

- WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 21 Mar., but Pope in place of Holman. Also RAYMOND AND AGNES. As 20 Mar. Thursday 30  
CG  
COMMENT. Receipts: £282 7s. (269/8; 12/19).
- A GRAND SELECTION OF SACRED MUSIC. Principal Vocal Performers as 17 Mar. Friday 31  
CG  
PART I. Overture and March (PTOLEMY). *Tears, such as tender fathers* by Bartleman [DEBORAH]. *When his loud voice* by Chorus [JEPHTHA]. *From mighty Kings* by Miss Poole [JUDAS MACCABAEUS]. *His mighty arm* by Braham [JEPHTHA]. *See the conquering hero comes*, with the *March*, by Chorus, and *Pious orgies* by Mme Mara [JUDAS MACCABAEUS]. *The trumpet's loud clangour* by Chorus [DRYDEN'S ODE].  
PART II. Fourth *concerto* of Avison. *Father of heaven* by Sga Galli, and *Sion now her head shall raise* by Miss Poole and Master Elliot [JUDAS MACCABAEUS]. *Tune your harps* by Chorus [ESTHER]. *Tho' pleasure swells* by Braham [MAHMOUD (Storace)]. *Lord of eternity* by Chorus; *Behold the nations* [singer not listed]; *O Baal* by Chorus [DEBORAH]. *What though I trace* by Mme Mara [SOLOMON]. *Gird on thy sword* by Chorus [SAUL].  
PART III. Select Parts of the WATER MUSIC. *Wave from wave* by Bartleman [ISRAEL IN EGYPT]. *Tyrants would* by Miss Poole, and *Tyrants ye in vain conspire* by Chorus [ATHALIA]. *O Liberty* by Braham, accompanied on the violoncello by C. Ashley; *Come, ever smiling Liberty* by Master Elliot; *Disdainful of danger* [singers not listed; JUDAS MACCABAEUS]. *Mad Bess* by Mme Mara (Purcell). *Rule Britannia* by Chorus.  
MUSIC. As 15 Mar.

## April 1797

- THE GAMESTER. As 6 Oct. 1796, but Waiter – Webb // Lucy – Miss Tidswell. Saturday 1  
Also THE CITIZEN. As 10 Oct. 1796. DL  
COMMENT. Receipts: £326 18s. 6d. (227/2/0; 94/6/6; 5/10/0).
- WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 30 Mar. Also CG  
RAYMOND AND AGNES. As 20 Mar.  
COMMENT. Receipts: £246 1s. 6d. (231/19/0; 14/2/6).
- EVELINA. As 10 Jan. King's  
DANCING. End of Act I *Les Délassements Militaires*, as 24 Jan.; End of Opera *L'Heureux Retour* [performers not listed, but see 28 Mar.].
- RULE A WIFE AND HAVE A WIFE. As 1 Feb., but omitted: Servants. Monday 3  
Also THE SMUGGLERS. As 6 Oct. 1796, but Beacon – Phillimore. DL  
DANCING. As 21 Dec. 1796.  
COMMENT. The Doors to be opened at 5:30. To begin at 6:30, and during the rest of the Season. Receipts: £268 7s. (211/0/6; 52/7/0; 4/19/6).
- A CURE FOR THE HEART ACHE. As 27 Jan. Also RAYMOND AND AGNES. CG  
As 20 Mar.  
COMMENT. Receipts: £189 4s. 6d. (184/14/6; 4/10/0).
- ISABELLA. As 19 Nov. 1796, but omitted: Servant, Officer. Also THE FOLLIES Tuesday 4  
OF A DAY. As 8 Feb., but Bazil – Phillimore. DI  
SINGING. As 24 Sept. 1796.  
COMMENT. Receipts: £289 4s. (191/18; 93/2; 4/4).

- Tuesday 4**  
CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar., but *Prologue* omitted [and thereafter]. Also RAYMOND AND AGNES. As 20 Mar.  
COMMENT. Receipts: £244 6s. (234/12/6; 9/13/6).
- King's EVELINA. As 10 Jan.  
DANCING. As 11 Feb. throughout.
- Wednesday 5**  
CG THE MESSIAH. Principal Vocal Performers as 17 Mar.  
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur; Preceding Part III Eighth *concerto* of Corelli [performer not listed].
- Thursday 6**  
DL THE INCONSTANT. Old Mirabel – Aickin; Young Mirabel – Wroughton; Capt. Duretete – Palmer; Dugard – Whitfield; Petit – R. Palmer; Bravoes – Maddocks, Caulfield, Webb, Phillimore; Page – Master Chatterley // Oriana – Mrs Goodall; Bizarre – Miss Farren; Lamorce – Miss Tidswell. Also THE PRIZE. As 20 Sept. 1796.  
COMMENT. Receipts: £462 3s. (376/10; 82/4; 3/9).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar. Also RAYMOND AND AGNES. As 20 Mar.  
COMMENT. Receipts: £315 16s. 6d. (303/4/0; 12/12/6).
- King's GLI SCHIAVI PER AMORE. As 18 Mar.  
DANCING. End of Act I *L'Heureux Retour*, as 1 Apr., in which the *Minuet de la Cour* by Mme Rose and Didelot; End of Opera *Sapho et Phaon*. Performers not listed. [Cast from synopsis (A. Dulau, 1797): Adonis – Miss Menage; L'Amour – Master Menage; Zéphyre – Gentili; Vulcain – Fialon; Phaon – Didelot; Alcée – Simpson; Némésis – Simpson [i.e. doubled]; Le Feu – Gentili [i.e. doubled]; L'Hypocrisie – Fialon [i.e. doubled] // Sapho – Mme Rose; Damophile – Mme Hilligsberg; Vénus – Mlle Parisot.]  
COMMENT. Benefit for Mme Rose. Tickets to be had of Mme Rose, No. 8, Hay-Market. 2nd ballet: 1st time; composed by Didelot, in the Erotic Style. The Music entirely new, by Mazzinghi. With new Dresses [by Sestini], Scenery [by Greenwood], and Decorations.
- Friday 7**  
CG A GRAND SACRED SELECTION. Principal Vocal Performers as 3 Mar., but added: Page.  
PART I. As 10 Mar., but *Why does the God of Israel?* by Braham [SAMSON] in place of *Total eclipse* and *O, first created beam*.  
PART II. As 10 Mar.  
PART III. As 10 Mar., but *Happy Ipbis* by Master Elliot [JEPHTHA] in place of *Great Jehovah's awful*. To conclude with *Rule Britannia, Britons strike home, God save the King* [singers not listed].  
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur.  
COMMENT. Account-Book, 16 Mar.: Received of Ashley, oratorio rent, £52 a night.
- Saturday 8**  
DL THE SCHOOL FOR SCANDAL. As 14 Dec. 1796. Also MY GRAND-MOTHER. As 1 Oct. 1796.  
SINGING. As 27 Sept. 1796.  
MONOLOGUE. End of mainpiece *Poetical Address* spoken by Wroughton.  
COMMENT. [This was Miss Farren's last appearance on the stage.] "On the conclusion of the play Wroughton came forward, and, instead of uttering the usual lines [i.e. giving out the play for the next night], delivered the following Address before the curtain dropped, all the Performers remaining on the Stage, and Miss Farren herself in a state apparently of much agitation. [Here follows