an editorial next day informs us that the "audience seemed pleased with all the pieces." A reception was given the next evening, at which the price was reduced to \$1 and the house was filled.

After this followed another concert by the irrepressible Hutchinsons, by way of contrast, and then, the third week of the month was ushered in by the greatest musical event in our history, the two concerts, on the 22d and 24th of July, by Jenny Lind, fresh from her unprecedented triumphs in New York. She arrived on the 21st, leaving the cars at the foot of Goodman street, we learn, in order to avoid the troublesome throng of sight-seers, and was driven by aroundabout way to the Eagle hotel. The price of tickets were fixed at \$2, \$3 and \$4. They were placed on sale in a store on State street, No. 56, near the corner of Market, a high board fence having been erected across the sidewalk to the ticket window. A mad struggle for seats ensued and every ticket was soon sold. So much dissatisfaction resulted on the part of the disappointed ones that the sale of seats for the second concert was had by auction in the hall on the intervening day, high premiums being paid in many cases for choice. The great singer was accompanied by the pianist, Otto Goldschmidt, whom she afterward married, by Joseph Burke, the great violinist, and by Belletti, tenor. She sang "Come to Him," from the Messiah, an aria from "Sonnambula," duo from Rossini, with Belletti, "The Bird's Song," "Comin' thro' the Rye" and her celebrated "Echo Song," in which she has never been approached.

On the second evening she sang an aria from "Der Freischütz," "Casta Diva," from "Norma," the "Tyrolean Duet," with Belletti, the "Gypsy Song," "Mountaineer's Song," and "Home Sweet Home." Both evenings were hot and the windows of the hall were, of course, all open. The narrow streets about the building were densely packed and we read that every window in the neighborhood, rented at high prices, appeared to be a frame of human faces, while even the roofs of the adjacent buildings were crowded with people. So anxious were they to catch every note of the great cantatrice that the silence of this vast throng was so profound as to be almost painful. It is also seriously said that the "Echo Song" was distinctly heard at the corner of Clinton and Andrews streets and again on Elm street. There were no trolleys then! On the day between the two concerts Jenny Lind was induced to visit the studio of Appleby, in the Arcade, where her daguerreotype was taken by that artist. If that pictures is still in existence it should be owned by the Historical society. After each concert the fair singer, about whom the town was fairly mad, was called out upon the balcony of the Eagle again and again and gratefully bowed her acknowledgments to the enthusiastic and cheering thousands.

From this date until the time I have fixed in my mind as a stopping point, the Siamese Twins came and went—together. P. T. Barnum gave a lecture for the benefit of the Female Charitable society, Lola Montez lectured. The Peak Family of Swiss Bell Ringers appeared on the scene, Mrs. Macready gave a dramatic reading, and Bronson Alcott was heard in a transcendental exposition of "The Thyness of the May Be," or some kindred phase of the Concord School of Philosophy. Musically Ole Bull and Patti came twice, Little Adeline's skirts a little longer now and her voice growing in sweetness and power. The close of 1853 brought Madame Sontag with Paul

Julien and Bocco. The next year came the never to be forgotten Louis Julien with that grand orchestra; Burke again, this time accompanied, his first appearance here, by Richard Hoffman, the pianist of our day. Then Parodi, twice again, Adelaide Phillips came soon after in one of her many farewell tours, which she continued until a very advanced age. This was closely followed by Madam La-Grange, with her first came Louis Gottschalk, that breaker of strings and hearts. Dempster's last visit. The Pyne & Harrison Opera company, in July, 1856; then Thalberg, and to a more masterly touch than his the ivory key never responded. He was accompanied by Therese Parodi, Madam Patti, Nicolia and Mollenhauer. That was an evening to be remembered. The record of this line of artists closes with the graceful outline, the sweet face and the superb, resonant voice of Pizzolomini, on the 16th day of February, 1853.

Mr. Elwood said this morning: "I have seen the theater packed from door to door, the aisles filled with people in chairs, and twice under such conditions an alarm of fire has been turned in for the building. At one time when Davenport and Wallack were playing, a gas fire beneath the stage leaked and fire burst up in plain sight of the audience, but through Davenport's coolness, the audience was kept in check until the flames were extinguished."

It was about ten years ago that Marshall P. Wilder made his first appearance in Rochester at the Academy of Music, under the auspices of the old Rochester Newspaper guild, the predecessor of the present Press club. The entertainment was in the afternoon and H. R. Jacobs, then the lessee of the theater, donated the services of all the attaches, and members of the company playing there that week also took part in the programme. One of the most fashionable audiences ever seen in Rochester assembled at the Academy that afternoon to greet the inimitable little humorist and to do honor to the newspaper men. There were no reserved seats and "first come, first served," was the rule. The result was that the house was crowded to the doors and that the "abode of the gallery gods" was occupied by ladies in fashionable costumes and costly jewelry. The Academy gallery has never since been graced by such an audience. In fact that entertainment was practically the last occasion on which the Academy held such a fashionable crowd.

MR. APPY'S RECOLLECTIONS

About Old Days of Jenny Lind and Other Noted Persons.

Professor Henri Appy, in his affable way, gave to a Post Express reporter some reminiscences of the Academy of Music and the many notable events that

have taken place there. The first time that he came to Rochester was in 1851, when Jenny Lind gave her famous concerts in the Academy, then called Corinthian hall. Rochester at that time was too small a town to be favored with music from Mr. Appy's violin, as he was receiving \$150 per night, and only played in cities. A second violinist, a Mr. Buck, was considered good enough for Rochester in those early days. The first time that Appy did play in Rochester was when Madame Bostwick, the American Nightingale, gave her concert at Corinthian hall.

In the early 60's Mr. Appy came to Rochester to direct a large chorus. In 1866 he organized the Philharmonic club, which in 1868 commenced to give concerts in Corinthian hall. After that date he gave many concerts in the old hall not only with the club, but also individual violin recitals.

Mr. Appy says that when Corinthian hall was simply a square room, it was the best concert hall in the state. But when it was changed to an opera house and was re-named Academy of Music, acoustic properties were ruined. "The seats and gallery drove the tones of the violin back against the curtain," he says, "and smothered them."

Mr. Appy says he heard Jenny Lind say to William A. Reynolds that she had never sung in a hall in which the lightest tones could be heard as well as in the old Corinthian hall.

WHEN FLEMING WAS MANAGER.

Arthur Luetichord's Reminiscences—Visit of Dickens.

Arthur Luetichord, who was for several years manager of the Academy, this morning recalled that Richard Fleming, who was once Mortimer F. Reynolds's right hand man, was also manager of old Corinthian hall for a long time. Mr. Fleming was succeeded by Richard Holmway. While Mr. Fleming was in charge of Corinthian hall Charles Dickens visited America and appeared in the play house. Mr. Fleming was a college mate of the famous novelist in England and the two had an exceedingly pleasant reunion. Mr. Dickens reached Rochester in the morning of the day on which he was to appear and went directly to the theater where he and Mr. Fleming passed the day in the famous "dressing-room," recalling reminiscences of college days. Those who are able to recall the incident say that enough good college stories were related to make a second edition of "Tom Brown's School Days."

So earnestly were old times recalled that Mr. Dickens suggested that they send out and purchase a beefsteak and other necessities for a dinner, a la college days, and cook it themselves. The suggestion prevailed and the two demonstrated thoroughly that they could still cook as well as eat. Some of the attaches who were invited to the feast say that the menu provided would delight the gastronomic instincts of Epicure himself, while the flights of eloquence inspired by the banquet board, would have charmed the gods on Olympus' heights.

City Clerk Sheridan this morning said he remembered well when Richard Fleming was manager of the old Corinthian hall because he was then a pupil at old No. 5 school and the commencement exercises were held in the hall.

OLD COMMENCEMENT DAYS.

University's Graduating Exercises Used to Take Place at Corinthian Hall.

"The Academy fire takes away a building which will always remain in the memory of the older graduates of the University of Rochester," said a white haired alumnus this morning, as he watched the workmen among the ruins of the burned out theater. "In the old days, way back in the time of the other war, when the Academy was Corinthian hall, it used to be the scene of the commencement exercises of the college each June. I remember so well how the trustees, faculty, alumni, and undergraduates used to form in a long, solemn procession and headed by a brass band, march down Main street and into the old theater, where the orations of the graduating classes took place. Dr. Anderson in a black gown would hand out the diplomas and the audience would sing the 'Doxology.'"

The commencement exercises of the university were held at Corinthian hall into the '90s.

AN HISTORIC SITE.

Postoffice and Fire Houses Once Stood There—Many Changes.

The site occupied by the Academy of Music is an historic one. Frank Van Dorn, one of Rochester's authorities on the early history of the city, told a Post Express reporter to-day that he was familiar with the property from 1813. At that time Mr. Van Dorn was in business in Reynolds's arcade, and was well acquainted with William A. Reynolds, who built the Academy. On the southeast corner of the site was a two-story frame building, the first structure erected in Rochester. This was formerly a hotel and postoffice, having been built by Abelard Reynolds on Buffalo street, now Main street. It was moved back to Bugle alley, now Exchange place, before the Arcade was built. When the Academy, or Corinthian hall, was built, the old postoffice building was removed to Sophia street by Mr. Reynolds, and it still stands opposite Central church enclosed by brick walls. The other buildings on the property were two fire houses, Rescue 1 and Cataract 4. Both had old fashioned engines, of the man-killer style, operated by hand brakes. All of these buildings had to go to make way for the Corinthian hall.

Mr. Van Dorn said that Mr. Reynolds told him that he doubted if the new building would pay, but it was his intention to put up a hall both strong and beautiful. When completed Corinthian hall was the largest hall west of New York, as well as the most handsome one. The hall was well built, the walls being put up to stay, as builders used to say. Their strength was evidenced at the fire last night. They did not crumble or fall and to-day they appear as solid as ever.

When first built the Rochester Athenaeum conducted a lecture course in the hall. Among the noted lecturers were Oliver Wendell Holmes, Ralph Waldo Emerson, George William Curtis and Henry Ward Beecher. Daniel Webster spoke from the gallery of the arcade but not from the Corinthian stage, as it is sometimes declared. When Jenny Lind sang Mr. Van Dorn heard her from the roof of the Arcade. It was in summer, and the hall windows were open. All of the nearby buildings, arranged chairs in tiers on the roofs and sold the seats at good prices. Mr. Van Dorn recalled seeing a man purchase a seat on the curb in Bugle alley of a boy for six cents. The hall was filled and the audience on the surrounding streets and roofs swelled the number of listeners to several thousands. During the war the sanitary commission held a bazaar in the hall for the benefit of the soldiers. It was a successful and largely attended affair.

ACTORS WERE SAD.

"Wheel of Fortune" Company Watched Academy Ruins with Mournful Looks.

"The most mournful sight I beheld at the ruins of the Academy this morning," said a man who had been in the crowd which flowed through Exchange place all the forenoon, "was not the caved-in roof or the blackened walls of the old theater, but the faces of the actors who have been playing there this week. They stood about in attitudes of such complete dejection that you could spot them every time. I saw one pretty young woman in a swell outfit watching the wrecked building with eyes which never left the front entrance. She was perfectly oblivious to everything else. I wondered if she had any other gown left beside the one she was wearing."

A member of the company said he had heard that all of the trunks had not been destroyed. He was not completely relieved, however, for he did not know whether his were among the saved or not. Another said that he had always been afraid that the name of the play would be a hoodoo. "The wheel of fortune took one big turn last night all right enough," he observed with a sad, faraway note in his voice.

MR. WILDER'S PLANS.

Commercial Building Will Probably Take Place of the Theater.

A Post Express reporter this afternoon asked Samuel Wilder as to his plans regarding the Academy of Music property.

"I cannot yet tell what will be done with the property," replied Mr. Wilder. "The underwriters will adjust the loss next Tuesday. In the meantime every precaution to prevent accident from falling walls will be taken. The west wall has sprung in considerably and I fear that a high wind would blow it in."

"Do you expect to build another theater on the property?"

"No; I do not. I cannot yet say, however, what will be done."

"The property would be valuable for commercial building purposes."

"Yes, very especially when Mill street is extended to Main street. Such an extension is bound to come. It may come within a few years. It would greatly improve all the surrounding property. The traffic of the city is already too great for the four corners. An opening from Main street to Mill street would relieve present conditions."

"Do you think the walls of the burned building can be preserved?"

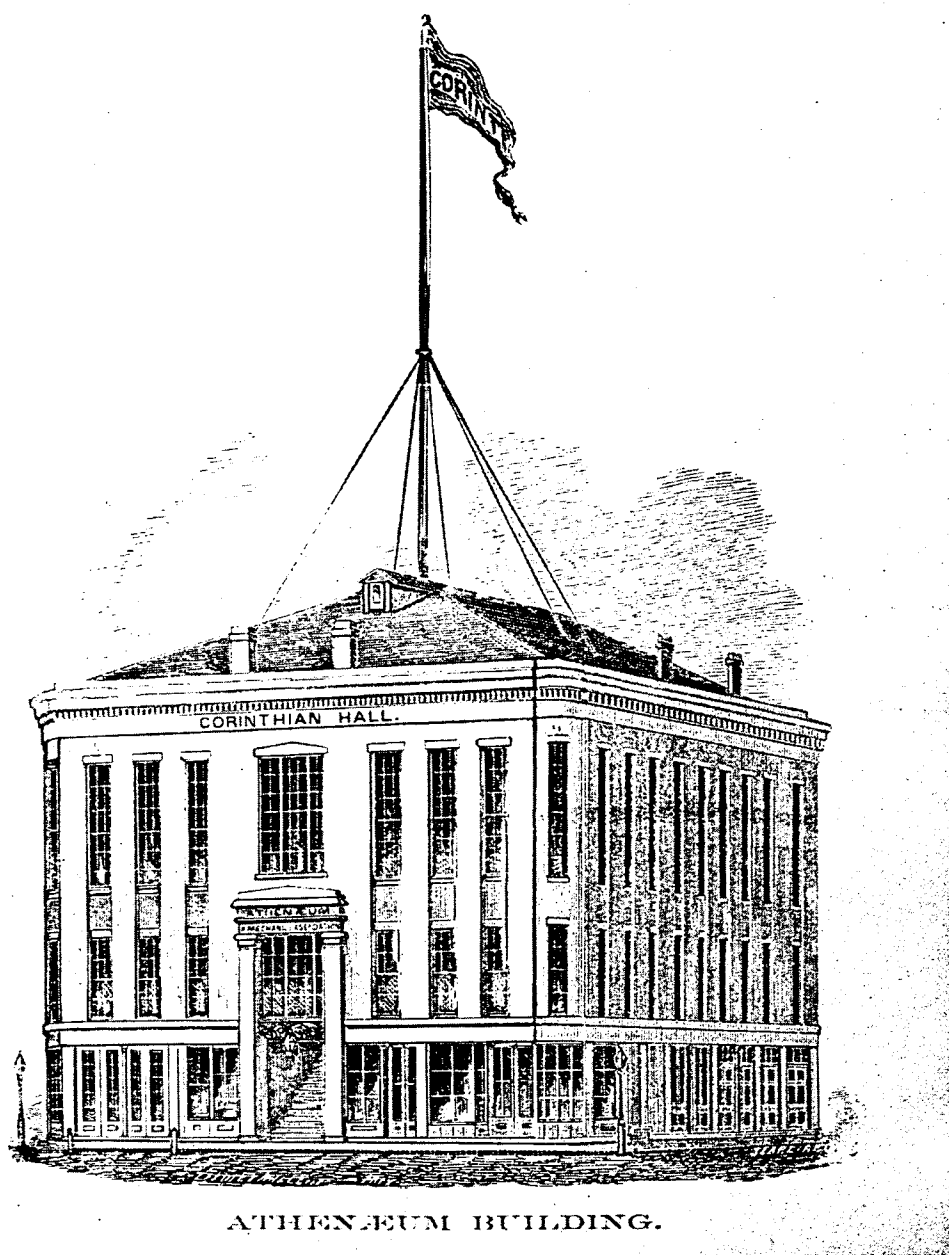
"I doubt that they can."

"If another theater were built, the present structure could not be used under the present building law, could it?"

"How is that?"

"The law now requires that theaters shall be on the ground floor."

"Well, I am glad to know that. The first thing I asked early this morning when I was notified that the Academy



Corinthian Hall—Rochester's Famous Old Forum and Music Hall.

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SCRAPBOOK vol. 1. 1950. Published by the Rochester Historical Society, facing p. 30.