

- SHE STOOPS TO CONQUOR.** As 15 March. Also **DAPHNE AND AMINTOR.** *Tuesday 16*
As 20 Nov. 1772, but Miss Capon for Miss Twist. *CG*
COMMENT. Receipts: £220 19s.
- IL CID.** *Cast not listed.* *King's*
DANCING. I: (By Particular Desire) a *Serious Ballet*, a *Pas de Deux*, and a *Chacone* by Mlle Heinel, Fierville, &c.; II: A *Grand Ballet* intermixed with *Grand Chorusses*; II: A *Grand Ballet* with a *Pas de Cinq* by Slingsby, Mlle Grenier, Sga Crespi, Leppie, Mlle Lafond, &c.; End of Opera: A *New Grand Ballet* with a *New Grand Chacone* by Mlle Heinel, Fierville, &c.
- ALEXANDER BALUS.** *Cast not listed.* Parts were: Alexander Balus (King of Syria); *Wednesday 17*
Ptolomee (King of Egypt); Jonathan (Chief of the Jews); Cleopatra (Ptolomee's *DL*
daughter); Aspasia (her Friend and Companion); Chorus of Israelites; Chorus of Asiatics). Singers as 26 Feb.
MUSIC. I: *Concerto on Organ* by Stanley.
COMMENT. By Command of their Majesties.
- SAMSON.** As 10 March. *CG*
MUSIC. As 3 March.
COMMENT. Charges: £35.
- A CONCERTO SPIRITUALE.** Part I, *Overture* by Piccini, Milton's *Morning Hymn* *HAY*
by several composers; Solo on *Violin* by Agus Jr. Part II, *Miserere Mei Deus* by Galuppi; Concerto on *Clarinet* by Mahoon. Part III, *Dixit Dominus* by Pergolesi; Concerto on *German Flute* by Florio. Part IV, *Anthem* by Negri.
COMMENT. By Particular Desire.
- THE BEGGAR'S OPERA.** As 9 Feb. Also **HARLEQUIN'S INVASION.** As *Thursday 18*
24 Nov. 1772. *DL*
DANCING. II: *Comic Dance*, as 22 Sept. 1772.
COMMENT. Alonzo oblig'd to be deferr'd. Paid chorus 3 nights (this incl.)
£5 1s. Receipts: £152 12s. 6d. (Treasurer's Book).
- SHE STOOPS TO CONQUOR.** As 15 March. Also **THE ENGLISHMAN IN** *CG*
PARIS. As 2 Oct. 1772.
COMMENT. Third Night. For the Author. The Fourth Night of the New Comedy is oblig'd, on account of the Benefits, to be deferr'd till Thursday the 25th of the month. Charges £64 5s. Profit to author £183 10s. (Account Book). Receipts: £247 15s.
- ARTAXERXES.** *Cast not listed.* *King's*
SINGING. In the Above Opera Sga Girelli will sing four new airs, one of which, at the end of Act II, will be accompanied with the *French Horn* by the celebrated M Spandau.
DANCING. I: *Grand Serious Ballet* in which Mlle Heinel will dance the favourite *Entree* of last season; II: A *Grand Ballet* with a new *Pas de Cinq* by Slingsby, Mlle Grenier, Sga Crispi, Leppy, Mlle Lafond, &c.; End of Opera: A *Grand Ballet* with a *New Grand Chacone* by Mlle Heinel, Fierville, &c.
COMMENT. Benefit for Sga Girelli.
- JUDAS MACCABAEUS.** As 26 Feb. *Friday 19*
MUSIC. I: The *First Concerto* by Giminiari 3rd Opera, by Thomas Linley. *DL*
COMMENT. By Command of their Majesties.

Friday 19
CG A PASTICCIO with Concerto &c. Act I, a Pasticcio consisting of select airs and concertos. *Symphony. Song* by Ristorini. Accompanied Recitative and song by Reinhold (composed by Giordani). A new Song by Miss Venables (composed by Mr Arne). Chorus, Mr Nigri. *Song* by Mrs Mattocks (composed by Bach). New *Song* by Mrs Barthelemon (composed by Mr Barthelemon, and accompanied on the *French Horn* by Sg Spandau). *Song* by Miss Catley (composed by Dr Arne). *MUSIC. I: Concerto* on violin by Barthelemon; Act II a *Serenata, Beauty and Virtue*, translated from Metastasio and composed by Dr Arne; II: *Concerto on Organ* by Mr Arne; III: (Never Performed) The *THUNDER ODE*, written on the Hurricanes of the West Indies, composed by Mr Arne. Principal singers Miss Catley, Mrs Mattocks, Miss Venables, Sg Ristorini, Mrs Barthelemon, Mr Reinhold. The *concertos* by Barthelemon, Spandau and Mr Arne.

COMMENT. [Pasticcio: an opera, cantata, or other composition made up of various pieces from different authors or sources. See H. Walpole to Mann, 1 Nov. 1752, "Our Operas begin tomorrow with a pasticcio full of most of my favourite songs." Grove's *Dictionary*, II, 688: "A species of lyric drama composed of airs, duets and other movements selected from different sources and so grouped as to provide a mixed audience with the greatest possible number of favourite airs in succession." See favorable notice 20 March in the *Public Advertiser*. The *Westminster Magazine* remarked of Oratorio season at CG: "They have not possessed so uninterrupted a flow of success, but we remember that they have experienced more barren seasons. The instrumental band is superior to that at the other house, and the vocal not at all inferior. At this house they have produced selections of musical pieces, by the most capital masters, arranged so as to form entire entertainments. In general these are very agreeable." See 20 March.] Charges: £35.

HAY THE PRODIGAL SON. Singers as 26 Feb.
MUSIC. As 5 March.
 COMMENT. By Particular Desire.

Saturday 20
DL THE GRECIAN DAUGHTER. As 26 Nov. 1772, but Evander – Aickin, first time; Melanthon – Packer; Herold – Wright. With a *New Occasional Epilogue* – Mrs Barry. Also A PEEP BEHIND A CURTAIN. As 9 March.
DANCING. V: Comic Dance, as 22 Sept. 1772.

COMMENT. Mr Aickin, Evander well receiv'd (Hopkins Diary). Benefit for Mrs Barry. Pit and Boxes laid together. Send servants by 4 o'clock. *Orbello* and *Irish Widow* deferr'd, for Barry's Illness. Paid salary list (4 days) £348 5s.; Mr Lutherberg on Acct, £80; Mr J. French's Draft on the managers, £50 (Treasurer's Book). Receipts: £281 18s. 6d. Charges: £65 19s. Profits to Mrs Barry: £215 19s. 6d. (Treasurer's Book).

CG AMPHITRYON; or, The Two Sosias. Jupiter – Ross; Amphitryon – Mattocks; Mercury – Wroughton; Judge Gripus – Shuter; Sosia – Woodward; Phaedria – Mrs Mattocks; Bromia – Mrs Pitt; Alcmena – Mrs Hartley. Also HARLEQUIN SORCERER. As 25 Jan., but Harlequin (that night only) – Woodward; Colombine – Miss Twist.
INTERLUDE. IV: Will be introduc'd an Interlude of Music and Dancing, call'd The Contention of Wit and Wealth: Plutus – Reinhold; Wit – Mrs Wewitzer; the Dance by Fishar, Sga Manesiere, &c.

COMMENT. Benefit for Woodward. Mainpiece: Never acted there. Charges £69 12s. 6d. Profit to Woodward £121 2s. 6d., plus £44 10s. from tickets (Box 178) (Account Book). The several Musical Pieces performed last night at Covent Garden, were very agreeably received by a numerous Audience. The well contrasted variety of the Compositions in which each performer exerted their [highest] excellency had the most pleasing effect. Dr Arne's elegant *Serenata*, as well as the THUNDER ODE, composed by Mr Michael Arne, met with the greatest Applause.