

- 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.”