

THE MAN OF TEN THOUSAND. As 23 Jan. Also HARLEQUIN CAPTIVE. Tuesday 9
As 1 Feb. DL

COMMENT. Receipts: £281 8s. 6d. (278/18/0; 2/10/6).

THE WAY TO GET MARRIED. As 4 Feb. Also LOCK AND KEY. As 2 Feb. CG

COMMENT. Receipts: £354 19s. (347/17; 7/2).

PIRAMO E TISBE. Principal Performers – Roselli, Rovedino // Mme Banti. King's
[Cast from Larpent MS 1114: Piramo – Roselli; Zoroa – Rovedino; Belesi –
Braghetti; Zopiro – De Giovanni // Tisbe – Mme Banti; Zulima – Sga Colombati.]
DANCING. End of Act I *A New Divertissement*, in which Mlle Parisot will dance, for
the first time in this Country; End of Opera *Paul et Virginie*, as 16 Jan.

COMMENT. A Serious Opera (1st time at this Theatre [1st performed at
Venice, 1783]); the Music by Bianchi. “The splendour of the Opera this year in
point of crowd and fashion surpasses every thing within our memory. It used to be
only full on the Saturday evening . . . Mlle Parisot, a new dancer from Paris, is a
most beautiful figure, about 18 years of age . . . Her balance is positively magical,
for her person was almost horizontal while turning as on a pivot on her toe”
(*Morning Chronicle*, 10 Feb.). “[Mlle Parisot’s] acting proves what art may effect
by beautiful simplicity. She never makes use of those *tours de force* with which the
best female dancers at Paris still endeavour to shine. Every step of Mlle Parisot is
marked by the greatest truth and dignity of nature. Every one of her movements is
expressive, spirited and harmonious” (Goede, pp. 264–65).

ASH WEDNESDAY.

Wednesday 10

NO SONG NO SUPPER. As 17 Sept. 1795. Also THE CHILD OF NATURE. Thursday 11
As 17 Nov. 1795, but omitted: Seville, Granada. Also HARLEQUIN CAPTIVE. DL
As 1 Feb.

COMMENT. Receipts: £369 10s. 6d. (364/0/6; 5/10/0).

THE WAY TO GET MARRIED. As 4 Feb. Also LOCK AND KEY. As 2 Feb. CG

COMMENT. Receipts: £383 0s. 6d. (371/15/6; 11/5/0).

ALEXANDER’S FEAST; or, The Power of Music. Principal Vocal Performers Friday 12
already engaged – Miss Parke, Master Elliot, Miss Leak, Kelly, Nield, Sale, Bartle- CG
man.

PART III. [i.e. the ode being in 2 parts]. The *Music* that was performed
by Command of his Majesty, at St. James’s, on the late Marriage of their Royal
Highnesses the Prince and Princess of Wales [on 8 Apr. 1795]; composed by Handel,
to celebrate the Nuptials [in Apr. 1736] of his late Royal Highness Frederick,
Prince of Wales, with the Princess of Saxe-Gotha. To conclude with the Coronation
Anthem, *Zadock the Priest*.

MUSIC. End of Part I *concerto* on the harp by Mme Delaval; Beginning of Part II
concerto for two violins and violoncello obligato, as originally composed for this
Ode, by Handel, and performed in the year 1736; End of Part II *concerto* on the
Grand Piano Forte by Dussek.

COMMENT. Ode: Written in Honour of St. Cecilia, by Dryden, and set
to Music by Handel. Among the Instrumental Performers are G. Ashley, leader
of the band, Mara, Sarjant, C. Ashley, Boyce, Bridgetower, Harvey, Parkinson,
Taylor, Nix, two Flacks, Dresler, Gwilliam, Shutze, Price, I. Sharp, W. Sharp,
M. Sharp, J. Sharp, Archer, Cobham, two Munros, Wood, Cornish, Purney,
Leffler, Woodham, Cantelo, Skillern, Franki, Simpson, Jenkinson, &c. Organ –
J. Ashley. Double Drums (used at Westminster Abbey) – R. Ashley. The Chorusses
will be numerous and complete. The Whole under the Direction of Ashley. Boxes 6s.