

- the stage, their Majesties were invisible to the Gallery; and on their entrance solemn stillness prevailed, until the Orchestra, for the first time in an Opera-house, for the first time by the Professional Band, struck up *God save the King*. Never, we will venture to say, in any Theatre during the present reign, was there so thin an audience when their Majesties were present; and we pretend not to divine the cause. Whether it is the failure of the Theatre as a musical room—the general poverty of the performance—the little notice that was given of their Majesties' intention to be present we know not" (*Morning Chronicle*, 23 Feb.).
- Tuesday 22**  
PAN
- A TRIP TO SCARBOROUGH.** As 18 Oct. 1790, but Amanda – Mrs Ward; omitted: Shoemaker, Taylor, Hosier, Jeweller. Also **THE FAIRY FAVOUR.** As 21 Feb. **Wednesday 23**  
DL
- COMMENT. [Afterpiece in place of **THE ISLAND OF ST. MARGUERITE**, advertised on playbill of 22 Feb.] Receipts: £127 2s. 6d. (90/18/0; 30/9/0; 4/10/6; tickets not come in: 1/5/0).
- THE WIDOW OF MALABAR.** As 12 Jan. Also **TWO STRINGS TO YOUR BOW.** As 16 Feb. Also **A DIVERTISEMENT.** As 1 Dec. 1790. **CG**  
**DANCING.** As 23 Nov. 1790.  
COMMENT. Receipts: £170 19s. (163/18; 7/1).
- PIRRO.** **King's**  
COMMENT. This was a semi-private rehearsal, with Davide as Pirro. "Yesterday evening an act of *Pyrrhus* was rehearsed on the stage of this theatre" (*London Chronicle*, 24 Feb.). "The Theatre is not yet ready entirely for the Public" (*Oracle*, 24 Feb.) [see 26 Mar.]. On 22 Feb. the newspapers carried a statement from the theatre that "the rehearsal announced for Wednesday Evening is . . . deferred for a few days." But this deferment was set aside. The Lord Chamberlain having refused a license for the performance of opera at this theatre, **PIRRO** was not publicly performed.
- THE HEIRESS.** As 11 Nov. 1790. Also **NO SONG NO SUPPER.** As 9 Dec. **Thursday 24**  
1790. DL  
COMMENT. Receipts: £236 9s. (184/16/0; 47/15/6; 3/15/0; ticket not come in: 0/2/6).
- THE SCHOOL FOR ARROGANCE.** As 4 Feb. Also **LOVE IN A CAMP.** **CG**  
As 11 Nov. 1790, but Rupert – Reeve.  
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £185 8s. 6d. (177/2/6; 8/6/0; tickets: none listed).
- TWELFTH NIGHT.** As 3 Nov. 1790. Also **THE PANNEL.** As 14 Jan., but **Friday 25**  
Aurora – Miss Collins. DL  
COMMENT. Receipts: £146 15s. (101/7/0; 38/6/6; 6/19/0; ticket not come in: 0/2/6).
- THE EARL OF ESSEX.** As 31 Dec. 1790. Also **THE PICTURE OF PARIS.** **CG**  
As 11 Feb.  
COMMENT. Receipts: £176 12s. 6d. (170/5/0; 6/7/6).
- THE SIEGE OF BELGRADE.** As 10 Feb. Also **THE SPOIL'D CHILD.** **Saturday 26**  
As 16 Sept. 1790. DL  
COMMENT. Receipts: £223 8s. 6d. (172/1/0; 50/5/6; 1/2/0).

**Saturday 26**  
CG THE WOODMAN. Principal Characters by Quick, Bannister, Johnstone, Blanchard, Inledon, Williamson (1st appearance [in a speaking part]), Cross // Mrs Martyr, Mrs Webb, Miss Huntley, Mme Pieltain (1st appearance on the English [non-operatic] stage); Rest of the Vocal Parts by Mrs Mountain, Mrs Warrell, Miss Williams, Mrs Harlowe, Miss Stuart, Miss Barnet, Mrs Watts, Miss Francis, Mrs Arnold, Mrs Davenett, Mrs Rock, Mrs Cross, Mrs Powell, Mrs Gray, Mrs Masters, Mrs Platt, Mrs Ratchford, Mrs Byrne, Mrs Goodwin, &c. [Cast from text (T. Cadell, 1791): Sir Walter Waring – Quick; Fairlop, the Woodman – Bannister; Capt. O'Donnel – Johnstone; Medley – Blanchard; Wilford – Inledon; Bob, the Miller – Williamson; Filbert, the Gardener – Cross // Dolly – Mrs Martyr; Miss Di Clackit – Mrs Webb; Polly – Miss Huntley; Emily – Mme Pieltain [in text: Miss Dall (see 10 Mar.)]; Kitty Maple – Miss Stuart; Bridget – Mrs Cross.]. Also TWO STRINGS TO YOUR BOW. As 16 Feb.

COMMENT. Mainpiece [1st time; CO 3, by Henry Bate]: With new Music, Scenes, Dresses, and Decorations. The Music (with a few exceptions) composed entirely new by Shield. And new Scenery designed and chiefly executed by Richards. Books of the Songs to be had at the Theatre. [Williamson was formerly a chorus singer at this theatre; Mme Pieltain had sung at the King's in the season of 1788-89. Afterpiece in place of THE DEAF LOVER, advertised on playbill of 25 Feb.]

“The author is very little responsible for his part of the entertainment, which he acknowledges was composed chiefly for the purpose of [the music, which] in the taste of the present day is almost the only essential part of such an entertainment” (*Gazetteer*, 28 Feb.). *Oracle*, 7 May 1791: This Day is published THE WOODMAN (1s. 6d.). Receipts: £243 2s. (239/17/6; 3/4/6).

PAN ARMIDA. As 17 Feb.  
DANCING. End of Act I *Divertisement*, as 17 Feb.; End of Act II *Ampbion et Thalie*, as 17 Feb., but omitted: Fialon, Duchesne, Rousseau, Boisgirard, St. Aumer, Schweitzer, Mmes Didelot, Viganò, Mlles Puisieux, Bithmer Cadette, Bithmer, Rousseau, Védie, Durand.

COMMENT. “Pacchierotti was taken ill on Saturday and was unable to sing his songs. An apology was made for him, and he walked on and walked off without diminution of the public pleasure. Here was an unanswerable argument for the Pantheon as an Opera-House; for the *silence* of a singer is no injury to the entertainment” (*Morning Chronicle*, 28 Feb.).

**Monday 28**  
DL THE RIVALS. As 1 Nov. 1790. Also NO SONG NO SUPPER. As 9 Dec. 1790.  
COMMENT. By Command of Their Majesties. Receipts: £311 6s. 6d. (290/17/0; 19/6/0; 1/3/6).

CG THE WOODMAN. As 26 Feb. Also THE FOLLIES OF A DAY. As 29 Oct. 1790.  
COMMENT. Ladies and Gentlemen who have Places for the succeeding Nights, will please to observe, the New Opera will be performed every Night till further Notice. Receipts: £285 11s. 6d. (281/3/6; 4/8/0).

## March 1791

**Tuesday 1**  
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE FAIRY FAVOUR. As 21 Feb.  
COMMENT. Receipts: £195 9s. 6d. (167/19/0; 25/4/0; 1/11/6; tickets not come in: 0/15/0).