

Music, Dance, Dresses, &c. adapted and introduced in the Triumphal Entry of Alexander into Babylon. 3rd piece: Never acted at this theatre. *Morning Chronicle*, 26 Mar.: Tickets to be had of Lewis, No. 6, Bow-street, Covent-Garden. Receipts: £392 6s. 6d. (273/4/0; 13/4/0; tickets: 105/18/6). Saturday 28  
CG

ACI E GALATEA. As 21 Mar. King's  
DANCING. As 24 Mar. throughout.

COMMENT. "On 28th March 1795, I saw the Opera *Aci & Galathea* by Bianchi. The music is very rich in parts for the wind instruments, and I rather think one would hear the principal melody better if it were not so richly scored. The Opera is too long, especially since Banti has to keep everything going all by herself; for Brida is a good youngster with a beautiful voice but very little musical feeling; and Rovedino, and the good old Braggetti, and the wretched *Seconda Donna*—they all deserved, and received, not the least applause. The orchestra is larger this year, but just as mechanical and badly placed as it was before, and indiscreet in its accompaniments; in short, it was the 3rd time that this Opera was performed, and everyone was dissatisfied. It happened that, when the 2nd Ballet began, the whole public suddenly became dissatisfied and yelled 'off—off—off,' because they wanted to see the new Ballet which Madam Hilligsberg had given at her *Benefice* 2 days earlier. Everyone was embarrassed—there was an interval lasting half an hour—until at last a dancer came forward and said, very submissively: 'Ladies and Gentlemen: since the performer [*sic*, instead of proprietor] Mr Taylor cannot be found, the whole Ballet Company promises to perform the desired ballet next week, for which, however, the Impresario must pay Madam Hilligsberg £300.' That satisfied them, and they then yelled, 'go on—go on;' and thus the old Ballet was performed" (Haydn, 293).

HOLY WEEK.

30-4 Apr.

## April 1795

THE WHEEL OF FORTUNE. As 9 Mar., but omitted: Waldron. Also ALEX- Monday 6  
ANDER THE GREAT. As 2 Mar. DL  
COMMENT. Receipts: £311 1s. 6d. (270/13/0; 34/17/0; 5/11/6)

THE RAGE! As 24 Nov. 1794, but Miss Hill in place of Mrs Mountain. Also CG  
WINDSOR CASTLE.

PART I. Principal Characters by Pope, Incledon, Farren, Fawcett, Bowden, Macready // Miss Hopkins, Miss Wallis. [Cast from text (T. N. Longman, 1795): Edward, Prince of Wales – Pope; Sir Ralph Neville – Incledon; King Edward III – Farren; Leveret – Fawcett; Fitz-Alan – Bowden; Lord Edward Spencer – Macready; Revel – Burton; Ferryman – Rees; Eustace – Linton // Lady Blanche – Miss Hopkins; Countess of Kent – Miss Wallis; Villagers – Mrs Clendining, Mrs Martyr.]

PART II. A Grand Masque, invented and prepared under the Immediate Direction of Noverre, representing the Marriage of Peleus and Thetis. The Story from the Greek Writers. Peleus – Farley; Ganymede – Byrn; Proteus – Holland // Hymen – Mrs Martyr; Hebe – Mme Rossi; Minerva – Mrs Follett; Thetis – Mme Prevost (1st appearance); Cupid – Mrs Clendining; Terpsichore – Mlle St. Amand; Discord – Mlle Drama (1st appearance).

The Masque commences with the View of a Grove, sacred to Cupid and Hymen. Woods, Rocks, and Waterfalls form the Borders of the Sea, which terminates by the Horizon; the Genii of the Morn are seen, preceded by Aurora—Fame sounding her Trumpet, proclaims to Mortals the Arrival of Thetis; several splendid Barges appear, from the last of which Thetis disembarks, attended by Hymen,

Monday 6  
CG

the Graces, Groups of Cupids, Zephyrs, &c.—Peleus enters, accompanied by Cupid and Minerva with her Suite; Thetis resigns herself to the Protection of Minerva, and perceiving Peleus, is struck with Admiration, but not knowing him, is informed by Cupid, he is her intended Husband—Peleus approaching, offers her his hand, which she respectfully accepts—the Characters retire, and the Clouds gradually dispersing, discover Mount Olympus, with the Gods and Goddesses assembled to behold the Nuptials; the Temple of Jupiter is seen on one side, that of Cupid on the other; Jupiter seated, accompanied by Juno, Mars, Hercules, Apollo, Bacchus, Mercury, Saturn, Diana, Venus, Ceres, Victory, Cybelle, the Destinies, &c.—Neptune and Amphitrite arise from the Sea in their Watry Car—Pluto and Proserpine ascend, together with Rhadamanthus, Minos, and Eacus—this is succeeded by

A Magnificent Entree, in the following order: Sylvan Dancers; Instrumental Performers; Vocal Performers; Rural Nymphs; a Magnificent Column Richly Decorated, bearing the Emblematical Trophies of War, Love, the Fine Arts, &c.; Rural Swains; Virgins bearing Baskets of Flowers; The Goddess Hebe attended by Cupids collected in a Picturesque Corbeille de Treillage; Nymphs and Swains, attendants upon Thetis; Terpsichore; Ganymede; Proteus; Minerva borne by Warriors on a Military Trophy; Peleus and Thetis in a Splendid Chariot, drawn by Cupids, and attended by Hymen, Zephyrus, &c.: The High Priest; Priests bearing the Altar of Hymen; Tripods with Incense burning, &c., followed by the Virtues, Truth, Justice, Benevolence, Clemency, Glory, Strength and Generosity.

After the Procession, Thetis and Peleus being led to the Altar by the High Priest, just as they are receiving the Conjugal Cup, the Goddess Discord appears, enraged at not being invited to the sacred Festival—She attempts, in vain, to spread Confusion by throwing an Apple on the stage, inscribed “For the Fairest”—Cupid presents it to the Dieties, who adjudge it to Thetis—Pluto enraged by the menaces of Discord directs her to be bound in Chains, and forced away, after which the Ceremony is concluded; Peleus and Thetis are placed on a Magnificent Throne, attended by Hymen, Cupid, and the Graces; variety of Dances are performed; and Peleus and Thetis are crowned with Wreaths. The Appearance of the Stage then changes to another

Emblematical Spectacle. Festoons of Flowers descend—Cupids ascend supporting a Medallion and the Letters G. C. [i.e. George Caroline]—the Side Scenes draw off and discover Pyramids formed of Variegated Colours, bearing the Order of the Garter, &c., and the Piece is concluded with a Grand Chorus and a Dance (accompanied on the Harp by Weippert) by Ganymede, Proteus, Hebe, and Terpsichore.

*SINGING.* Part I concludes with antient British *Airs* and a *Chorus* of Bards, accompanied on the Harp by Jones.

COMMENT. Afterpiece [1st time; MD 2, by William Pearce. The Masque was produced in honor of the marriage of the Prince of Wales and Princess Caroline of Brunswick, 8 April 1795]: The Overture composed expressly for the Occasion by Haydn, as is the rest of the Music by Salomon [and see 9 Apr.]. The Scenery, Machinery, Decorations and Dresses are entirely New, and Designed by Noverre, except St. George’s Hall, painted by the late Signor Cipriani. The Scenery executed by Hodgins, Walmsley, Phillips, Lupino, Hollogan, and many Assistants. The Machinery and Decorations by Sloper, Goosetree and Martinelli. The Dresses by Lupino, Dick and Mrs Egan. Books of the Songs to be had at the Theatre.

“On the 10th [of April] I was at the Covent Garden Theatre—to see the big Spectacul [*sic*]—WINDSOR CASTLE, the music by Salomon quite passable. The decorations—costumes—scenery, and the enormous amount of people on the stage are exaggerated. All the Gods of Heaven and Hell, and everything that lives on the earth are in the piece” (Haydn, 299). *Morning Chronicle*, 7 May 1795: This Day is published WINDSOR CASTLE (1s. 6d.). Receipts: £266 8s. 6d. (250/12/6; 15/16/0).