

- Friday 7*
CG Set of Chorus Singers. The Whole under the Direction of Ashley. Boxes 6s. Pit 3s. 6d. Gallery 2s. Upper Gallery 1s. No Money to be returned. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season]. Places to be had of Brandon at the Box Office in Hart-street. Books of the Performance, 6d. each, may be had at the Theatre. The Directors' Books have these words at the bottom of each title-page: "Printed by H. Macleish, Recorder-Office, Duke's-Court, Drury-lane."
- Saturday 8*
CG THE TRAVELLERS IN SWITZERLAND. As 6 Mar. Also HE WOU'D BE A SOLDIER. As 6 Mar., but omitted: Lady Oldstock.
DANCING. As 25 Feb.
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £332 9s. 6d. (327/4/6; 5/5/0; tickets and charge: neither listed).
- HAY HALF AN HOUR AFTER SUPPER. As 20 Feb. Also THE BOX-LOBBY CHALLENGE. As 22 Feb. Also THE PURSE. As 1 Mar.
- King's IL CAPRICCIO DRAMMATICO. As 1 Mar. Also DON GIOVANNI. As 1 Mar.
DANCING. As 1 Mar. throughout, but omitted: Lahante, Mlle Guiardele.
- Monday 10*
CG THE TRAVELLERS IN SWITZERLAND. As 6 Mar., but omitted: Thompson, Linton, Street, Rees, Abbot, Mrs Castelle. Also HARLEQUIN AND FAUSTUS. As 13 Feb.
DANCING. As 25 Feb.
COMMENT. Receipts: £381 3s. 6d. (376/10/6; 4/13/0).
- HAY ROSINA. As 11 Feb. Also MY GRANDMOTHER. As 11 Feb., but Maddocks in place of Waldron. Also THE CHILDREN IN THE WOOD. As 1 Oct. 1793.
COMMENT. [1st piece in place of THE MARINERS, advertised on playbill of 8 Mar.]
- Tuesday 11*
CG A DAY IN TURKEY. As 14 Jan., but 1st Turk - Claremont. Also THE SPRIGS OF LAUREL. As 18 Sept. 1793, but Corporal Squib - Claremont // Mary - Mrs Mountain.
COMMENT. Receipts: £236 6s. (223/18/6; 12/7/6).
- HAY THE BOX-LOBBY CHALLENGE. As 22 Feb. Also THE CITIZEN. As 30 Oct. 1793.
- King's I CONTADINI BIZZARRI. As 1 Feb.
DANCING. End of Act I *New Divertisement*, composed by Noverre [*performers not listed*]; End of Act II *L'Union des Bergères*, as 4 Mar.
- Wednesday 12*
DL A GRAND SELECTION OF SACRED MUSIC FROM THE WORKS OF HANDEL. Principal Vocal Performers - Harrison, Meredith (from Liverpool; 1st appearance in London), Master Welsh, Dignum, Miller, Kelly // Sga Storace, Miss Leak, Mrs Crouch. Leader of the Band - Shaw.
PART I. *Zadock the Priest* (CORONATION ANTHEMS). *He layeth the beams. Fall'n is the Foe* (JUDAS MACCABAEUS). *Let the bright Seraphim* (SAMSON). *For unto us* (THE MESSIAH). *O magnify the Lord. Deeper and deeper; W'ast ber Angels* (JEPHTHA). *Sing ye to the Lord; The Horse and bis Rider* (ISRAEL IN EGYPT).
PART II. Introduction and Chorus. *Ye sons of Israel* (JOSHUA). *W'bat tbo' I trace* (SOLOMON). *Gird on thy sword* (SAUL). *O come let us worship* (CHANDOS ANTHEMS). *Concerto on the violin by Giornovichì. Let me wander* (L' ALLEGRO). *Tears such as* (DEBORAH). *He gave them bailstones* (ISRAEL IN EGYPT).

PART III. Second Hautboy Concerto. *Lord remember David. Welcome! Welcome!* (SAUL). *The Trumpet's loud clangor* (DRYDEN'S ODE). *Sweet Bird*, accompanied on the Flute by Ashe (L'ALLEGRO). *See the conquering Hero* (JUDAS MACCABAEUS). *Angels ever bright and fair* (THEODORA). *Hallelujah for the Lord* (THE MESSIAH).

Wednesday 12
DL

COMMENT. Directors of the Oratorios: Linley and Storace. Among the Principal Instrumental Performers are Ashe, W. Parke, Parkinson, Mason, Flack, Ashbridge, &c. Boxes 6s. Pit 3s. 6d. Gallery 2s. Upper Gallery 1s. No Money to be returned. Books of the performance to be had at the Theatre.

[This was the 1st performance held in the new DL theatre]. Under the Management of Mr Kemble.

The Box Office, for the present, is in Little Russell-Street, opposite to the Theatre, where Boxes and Places are to be taken of Fosbrook. The Box Doors are in Little Russell Street and Woburn Street.

The whole of the Avenues [into the theatre], and the New Street ["which is intended to be called Woburn-street" (*Carlton House Magazine*, Apr. 1794, p. 136); see next paragraph] not being yet complete, Ladies and Gentlemen are particularly requested to direct their Coachmen to set down in Little Russell Street (where alone the Carriage Box Doors are at present) with the Horses heads toward Covent Garden, which is the only line in which Carriages can be permitted to pass. Carriages wanting to draw up after the performance should be headed to range in Drury Lane, toward Long Acre and Great Queen Street.

The Chair Doors and Footway are in the Court in Woburn Street, where for the accomodation of those who may wish to have their Carriages wait out of the Croud, Chairs belonging to the Theatre and under proper regulations will attend.

In order to keep the Colonnades quite clear no Servants can be permitted to wait there, but those belonging to the Carriages actually drawn up before the Pillars, and no Servants whatever can be permitted to pass the Doors of the Lower Saloon.

Pit Door. The Temporary Pit Passage is in the center of the Theatre, in Bridges-Street, which leads to a Spacious Saloon, which will be opened One Hour before the opening of the Pit Doors. All Carriages for the Pit Door are to wait in Catherine-Street, or York-Street, to take up with the Horses heads towards Little Russell-Street, and to pass through Great Russel-Street.

Gallery Doors. The Gallery Doors, for Admittance, are in Little Russell-Street, and Woburn-Street, but, after the commencement of the Performance, the Gallery Doors, for the present can be only in Woburn Street.

Every proper precaution is taken to prevent Croud and Inconvenience at the several Passages. The Doors to be opened at 5:15. To begin at 6:30 [same throughout oratorio season].

"The Orchestra represented the inside of a Gothic Cathedral [designed by Capon], and the Chorus Singers paid that attention to their attire that rendered the stage respectable. The house is so constructed that every note was distinctly heard at the remotest part of the theatre . . . The audience are so near the performers that the movement of every muscle is seen; a matter essentially necessary, particularly to the exhibition of an English Drama." [This opinion is greatly at variance with that of other commentators on the construction, the acoustics, &c. of the new theatre.] (*European Magazine*, Mar. 1794, p. 236). "The stage for the oratorios resembles a Gothic Cathedral, with illuminated stained glass windows, &c. The flies . . . [are] carved like the fretted roof of an antique pile, and the wings to the side scenes are removed for a complete screen, like those in use at the foreign theatres." (*Theopian Magazine*, Mar. 1794, p. 127).

Account-Book, 12 Mar.: Paid Cabanel building Stage, on Acct. £130; Capon, painter, on Acct. £61 12s. Receipts: £358 6s. (281/2; 243 tickets sold by Fosbrook: 72/18; 4/6).

- Wednesday 12** A GRAND SELECTION OF SACRED MUSIC FROM THE WORKS OF HANDEL. Principal Vocal Performers, Leader, Organ as 7 Mar.
CG
- PART I.** Overture (OCCASIONAL ORATORIO). *Shall I in Mamre's fertile; For all these mercies* (JOSHUA). *Ye Men of Gaza* (SAMSON). *O filial Piety; No, cruel Father* (SAUL). *When his loud voice* (JEPHTHA). *Lord, what is man* (SEMELE). *Total Eclipse; O first created beam* (SAMSON). *O worse than death; Angels ever bright* (THEODORA). *Fixed in his everlasting seat* (SAMSON).
- PART II.** Eleventh Grand Concerto. *As when the Dove* (ACIS AND GALATEA). *Tyrants would* (ATHALIA). *O sleep* (SEMELE). *O had I Jubal's lyre* (JOSHUA). *It must be so; Pour forth no more; No more to Ammon's* (JEPHTHA). *Lord remember David* (SOSARME). *O God who in thy Heav'nly band* (JOSEPH).
- PART III.** *Ye sons of Israel* (JOSHUA). *Honor and Arms* (SAMSON). *See the conqu'ring Hero comes* (JUDAS MACCABAEUS). *Why does the God of Israel sleep* (SAMSON). *What passion*, accompanied on the violoncello by C. Ashley (DRYDEN'S ODE). *Then round about the starry throne* (SAMSON). *Mad Bess* by Mme Mara (Purcell). *Gird on thy sword* (SAUL). To conclude with *God save Great George our King and Rule Britannia*.
- Thursday 13** THE TRAVELLERS IN SWITZERLAND. As 6 Mar. Also HE WOULD BE A SOLDIER. As 8 Mar.
CG
- DANCING. As 25 Feb.
COMMENT. Receipts: £292 1s. 6d. (288/2/0; 3/19/6).
- HAY** THE LYING VALET. Sharp – Suet; Justice Guttle – Benson; Beau Trippit – Lyons; Dick – Burton; Gayless – Caulfield // Melissa – Miss Heard; Mrs Gadabout – Mrs Heard; Mrs Trippit – Mrs Bramwell; Kitty Pry – Mrs Gibbs. Also THE PRIZE. As 13 Feb. Also THE CHILDREN IN THE WOOD. As 1 Oct. 1793.
- Friday 14** A GRAND SELECTION OF SACRED MUSIC FROM THE WORKS OF HANDEL. Principal Vocal Performers as 12 Mar., but added: Mrs Bland. Leader as 12 Mar.
DL
- PART I.** *God save the King* (CORONATION ANTHEMS). *He layeth the beams. O had I Jubal's Lyre* (JOSHUA). *Let me wander* (L'ALLEGRO). *Gird on thy sword* (SAUL). *Deeper and deeper; Waft her Angels* (JEPHTHA). *Let the bright Seraphim*, accompanied on the trumpet by Hyde (SAMSON). *For unto us* (THE MESSIAH).
- PART II.** *Ye sons of Israel* (JOSHUA). *Why do the Nations* (THE MESSIAH). *What tho' I trace* (SOLOMON). *Welcome! Welcome!* (SAUL). *Mad Bess* (Purcell). Concerto on the violin by Giornovich. *Pleasure my former ways* (TIME AND TRUTH). *O magnify the Lord. Tears such as* (DEBORAH). *Hallelujah for the Lord* (THE MESSIAH).
- PART III.** *Lord, remember David. Heart the seat of soft delight* (ACIS AND GALATEA). *He gave them bailstones* (ISRAEL IN EGYPT). *Why does the God of Israel sleep* [SAMSON]. *See the conquering Hero* (JUDAS MACCABAEUS). *Angels ever bright and fair* (THEODORA). *Sing ye to the Lord; The Horse and his Rider* (ISRAEL IN EGYPT).
- COMMENT. Principal Instrumental Performers as 12 Mar., but added: Hyde, Eley. Receipts: £388 9s. 6d. (365/15/6; 58 tickets sold by Fosbrook: 17/8/0; 5/6/0).
- CG** ALEXANDER'S FEAST. Principal Vocal Performers, Leader, Organ as 7 Mar.
- PART I.** Overture. *'Twas at the royal. Happy pair. Timotheus plac'd. The song began. The list'ning croud. With ravis'd ears. The praise of Bacchus. Bacchus ever fair. Bacchus' blessings. Sootb'd with the sound. He chose a mournful. He sung Darius. With downcast looks. Behold Darius. The mighty master. Softly sweet*, accompanied on the violoncello by C. Ashley. *War, be sung. The many rend. The prince unable*.
- PART II.** *Now strikes the golden. Break his bands. Hark, bark! Revenge, revenge. Behold a ghastly band. Give the vengeance. Thais led the way. The Princes applaud. Thus long ago. At last divine Cecilia. Your voices tune. Let's imitate her notes. Let old Timotheus*.