

- Saturday 29*
DL PIZARRO. As 11 Dec. 1799, but Davilla – Surmont; Gomez – Trueman; Las Casas – Packer; omitted: Soldiers. Also OF AGE TO-MORROW. As 8 Mar. SINGING. As 28 Dec. 1799.
COMMENT. Receipts: £491 14s. (438/5; 52/10; 0/19).
- CG SPEED THE PLOUGH. As 8 Feb. Also ST. DAVID'S DAY. As 25 Mar.
COMMENT. Receipts: £296 18s. 6d. (293/13/6; 3/5/0).
- King's I ZINGARI IN FIERA. As 11 Jan.
DANCING. As 22 Mar. throughout.
COMMENT. INES DE CASTRO [advertised in *Morning Herald*, 28 Mar.] is unavoidably deferred on account of Benelli's indisposition.
- Monday 31*
DL THE EGYPTIAN FESTIVAL. As 13 Mar., but omitted from *Egyptians*: Surmont, Roffey; from *English*: Sparks, Ryder; *Slaves*. Also THE PRIZE. As 17 Sept. 1799.
COMMENT. Receipts: £153 7s. 6d. (108/10/6; 44/2/0; 0/15/0).
- CG MANAGEMENT. As 12 Nov. 1799. Also ST. DAVID'S DAY. As 25 Mar.
MUSIC. Afterpiece: The Harp by Weippert. [This was included in all subsequent performances.]
COMMENT. Receipts: £164 10s. 6d. (152/18/0; 11/12/6).

April 1800

- Tuesday 1*
DL THE STRANGER. As 4 Mar. Also THE SULTAN. Solyman – Barrymore; Osmyn – Dignum // Elmira – Mrs Cuyler; Ismene – Miss Leak; Roxalana – Mrs Jordan.
MUSIC. As 27 Nov. 1799 (DANCING omitted).
COMMENT. [Afterpiece in place of THE CHILD OF NATURE, advertised on playbill of 31 Mar.] Receipts: £329 17s. 6d. (241/17/0; 84/18/6; 3/2/0).
- CG A CURE FOR THE HEART ACHE. Probably as 17 Oct. 1799. Also ST. DAVID'S DAY. As 25 Mar.
COMMENT. [As mainpiece the playbill announces SPEED THE PLOUGH, but A CURE FOR THE HEART ACHE “was substituted in the room of *Speed the Plough*, in consequence of an accident which befel H. E. Johnston” (*Dramatic Censor*, II, 10).] Receipts: £215 13s. (206/12; 9/1).
- King's SEMIRAMIDE. As 8 Feb.
DANCING. As 22 Mar. throughout.
- Wednesday 2*
CG THE CREATION. Principal Vocal Performers as 28 Feb.
MUSIC. End of Part I *concerto* on the clarinet by John Mahon; End of Part II *concerto* on the violin by C. Ashley.
COMMENT. Mr Salomon having insinuated that he alone is in possession of a correct Score of this celebrated Oratorio, I feel compelled, in justice to myself, to state that the Oratorio was published by subscription at Vienna, and that the printed Copy, from which I had the Parts transcribed, was delivered by Dr Haydn to a subscriber in Vienna, and brought from thence expressly for me, and on which is the Doctor's initials. The accuracy with which it was performed, and the enthusiasm with which it was received, are, I hope, convincing proofs that no other directions are necessary to “produce the effect required by the Author.”

I should not thus have obtruded myself, but I conceived it requisite to justify myself from the imputation of having attempted to impose a spurious production upon that public to whom I am under so many obligations. I am, with the greatest respect and gratitude, their most obedient servant, John Ashley. March 29.

Wednesday 2
CG

[On 29 Mar. the following card had appeared in most of the daily newspapers: Mr Salomon having received from Dr Haydn an early Copy of his New Oratorio called THE CREATION OF THE WORLD, and having been favoured by him exclusively with particular directions on the style and manner in which it must be executed, in order to produce the effects required by the Author, begs to acquaint the Nobility and Gentry, that he means to perform it on Monday, the 21st of April next, at the King's Theatre.

The performance took place on that date in the Ancient Music Room, i.e. the large concert-room situated inside the King's, on the east side, level with the first tier of the boxes. The reason for this change was, states the playbill, "the present Performances in the Opera House not allowing sufficient time to erect an Orchestra on the Stage." The principal singers were Mme Mara, Mme Dussek, Small, Page, Denman, Bartleman. Samuel Wesley presided at the organ and at the piano forte.]

LOVE FOR LOVE. As 22 Mar. Also THE FIRST FLOOR. As 12 Nov. 1799.
COMMENT. By Command of Their Majesties. Receipts: £512 5s. 6d. (442/0/6; 67/16/0; 2/9/0).

Thursday 3
DL

SPEED THE PLOUGH. As 8 Feb. Also ST. DAVID'S DAY. As 25 Mar.
COMMENT. Receipts: £319 9s. 6d. (311/1/0; 8/8/6).

CG

THE CREATION. Principal Vocal Performers as 28 Feb. To conclude with Handel's *Coronation Anthem*.
MUSIC. End of Part I *concerto* on the Grand Piano Forte by Master Neate; End of Part II *concerto* on the violin by G. Ashley.

Friday 4
CG

COMMENT. Account-Book, 5 Apr.: Received from John Ashley charge for oratorios £380; Paid One Years Insurance on £10,000 of the Theatre at the Phoenix Fire Office to Lady Day next £115.

PIZARRO. As 29 Mar. Also THE LIAR. As 14 Jan., but Sir James Elliot - Trueman; added: Servants - Fisher, Ryder; Waiter - Webb.
SINGING. As 28 Dec. 1799.

Saturday 5
DL

COMMENT. Receipts: £524 4s. 6d. (482/9/0; 39/3/6; 2/12/0).

HOW TO GROW RICH. Pavé - Lewis; Warford - Pope; Sir Thomas Roundhead - Munden; Latitat - Fawcett; Smalltrade - Emery; Sir Charles Dazzle - Betterton; Hippy - Townsend; Nab - Farley; Plainly - Claremont; Servants - Curties, Blurton, Platt, Wilde, Rees; Robert - Simmons; Formal - Thompson // Miss Dazzle - Miss Chapman; Rosa - Miss Murray; Betty - Miss Leserve; Visitors - Mmes Watts, Follett, Norton, Gilbert; Lady Henrietta - the Late Miss Betterton [i.e. now Mrs Glover]. Also A PEEP BEHIND THE CURTAIN; or, An Opera Rehearsal. Glib, the Author - Lewis; Manager - Davenport; Sir Toby Fuz - Gardner; Sir Macaroni Virtu - Farley; Wilson - Claremont; Mervin - Klanert; Prompter - Abbot; Carpenter - Rees; Scenemen - Wilde, Whitmore // Miss Fuz - Mrs Mills; Sweepers of the Stage - Mrs Whitmore, Mrs Norton; Lady Fuz - Mrs Davenport. *Characters in the Burletta*: Orpheus - Hill; Shepherds - Linton, Denman, Whitmore, Platt, Curties, Street, Bologna, Lee, Hawtin, Blurton, Coombs, Thomas, Noble, Lewiss; The Old Shepherd - Simmons // Rhodope - Mrs Martyr. Also THE HERMIONE; or, Valour's Triumph. Principal

CG