

- Wednesday 23
CG PART III. Eleventh Grand Concerto. *Pleasure my former ways resigning* by Harrison (TIME AND TRUTH). *No more shall Edom's sons* by Miss Poole (ISRAEL IN BABYLON). *O Baal, monarch of the skies* by Chorus (DEBORAH). *His bideous love* and *Love sounds the alarm* by Incledon (ACIS AND GALATEA). *O Father, whose Almighty power* by Chorus; *O let eternal honours* and *From mighty Kings* by Mrs Billington (JUDAS MACCABAEUS). *Fix'd in his everlasting seat* by Chorus (SAMSON).
- Thursday 24
DL THE HAUNTED TOWER. As 20 Nov. 1790. Also THE DESERTER OF NAPLES. The Deserter – Palmer; Russet – Williames; Simkin – Suett; Skirmish – Bannister Jun., Flint – Burton // Louisa (1st time) – Mrs Crouch; Jenny – Miss De Camp; Margaret – Mrs Booth.
MONOLOGUE. *A Lecture on Oratory: The Pulpit, the Senate, the Bar, and the Stage, with a Specimen of Scotch Elocution*, written by the late Samuel Foote, Esq., by Palmer.
COMMENT. Benefit for Palmer. End of Act I of afterpiece: A Grand Representation of Mount Vesuvius, at the Time of an Eruption. *Oracle*, 28 Feb.: Tickets to be had of Palmer, No. 3, London Road, St. George's Fields. Receipts: £340 5s. 6d. (144/1/0; 22/0/0; 4/4/6; tickets: 170/0/0) (charge: £126 4s. 11d.).
- CG THE WOODMAN. As 10 Mar. Also MODERN ANTIQUES. As 15 Mar.
COMMENT. Receipts: £251 10s. (246/9; 5/1).
- PAN LA BELLA PESCATRICE. As 1 Mar.
DANCING. End of Act 1 *Telemachus in the Island of Calypso*, as 22 Mar.; End of Opera *The Deserter* (with augmentations, composed by D'Auberval). Skirmish – D'Auberval; Deserter – D'Egville; Simkin – Viganò // Louisa – Mme Theodore D'Auberval; Nieces – Mlle Gervaise Troche, Mlle Menage; Duchess – Mlle Léonore Simonet; Invalid – Mons Fialon; Aunt – Mlle Bithmer.
COMMENT. Benefit for D'Auberval. Tickets to be had of D'Auberval, No. 52, Poland-street.
- Friday 25
DL A GRAND SELECTION FROM THE WORKS OF HANDEL. Principal Vocal Parts as 11 Mar., but added: Kelly // Mrs Crouch. Conductor, and Violin as 11 Mar.
PART I. As 11 Mar., but added: *Deeper and deeper still* and *Waft her angels* by Kelly (JEPHTHA).
PART II. As 11 Mar., but *How vain is Man* by Dignum (JUDAS MACCABAEUS) in place of *There beneath a lowly shade*; added: *What tho' I trace* by Mrs Crouch (SOLOMON).
PART III. As 11 Mar., but added: *Laughing Song* by Kelly. *Haste thee Nymph* by Kelly and Chorus (L'ALLEGRO). *Ye Sacred Priests* and *Farewell ye limpid Springs* by Mrs Crouch (JEPHTHA).
- CG ALEXANDER'S FEAST. Principal Vocal Performers, Leader, and Organ as 11 Mar.
PART I. Overture. *'Twas at the Royal Feast* by Harrison. *Happy Pair* by Harrison and Chorus. *The song began from Jove* by Miss Poole. *The listening croud* by Chorus. *With ravished ears* by Miss Poole. *The praise of Bacchus* by Harrison. *Bacchus ever fair and young* by Sale and Chorus. *Sooth'd with the sound* by Harrison. *He chose a mournful muse* by Mrs Billington. *He sung Darius* by Chorus. *Softly sweet in Lydian measures* by Mrs Billington. *War, he sung, is toil and trouble* by Incledon. *The many rend the skies* by Chorus. *The Prince unable to conceal his pain* by Mrs Billington. *The many rend the skies* repeated by Chorus.
PART II. *Now strike the golden lyre again* by Harrison. *Revenge! Timotheus cries* and *Behold a ghastly band* by Griffith. *Give the vengeance due* by Incledon. *The Princes applaud* by Incledon and Chorus. *Thais led the way* by Mrs Billington and Chorus. *Thus long ago* by Harrison. *At last divine Cecilia came* by Chorus. *Let's imitate their notes above* by Mrs Billington and Harrison. *Let old Timotheus yield the prize* by Chorus.

- PART III. A GRAND MISCELLANEOUS ACT.** Overture and Dead March (SAUL). *Balmy sweetness* by Harrison (Boyce). *Thou shalt bring them in* by Mrs Piele (ISRAEL IN EGYPT). *Disdainful of danger* by Harrison, Inledon and Sale (JUDAS MACCABAEUS). *The Soldier tir'd of war's alarms* by Mrs Billington (Dr Arne). *Bless the true Church and save the King* by Inledon and Chorus (ATHALIA). *There in myrtle shades* by Miss Poole (HERCULES). *But bright Cecilia* and *As from the power of sacred lays* by Mrs Billington; *The dead shall live* by Chorus (DRYDEN'S ODE). Friday 25
CG
- THE SIEGE OF BELGRADE.** As 19 Mar. Also **THE DEVIL TO PAY.** As 20 Oct. 1790. Saturday 26
DL
COMMENT. Receipts: £224 6s. 6d. (192/7/0; 30/2/6; 1/9/6; tickets not come in: 0/7/6).
- THE WOODMAN.** As 10 Mar. Also **MODERN ANTIQUES.** As 15 Mar. CG
COMMENT. Receipts: £159 18s. 6d. (156/11/6; 3/7/0).
- ENTERTAINMENTS OF MUSIC AND DANCING.** King's
- PART I.** A Collection of Serious Music by different composers, but particularly by Paisiello. Vocal Parts by Davide, Tajana // Mme Lops.
- PART II.** A Collection of Comic Music by different composers, but principally by Paisiello. Vocal Parts by Albertarelli (1st appearance), Davide // Sga Cappelletti (1st appearance), Sga Sestini.
- DANCING.** End of Part I a *Divertisement*; End of Part II *Orpheus and Eurydice*, both dances by Vestris [Jun.], Victor, Vermilly, Mlle Hilligsberg, Mlle Mozon, Mlle Dorival, &c.
- COMMENT. The Nobility, Gentry and Public at large are respectfully informed that, in compliance with the wishes of many of the principal Subscribers and supporters of this undertaking, and it being found that, without offence to law, the entertainments advertised for the Hanover-sqaure Rooms may be given at this Place. The Doors to be opened at 6:30. To begin at 7:30 [same throughout season]. Pit 10s. 6d. Gallery 5s.
- As the Proprietors would not presume, even to save themselves from utter ruin, to offend either the Authority of the King, or of the Laws, they forbear all idea of performing Operas until the hardship and justice of their case shall produce the proper influence upon his Majesty's benevolent mind; and, under the circumstances in which they stand, with a Company of the most celebrated singers and dancers in the world, in their respective departments, engaged at an expense of £18,000, they confide in the liberality of the Public that they will countenance and support such an Entertainment as they are legally warranted to give, until they shall recover their just right of performing Operas under his Majesty's license.
- "From dinner we all went to the Opera House in the Haymarket, where for the first time they performed for money [see 23 Feb., 10 and 22 Mar.]; the singers, to avoid the [licensing] Act, coming in their own dresses and confining themselves to the airs. It will be seen whether this restriction will be considered sufficient" (Windham Diary, 219). "The action of *Orpheus and Eurydice* has been seen before at both the rehearsals [see 10 and 22 Mar.], but the scenery could not be then sufficiently displayed. It was very correctly managed on Saturday night . . . The scene of the Elysian fields deserved the most admiration, where, by means of lights placed behind gauze, a filmy hue is thrown over the stage, and the figures assume the appearance of aerial beings" (*Gazetteer*, 28 Mar.).
- LA BELLA PESCATRICE.** As 1 Mar. PAN
DANCING. End of Act I *Divertisement*, as 17 Feb.; End of Opera *The Deserter*, as 24 Mar.