**John Mahon: Public and Private Performances (1771-1824)**

October 23-25, 1771. Salisbury Festival, Assembly Rooms. October 24: Rehearsal of Handel’s Messiah, Guglielmi’s *La pazzie d’Orlando*, the orchestra led by Antonin Kammel from London other instrumentalists include Messrs. Mahon clarinetists [John and William Mahon]. October 25: “at the Assembly-room, in the evening, will be performed a Miscellaneous Concert, consisting of several of the most capital Italian Songs; together with select pieces on the Violin, Violoncello, Hautboy, Clarinets, &c &c. The principal instruments parts by Mr. Kemmel, Signor Pasquali, Mr. Simson, Mr. Tewkesbury, Mess. Mahons, and others from London, Oxford, and Bath.”

*Salisbury Journal,* October 1771; *London Evening Post*, October 15-17, 1771; *General Evening Post*, October 17-19, 1771, Burrows and Dunhill, *Music and Theatre in Handel’s World*, 651.

November 5, 1772. Oxford, Music Room in Holywell, For the Benefit of Mr. Monro. Miss Reynolds will also play a Concerto on the Harpsichord, and Mr. Mahone a Concerto on the Clarionet.

*Oxford Journal*, October 31; November 5, 1772.

February 19, 1773. At the Theatre Royal in the Haymarket, on Friday will be performed Messiah. A Sacred Oratorio composed by Mr. Handel. Concerto on the Violin by Mr. Agus, Concerto on the Clarinet by Mr. Mahoon, (Being their, with Mr Agus on violin, first performances in London.) [John Mahon’s London debut]

*Gazetteer and New Daily Advertiser*, February 19, 24, 1773; *Morning Chronicle and London Advertiser*, Feb. 17, 19, 1773; *Public Advertiser*, February 24, 1773.

February 26, 1773. Theatre Royal, Haymarket. Handel, *Messiah*, between the acts, Concerto on the Clarinet by Mr. Mahoon (being their first performances in London.)

*Morning Chronicle and London Advertiser*, Feb. 25, 1773; *Gazetteer and New Daily Advertiser*, Feb. 24, 1773; *Public Advertiser*, Feb. 23, 1773.

Review of February 26, 1773 Concert. Mr. Mahoon’s concerto on the clarinet surprized every person; his masterly execution of the lighter parts of the concerto beggar description. The lovers of music cannot have a higher treat; but let them not trust to report; let them hear, and be convinced.

*Morning Chronicle and London Advertiser*,February 27, 1773.

March 3, 1773. Theatre Royal, Haymarket. A Concerto Spirituale. Concerto on the Clarinet, Mr. Mahoon, (being his 2d Performance in London).

*Public Advertiser*, March 3, 1773.

Review of March 3, 1773 Concert. Mr. Mahoon repeated his former one, [concerto] which contains such exquisite variations, such pleasing notes, and is executed with such graceful sprightliness, that it is wonderful the merit of that Concerto alone does not fill the House.

*Morning Chronicle and London Advertiser*, March 4, 1773.

March 5, 1773. Theatre Royal, Haymarket. The Prodigal Son. Concerto for Clarinet by Mahoon.

*Public Advertiser*, March 4, 5, 1773; *Westminster Magazine*, March 6, 1773.

Review of March 5, 1773 performance of The Prodigal Son. The different airs by Signora Galli are well set, and sung with taste and judgment, one of them accompanied by Mr. Mahoon on the Clarinet, cannot but give pleasure to the coarsest ear.

*Morning Chronicle and London Advertiser*, March 9, 1773; ‘Account of the Prodigal Son, an Oratorio, As it was performed, for the first time, at the Hay-Market, on Friday, March 5, 1773’, *The Hibernian Magazine, or Compendium of Entertaining Knowledge, for April 1773*, Vol. 3, 186-187.

March 10, 1773. Performed but Once at the Theatre Royal in the Haymarket. The Prodigal Son. Concerto on the Clarinet by Mr. Mahoon.

*Morning Chronicle and London Advertiser*, March 6, 8, 10, 1773; *Gazetteer and New Daily Advertiser*, March 10, 1773; *Public Advertiser*, March 8, 10, 1773; *Public Advertiser*, March 8, 10, 1773.

March 12, 1773. Theatre Royal, Haymarket. The Prodigal Son. The Third Night. Concerto on the Clarinet, Mr. Mahoon.

*Morning Chronicle and London Advertiser*, March 11, 12, 1773; *Gazetteer and Daily Advertiser,* March 12, 1773; *Public Advertiser,* March 10, 11, 1773.

March 16, 1773. Theatre Royal, Haymarket. Handel, *Messiah*, between the acts, Concerto. Mr. Mahon.

*Public Advertiser*, March 16, 1773; *Gazetteer and New Daily Advertiser*, March 26, 1773.

March 17, 1773. Theatre Royal, Haymarket. Part II, A Concerto Spirituale, Concerto, Mahoon.

*Morning Chronicle and London Advertiser*, March 13, 15, 1773; *Public Advertiser*, March 13, 15, 17, 1773; *Gazetteer and New Daily Advertiser*, March 17, 1773.

March 19, 1773. Theatre Royal, Haymarket. The Prodigal Son. Concerto on the Clarinet by Mr. Mahoon.

*Morning Chronicle and London Advertiser*, March 18, 19, 1773; *Public Advertiser*, March 18, 1773.

March 24, 1773. Royal Theatre Haymarket. Arnold, The Resurrection, a Sacred Oratorio. Concerto on the Clarinet by Mahoon.

*Morning Chronicle and London Advertiser*, March 20, 22, 23, 24, 1773; *Public Advertiser*, March 20, 22, 23, 24, 1773.

March 26, 1773. Royal Theatre Haymarket. The Messiah. Concerto on the Clarinet by Mahoon.

*Gazetteer and New Daily Advertiser*, March 26, *Morning Chronicle and London Advertiser*, March 25, 26, 1773; *Public Advertiser*, March 26, 1773.

March 31, 1773. Theatre Royal, Haymarket. The Prodigal Son. Concerto on the Clarinet by Mr. Mahoon. *Morning Chronicle and London Advertiser*, March 29, 30, 1773; *Public Advertiser,* March 27, 30, 31, 1773.

June 4, 1773. Oxford. On Friday Morning the Academical Exercises in the Theatre will be continued, and the Celebrity closed in the Evening with a select Vocal and Instrumental Concert, consisting of favourite Songs by the principal Voices; and Solos, Concerts, and other capital Pieces on the Violin, Hautboy, Violoncello, French Horn, Bassoon, Clarionets, &c. The Instrumental Part by Signor Jardini [Giardini], supported by Messrs. Fischer, Crosdil, Punta, Eickner; the Performers of the Music-Room Band, and other capital Performers from the Queen’s Band, the Opera-House, and Theatres [John and William Mahon, clarinets].

*Oxford Journal*, June 5, 17, 26, July 3, 1773.

July 7, 1773. Oxford. Radcliffe Infirmary. On Friday morning [July 9] the Academical Exercises in the Theatre will be continued, and the Celebrity closed in the Evening with a select Vocal and Instrumental Concert, consisting of favourite Songs by the principal voices; and solos, concertos, and other capital Pieces on the violin, hautboy, violoncello, French horn, bassoon, clarionets, &c. John and William Mahon.

*Oxford Journal*,June 5, 12, 26; July 3, 1773.

July 17, 1773. Oxford. The following is an accurate List of the Band of Music, engaged for the Oratorios, last week, in our Theatre. Instrumental Band. Mahon, 1st, Mahon 2d.

*Oxford Journal*,July 17, 1773.

July 30, 1773. At the Cathedral, on Friday Morning, MESSIAH. At the Hall, in the Evening, a Grand Miscellaneous Concert; consisting of capital Songs, Pieces for the Violin, by Mr. Giardini, for the Oboe, by Mr. Fischer, for Violoncello, by Mr. Crosdil, and for the Clarionet, by Mr. Mahon.

*Oxford Journal*, July 24, 1773.

September 8, 1773. Worcester. Worcester Music Meeting. At the Hall, in the Evening a Grand Miscellaneous Concert; consisting of capital Songs; Pieces for the Violin, by Mr. Giardini; for the Oboe, by Mr. Fischer; for the Violoncello, by Mr. Crosdil; and for the Clarionet, by Mr. Mahon.

*Oxford Journal*,July 24, 31; August 14, 1773; Lysons, *History*, 205.

November 11, 1773. Oxford, Music Room. Benefit for Mr. Monro. Act II. Song, Miss Reynolds, Accompanied by Clarionets, “Not unto us”, Arne; Concerto, Clarionet, Mr. Mahon.

*Oxford Journal*,November 6, 1773; Mee, *The Oldest Music Room in Europe,* 36.

November 27, 1773. Bristol. Mr. Mahon, the Performer on the Clarionet” is engaged to play a series of subscription concerts led by Shaw in the Great Room in Prince’s Street, Bristol.

*Felix Farley’s Bristol Journal*, November 27, 1773; *Biographical Dictionary* vol. 10 (1984), 58 (mistakenly under William Mahon).

December 2, 1773. Bath, Old Rooms. Shaw’s Benefit Concert. Clarinet Concerto, John Mahon.

*Bath Chronicle and Weekly Gazette*, December 11, 1773; James, “Concert Life in Eighteenth-Century Bath,” 787, 790.

December 8, 1773. Bath, New Upper Rooms. Fischer’s Concert. Overture with Clarinets, John and William Mahon.

*Bath Chronicle and Weekly Gazette*,December 2, 1773. James, “Concert Life in Eighteenth-century Bath,” 787-8.

December 9, 1773. Oxford, Music Room. Mrs. Mahon Benefit Concert. Clarionet by Mr. Mahon.

*Oxford Journal*, December 4, 1773. Mee, The Oldest Music Room in Europe, 74.

December 11, 1773. Bath. Hyde’s Rooms. Mr. Shaw, Jun.’s Concerto. A Concerto on the Clarionet by Mr. Mahon.

*Bath Chronicle and Weekly Gazette*,December 2, 9, 11, 1773.

February 21, 1774. Oxford, Music Room. Symphony for Clarionets—Gossec. [John and William Mahon.]

Mee, *The Oldest Music Room in Europe*, 38.

March 21, 1774. Oxford, Musick-Room. On Monday next, the 21st Instant, will be performed, (as the ChoralMusick of the present Term) The MESSIAH; a Sacred Oratorio.—The principal Vocal Parts by Miss Linley, Miss Mahon, Messrs. Norris, Mathews, &c.—The Instrumental by Messrs. Malchair, Lares, Mahons, &c. &c.

*Oxford Journal*, March 19, 1774.

April 4, 1774. Pantheon. The Nobility and Gentry are acquainted, that the NINTH Night of the SUBSCRIPTION CONCERT will be on MONDAY next the 4th of April, when the Sacred ORATORIO of the RESURRECTION Composed by Dr. Arnold, will be performed. The Doors will be opened at Seven o’clock, and the Overture begins at Eight. After the first part a Concerto on the Clarinet, by Mr. Mahoon, and after the second part, a Solo Concerto on the Violin, by Mr. Giardini.

*Morning Chronicle and London Advertiser*, March 31, April 1, 2, 4, 1774; *Gazetteer and New Daily Advertiser*, March 31, April 1, 2, 1774.

April 11, 1774. Pantheon. The Nobility and Gentry are acquainted, that the TENTH Night of the SUBSCRIPTION CONCERT will be on MONDAY next the 11th of April, Instant. The Doors will be opened at Seven o’clock, and the Concert which begins at Eight, will consist of Two Parts Italian and one English. After the first part, a Concert on the Clarinet, by Mr. Mahoon. And after the second part, a Solo Concerto on the Violin, by Mr. Giardini.

*Morning Chronicle and London Advertiser*, April 7, 8, 11, 1774; *Morning Chronicle and London Advertiser*, April 7, 8, 9, 11, 1774; *Public Advertiser*, April 8, 9, 11, 1774.

July 20, 1774: Gertrude Harris, Blandford, to James Harris Jr, [Salisbury]. “P.S. We are this instant arrived in Blandford. . . No pen & ink to be had & my pencil is worn out, no knife & the concert ready, so farewell.” The concert, at the ‘great Assembly Room’ in Blandford was advertised in *The Salisbury Journal* on July 18. The ‘vocal part’ was sung by Corfe; Kammell led the orchestra and played a concerto; other instrumentalists included Crosdill, who played a cello solo, Fischer, who played two oboe concertos, and ‘Mahoon’ (John Mahon), who played a clarinet concerto.

*The Salisbury Journal*, July 18, 1774;Burrows and Dunhill, *Music and Theatre in Handel’s World*, 768.

August 11, 1774. At the Town-Hall, in Lymington, on Thursday will be performed, A Concert of Music.—Principal Violin by Mr. Mahon, from Oxford, who will also play a Clarinet Concert.—The other Performers from Southampton, Portsmouth, &c.

*Southampton Hampshire Chronicle*, August 1, 1774

August 19, 1774, For the Benefit of the Organist. At the Long-Room, Southampton on Friday will be perform’d a Concert of Vocal and Instrumental Musick, by several eminent Hands from London, Bath, Salisbury, Portsmouth, Winchester, and other places. Principal Violin by Mr. MAHON, from Oxford, who will also play a Clarinet Concerto.

*Hampshire Chronicle,* August 1, 15, 1774.

February 16, 1775. Theatre-Royal, Haymarket. Concerts of Catches and Glees and a comic piece, The Sot. After Part II of Catches and Glees, Concerto on Clarinet with variations on the Wanton God [Arne, *Comus*, 1738] by Mahon Under the direction of Dr. Arne.

*Morning Chronicle and London Advertiser*, February 16, 1775; *Morning Post and Daily Advertiser*, February 16, 1775; *Public Advertiser*, February 16, 1775.

March 9, 1775. At the Theatre Royal in the Hay-market, Catches and Glees by Dr. Arne, who will conduct the performance. Previous to this, will be sung a Comic Piece called the SOT. Between the several parts. . . a favourite Concerto on the Clarinet by Mr. Mahon.

*Public Advertiser*, February 25, 28, March 2, 7, 8, 9, 1775; *Morning Chronicle and London Advertiser*, February 25, March 2, 7, 8, 9, 1775; *Morning Post and Daily Advertiser,* March 2, 1775; *Public Advertiser*, March 2, 7, 9, 1775.

May 2, 1775. Hickford’s Room, Brewer-street. Benefit of Mr. Mahon. Solo parts by Mahon. The Vocal Parts by Mrs. Barthelemon, and Mrs. Mahon, (being her 1st Time of performing in London). By particular desire Mrs. Barthelemon will sing the favourite Italian song composed by Mr. Barthelemon, with an obligato accompanyment for the violin. The solo parts by Mess. Barthelemon, Crossdel, Florio, Sharp and Mahon. There will be performed a new Concerto with Obligato Parts for the Flute, Hautboy and Clarinet. Tickets, a Half a Guinea each, to be had of Mr. Mahon, No. 7, Stephen-street.

*Public Advertiser*, April 28, May 2, 1775.

July 26, 1775. Blandford, Dorset. On Wednesday the 26th inst. Will be a grand Concert of Vocal and Instrumental Music. The Vocal parts by Sig. Grassi; and Instrumental by Mr. Bach, Fischer, Kammell, Mahoon and other eminent performers from London and Oxford.

*Salisbury and Winchester Journal*, July 17, 24, 1775.

November 16, 1775. Oxford, Musick-Room, for the Benefit of Mr. Monro. Act I; Overture, with Horns and Clarionets; Act II. Concerto Clarionet, Mr. Mahon.

*Oxford Journal*, November 11, 1775.

November 27, 1775. Music-Room, Oxford. On Monday will be performed here as the Choral Music for the present Term, L’Allegro, Il Penserso; to which will be added a Miscellaneous Act, consisting of Select Pieces, Vocal and Instrumental.—The principal Vocal Parts by Signora Davies Inglesina, Miss Mahon. The Instrumental, by Messrs. Malchair, Monro, Mahon, Jackson, &c.

Oxford Journal, November 18, 25, 1775.

March 14, 1776. Oxford, Musick-Room. [John and William Mahon]. By Permission of the Reverend the Vice Chancellor. For the Benefit of Miss Mahon. On Thursday Evening next, will be performed at the Music-Room in a Concert of Vocal and Instrumental Musick. Act I. Miss Mahon, “Mi sento in mezzo” Giordani. Act II. Overture with Clarionets MS.; Concerto Clarionet. J. Mahon. Tickets to be had at Miss Mahon’s in St. Ebb’s, Oxford.

*Oxford Journal*, March 9, 1776.

April 25, 1776. Oxford. For the Benefit of Mr. Remy. Will be performed a Concert of Vocal and Instrumental Music in the Great Room at the Mitre Inn. A Concerto on the Clarionet, by Mr. Mahon.

*Oxford Journal*, April 20, 1776.

June 20, 1776. Oxford. Parish Church of St. Peter. For the Benefit of Mr. Cross, Jun., Organist of St. Peter’s Church in the East, on Thursday next. The Messiah, a sacred Oratorio. The principal Vocal Parts by Miss Mahon and Messrs. Norris and Mathews, with a full Chorus. The Instrumental Parts by Messrs. Malchair, Lates, Jackson, Mahons, Starkey, &c.

*Oxford Journal*, June 15, 1776.

July 31, 1776. Blandford, Assembly Room. Concert. J. C. Bach, Cecilia Grassi, Crosdill, William Cramer, John Mahon, William Mahon.

Weston, *Clarinet Virtuosi of the Past*, 259;Thomas, “John Mahon,” 5.

August 8, 1776, Cirencester, Oakley Wood House. Vocal parts, Miss Mahon and Mr. Matthews; First Violin, Mr. Lates; Clarionets, by Messrs. John and William Mahon. Performance changed from July 31.

*Oxford Journal*, July 13, 19, 20, 26, 27, August 2, 1776; *Bath Chronicle and Weekly Gazette*, August 1, 1776.

September 12-14, 1776. Worcester Music Meeting. The Meeting of the Three Choirs of Worcester, Gloucester and Hereford, for the Benefit of the Widows and Orphans of the poor Clergy of the Three Dioceses, will be held at Worcester. On Friday Morning at the Cathedral, the Messiah. In the Evening at the College Hall, a Grand Miscellaneous Concert, consisting of capital Songs and choruses, and Instrumental Pieces. Principal Instrumental Performers, Messrs. Giardini, Fisher, Crosdil, Park and Mahon.

*Oxford Journal*, August 10, September 7, 1776.

December 11, 1776. Bath. Mr. Fischer’s Concert with be at the New Assembly-Rooms. Act. II. Overture with Clarionets, Bach. [Clarinets, John and William Mahon].

*Bath Chronicle and Weekly Gazette,* December 5, 1776.

January 8, 1777. Bath, New Assembly-Rooms. Miss Mahon’s Concert. The Vocal Part by Miss Mahon, and the Instrumental by principal performers; Mr. Mahon, sen. On the Clarionet, and Mr. Paul Jackson of Oxford, on the German Flute.

*Bath Chronicle and Weekly Gazette*, December 26, 1776.

July 8, 1777. Oxford, on Tuesday Evening next, there will be a Concert at The Great-Room at the Mitre, for the Benefit of Messrs. Raupee. The Instrumental Parts by Messrs. Malchair, Mahon, Jackson, &c. In the Concert will be introduced a Solo and a Concerto on the Violoncello by Messrs. Raupée.

*Oxford Journal*, July 5, 1777.

July 23, 1777. Blandford. Concert of Vocal and Instrumental Music, at the Assembly-Room in Blandford, For the Benefit of Messrs. Mahon, from Oxford. The vocal parts by Miss Mahon; the first violin by Mr. Tewkesbury, with other capital performers from Oxford, Bath &c.

*Salisbury and Winchester Journal*, July 21, 1777.

August 8, 1777, Cirencester. The Annual Meeting at Oakley Wood House. Miss Mahon and Mr. Matthews, vocal, Clarionets by Messrs. Mahons (John and William Mahon).

Cirencester, Oakley Wood House.

*Oxford Journal*, July 19, 26, 31, 1777; August 2, 1777; *Bath Chronicle and Weekly Gazette,* July 31, 1777.

September 5, 1777. Southampton, Martin’s Rooms. Benefit of Mr. Cantelo, Miss Mahon from Oxford, principal vocal parts, Mr. Mahon, first violin and will also play a concerto on the clarinet.

*Hampshire Chronicle*, August 25, 1777.

September 17-19, 1777. Manchester, Concert Room. A Festival of Music will be celebrated at the Concert Room, in Manchester. On Wednesday the 17th in the morning will be perform’d a Miscellaneous Concert in the morning. The Principal Instrumental Performers already engaged are, Messrs. Giardini, Crosdil, Parke and Mahon. The principal Vocal Performers, Mrs. Weichsell, Miss Mahon, Mr. Norris, and Mr. Reinhold.

*Manchester Mercury*, August 19, 26, 1777; September 16, 1777.

September 17, 1777. Manchester, Concert Room, on Wednesday Morning at 11 o’Clock, will be performed, a Miscellaneous Concert. Act 1st. Overture Astarto. Song, Mrs. Farrel. Concerto Clarinett, Mr. Mahon, Song, Mr. Reinhold. Solo Violoncello, Mr Crosdil. Song, Mrs. Weichsell. Concerto Violin, Mr. Giardini. Act 2d. Overture 42d. Periodical. Song, Mrs. Farrell, Quartetto Haydn. Song, Mr. Norris. Concerto Violin, Master Weichsell. Song. Mrs. Weichsell. Hautboy Concerto, Mr. Parke.

*Manchester Mercury*, September 16, 1777.

October 1, 1777. Derby, New Assembly-Room. Mr. Roome’s Concert. A Grand Miscellaneous Concert. First Violin, by the celebrated Mr. Mahon, from Oxford, who will also perform 2 Solo Concertos on the Clarionett, a Duett, by A Gentleman and Mr. Mahon.

*Derby Mercury*, September 19, 1777.

October 14, 1777. Derby, New Assembly-Room. Master Harrison’s Concert. A Grand Miscellaneous Concert, by a select Band of the best Performers, to be led by the celebrated Mr. Mahon, from Oxford. Act. I Solo, Clarionett. Mr. Mahon.

*Derby Mercury*, October 3, 1777.

June 5, 1778. Salisbury, Cathedral Close. “On the 5th of June [1778] I was gratified for the 1st. time with hearing the fine Band of the Dorset Militia [The band was led by the celebrated John Mahon, whose three younger brothers, were all in the same band] w’ch played a considerable time in the Close in the even’g Mr Harris being amongst the auditors very much pleased. After this chancing to go to Banks’s, I met with J. Mahon & his bro’r Ross, the 1st. horn, who also played a good violoncello, on w’ch with Mr Woodyear’s assistance, who took the 2nd fiddle, we made up a quartetto (Mr Mahon playing the fiddle & I the tenor) & tried Liddels 6. then lately come out & now 1st. produced by Banks w’ch pleased so well that I immediately bought them & frequently play’d them afterwards.”

John Marsh *Diary*, Cambridge University Library, Add. MS 7757, *The John Marsh Journals*, 1998, 180-1; Matthews, ‘The Musical Mahons,” 482-84; Burrows and Dunhill, *Music and Theatre in Handel’s World*, 2002, 990.

July 15, 1778. Robert Ashe, Winchester to James Harris, [Salisbury] “P.S. I intend going to the concert, to night, to hear the celebrated Miss Mahoon & all her brothers, in the opera of Acis & Galatea. They are an ingenious family, & my whole expectation is from them.” The concert, on the evening of the second day of Winchester races, was given in St. John’s House. Lord Rivers was Colonel of the Dorset Militia, whose band included the Mahon brothers (see 28 May) . . . Though the Mahons had been based in Oxford in the mid-eighteenth century, many members of this prolific musical family subsequently settled in Hampshire, Wiltshire, and Dorset. John Marsh also attended this concert. Burrows and Dunhill, *Music and Theatre in Handel’s World,* 991-992; *The John Marsh Journals*, 183.

July 22, 1778. Oxford, Musick-Room. For the Benefit of Miss Mahon. Act I. Quintetto, Clarionets, Horns, and Bassoon, Between the Acts, a favourite Quintetto for Clarinets [John and William Mahon], Horns, and Bassoon. Act II. Concerto, Clarionet [Mr. Mahon].

*Oxford Journal*, July 18, 1778.

August 13, 14, 1778. Reading Musical Festival. Two Grand Miscellaneous Concerts. First Day, First Act, Concerto Clarinett. Mr. Mahon; Second Day, Second Act, Concerto Clarinett, Mr. Mahon.

*Reading Mercury,* July 21, 1778.

September 2-4, 1778. Birmingham Musical Festival. Messiah, Miscellaneous Concert, Principal Vocal Performers, Miss Mahon, Miss Salmon, Principal Instrumental Performers, Messrs. Cramer, Cervetto, Par, and Mahon.

*Oxford Journal*, August 15, 22, 1778; *Arie’s Birmingham Gazette*, August 17, 1778; *The Derby Mercury*, August 28, 1778, Hutton, *An history of Birmingham*, 178; Dent, *The Making of Birmingham*, 262.

September 21, 1778. Southampton. The following person are engaged to perform the principal instrumental parts at Mr. Cantelo’s Annual Concert.—The first violin, with a concerto, by Mr. Brooks, from Bath; the principal violoncello, by Mr. Waterhouse, the tenor by Signior Gehot, late musician to the Right Hon. the Early of Pembroke, with several select pieces for claronets and hautboys, by the Dorsetshire band, particularly the favourite air of Gramachree Molly, &c. &c. by Mr. Mahon.

*Hampshire Chronicle*, September 21, 1778.

October 9, 1778. Oxford, the celebrated Mr. Cramer is engaged to perform at our Music-Room, on Monday next, the 9th Instant. Mr. Mahon is also in Oxford and will play a Concerto on the Clarionet.

*Oxford Journal*, Oct. 7, 1778.

November 9, 1778. Oxford, Mr. Cramer’s Concert. Concerto on the Clarionet by Mr. Mahon. Mr Mahon is also in Oxford and will play a concerto on the Clarionet.

*Oxford Journal*, November 7, 1778.

November 30, 1778. Musick-Room, Oxford. The Grand Miscellaneous Concert for the present Term be, will be on Monday next, the 30th Instant.—The Vocal Parts by Signora Georgi, Miss Mahon, Mr. Norris, &c. The Instrumental by Mess. Malchair, Mahon, &c.

*Oxford Journal*, November 28, 1778.

April 29, 1779. For the Benefit of Miss Mahon, On Thursday Evening at the Music-Room, will be performed a Concert of Vocal and Instrumental Music.—The Principal Vocal Parts by Miss Mahon and Miss M. Mahon.—The Instrumental Parts by Messrs. Malchair, Mahon, Jacson, &c. To begin at Half past Six o’Clock.

*Oxford Journal*, April 24, 1779.

May 11, 1779. Oxford, Mr. Jarrett’s Concert, At Mr. Fry’s, the Three Tuns. Concert of Vocal and Instrumental Music: The Vocal Parts by Miss Mahon: First Violin (with a Solo Concerto) by Mr. Mahon.

*Oxford Journal*, April 10, 17, 1779, May 1, 8, 1779; *Northampton Mercury*, May 10, 1779.

May 1, 1780. Music Room, Oxford, The Grand Miscellaneous Concert. The Vocal Parts by Miss Mahon, Mr. Norris, &c. The Instrumental by Mr. Fischer, Mr. Malchair, Mr. Mahon, &c.

*Oxford Journal*, April 22, 29, 1780.

May 5, 1780. Music Room, Oxford. The Grand Miscellaneous Concert. For the Benefit of Miss Mahon, will be a Concert of Vocal and Instrumental Musick. The Vocal Parts by Miss Mahon and Mr. Mathews: The Instrumental by Mr. Malchair, Messrs. Mahon, Jackson, &c.

*Oxford Journal*, April 22, 29, 1780.

June 8, 1780. Salisbury [Sarum]. “On Thursday the 8th. The Dorset Militia happening to halt at Sarum, the concert was on that day instead of the week follow’g in order to take advantage of the celebrated Mahons being there & having assistance, the elder of whom played a clarinet concerto in a style that was then thought very little inferior to that of Fischers on the hautboy. . .”

*The John Marsh Journals*, 215.

June 8, 1780. Oxford. For the Benefit of Mr. Malchair, At the Musick Room, in Holywell, Oxford, on Thursday next will be a Concert of Vocal and Instrument Musick.—The Vocal Parts by Miss Mahon, Miss George, and Mr. Norris.—The Instrumental by Mr. Malchair, Mr. Mahon, Mr. Jackson, &c.

*Oxford Journal*, June 3, 1780.

June 15, 1780. Oxford, on Thursday, at the Town Hall, will be performed a Concert of Vocal and Instrumental Musick, for the Benefit of Mrs. Woodcock. The Vocal Parts by Miss Mahon, Miss George, Mr. Norris, and Mr. Mathews. The Instrumental by Messrs. Malchair, Mahon, Jackson, Monro, &c. Act I Concert (Concertante); Act II. Concerto Clarionet, Mahon.

*Oxford Journal*, June 10, 1780.

September 20-22, 1780. Birmingham Music-Meeting. For the Benefit of the General Hospital. Principal Instrumental Performers Messrs. Cramer, Crosdil, Park, Ashley, Garreboldi, Mahon, Jenkins, &c.

*Oxford Journal*, August 26, September 9, 16, 1780.

September 28, 1780. Winchester, Mr. and Miss Cantelo most respectfully inform the Nobility, Gentry, and others, their Friends, that their Concert of Vocal and Instrumental Music, will be at Mr. Martin’s Rooms [Winchester] on Thursday evening the 28th instrument. The vocal parts by Miss Cantelo, Master Sibley, (the celebrated boy from the Choir at Salisbury) and Mr. Parry, Organist of Wells. The first violin and concerto by Mr. Mahon, who will also play a concerto on the clarinet.

*Hampshire Chronicle*, September 25, 1780.

February 8, 1781. Salisbury. “On the 8th. The Mahons being at Sarum, we had assistance of 3 of them at the Concert, w’ch was lucky for Corfe, as they filled up the orchestra a little again. . .”

*The John Marsh Journals*, 230.

February 17, 1781, Dublin, Theatre in Smock-Alley. Mahon, Clarinet.

*Freeman’s Journal*, 17-20, February 1781; Hogan, *Anglo-Irish Music*, 222.

February 22, 1781. Salisbury. “The celebrated Mahons of the Dorset Militia hav’g been lately at the Concert two of whom were reckon’d to excel on the F Horn I soon afterw’ds composed a concerto for them, w’ch was done at the concert on the 22d. but Ross Mahon who played the 1st. horn being a little in liquor (to w’ch he was much subject) it did not go off so well as I expected & as it did at a future concert, particularly the last movem’t w’ch he set off much too fast & so continued in spite of all I co’d do to keep him back.”

Salisbury.

*The John Marsh Journals*, 232.

May 31, 1781. Salisbury. “The Mahons being at Sarum at the next concert (on the 31st.) my French Horn Concerto was done again.”

*The John Marsh Journals*, 237.

June 18, 1781. Oxford, Music Room. On Monday next will be performed, as Choral Music for the present Term, The Pastoral of Daphnis and Amaryllis. Instrumental, Messrs. Malchair, Mahon, Monro, Jackson, &c. N.B. After the Pastoral, will be a Miscellaneous Act, in which Signora Sestini will sing Two Italian Songs, and Mr. Mahon play a Clarionet Concerto.

*Oxford Journal*, June 16, 1781.

June 27, 1781. Oxford. On Wednesday in the Forenoon, June 27th, 1781, will be celebrated in the Theatre, the Commemoration of Founders and Benefactors to the University, in the afternoon will be performed in the Theatre, a Grand Miscellaneous Concert, by a numerous and excellent Band. Principal Instrumental performers, Mahon.

*Oxford Journal*, June 16, 1781.

August 29-31, 1781. Gloucester Music Meeting. The Meeting of the Three Choirs, Gloucester, Worcester, and Hereford. On Friday Morning, at the Cathedral, Messiah. Principal Instrumental Performers, Messrs. Cramer, Fischer, Crosdil, and Mahon.

*Oxford Journal*, July 28, August 25, 1781; *Hereford Journal*, August 2, 1781.

September 5-7, 1781. Hampshire Music Meeting at Winchester. Principal Instrumental, those three universally admired performers, Mr. Salomon (first violin to his Prussian Majesty), Mr. Crosdill (on the Violoncello), and Mr. Fischer (on the Hautboy) together with Signor Pasquali, Messrs. Mahon, etc.

*Salisbury and Winchester Journal*, August 27, 1781; *Reading Mercury*, September 3, 1781;Lysons, *History of the Origin and Progress of the Festival of the Three Choirs*, 215.

September 19-21, 1781. Salisbury Annual Musical Festival. For which many of the first Performers, both vocal and instrumental from London, Bath, &c. are engaged. Mons. Salomon (first violin in his Prussian Majesty’s band at Bath), Mahon’s and various other capital hands, will fill the principal Instrumental parts in the Orchestra.

*Salisbury and Winchester Journal*, August 17, 27, September 10, 1781.

September 22, 1781. Salisbury. “The next day (Saturday the 22d.) Hurdleston & Purdy dined with us & accompan’d us in the even’g to a concert at Dr Harington’s at which were Salomon, Cervetto, Tenducci, [John] Mahon, Dyne, Short, Miss Guest etc.”

*The John Marsh Journals*, 251.

October 24, 1781. Bath. Subscription Concert. There are to be ten concerts. The First Concert will be at the New Rooms, to be continued weekly. Clarionet, Mr. Mahon.

*Bath Chronicle and Weekly Gazette,* October 18, 1781.

November 7, 1781. Bath, Subscription Concert. There are to be Ten Concerts. The Third Concert will be at the New Rooms, on Wednesday to be continued weekly. Vocal Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon.

*Bath Chronicle and Weekly Gazette*, November 1, 1781.

November 14, 1781. Bath, Subscription Concert. There are to be Ten Concerts. The Fourth Concert will be at the New Rooms on Wednesday to be continued weekly. Vocal Performers. Signor Tenducci, Miss Storer, Signor Rauzzini, and (for the first four nights) Miss Corri. Instrumental Performers First Violin Mr. Salomon, Clarionet Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, November 8, 1781.

November 21, 1781. Bath, Subscription Series, Fifth Concert. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, November 15, 1781; James, “Concert Life in Eighteenth-Century Bath,” 788.

November 28, 1781. Bath, Subscription Series, Sixth Concert. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, November 22, 1781.

December 5, 1781. Bath, Subscription Series, Seventh Concert. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, November 29, 1781.

December 12, 1781. Bath, Subscription Series, Eighth Concert. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, December 6, 1781.

December 19, 1781. Bath. Mr. Fischer’s Concert Will be at the New Rooms, in the Great Room. Act I Quartetto Clarionet. Mr. Fischer will have the whole Band from the Theatre on his Night, as the Play will be altered that week to Thursday. Mr. Mahon.

*Bath Chronicle and Weekly Gazette,* December 13, 1781.

December 26, 1781. Bath, Subscription Series, Ninth Concert. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, December 13, 20, 1781.

January 2, 1782. Bath, Subscription Series, Tenth and last Concert will be at the New Rooms on Wednesday. Performers, Signor Tenducci, Miss Storer, Signor Rauzzini, Instrumental Performers, First Violin, Mr. Salomon, Clarionet, Mr. Mahon, Principal Oboe (at the request of the Company) Mr. Fischer. And the Piano-Forte Miss Guest.

*Bath Chronicle and Weekly Gazette*, December 27, 1781.

January 10, 1782. Salisbury. We hear that on Thursday next (being the second Choral Night of our Subscription Concert this season) all true Lovers of Music will have an opportunity of being much entertained with a most selecte and elegant choice of pieces, performed by Mess. Tenducci, Rauzzini, Salomon, Mahons, &c. &c.

*Salisbury and Winchester Journal*, January 7, 1782.

January 10, 1782. Salisbury. “The day after this we had a very good Subscription Concert the Mahons being at it, & also Mess’rs Salomon Tenducci & Miss Storer a singer who all came over from Bath. . .”

*The John Marsh Journals*, 256.

February 7, 1782. Salisbury. “At this concert my new Overture in D (No. 33) was done & I also played Davaux’s 2d. Concertante [clarinet and violin] with Mr [John] Mahon.”

*The John Marsh Journals*, 257.

March 21, 1782. Reading, Town-Hall. Concerts. The Second Subscription Concert. Act I. Quartetto Clarionet. Concerto Clarionet, Mahon.

*Reading Mercury*, March 18, 1782.

April 2, 1782. Reading Concerts. The next Subscription Concert at the Town-Hall in Reading. Act II. Concerto Clarionet, Mahon.

*Reading Mercury*, April 1, 1782.

September 11-13, 1782. Worcester Musick Meeting. The Meeting of the Three Choirs, of Worcester, Hereford, and Gloucester. Grand Miscellaneous Concert. Principal Instrumental Performer, Mr Mahon. Worcester College Hall. Grand Miscellaneous Concert. Act Second, Clarionet Concerto, Mr. Mahon.

*Hereford Journal*, July 25; August 1, 17, 20, 1782; *Morning Herald and Daily Advertiser*, July 30, August 2, 16, 1782; *Morning Post and Daily* Advertiser, August 2, 16, 1782; *Oxford Journal*, August 17; August 24, 1782.

September 17, 1782. Salisbury. “The Annual Music Meeting now coming on, on Tuesday the 17th, I went in the evening to the rehearsal of the opera of Orfeo & the next morning to that of Sampson, & in the evening to the first Grand Miscellaneous concert w’ch was led by Crosdill, Fischer, [John] Mahon, Brooks, Soderini, Sheneer & Gariboldi.”

*The John Marsh Journals*, 272.

September 18-20, 1782. Salisbury Annual Festival of Music. Signor Tenducci, Miss Storer, &c. (together with the obliging assistance of Sigr. Rauzzini) will support the principal Soprano parts. Mons. Salomon, (late first Violin in his Prussian Majesty’s band), Mons. Schencker, Mr. Fischer, Mr. Crosdill, Mr. Storace, Mr. Mahon (from Oxford), Signor Gariboldi, Mr. Sergeant, &c. will fill the principal Instrumental Parts in the Orchestra. The Whole under the Direction of Mr. Corfe. On Wednesday and Friday evenings, the 18th and 20th inst. will be performed at the Assembly-Room, Select Miscellaneous Concerts, the last Acts of which will consist of fine MSS. Serenatas, composed by the late Mr. Bach. On Thursday evening, the 19th inst. will be performed, the grand opera of Orfeo, with all the original Chorusses, being esteemed one of the finest compositions of the celebrated Cavalier Gluck, of Vienna. On Thursday Morning, at the Church, the favourite Oratorio of Samson; and on Friday Morning the sacred Oratorio of Messiah.

*Salisbury and Winchester Journal*, September 9, 1782.

November 7, 1782. Oxford, For the Benefit of Mr. Monro, At the Music Room, in Holywell, Oxford. Act I. Song Miss Mahon. New. Act II. Concerto, Clarionet, Mr. Mahon.

*Oxford Journal*, November 2, 1782.

February 7, 1783. Crown and Anchor Tavern, the Strand. Benefit Concert for Mr. Simpson. Concerto on the Clarinet by Mr Mahon.

*Morning Herald and Daily Advertiser*, February 15, 1783.

February 19, 1783. Hanover Square Grand Concerts, Hanover Square Rooms. First Act. A grand Concerto for the Flute, Hautboy, Clarinet, Horn, and Bassoon; composed by Mr. Graff. Weiss, Fischer, Mahon.

*Morning Herald and Daily Advertiser*, February 14, 15, 17, 18, 19, 1783; *Public Advertiser,* February 14, 18, 19, 1783; *Parker’s General Advertiser and Morning Intelligencer*, February 14, 15, 18, 19, 1783; *Gazetteer and New Daily Advertiser*, February 17, 18, 19, 1783; *Morning Chronicle and London Advertiser*, February 14, 15, 17, 18, 19, 1783.

February 26, 1783. Hanover Square. The Subscribers to the Wednesday Concert are respectfully acquainted, That the Second will be This Day. The principal Instrumental Performers engaged are Mess. Salomon, Cramer, Weiss, Fischer, Mahon.

*Public Advertiser*, February 26, 1783.

February 26, 1783. Review of Hanover square Concert. Opera House. The musical Connoisseurs enjoyed the highest Gratification last Night at this Theatre, as there was an Assemblage of the most capital Performers in this Country. Mahon’s Clarionet was very capital.

*Derby Mercury*, February 27, 1783.

February 28, 1783. For the Benefit and Increase of a FUND established for the Support of Decayed Musicians and their Families. At the King’s Theatre, Hay-market, on Friday will be a Grand Concert of Vocal and Instrumental Music. Second Part. Concerto Clarionet, Mr. Mahon.

*Public Advertiser*, February 19, 22, 26, 27, 28, 1783; *Gazetteer and Daily Advertiser*, February 19, 1783; *Morning Herald and Daily Advertiser*, February 20, 25, 26, 27, 28, 1783; *Morning Chronicle and London Advertiser*, February 26, 27, 1783; *Parker’s General Advertiser and Morning Intelligencer*, February 26, March 11, 1783.

March 1, 1783. Musical Fund. Opera-House. This annual treat to all lovers of Harmony was strengthened on Friday last by the performance of Mr. Duport and Mr. Mahon. The performances that gave the greatest satisfaction were, [among others], Mr. Mahon’s concerto on the clarinet. It must be observed of Mr. Mahon, that his tone and execution on the clarionet is unrivalled; the composition he played had also great merit but was evidently too long in every movement.

*Morning Herald and Daily Advertiser*, March 3, 1783.

March 12, 1783. Hanover Square Grand Concerts, Hanover Square Rooms. Third Concert. In the Second Act, Concerto, Clarinet, Mahon.

*Morning Chronicle and London Advertiser*, March 10, 11, 1783; *Morning Herald and Daily Advertiser*, March 11, 1783; *Parker’s General Advertiser and Morning Intelligencer*, March 10, 11, 1783.

Review of March 12, 1783 Concert. Mahon’s Clarinet was very extraordinary.

*Public Advertiser*, March 13, 1783.

March 13, 1783. Oxford, For the Benefit of Mr. Malchair, will be performed at the Music Room, a Concert of Vocal and Instrumental Music. A Concerto on the Clarionet by Mr. Mahon.

*Oxford Journal*, March 8, 1783.

March 21, 1783. By Command of Their Majesties. At the Theatre-Royal in Drury-Lane To-morrow, Friday, March 21, 1783 will be performed L’Allegro il Pensororso . . . End of the Second Part, a Concerto on the Clarinet, By Mr. Mahon.

Concert Program, British Library, https://historicaltexts.jisc.ac.uk/; *Public Advertiser*, March 21, 1783; *Gazetteer and New Daily Advertiser,* March 21, 1783.

Review of March 21, 1783 performance. Mr. Mahon’s concerto on the clarinet, was attended to with a *flattering* silence, and at the finale, very highly applauded.

*Morning Post and Daily Advertiser*, March 22, 1783.

April 2, 1783. Hanover Square Grand Concerts, Hanover Square Rooms. Sixth Concert. Concerto Grosso for oboe, flute, horn, clarinet, and bassoon, Graf; Fischer, Weiss, Pieltain, Mahon, Baumgartner.

*Parker’s General Advertiser and Morning Intelligencer*, April 2, 3, 1783.

Review of April 2, 1783 Concert. The harpsichord sonata, by Mr. Dance, was not deficient in either spirit, delicacy, correctness, or execution; and the competitorship of the wind instruments, under the lips (if we may venture on the expression) of Fischer, Weiss, Pieltain, Mahon, and Baumgarten, proved one of those *“curious felicities”* in music, which cannot be “The growth of ev’ry age and ev’ry clime.” Such is the result when Graff unites in bonds of harmony the hautboy, flute, French-horn, bassoon, and clarinet.

*Parker’s General Advertiser and Morning Intelligencer*, April 3, 1783.

Review of April 2, 1783 Concert. The Concerto Grosso of Graafe, both as to Composition and Execution, was the most delightful Thing we heard that Night, or indeed almost at any Time. – Flutes and Hautboys have been heard together often; – but the Introduction into the same Concerts, of Horn, Clarinet, and Bassoon, a Junction, among other Persons, suggested by ourselves, produced charming Effects. – And to most Persons probably this Charm was yet heightened by Novelty. – To us, however, it was not altogether so; and when we give Fischer and Baumgarten superior Praise, they are so far to prize it rightly as coming from one who has heard the two Bezzozzis – Weiss, Pieltain and Mahon deserved also, as they received, the warmest Applause.

*Public Advertiser*, April 4, 1783.

April 4, 1783. Drury Lane, Alexander’s Feast. End of the second part, a Concerto on the Clarinet, by Mr. Mahon. *Morning Chronicle and London Advertiser*, April 3, 1783, Concert Program, British Library, https://historicaltexts.jisc.ac.uk/.

Review of April 4, 1783 Performance. Mahon’s Clarinet is as well as a Clarinet can be – it would be much aided by combining it with the Hautboy and Bassoon.

*Public Advertiser*, April 5, 1783.

April 9, 1783. Hanover Square. The Subscribers to the Wednesday’s Concert are respectfully acquainted, that the Seventh will be on Wednesday next. The principal instrumental performers engaged are, Messrs. Pieltain, Sen., Mahon.

*Morning Chronicle and London Advertiser*, April 7, 1783.

May 1, 1783. For the Benefit of Mr. Evans. At Free Mason’s Hall, Great Queen-street, Lincoln’s-Inn-fields. This evening will be a Concert of Vocal and Instrumental Music. Part 2, Concerto Clarinet, Mr Mahon.

*Morning Post and Daily Advertiser*, April 17, May 1, 1783.

May 7, 1783. Hanover Square. The principal Instrumental performers are Messrs. Pieltain, Sen, Pieltain, jun., Salomon, Cramer, Weiss, Fischer, Mahon.

*Morning Chronicle and London Advertiser*, May 7, 1783.

May 14, 1783. Hanover Square Grand Concerts, Hanover Square Rooms. Concerto Grosso for oboe, flute, horn, clarinet, and bassoon, Messrs. Graf; Fischer, Weiss, Pieltain, Mahon, Baumgartner. Composed by Mr. Graff.

*Parker’s General Advertiser and Morning Intelligencer*, May 12, 1783; *Morning Herald and London Advertiser*, May 14, 1783; *Morning Herald and Daily Advertiser*, May 13, 1783.

Review of May 14, 1783 Concert. The Overture by Stamitz was varied with great Brilliancy and Taste and executed thro’ all its Parts with Spirit and correctness. Graff’s Concerto Grosso, entirely for Wind Instruments, equalled (and this, surely, is Praise) our highest Expectations from the Flute, Clarinet, French-Horn, Hautboy and Bassoon, at the Lips of such Performers as Weiss, Mahon, Pieltain junior, Baumgarten, and Fischer.

*Public Advertiser*, May 15, 1783.

June 5, 1783. Oxford. For the Benefit of Mr. Malchair, On Thursday next will be performed at the Music Room. A Concert of Vocal and Instrumental Music. A Concerto on the Clarionet by Mr. Mahon.

*Oxford Journal*, May 31, 1783.

June 26, 1783. Oxford. For the Benefit of Mr. Malchair, On Thursday next, Will be performed at the Music Room. A Concert of Vocal and Instrumental Music. A Concert on the Clarionet by Mr. Mahon.

*Oxford Journal*, June 21, 1783.

July 2, 1783. Oxford Music. On Wednesday next will be celebrated in the Theatre, the Annual Commemoration, &c. in the Evening of which Handel’s Alexander’s Feast, will some Miscellaneous Pieces, will be performed at the Music Room. The Instrumental Parts by Mr. Cramer, Mr. Paxton, Mr. Parkinson, Messrs. Malchair, Mahon’s Monro, Jackson, &c.

*Oxford Journal*, June 21, 1783.

August 14, 1783. Oakley-Wood, Wood-House Meeting. On Thursday will be performed at Oakley-Wood, near Cirencester, 11:00 AM Concert of Vocal and Instrumental Music. The Concert will consist of select pieces, songs, and glees, suited to the Scene; a Concerto on the Clarionet by Mr. Mahon; Principal instrumental parts, John and James Mahon, the Whole to conclude with an Ode to the Hay-Makers, set to Music by Dr. P. Hayes. To begin at Eleven in the morning. Also, In the Evening at 7:00 PM at Cirencester, a Concert. . . A Concerto on the Clarionet by Mr. Mahon.

*Oxford Journal*, July 26; August 7, 9, 1783; *Felix Farley's Bristol Journal*, August 2, 9. 1783; *Bath Chronicle and Weekly Gazette*, August 7, 14, 1783.

September 24-26, 1783. Salisbury Annual Festival of Musick for which many of the first Performers, both Vocal and Instrumental (from London, Bath, Oxford, &c.) are engaged: Miss Mahon, Mr Cramer, Mr. Mahon (from Oxford), Mr. W. Mahon. On Wednesday and Friday Evenings, the 24th and 26th of September, will be performed, at the Assembly Room, Select Miscellaneous Concerts.

*British Evening Post*, September 2-4, 1783; *St. James’s Chronicle or the Evening Post,* September 1783.

October 1-3, 1783. Hampshire Music Meeting will be held at Winchester on the 1st, 2d, and 3d of October 1783 for which many of the principal Performers (both Vocal and Instrumental) in the kingdom are engaged. Principal Instrumental are those much-admired performers, Mr. Cramer, on the Violin; Mr. Fischer, on the Hautboy; Mr. Crosdill, on the Violoncello; Mr. Mahon, on the Clarionet, together with Signior Pasquali, Mess. Condell, &c.

*Hampshire Chronicle*, September 15; 22, 29, 1783; *Reading Mercury*, September 22, 1783.

Review of October 3, 1783. Hampshire Music Meeting. . . the performances of Mr. Crosdill, on the violoncello, Mr. Cramer on the violin, Mr. Fischer on the Hautboy, and Mr. Mahoon on the Clarionet, received the most incessant, and most deserved plaudits of approbation, from their delighted hearers.

*Hampshire Chronicle*, October 6, 1783.

March 11, 1784. Oxford. For the Benefit of Mr. Malchair, On Thursday next, will be performed at the Music Room, A Concert of Vocal and Instrumental Music. A Concerto on the Clarionet by Mr. Mahon.

*Oxford Journal*, March 6, 1784.

March 19, 1784. At the Theatre-Royal in Drury-Lane, To-morrow, Friday, March 19, 1784, Will be performed Judas Maccabaeus an Oratorio Set to Music by Mr Handel . . . End of the first Part a Concerto on the Clarinet by Mr. Mahon.

Concerto Program, British Library; *Public Advertiser*, March 19, 1784; *Gazetteer and New Daily Advertiser*, March 19, 1784; *Morning Chronicle and London Advertiser*, March 19, 1784.

March 30, 1784. Willis’s (late Almack’s.) For the Benefit of Miss Reynolds. To-morrow will be a Grand concert of Vocal and Instrumental Music. Act I. Overture, Haydn; Song, Mr. Harrison; Concerto Clarionet, Mr. Mahon.

*Morning Post and Daily Advertiser*, March 27, 1784; *Morning Herald and Daily Advertiser*, March 27, 29, 1784; *Public Advertiser*, March 29, 30, 1784.

April 28, 1784. By Permission of the Lord Chamberlain. For the Benefit of Mr. Evans. At the Theatre Royal, Hay-market, This Day will be a Concert of Vocal and Instrumental Music. Part II. Overture, Mr. Mahon; Song, Mrs. Barthelemon; Concerto Clarinet, Mr. Mahon.

*Public Advertiser*, April 24, 28, 1784; *Morning Chronicle and London Advertiser*, April 27, 28, 1784; *Morning Post and Daily Advertiser*, April 27, 28, 1784.

May 27-29, 1784. Westminster-Abbey. Handel Commemoration Concerts. First Violins, Mr. J. Mahon, Oxford; Tenors, Mr. W. Mahon.

Burney, *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon,* 17-18; *Commemoration of Handel. Third Performance, The Messiah*, 7-8. Concert Program, British Library, https://historicaltexts.jisc.ac.uk/.

June 3, 5, 1784. Pantheon. Handel Commemoration Concerts, First Violins, Mr. J. Mahon, Oxford; Tenors, Mr. W. Mahon.

Burney, *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon,* 17-18.

June 22-24, 1784. Oxford, Music-Room. Handel’s L’Allegro ed Il Pensoroso, and the Coronation Anthem; Concerts (June 23-24). Vocal Performers, Madame Mara, Miss Mahon, Instrumental Performers, Mess. Salomon, Mahon.

*Oxford Journal*, June 16, 1784; *Reading Mercury*, June 18, 1784.

July 21, 1784. Blandford. Mr. Mahon’s Concert will be at the Assembly-Room, in Blandford. Act I. Overture, M.S. (with Clarinets), Bach. Act II. Concerto Clarinet, Mr. Mahon, [Carl] Stamitz. Concertante, Mr. Mahon and Master Kerly, Davaux. Overture, Wanhall.

*Salisbury and Winchester Journal*, July 19, 1784.

August 3, 1784. Theatre-Royal, Haymarket. For the Benefit of Miss George. At the Theatre-Royal, Hay-market, This Evening will be presented a Comedy in Five Acts, call The Young Quaker. End of Act III. A Clarinet concerto by Mr. Mahon.

*Morning Post and Daily Advertiser*, August 3, 5, 1784.

August 5, 1784. At the Theatre Royal Haymarket. Benefit for Mrs. Wells. Isabella; or The Fatal Marriage. End of Act II, a concertante for clarinet and bassoon by Mahon [and Mr. Parkinson].

*Morning Chronicle and Daily Advertiser*, August 5, 1784.

September 2-4, 1784. Birmingham Musical Festival. On Friday Morning the 4th, at St. Philip’s the sacred Oratorio of Messiah. In the evening at the Theatre, a Grand Miscellaneous Concert, consisting of several capital Pieces, by the principal Performers. Principal Vocal Performers, Miss Mahon, Miss Salmon, Messrs Salmon. Principal Instrumental Performers, Mr. Cramer (First Violin at the Opera House, London), Messrs. Park, Ashley, Mahon.

*The Birmingham General Hospital, and Triennial Musical Festivals*.

September 29-30, October 1, 1784. Hampshire Music Meeting. Will be held at Winchester for which many of the principal performers, both vocal and instrumental, in the kingdom, are engaged. Principal instrumental, Messrs. Cramer, Crosdill, Fischer, Gariboldi, Mahon, &c. &c. On Thursday morning, at the Church, will be performed, the sacred Oratorio of Judas Maccabaeus. On Friday morning, at the Church, will be performed the Messiah, a sacred Oratorio.

*Salisbury and Winchester Journal*, September 6, 1784.

November 22, 1784. Oxford, Music Room. A Grand Miscellaneous Concert. The instrumental by Mr. Wilton (Pupil of Mr. Giardini), lately arrived from Italy, Mess. Malchair, Mahon, Jackson, Munro, &c. With a Concerto and Solo on the Violin, by Mr. Wilton; and a Concerto on the Clarionet, by Mr. Mahon.

*Oxford Journal*, November 20, 1784.

December 3, 1784. Bristol Assembly Room. Concert of instrumental and vocal music in commemoration of Chatterton (Bristol poet), Clarinet, Mr. Mahon, in act 1 “Quartetto, Violin, Clarinet &c.”

*Felix Farley’s Bristol Journal,* November 27, 1784. *The Odes, Songs, Choruses, &c.for the Concert in Commemoration of Chatterton*. Concert Program, British Library, https://historicaltexts.jisc.ac.uk/.

December 21, 1784. The band at the Opera-house is better than ever. All the deficiencies of the last season are supplied; the ranks have their full complement of privates; and they are led in the ablest manner. *Cramer* is the first violin! . . . *Florio* the flute, *Mahon* the clarinet, *Pieltain* and *Payola* the two horns, *Patria* the oboe . . . *Baumgarten* the bassoon . . . With such a band it may easily be supposed what was done with the accompaniments, and all the instrumental performances of the evening.

*Morning Post and Daily Advertiser*, December 21, 1784.

January 8, 1785. King’s Theatre. The opera Demetrio. Clarinet, Mahon. “Florio’s excellence on the flute is as well-known as Mahon’s merit on the clarionet.”

*Morning Chronicle and London Advertiser*, January 11, 1785.

January 10, 1785. “A Complete List of the Opera Band”: flutes, oboes, and clarinets, Florio; Patria; Mahon; Brandi.

*Morning Post*, January 10, 1785; *Public Advertiser*, January 11, 1785; *Gazetteer and New Daily Advertiser*, January 11, 1785; *Morning Chronicle and London Advertiser*, January 12, 1785.Price, Milhous, and Hume, *Italian Opera in Late Eighteenth-Century London*, vol. I, 321.

February 7, 1785. By Subscription, for One Night only. For the Benefit of Mr. Simpson. At the Crown and Anchor Tavern will be performed a Grand Concert of Vocal and Instrumental Musick, By the best performers. Act I. Concerto Clarinet, Mr. Mahon.

*Morning Chronicle and London Advertiser*, February 5, 7, 1785; *Morning Post and Daily Advertiser*, February 5, 1785.

March 9, 1785. Hanover Square Professional Concerts, Hanover Square Rooms. Grand Professional Concert (Fifth Concert). Concerto for bassoon and clarinet, Parkinson, Mahon.

*Morning Chronicle and London Advertiser*, March 8, 1785; *Morning Herald and Daily Advertiser*, March 9, 1785; *Public Advertiser*, March 9, 1785.

Review of March 9, 1785 Concert. Hanover-Square Concert. Cursory account of the performance of last Wednesday evening: The new overture of *Abel’s*, with which it commenced, excellent, *Franchi*, in one of Bach’s favourite airs in the first act, and one of Rosts, in the second, very successful. The concerto for the clarinet and bassoon, called forth a brilliant proof of the abilities of Messrs. *Mahon* and *Parkinson*.

*Morning Herald and Daily Advertiser*, March 11, 1785.

April 27, 1785. By Permission of the Lord Chamberlain. For the Benefit of Mr. Evans. At the Theatre-Royal in the Hay-Market; on Wednesday will be a Concert of Vocal and Instrumental Music. Part Second. Overture, Mr. Mahon; Concerto Clarinet, Mr. Mahon.

*Morning Chronicle and London Advertiser*, April 14, 25, 27, 1785; *Morning Post and Daily Advertiser*, April 25, 1785.

May 27, 1785. Dublin, Rotunda. To-Morrow Evening with be a Grand Concert of Vocal and Instrumental Music, conducted by Mr. Giorgi. Act II. Concerto, Clarionet, Mr. Mahone.

*Freeman’s Journal*, May 24, 1785; *Dublin Evening Post*, May 26, 1785.

August 9, 1785. Dublin. One of the fullest and most capital bands of music, that ever performed in a theatre in this city, will form the orchestra, we hear, at the Theatre Royal, on Monday next, in the representation of the burlesque opera, *Orpheus and Eurydice*; and among whom, it is said, will be the very celebrated Mr. Mahon, who is allowed to excel every competitor on the clarionet. With such a strength of orchestra as will perform that night, and from the united powerful abilities of the three vocal Syrens, Miss Wheller, Miss Jarrat, and Mrs. Billington, the lovers of harmony have a treat before them of infinite *gusto*.

*Freeman’s Journal*, August 9, 1785.

August 12, 1785. Dublin. Mr. Mahon’s excellence on the clarionet is universally allowed to be equal to that of Fisher on the hautboy. As this gentleman is to form one of the very capital orchestra on Monday next, when the celebrated burlesque opera of Orpheus and Eurydice is to be represented, musical connoisseurs cannot but receive a particular pleasure from the intelligence, especially as he is to accompany Miss Wheeler and Mrs. Billington in their principal songs. So capital will Monday night’s band be, and which is to be led by young Weichsell, that the orchestra, it is said, will be entirely composed of performers of the first merit.

*Freeman’s Journal*, August 12, 1785.

August 15, 1785. Dublin, Theatre-Royal, Smock-Alley. By particular Desire, this present Evening will be presented the Burlesque-Opera of Orpheus and Eurydice. Written by the Author of the Operas of Gibraltar, Double-Stratagem, Calypso, &c. The Music entirely new, and composed by Signor Giordani, with new Dresses, new Scenery, Decorations, &c. &c. After Act 1st a Solo Concerto on the Clarionet, by the very celebrated Mr. Mahon.

*Freeman’s Journal*, August 13, 1785.

September 7, 1785. Romsey. For the Benefit of the Organist, on Wednesday will be performed in the church at Romsey, the Oratorio of Sampson, composed by Handel. With a full band and chorus; first violin Mr. Mahon.

*Hampshire Chronicle*, August 29, September 5, 1785.

September 14, 1785. Dublin, Rotunda. For the Benefit of Miss Wheeler. On Wednesday the 14th of September will performed at the Rotunda, a grand Concert of Vocal and Instrumental Music. Act II. Song, “The harmonious Lark” composed by Mr. Giordani, accompanied on the Clarionet by Mr. Mahon. Miss Wheeler. Act III. Concerto Clarionet, Mr. Mahon.

*Freeman’s Journal*, September 3, 6, 8, 10, 12, 1785; *Volunteers Journal or Irish Herald*, September 12, 14, 1785.

September 27, 1785. Dublin. The patronage of their Graces of Rutland has been repeatedly displayed in this kingdom for the encouragement of merit. Their countenance tomorrow evening at the Rotunda, at Mr. *Mahon’s* benefit, does great honour as well as justice to a very deserving man. Mr. Mahon’s excellence on the clarionet is universally allowed to equal that of Fisher on the hautboy, and to exceed every competitor on the former instrument. The first judges speak of his execution and taste as the most finished and accomplished, and which it cannot be doubted will procure him also, to-morrow evening, the patronage of a generous public.

*Freeman’s Journal*, September 27, 1785.

September 30, 1785. Dublin, Rotunda. The Last Night this Season. For the Benefit of Mr. Mahon. This Present Evening will be a Grand Concert of Vocal and Instrumental Music. With several select pieces on the clarionet by Mr. Mahon. The admired Song, sung by Mrs. Billington, with an Obligato Accompaniment for the Clarionet, and Signor Raimondi’s celebrated composition, descriptive of a Battle, will be performed.

*Volunteers Journal or Irish Herald*, September 24, 30, 1785; *Freeman’s Journal*, September 24-27, 30, 1785.

October 19-21, 1785. Hampshire Music Meeting will be celebrated at Winchester. The Principal Vocal Parts by the much-admired Madame Mara, Miss Cantelo, Mr. Corfe, Mr. Parry, &c. Mr. Salomon to lead the Band, the other principal instrumental Mess. Mara (Principal Violoncello), Gariboldi, Ashley and Four sons, Mahon, Rogers, Cantelo, &c.

*Hampshire Chronicle*, October 3, 17, 1785.

Review of Mahon’s playing compared to Eley’s playing.

December 9, 1785. From the *London Gazette,* Anacreontic Society. On Wednesday the Anacreontic Society held their seventh meeting, and though it wore a sable aspect, on account of the general mourning, yet the evening was passed with much festivity. The concert, which was throughout excellent, commenced with a grand symphony of Haydn, which was one of the finest we ever remember to have heard. . . Mr. Eley, a German, and the leader of the Duke of York’s band, performed a concerto on the clarinet. He possesses great powers on the instrument, and has a considerable degree of taste, but his tone is much inferior to Mahon’s.

*The Norfolk Chronicle or the Norwich Gazette*, December 17, 1785.

January 16, 1786. Belfast Exchange Rooms. Grand concert of music. Messrs. Mahoon, O’Kelly and Ashe, Band of Rt Hon John O’Neill. Act II. Concerto for Violin, Mahon; Concerto for two violins by Mahon and O’Kelly; Concerto for Clarinet with “How oft Louisa” and “The Wanton God” by Mahon, Mr. Mahon.

*Belfast* *Mercury*, January 13, 1786; *Belfast News-Letter*, January 6-10, 1786, Hogan, *Anglo-Irish Music*, 222.

February 14, 1786. Edinburgh. St. Cecilia’s Hall, Mrs Stuart’s Concert of Music. The Vocal Parts by Signior Urbani and Mrs. Stuart; and a Concerto on the Clarinet by the celebrated Mr. Mahon.

*Caledonian Mercury*, February 13, 1786

February 21, 1786. Edinburgh. To-Morrow Evening at St Cecilia’s Hall will be performed, Mr. Stabilini’s Concert of Vocal and Instrumental Music. Second Act. Solo Concerto on the Clarinet, by Mr. Mahon.

*Caledonian Mercury*, February 20, 1786.

February 28, 1786. Edinburgh, St. Cecilia’s Hall. To-morrow, Tuesday. Signor Urbani’s Concert of Music. Act II. A Grand Air, composed on purpose for the occasion, with a clarinet and violin, by Messrs. Stabilini and Mahone; Solo Concerto, Mr. Mahon.

*Caledonian Mercury*, February 20, 22, 25, 27, 1786.

March 7, 1786. Edinburgh, St. Cecilia’s Hall. Mr. Schetky, his Concert will be on Tuesday the 7th instant. Act II Clarinetto Concerto, Mr. Mahon.

*Caledonian Mercury*, March 4, 1786

March 14, 1786. Edinburgh, St. Cecilia’s Hall. Mr Mahon’s Concert is fixed for To-morrow the 14th inst. In the first act, Mr. Mahon will perform a Solo Concerto on the Violin; And in the second Act, a Solo Concerto on the Clarionet. In each Concerto will be introduced a favourite Scots Air. Mrs. Stewart will sing Sweet Echo; the Echo Part to be performed on the Clarionet; and, by particular desire, The Solider tir’d of Wars Alarms. Tickets, (price Three Shillings) to be had at Mr. Mahon’s lodgings, Advocates Close, third stair, left hand, first door, and at the Music Shops.

*Caledonian Mercury,* March 13, 1786.

April 4, 1786. Edinburgh, St. Cecilia’s Hall. Mr. Mahon’s Concert not being well-attended, on account of some mistake in having it postponed, the Governor and Directors of the Musical Society have advised him to take another. First Act Duet for Violin and Violoncello, by Messrs Reinagle and Mahon. Solo Concerto on the Violin by Mr. Mahon. Second Act. Solo Concerto on the Clarionet, new, by Mr. Mahon. To conclude with the Battle Piece, composed by Mr. Mahon. Mr. Mahon hopes, that the Lovers of Music will favour him with their company on the above night, being his last time of performing in Edinburgh.

*Caledonian Mercury,* April 3, 1786.

April 19, 1786, Dublin, John Mahon offered £60 for the summer season in Dublin and one Benefit at the Rotunda.

Boydell, *Rotunda Music*, 132.

May 11, 1786. Oxford, For the Benefit of Mr. Cross, Organist. Will be performed, in St. Martin’s Church, The Oratorio of the Messiah. The Instrumental Part is by Mahon. Dr. Hayes, who will conduct the Whole.

*Oxford Journal*, May 6, 1786.

May 31 and June 3, 1786. London. Grand Musical Handel Commemoration Festival. Westminster Abbey. John Mahon, violin and William Mahon, viola.

*Biographical Dictionary*, vol. 10, 1984; Concert programs, Gerald Coke Handel Collection, Foundling Museum, http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/4772/

July 25, 1786. Edinburgh. Mrs Steuart’s Concert. St Cecilia’s Hall. Act II. Concerto—Clarinet, Mr Mahon.

*Caledonian Mercury*, July 24, 1786.

July 26, 1786. Edinburgh. Extract of a letter from London, July 25, 1786. A correspondent is sorry to remark, that the fashionable part of this metropolis, while they profess to admire Music, give so little encouragement to eminent professors of that delightful art. Mr. Mahon is acknowledged to be the greatest clarionet player in Europe. He afforded infinite pleasure to crowded audiences at St. Cecilia’s Hall, in the winter, gratis; yet the Concert intended for his benefit last Thursday evening, on which, it is said, he had a particular reliance, was so very poorly attended as scarcely to play the expence of advertising, &c.! This is not the way to induce capital performers to visit us.

*Caledonian Mercury*, July 29, 1786.

July 27, 1786. Edinburgh. St. Cecilia’s Hall. By Permission of the Governor and Directors of the Musical Society, Mr. Mahon most respectfully informs the Public, that his Concert is fixed for to-morrow Evening, Thursday. Act I. Solo Concerto Violin, Mr. Mahon, Act II. Solo Concerto Clarinet, Mr. Mahon. Tickets to be had of Mr Mahon, at Mr. Keith’s, Advocates Close, and at all the music shops.

*Caledonian Mercury*, July 22, 26, 1786.

August 1, 1786. Edinburgh. St Cecilia’s Hall. Mr. Mahon’s Concert, on Thursday last, not having been properly attended, the Governor and Directors of the Musical Society have fixed tomorrow the 1st of August for his benefit. The following music will be performed. Act I. Song by Mr. Urbani, with Obligato Accompanyments, for the Clarionet and Violin; [String] Quartet, Mr. Mahon, never performed here, Haydn; Act II, Clarionet Concerto by Mr Mahon, with the New Rondeau of Langolee, composed by Fisher.

*Caledonian Mercury*, July 31, 1786.

September 8, 1786. Bury. Mr. Sharp’s Concert of Vocal and Instrumental Music will be at the Black Boys, Aylesham, on Friday. Act II. Solo Concerto Clarinet, Mr. Mahon, from London.

*Bury and Norwich Post,* September 6, 1786.

September 12, 14-15, 1786. Manchester. Festival of Music, for the Benefit of the Public Charities of Chester in the Broad Isle of the Cathedral. The Sacred Oratorios of the Messiah and Joshua; and a selection of sacred music, from Handel as performed in Westminster Abbey, and on the morning Wednesday the 13th and the Evening of Friday the 15th, will be performed, Two grand miscellaneous Concerts in the county Hall. Principal Instrumental performers already engaged: Mr. Cramer, Mr. Mahon.

*Manchester Mercury*, August 22, 1786.

September 16, 1786. Norwich, at the Great Assembly-Room on Saturday will be a Concert of Vocal and Instrumental Music. Mr. Mahon, first violin, principal Violoncello, Mr. Reinagle. Act I. Quartetto Clarinet, Mr. Mahon, Act II. Quintetto, Bach, Solo Concerto Clarinet, Mahon.

*Norfolk Chronicle*, September 9, 1786; *Bury and Norwich Post*, September 13, 1786.

September 20-22, 1786. Hereford Musick Meeting. The Meeting of the Three Choirs, Hereford, Gloucester, and Worcester, for the Benefit of the Widows and Orphans of the poor Clergy of the Three Dioceses, will be held at Hereford on Wednesday and the two following days. A Grand Miscellaneous Concert, Principal performers, Miss Mahon, Parke, Mahon.

*Oxford Journal*, September 9, 1786; Lysons, *History*, 224.

November 1786 to March 1789. Cambridge. John, William, James, Elizabeth, Mary, Sarah Mahon. John, clarinet, William, violin (leader).

Weston, *Yesterday’s Clarinettists: a sequel*, 107.

December 16, 1786. Free Masons Hall. Readings and Music. Fourth Subscription Night. Part II. Sweet Bird (Handel) Miss Mahon, accompanied on the Violin by Mr. Mahon. Part III. Lieta questo Alma (Sacchini) Miss Mahon, accompanied on the Clarinet by Mr. Mahon.

*Morning Post and Daily Advertiser*, December 13, 16, 1786; *Morning Chronicle and London Advertiser*, December 16, 1786; *Public Advertiser*, December 15, 16, 1786; *General Advertiser*, December 15, 16, 1786; *Times*,December 16, 1786.

Review of December 16, 1786 Concert. Readings. It would be injustice, not to say, that the accompanyments of Mr. Hutley on the hautboy, Mr. Potter on the flute, and to preserve the climax, Mr. Mahon on the Clarionet, were each distinguished by a very brilliant execution.

*Times*, December 18, 1786.

Review of December 16, 1786 Concert. Readings and Music, Fourth Night. Sweet Bird, (Handel) was well sung by Miss Mahon, and as well accompanied on the violin by Mr. Mahon. Lieta questo alma, (Sacchini) was sung with taste by Miss Mahon, and the accompaniment on the clarionet [by Mr. Mahon] was a very solo concerto.

*Public Advertiser,* December 19, 1786.

December 17, 1786. Free-Mason’s Hall. Concerto for Clarionet, Mr. Mahon.

*Morning Post and Daily Advertiser*, December 13, 16, 1786.

December 19, 1786. Of instrumental performers none have been received with such considerable *eclat* as Mr. Mahon who played upon the violin and the clarionet, at Free-Mason’s-Hall, on Saturday evening.

*Morning Chronicle and London Advertiser*, December 19, 1786.

December 23, 1786. Free Masons Hall. Readings and Music. Fifth Subscription Night, At Half Past Seven o’Clock. Select passages from Milton, Sterne, and Pratt’s Triumph of Benevolence, Mr. Lacy. Part II. “O clap your hands” (Handel) Miss Mahon accompanied with the Violin by Mr. [John] Mahon; Part III. “Sweet Echo, Sweetest Nymph,” by Arne, Miss Mahon, accompanied on the Clarinet by Mr. [John] Mahon.

*Public Advertiser*, December 21, 22, 23, 1786; *Times*, December 21, 23, 1786.

January 19, 1787. Free Masons Hall. Readings and Music. Part 1, two songs by Miss Mahon. In part 3, Concerto of the Clarinet Mr. Mahon and an air by Miss Mahon.

*Gazetteer and New Daily Advertiser*, January 18, 19, 1787; *World and Fashionable Advertiser*, January 18, 19, 1787.

February 9, 1787. Freemasons Hall. Readings and Musick. Tomorrow Evening, Friday, at Seven o’Clock, will be repeated, The Ode to Shakespeare, With the Original Musick by Dr. Arne. Part II. Maria’s Evening Service to the Virgin, Miss George (accompanied on the Clarionet by Mr. Mahon.) Part III. Air, Miss Mahon, accompanied on the clarionet, Mr. Mahon.

*Morning Chronicle and London Advertiser*, February 8, 9, 1787.

March 6, 1787. Hickford’s Rooms, Brewer-street, Golden-square. Reading and Music. On Tuesday Evening next, at Eight o’Clock. The Vocal Parts by Miss S. and Miss M. Mahon. First Violin, Mr. Mahon; Principal Second Violin, Mr. William Mahon; Principal Violoncello, Mr. Reinagle; Principal Bassoon, Mr. Parkinson. Part I. Solo Concerto Clarinet, Mr. Mahon. Part II. Concertanti for two violins and a Tenor Obligati, by Mess. Mahons and Reinagle (Davaux.). As Mr. Mahon has undertaken the Direction of the Orchestra, he will endeavor to make the Band as complete as possible, and to give a Variety of Ancient and Modern Music.

*Morning Chronicle and London Advertiser*, March 3, 1787; *World and Fashionable Advertiser*, March 3, 5, 1787; *Public Advertiser*, March 5, 1787.

March 15, 1787. London, Freemasons Hall. Readings and Music. Freemason’s Hall. Act 1, Solo Concerto Clarionet, Mr. Mahon; Act 2, Concertanti for two violins, Obligato, Mess. Mahons” and 2 solo songs by Miss S. Mahon.

*Public Advertiser*, March 12, 1787.

March 22, 1787. London, Freemasons Hall. Readings and Music. On Thursday next, Grand Concerto Handel. Act I. Song, Miss S. Mahon. Solo Concerto Clarionet, Mr. Mahon. Act II. Concertanti for two Violins. Obligato, Mess. Mahons. Devaux. Song, Miss Mahon. The Orchestra under the Direction of Mr. Mahon.

*Public Advertiser*, March 12, 15, 1787.

April 11, 1787. Under the Patronage of the Managers of the Anacreontic Society, On Wednesday a Grand Miscellaneous Concert will be performed, For the benefit of Mr. Sedgwick, in the New Room, at the Crown and Anchor, in the Strand, lately built, and fitted up in the most elegant manner. The Five Concertos will be introduced by the following Gentlemen: Mr. Cramer, Violin. Mr. Park, Hautboy. Mr. Parkinson, Bassoon. Mr. Mahon, clarinet, and Mr. Cramer, Jun., Piano Forte.

*Gazetteer and New Daily Advertiser*, March 24, April 7, 10, 1787; *Morning Chronicle and Daily Advertiser*, April 7, 10, 1787; *World and Fashionable Advertiser*, April 7, 1787; *Morning Herald*, April 10, 1787.

April 12, 1787. New Musical Fund. At the King’s Theatre, Hay-market, on Thursday will be a Grand Miscellaneous Concert for the Benefit of the New Musical Fund established for the of decayed Musicians, their Wives and Orphans, under the direction of Dr. Hayes, and Dr. Miller. Act I. Song, Miss Mahon--Sacchini, accompanied on the clarinet by Mr. Mahon. Act II. Concertante for clarinet and bassoon, Mess. Mahon, Parkinson, &c.—Mahon.

*Manchester Mercury*, April 3, 1787; *Morning Herald,* April 5, 10, 1787; *World Fashionable Advertiser*, April 7, 10, 11, 12, 1787; *Gazetteer and New Daily Advertiser*, March 24, 1787; *Morning Chronicle and London Advertiser*, April 7, 10, 1787; *Morning Herald*, April 5, 10, 1787.

April 24, 1787. At the Ancient Concert Rooms, Tottenham Street, For the Benefit of Mrs. Warton. On Tuesday next will be performed a grand Concert. Duet, Mr. Perry, and Mr. J. Mahon. Act II. Quartetto Concertante, Mahon. Glee, Mrs. Warton (Elizabeth Mahon), Mrs. Ambrose, and Mr. James Mahon, [by] Brewer; Mahon, Concerto Clarinet, Mahon.

*Morning Herald*, April 21, 1787; *The World and Fashionable Advertiser*, April 20, 1787.

April 27, 1787. Oxford, For the Benefit of Miss Mahon, On Friday will be a Concert of Vocal and Instrumental Music, at the Music Room. Vocal parts by Miss Mahon, Mess. Norris and Mathews. Instrumental by Messrs. Malchair, John Mahon, Monro, &c.

*Oxford Journal*, April 21, 1787; *Morning Chronicle and London Advertiser*, April 27, 1787.

May 3, 1787. At the Antient Concert-Room, Tottenham-Street. For the Benefit of Mrs. Warton. On Thursday will be performed a Grand Concert. Act. I. Concert Clarinet, Mahon. Act II. Concertante Clarionet and Bassoon, Messrs. Mahon and Parkinson, Mahon. Glee, Mr. Warton, Mrs. Ambrose, and Mr. J. Mahon—Brewer.

*Morning Chronicle and Daily Advertiser*, April 27, May 1, 3, 1787; *World and Fashionable Advertiser*, April 27, 30, 31, May 3, 1787; *Morning Herald*, May 1, 2, 1787.

May 25, 1787. Hanover-Square. Benefit of Mr. Salomon. On Friday will be performed a Grand Concert of Vocal and Instrumental Music. Act II. New Concertante for oboe, clarionet, violin, and French horns, by Messrs. Patria, Mahon, Salomon, and Flack, composed by Signor Jiuliani.

*World and Fashionable Advertiser*, May 17, 19, 22, 23 1787; *Times*, May 19, 21, 1787; *Daily Universal Register*, May 19, 1787; *Morning Chronicle and Daily Advertiser*, May 17, 19, 21, 23, 24, 1787; *Morning Herald*, May 22, 1787; *Gazetteer and New Daily Advertiser*, May 23, 24, 25, 1787.

June 2, 1787. Grand Musical Festival in Westminster-Abbey (Sacred Music Festival) – Third Performance. Instrumental Performers – Principal Violin, Mr. Cramer, First Violins, Mr. Mahon. Vocal Performers – Cantos (Sopranos), Principals – Mrs. Warton, Mrs. Ambrose, Basses, Mr. J. Mahon. This performance featured 307 instrumentalists and 500 chorus singers in total. Mr. John Mahon also listed as a subscriber to the RSM. Concert Program, British Library, 11, 13, 16, 18-19, https://historicaltexts.jisc.ac.uk/.

June 28-29, 1787. Cambridge Commencement. Two Grand Musical Performances, Under the Direction of Mr. Mahon. Principal Clarionet, Mr. Mahon. Concertante for oboe, clarinet and violin played by Michael Sharp, John Mahon, and Salomon; Sacchini’s “Lieta quest ‘alma” sung by Mrs. Ambrose (Mary Mahon) with clarinet obbligato by John Mahon.

*Stamford Mercury*, June 15, 1787; *The Ipswich Journal*, June 16, 23, 1787; *Norfolk Chronicle*, June 16, 23, 1787; *St. James’s Chronicle or the British Evening Post*, June 16-19, 1787.

September 6, 1787. Review of Mahon’s playing compared to Parisian clarinettist Hostié’s playing. There is an excellent *Clarinet* [in Paris] – Hoster [Hostié] – a concerto player – but not so excellent as our *Mahon*.

*World and Fashionable Advertiser*, September 6, 1787.

September 17, 1787. Bristol. On Monday the will perform’d at the Great-Room, in Prince’s-Street, the Sacred Oratorio of Judas Maccabæus. Set to music by G. F. Handel, Esq. Principal singer, Mrs. Ambrose. The Chorus will be numerous and powerful, as will also, the Instrumental Band, many Gentlemen performers having kindly promised to lend their assistance with the PROFESSORS. Between the part of the Oratorio, will be perform’d A Concerto on the Clarionet, By Mr. John Mahon, of Oxford.

*Felix Farley’s Bristol Journal*, September 1, 15, 1787.

September 26-28, 1787. Hampshire Music Meeting, 1787, will be held at Winchester, for which the most eminent Performers in the kingdom are engaged. Principal Vocal Performers, The much-admired Mrs. Billington, Principal Instrumental Performers, Signor Raimondi, Mr. John Mahon, Mr. James Mahon, Ross Mahon.

*Hampshire Chronicle*, August 27, 1787; September 11, 1787, *The World and Fashionable Advertiser*, September 11, 1787;September 17, 24, 1787; *Reading Mercury*, September 17, 24, 1787.

January 22, 1788. At the Hotel, Weymouth. On Tuesday, the 22d of January 1788 will be performed, A Grand Concert of Vocal and Instrumental Music. First Violin and Principal Clarionet, Mr. John Mahon. Act the First. Quartetto, Pleyel, Solo Concerto Clarionet, Mr. John Mahon; Act the Second. Solo Concerto Violin, Mr. John Mahon.

*Hampshire Chronicle,* January 21, 1788; *Salisbury and Winchester Journal*, January 21, 1788.

January 28, 1788. Winchester Concert. Mr. Fussell respectfully acquaints his friends and the public that the Third Subscription Concert will be at Buchert’s Assembly-Room. First Violin, and Concerto on the Clarionet by Mr. [John] Mahon.

*Salisbury and Winchester Journal*,January 14, 1788.

February 25, 1788. Hanover Square Professional Concerts, Hanover Square Rooms. Third Performance. Concerto for clarinet and bassoon, by Mess. Mahon and Parkinson.

*Morning Post and Daily Advertiser*, February 23, 1788; *World*, February 23, 1788.

February 26, 1788. Freemason’s Hall. Readings and Music. Mrs. Stuart selected two beautiful Italian airs—had they been sung with a greater share of taste, they would have been entitled to our warmest praise. The last song, however in which we were happy to notice the effect of Mahon’s clarinet, was happily received.

*Morning Post and Daily Advertiser*, February 27, 1788.

February 28, 1788. Cambridge Concert. Giuseppe Sarti, aria with clarinet obbligato, Mrs. Stuart, and Mr. Mahon

Weston, *Yesterday’s Clarinettists: a sequel*, 108.

March 14, 1788. Cambridge Concert. Handel, aria, “Consider good Shepherd,” with clarinet obbligato, Mrs. Wharton (Elizabeth Mahon), and Mr. Mahon.

Weston, *Yesterday’s Clarinettists: a sequel*, 108.

March 24, 1788. Hanover-Square. Professional Concert. The Sixth Performance will be Next Monday. Concerto Clarinet, Mr. Mahon.

*World*, March 22, 24, 1788; *Morning Post and Daily Advertiser*, April 24, 1788.

March 28, 1788. Hanover Square. Professional Concert. Eleventh Performance. In part 2, Concerto Clarinet, Mr. Mahon.

*Morning Post and Daily Advertiser*, April 26, 1788; *World*, April 26, 28, 1788.

April 21, 1788. Winchester. At the New Theatre will be a miscellaneous concert. Act. I Concerto Clarionet—Mahon.

*Hampshire Chronicle*, April 14; April 21, 1788.

April 24, 1788. Hanover Square Professional Concerts, Hanover Square Rooms. Concerto, Clarinet, Mahon.

McVeigh, “Professional Concert,” 69.

April 28, 1788. Professional Concert, Hanover-Square. The Eleventh Performance will be this Evening. Part II. Concert Clarinet, Mr. Mahon.

*World*, April 28, 1788.

May 12, 1788. Cambridge Concert. Benefit for Mr. Mahon.

Weston, *Yesterday’s Clarinettists: a sequel*, 108.

June 11, 1788. For the Benefit of Eleven remaining of Eighteen Children of Mr. Napier, Music-Seller, in the Strand, By Permission of the Lord Chamberlain, And at the Request of many Gentlemen, Friends of Mr. Napier, on Wednesday, a Grand Concert of Vocal and Instrumental Music will be performed at the King’s Theatre, in the Haymarket, Under the Direction of Mr. Cramer, Assisted by Members of the Professional Concert, the Opera Band, and other Distinguished Professors, Who have liberally offered their Services. Part I. Song, with Clarinet Obligato, Mrs. Ambrose, accompanied by Mr. Mahon.

*Gazetteer and New Daily Advertiser*, June 9, 1788; *Morning Herald*, June 9, 1788; World, June 9, 10, 1788; *Public Advertiser*, June 10, 1788.

June 1788. Cambridge, Senate House. Grand Miscellaneous Concert, part of the Cambridge Music Meeting. Song performed by Mrs. Ambrose, accompanied on clarinet by Mr. Mahon.

*Morning Post and Daily Advertiser*, July 2, 1788.

Review of June 1788 Concert. A beautiful song, accompanied on the clarinet by Mahon – It is mere justice to Mrs. Ambrose to say, that she as much surpassed her former endeavours, as she did our expectations – the voice and clarinet were in most perfect unison, and left us as at a loss which to admire most: – The compass of the song extended higher than any note on the harpsichord, and the clarinet being in unison, only permits us to leave room for the conjecture, whether she merited the unbounded applause she received.

*Morning Post and Daily Advertiser*, July 2, 1788.

July 8, 1788. Isle of Wight Musical Festival will be celebrated at Newport Church, on Tuesday. In the morning at the Church, will be performed, A Grand Concerto Spirituale. In Act the 1st, a Concerto on the Violin, by Mr. [John] Mahon. In the evening at the Theatre, will be a Concert of Vocal and Instrumental Music. In act 1st, a Concerto on the Flute, by a Gentleman. In act 2d, a Concerto on the Clarinet, by Mr. [John] Mahon. And at Lymington will be the same performance at the Church, in the morning on Thursday July 10, 1788; and at the Town-Hall, in the evening.

*Hampshire Chronicle*, July 7, 1788; *Salisbury and Winchester Journal*, June 30, July 7, 1788.

July 26, 1788. Cambridge. Yesterday was held the Anniversary of the Governors and Contributors to Addenbrooke’s Hospital. The instrumental performers were Messrs. Cramer, Crosdils, Mara, Gariboldi, Michael Sharp, Mahon, Holmes, Sergeant, &c.

*Kentish Gazette*, July 4, 1788.

August 6-9, 1788. Worcester Musick Meeting. The Meeting of the Three Choirs, Worcester, Hereford, and Gloucester, for the Benefit of the Widows and Orphans of the poor Clergy of the Three Dioceses, will be held in Worcester. Instrumental Performers, Messrs. Cramer, Fischer, Mara, Mahon. With the Powerful Support of His Majesty’s Private Band. Worcester, College Hall. Concert, Italian song performed by Mrs. Ambrose, accompanied by Mahon on the clarinet.

*Oxford Journal*, July 12, 26, 1788; *Morning Chronicle and London Advertiser*, August 11, 1788; Lysons, *History*, 227.

Review of August 9, 1788 Concert. Mrs. Ambrose sung an Italian song, accompanied by her brother’s Clarinet. The execution was so immense, and at the same time so beautiful, that the Royal Visitors, and an overflowing audience, were lost in admiration.

*Morning Chronicle and London Advertiser*, August 11, 1788; *London Chronicle*, August 9-12, 1788.

August 13-14, 1788. Reading Musical Festival, 1788. Two Grand Miscellaneous Concerts, in the Town-Hall. First Day, First Act, Concerto Clarinett, Mr. Mahon. Second Day, Second Act, Concert Clarinett, Mr. Mahon.

*Reading Mercury,* June 16; July 21, 28, 1788.

September 10-12, 1788. Hampshire Music Meeting, 1788, Will be held at Winchester. Vocal Performers already engaged, Mrs. Billington, Mr. Norris, from Oxford, Mr. Parry. The Band to be led by Mr. Salomon, First Hautboy, Mr. Fischer, William Mahon, Rogers, Attwood, John Mahon, Cantelo.

*The World and Fashionable Advertiser*, August 23, 1788, September 4, 1788; *Hampshire Chronicle*, September 1, 1788; *Salisbury and Winchester Journal*, August 25, September 1, 8, 1788; *Morning Post and Advertiser*, September 4, 1788; *St. James’s Chronicle of the British Evening Post*, August 21-23, September 4-6, 1788; *Reading Mercury*, September 8, 1788; *Times,* September 15, 1788.

Review of September 10-12, 1788. Hampshire Music Meeting. The band to be led by Mr. Salomon. William Mahon, and John Mahon. Fifth and last performance. Miscellaneous Concert. Reinagle and Mahon distinguished themselves—the first, by a Solo on the Violoncello—and the second by a Concerto on the Clarinet.

*Hampshire Chronicle*, September 1, 1788.

September 17-19, 1788. Salisbury Annual Festival of Music. Principal Instrumental, Mr. Cramer, Sig. Sperati (principal Violoncello), Mr. Parke (first Hautboy), Mr. Billington (principal Double Bass), Messrs. Sykes, W. and J. Mahon. Under the direction of Mr. Corfe.

*Salisbury and Winchester Journal*, August 25; September 1, 1788.

September 19, 1788. Coventry. A Concert will be performed at St. Mary’s Hall, in this City, A Concert of Vocal and Instrumental Musick, for the Benefit of Mr. Woodrouffe, Assistant Organist. The Vocal Part by Mrs. Ambrosse. First Violin, with a Concerto, by Mr. John Mahon, and a Concerto on the clarionet.

*Oxford Journal*, September 13, 1788.

September 24-26, 1788. Norwich Grand Musical Festival. At St. Peter’s Mancroft, on Wednesday Morning will be performed The Sacred Oratorio of The Messiah. In the Evening, at the New-Hall, St. Andrew’s, A Grand Miscellaneous Concert. On Thursday Morning, the 25th, at St. Peter’s Church, A Selection for the Works of Handel and Haydn. At St. Andrew’s New-Hall, in the Evening, A Miscellaneous Concert. On Friday the 26th in the morning, at St. Peter’s, The Sacred Oratorio of Judas Maccabaeus. The Principal Vocal Performers already engaged are, Madame Mara (Being last time of her performing in England), Mrs. Ambrose. The Principal Instrumental Performers are, Mr. Cramer, leader of the band; Mr. Mahon, second violin, Mr. [Wm.] Mahon, clarinet. Italian song performed by Mrs. Ambrose, accompanied by [Wm.] Mahon on the clarinet.

*Bury and Norwich Post,* June 4, 7, 11, 18, 21, July 2, 19, 23, August 30, September 3, 10, 20, 23, 1788; *The Ipswich Journal*, June 14, 21, 1788;August 30, 1788; *Norfolk Chronicle*, May 31; June 7, 14, 18, 28, July 19, August 2, 16, 1788; *Times*, August 28, 1788; *Hampshire Chronicle,* July 7, 1788; *London Chronicle*, September 27-30, 1788.

Review of September 25, 1788 Concert. Fame has said much of the Italian song accompanied on the clarinet, which Mr. Ambrose sung – the beautiful tones of the voice were so exactly imitated by the clarinet, and alternate responses so well kept up, that sufficient praise cannot be given to Mrs. Ambrose, who seemed indeed to exert herself.

*London Chronicle*, September 27, 1788 - September 30, 1788.

December 15, 1788. Stamford. F. Sharp’s First Subscription Concert of Vocal and Instrumental Music will be performed at Mr. Gosli’s Great Room, Stamford, on Monday. Principal Performers, Messrs. Mahon, Gunn, Christian, and the French Horns by Messrs. Leanders, from London. Act I. Concerto Clarinet, Mr. Mahon.

*Stamford Mercury*, December 12, 1788.

January 30, 1789. Anacreontic Society Concert. Quartet for clarinet, flute, viola, and cello, Mahon, Gunn, Hindmarsh, Smith; Concertante for clarinet and bassoon, Mahon, Parkinson. *Morning Chronicle*, *Times*,February 3, 1789;McVeigh, “Trial by Dining Club,” 119.

March 3, 1789. Theatre-Royal, Covent-Garden. A Third Grand Selection of Sacred Music. Among the Instrumental Performers is Mr. Mahon.

*Times*, March 1, 1789.

March 9, 1789. Hanover Square Professional Concerts, Hanover Square Rooms. The Sixth Performance will be on Monday next. Part I. Concerto, Clarinet, Mr. Mahon.

*Morning Post and Daily Advertiser*, March 7, 9, 1789; *World*, March 9, 1789.

March 11, 1789. Bath. New Assembly-Rooms. On Wednesday will be a Concert of Vocal and Instrumental Music, for the Benefit of Mr. Brooks. The Vocal part by Miss Mahon (being her first appearance here.) Principal Instrumental Performers, First Violin Mr. Brooks, Clarinet Mr. Mahon.

*Bath Chronicle and Weekly Gazette*, February 26, March 5, 1789.

April 8, 1789. Portsea, at the opening of St. John’s Chapel, Portsmouth Common Wednesday morning will be a grand performance Sacred Music. The principal performers are Mr. Ashley, jun. leader of the band; Mr. Ashley and Sons, Mr. Sargant, Mr. Boyce, Mr. Bartleman, Mr. Mahon, Mr. Munro.

*Hampshire Chronicle*, April 6, 1789.

April 9, 1789. Beauty of tone quality imitates the softness of a pastoral pipe and approached nearer to the human voice than any other performer.

*Stuart’s Star and Evening Advertiser,* April 9, 1789. Crisp, “The Clarinet Comes of Age, 1760-1810: A Tale of Two Cities”, 90.

April 13, 1789. New Musical Fund. At the King’s Theatre, Haymarket, on Monday will be performed, a Grand Miscellaneous Concert of Vocal and Instrumental Music, for the Benefit of the New Musical Fund. Act I. Concertante, Clarionet and Bassoon, by Messrs. [John] Mahon and Parkinson. The Band will consist of 300 performers, among which are the Gentlemen of the Opera Band and Professional Concert.

*The Times,* April 8, 1789; *World*, April 9, 10, 11, 13, 1789.

Review of April 13, 1789 concert. New Musical Fund for Decayed Musicians. We are happy to witness the prosperity of this association--The list of subscribers is respectable and numerous--and the performance was worthy the patronage of the illustrious Heir Apparent, and the Duke of York. In the 1st Act, the Concertante did credit to the Clarinet and Bassoon of Messrs. [John] Mahon and Parkinson.

*Whitehall Evening Post*, April 11-14, 1789.

April 17, 1789. Bury, Great Assembly Room, Chapel Field House. Mr. Sharp’s Grand Concert of Vocal and Instrumental Music. Act II. Song—Mrs. Ambrose, ‘Quando Piu Erato,’ Accompanied with the Clarinet, by Mr. Mahon. Solo Concerto, Violin—Mr. Mahon.

*Bury and Norwich Post*, April 8, 15, 1789; *Norfolk Chronicle*, April 11, 1789.

April 19, 1789, John Mahon offered £60 for the summer season in Dublin and one Benefit at the Rotunda.

Boydell, *Rotunda Music*, 132.

April 20, 1789. Winchester. Mr. Hill’s Annual Concert, at the New Theatre, will be performed, a Miscellaneous Concert. Act II. Concerto Clarionet--Mr. Mahon.

*Norfolk Chronicle*, April 11, 20, 1789; *Hampshire Chronicle*, April 20, 1789; *Salisbury and Winchester Journal*, April 20, 1789.

May 27, 1789. Dublin Exhibition-Room, William Street. Mr. Hugh Kelly’s Concert, On Wednesday, May 27th, 1789. A Grand Concert of Vocal and Instrumental Music. Act First, and a Concerto on the Clarionet, by the celebrated Mr. John Mahoon.

*Freeman’s Journal*, May 23, 1789; *Hibernian Journal*, May 22, 1789; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 2546.

May 29, 1789. Dublin, Rotunda. Johann Peter Salomon. Twelve Subscription Concerts in “the new gallery, at the public rooms, on the evenings of Friday and Wednesday.” Salomon increased the number of concerts from one each week to two per week for the first eight weeks then on Thursdays only for another eight weeks. John Mahon (Mahoun, clarinet), Salomon, conductor and violin. Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 2505.

June 9, 1789. Blandford. Concert of Music. For the Benefit of the Dorset Band. On Tuesday next at the Assembly Room, Blandford, will be a grand Concert of Vocal and Instrumental Music. The principal vocal Parts by Miss Biggs, Miss A. Biggs, Messrs. Mahon, Goss (from Salisbury) and Ryalls. The principal Instrumental Parts by Messrs. Mahons, Kerley, &c. &c.

*Salisbury and Winchester Journal*, June 8, 1789.

June 23, 1789. Dublin, Rotunda. For the Benefit of Mr. Salomon. This Evening, the 23d instant June, will be performed A Grand Concert of Vocal and Instrumental Music. Act I. Quintetto for Clarionet, two Violins, Tenor and Violoncello (by Mess. Mahoun [Mahon], Mahon, Salomon, Fitzgerald, Kotzwara, and Sperati).

*Freeman’s Journal*, June 20, 1789; *Saunders’s News-Letter*, June 23, 1789;Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 109 (epub). Taylor, *Music in London*, 46: “Woodfield [“John Bland: London Retailer of the Music of Haydn and Mozart,” *Music & Letters* 81/2 (2000), 210-44] argues that the fact that Salomon’s companion on the Dublin trip was the clarinetist John Mahon implies a possible performance [for the New Overture (Manuscript) by Mozart] of either K 543 (Symphony no. 39 in E-flat) or K550 (Symphony no. 40 in G minor).” This conclusion seems possible when we observe that Salomon and Mahon were performing on May 27 and May 29.

June 30, 1789. Dublin, Rotunda. For the benefit of Mr. Sperati. Act 1: Trio (Mahon) for Clarionet, Violin and Violoncello Salomon, Mahon, and Sperati. Act 2: Concertante (Bach) for Violin, Clarionet, Flute, and Violoncello obligati, Sperati, Salomon, Mahon, Bird.

*Hibernian Journal*, June 26, 1789; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 162 (epub).

July 14, 1789. Dublin, Rotunda. For the Benefit of Mr. Mahon. On Thursday next, the 14th inst. will be performed a Grand Concert of Vocal and Instrumental Music, conducted by Mr. Salomon. The music on the above Night consists of New Pieces, never performed in this kingdom.

ACT I.

New overture, Rosetti

Song, Mr. Weyman.

New Concertant (M. Devienne) for Flute and Clarionet obligato Mr. Mahon.

Song, Miss W. Brett,

New Concerto Clarionet, with several Airs introduced, Mr. Mahon.

ACT II.

New Overture, Mr. Mahon.

Song, Mr. Weyman.

By particular desire, Quintetto, (Mahon) for Clarionet, two Violins, Tenor, and Violincelle, Mess. Mahon, Salomon, Fitzgerald, Sperati, and Cotzwara.

New Concerto Flute Mr. Ashe.

Song (Mrs. Arnold) with an Obligato, Accompaniment for the Clarionet Dr. Arne.

Solo Violin Mr. Salomon.

To conclude with “Sweet Echo,” for the Flute and Clarionet Mess. Ashe and Mahon.

*Freeman’s Journal*, July 7-9, 9-11, 1789; *Hibernian Journal*, July 10, 1789. Greene, *Theatre in Dublin*,vol. 4, 2553.

July 28, 1789. Dublin Rotunda. Mrs. Arnold impressed with feelings of the utmost gratitude for the peculiar attention and applause with which she has always be honoured during her exertions at the Rotunda. . . begs leave to inform the Nobility, Gentry, and her Friends, that her Benefit is fixed for Tuesday next, when there will be a Grand Concert of Musical, Vocal and Instrumental. Act I, Quartetto (Pleyel) for two Violins, tenor and bass by Messrs. Salomon, Fitzgerald, Mahon, and Sperati, Concerto Clarionet, Mr. Mahon, Act II, Song (Clarionet Obligato), Mrs. Arnold.

*Dublin Evening Post,* July 23, 1789.

July 28, 1789. Dublin Concert advertisement. Though infinite merit is certainly due to the Managers of the Rotunda, for producing such exquisite Instrumental Performers as Messrs. Salomon, Mahon, and Sperati, yet, those Ladies and Gentlemen, not professed amateurs, who have attended, have constantly complained of the very slender vocal repasts. We are therefore happy to find that Mrs. Arnold, who, from her infancy, has resided among us, and ever been indefatigable in her exertions to please, is endeavouring to meet the public with at her ensuing Benefit To-morrow Evening; in addition to the Solos, Concertos, &c. of the above gentlemen, and favourite Songs of Mr. Weyman and Miss Brett, has enriched her Bill of Fare with a variety of most capital pieces to be sung by herself; among which, the “Silver Clarion,” by Giordani, which an elegant Obligato accompaniment on the Clarionet, by Mr. Mahon, and the beautiful Italian Piece “Sento che piano pianino,” by Sarti, with most exquisite Obligato Accompanyments on the Violoncello, by Mr. Sperati; together with the charming Duet, “Sweet is the breath of morn,” and a conclusive Glee, by Cogan, are well worthy of the attention of all lovers of vocal harmony.

*Saunders’s News-Letter*, July 27, 1789.

August 7, 1789. Dublin. Last Concert this Season—Rotunda. Mr. Ashe’s Night.—On Friday next, will be performed, a Grand Concert of Vocal and Instrumental Music, conducted by Mr. Salomon.- The principal Instrumental Pieces will consist of—Concerto Clarionet, Mr. Mahon—Concertante (never performed in this kingdom) for Flute, Clarionet and Violoncello. Messrs. Ashe, Mahon, and Sperati—To conclude with Sweet Echo, for Clarionet and Flute, which received so much approbation on Mr. Mahon’s Night, by Messrs. Mahon and Ashe.

*Dublin Evening Post,* August 1, 4, 6, 1789; *Saunders’s News-Letter*, August 7, 1789.

August 24, 1789. Nottingham, Theatre. Musical Festivals, Evening Concerts. Songs of Mrs. Billington, Miss Canelo, and Mr. Harrison, Solo of the violin from Mr. Cramer, one on the oboe from Signor Patria, and one on the Clarinette by Mr. Mahon.

*Derby Mercury,* August 20, 1789.

September 2-4, 1789. Derby, St. Mary’s Church and the Theatre. For the Benefit of the General Hospital near Nottingham. Oratorios, sections of sacred music, and concerts. The Band will consist of One Hundred Select Performers, chiefly from the Antient Concert in Tottenham-Street, St. Paul’s Cathedral, and the King’s Chapel. Principal Instrumental Performers, Mr. Cramer, Mr. Mahon (Principal Clarinet.)

*Derby Mercury*, August 6, 13, 1789.

September 9-11, 1789. Hereford Musick Meeting. The Meeting of the Three Choirs, Hereford, Gloucester, and Worcester, for the Benefit of the Widows and Orphans of the Poor Clergy of the three Diceses, will be held at Hereford on Wednesday and the two following Days. Principal Vocal Performers, Mrs. Billington, Miss Cantelo, Instrumental, Mr. Parke, Mr. Mahon.

*Oxford Journal*, August 15, 29, 1789; Lysons, History, 229.

September 16-17, 1789. Kingston upon Hull. A Grand Musical Festival will be performed in the Church of the Holy Trinity, in Kingston upon Hull, Under the Direction of Messrs. Harrison and Ashley, of London. Instrumental Performers, Mr. Ashley, Jun. (Leader of the Band), Mr. Mahon.

*Leeds Intelligencer*, August 25, September 8, 15, 1789.

September 23-26, 1789. Three Choirs Festival at Hereford, Mahon.

Lysons, *History of the Origin and Progress of the Festival of the Three Choirs of Gloucester, Worcester & Hereford,* 229.

November 3, 1789-May 30, 1790. Dublin. Theatre Royal, Crow Street, Crow Street Theatre Company, Musicians, Giordani (conductor), Kelly (band leader), J. Mahon (clarinet); Mountain Jr. (violin).

Greene, *Theatre in Dublin*, vol. 4, 104 (epub).

November 29, 1789; delayed until November 30. Belfast. Professional Concerts at the Exchange Rooms. On Monday Evening the 29th inst. will be performed a GRAND CONCERT of Vocal and Instrumental Music. First Violin, Mr. Mahoon from London.

ACT 2d Concerto Violin, composed by Mr. Mahoon, in which will be introduced — “Shepherds, I have lost my love,” Mr. Mahoon. “Sweet Echo,” for Clarinet and Flute, Mess Mahoon and Ashe. The Concert will conclude with a full Piece. After which will be a Ball.

*Belfast Newsletter*, November 20, 1789.

November 30, 1789. Belfast. Mr. Ware’s Subscription Concerts. Exchange Rooms. Band led by Mr. Mahon, Mrs. Arnold, vocal soloist, Concertos by Mr. Mahon and Mr. Ashe. Sweet echo by Thomas Arne will be performed on clarinet and flute.

*Belfast Newsletter*, October 30-November 3, 1789; Johnston and Plummer, *The Musical Life of Nineteenth-Century Belfast*, 30.

Review of November 30, 1789 Belfast concert. The first of Mr. Ware’s weekly Concert, which was held on Monday last, gave general Satisfaction to a very polite company, in which there were several Ladies and Gentlemen of distinguished musical talents. The performance of Doctor Arne’s celebrated air *Sweet Echo* [*Comus*], on the Clarionet and Flute, has in tone, cadence, and execution, been seldom excelled. Messrs. Mahoon and Ashe.

*Belfast Newsletter*, December 1, 1789.

December 7, 1789. Belfast, Exchange Rooms. Second Professional Concert. On Monday next the 7th December will be performed a Grand Concert of Vocal and Instrumental Music. First Violin, Mr. Mahoon, from London. Principal Flute, Mr. Ashe, from Dublin. Act 2d. Concerto Violin, with “Shepherd, I have lost my love,” composed and to be performed by Mr Mahoon. Song, “When the Silver Clarion sounding” [Giordani] —Obligato Accompaniment, Clarionet, Mr. Mahoon, Mrs. Arnold.

*Belfast Newsletter*, December 1-4, 1789.

December 16, 1789. Belfast. By particular Desire, For the Benefit of Mr. Ashe, on next Wednesday Evening, Dec. 16th, at the Exchange-Rooms, Belfast, will be performed a Grand Concert of Vocal and Instrumental Music—in course of which Messrs. Ashe and Mahoon will perform several favourite Pieces on the Flute and Clarionett-particularly “*Sweet Echo*,”

*Belfast Newsletter*, December 8-11, 15-18, 1789.

December 28, 1789. Belfast, Exchange Rooms, Professional Concerts. Mahon, Concerto Violin, Arne, “Sweet Echo” [*Comus*], clarinet and flute, Mahon and Ashe

*Belfast Newsletter*, December 24-27, 1789.

December 30, 1789. Belfast, Mr. Stockman’s. Concert and Ball. Mr. Mahoon with the utmost respect begs leave to inform the Ladies and Gentlemen of Belfast and its environs, that his Concert (by particular desire) is fixed for Wednesday the 30th instant, when he hopes to meet with their countenance and support. In the course of the Concert there will be several new Pieces, with a variety of favourite Airs, for the Flute, Clarionet and Violin: in particular, a new Echo Piece in imitation of Birds, &c for the Flute and Clarionet, composed for the above Night by Mr. Mahoon.

*Belfast Newsletter*, December 15-18, 22-25, 25-29, 1789.

1790-1791 Pantheon Opera season, John Mahon, clarinet £1. 1s.; James Aldwell Oliver, second clarinet, 15s, per night. Price, Milhous, Hume, Dideriksen, *Italian Opera in Late Eighteenth-Century London*, vol. 2, 660-661, 693.

January 13, 1790. Belfast. Ashe-[John] Mahon Benefit Concert. Exchange Rooms. Favourite pieces on the flute, clarinet and violin. *Belfast News-Letter*, December 8-11, 1789; December 29, 1789-January 1 1790; Johnston and Plummer, *The Musical Life of Nineteenth-Century Belfast*, 31.

February 3, 1790. Belfast. Ashe-Mahon Benefit Concert. Exchange Rooms. Favourite pieces on the flute, clarinet and violin.

*Belfast News-Letter*, December 8-11, 1789; December 29, 1789-January 1 1790; Johnston and Plummer, *The Musical Life of Nineteenth-Century Belfast*, 31.

February 9, 1790. Belfast. Mr. [John] Mahoon most respectfully informs the Ladies and Gentlemen in the town of Belfast, and its vicinity, that he intends to reside here for some time; and proposes to teach the Violin, Clarionet, Tenor, Violincello, and Flute. Terms for teaching each Instrument one Guinea a month, and eight Lessons to be given in that time—no entrance expected—Ladies and others who perform on the Harpsichord, may be accompanied with the Violin, on the same terms as Scholars; also any person within ten or twelve miles of Belfast will be attended to on moderate terms.

*Belfast Newsletter*, January 29-February 2, February 5-9, 9-12, 1790.

February 13, 1790. Belfast, Exchange Rooms. Grand Concert of Vocal and Instrumental Music. Act I. Ashe and [John] Mahon, concertos on violin and flute.

*Belfast Newsletter*, December 29, 1798-January 1, 1790.

February 15, 1790. Belfast, Exchange Rooms. Grand Concert of Vocal and Instrumental Music. Mrs. Arnold, Ashe, Mahon.

Johnston and Plummer, *The Musical Life of Nineteenth-Century Belfast*, 31.

March 10-May 5, 1790. Concerts. Dublin, Rotunda. Series of twelve private concerts directed by Mr. Heron and Doctor Fisher, New Rooms Rutland Square. Musicians: Ashe (flute), Bird (flute), Mahon (clarinet). Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 181 (epub).

April 27, 1790. Dublin. New Rooms, Rutland Square. On Tuesday Evening will be a Grand Concert of Vocal and Instrumental Music, under the direction of Mr. Ashe. First Violin and Leader of the Band, Mr. Mahoon, (from the Professional Concert, Hanover-square.) Harpsichord, and Conductor of the Vocal, Mr. Steeno. Act I. Concerto Clarionet (Mahoon)—Mr. Mahoon. Act II. Concerto Violin, (Mahoon)—Mr. Mahoon; Sweet echo, for Clarionet and Flute, Mess. Mahoon and Ashe.

*Dublin Evening Post*, April 22, 24, 1790; *Freeman’s Journal*, April 24-27, 1790.

May 8, 1790. Dublin, Rotunda. Benefit for Hugh Kelly. Act 2. Concerto, Clarionet, Mahon.

*Hibernian Journal*, May 17, 1790; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 227 (epub).

October 6, 1790. Leeds, Festival of Music. A Grand Miscellaneous Concert. Leader of the Band Mr. Cramer. Among other principal Instrumental Performers already engaged are, Mahon.

*Leeds Intelligencer*, September 28, 1790; *Sheffield Register, Yorkshire, Derbyshire, & Nottinghamshire Universal Advertiser*, October 1, 5, 1790.

October 12, 1790. Review of October 6, Leeds Festival. In the evening performances, the concertos of Messrs. Cramer, Patria, Mahon, and C. Ashley, received repeated plaudits.

*Leeds Intelligencer*, October 12, 1790.

December 3, 1790. King’s Theatre. Pantheon. Clarionets, Messrs. Mahon and Oliver.

*Times*, December 4, 1790. Milhous, Dideriksen, and Hume, *Italian Opera in Late Eighteenth-Century London*, vol. 2, between 420 and 421.

1791-1792, Pantheon Theatre orchestra. Clarinets, John Mahon, £1. 1s.; James Aldwell Oliver, second clarinet, 15s., Price, Milhous, Hume, Dideriksen, *Italian Opera in Late Eighteenth-Century London*, vol. 2, 668.

1791. Pantheon Theatre orchestra. Clarinets – Messrs. Mahon and Oliver. ‘List of the Orchestra’ included in *An Alphabetical List of the Subscribers to the King’s Theatre, Pantheon*, 31.

Concert program, British Library, https://historicaltexts.jisc.ac.uk/

March 4, 1791, Dublin, Rotunda. Dr. Doyle’s eight subscription concerts continued for private benefit concerts until May 24. Musicians: Hamon (clarinet), [John] Mahon (violin); [William] Mahoon (clarinet). Act 1: Duet, Viol and violoncello by Reinagle and [John] Mahon.

Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 2624-5; 270 (epub).

March 8, 1791. Dublin, Rotunda, Concert. Fourth Subscription Concert. Act 1: Concerto, Clarionet, Mahoon.

*The Dublin Evening Post*, April 9, 1791;Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 2624-5; 277 (epub).

March 24, 1791. Dublin. Mr. Kelly, being dangerously ill, and there being scarcely a possibility of his being able to perform at his Concert on Thursday next, his Friends and the Public are respectfully informed, Doctor Fisher having offered his services to lead, and play a Concerto on the Violin on that occasion. There will be Concertos performed on the Flute and Clarionet by Mr. Ash and Mr. Mahon.

*Freeman’s Journal*, March 22-24, 1791.

March 25, 1791. Dublin, Rotunda. Concert. Act 1: Quartetto Concerto, flute, violin, alto, and violoncello (Pleyel), Ashe, Mahon, Moorhead, Reinagle.

*Faulkner’s Dublin Journal*,March 19-22, 1791.

April 1, 1791. Dublin, Rotunda. Third Subscription Concert. Act 1: Quartetto Concerto (Pleyel), flute, violin, tenor and violoncello, Ashe, Mahon, Moorhead, and Reinagle.

*Faulkner’s Dublin Journal*, April 14-16, 1791; Reviewed in *The Dublin Evening Post*, April 2, 1791; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 278 (epub).

April 8, 1791. Dublin, Rotunda. Fourth Subscription Concert. Act 1: Concerto Clarionet, [John] Mahoon.

*The Dublin Evening Post*, April 9, 1791. Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 277 (epub).

April 15, 1791 Dublin, Rotunda Concert. Act 1: Concertanti (Pleyel), violin, oboe, tenor and violoncello, Mahon, Erskine, Moorhead and Reinagle.

*Hibernian Journal*, April 13, 1791; *The Dublin Evening Post*, April 16, 1791; Greene, *Theatre in Dublin, 1745-1820* (epub).

April 19, 1791. Dublin, Rotunda. Public Rooms, Rutland Square. Benefit for Mme. Gautherot. Act 1: Quartetto (Playel), Mahon (violin).

*Hibernian Journal*, April 18, 1791; *Theatre in Dublin, 1745-1820*, vol. 4, 335 (epub).

April 27, 1791. Dublin, Rotunda. Benefit for Mme. Benda, Concert of Vocal and Instrumental Music. New Rooms, Rutland Square. Act 1. Quartetto, flute, violin, tenor and violoncello (Pleyel), Ashe, [Wm.] Mahon, Moorhead, and Reinagle; Act. 2. Concerto Clarinet, Mahoon.

*Hibernian Journal*, April 25, 1791; Greene, *Theatre in Dublin*, *1745-1820*, vol. 4, 279 (epub).

May 7, 1791. Dublin, Rotunda, Benefit for Mme. Gautherot, Act 2: Concerto, Clarionet, Mahoon.

*Hibernian Journal*, May 4, 1791; Greene, *Theatre in Dublin*, *1745-1820*, vol. 4, 280 (epub).

May 18, 1791. Dublin Rotunda. New Rooms, Rutland Square, Benefit for G. Mahon. Instrumental performers: Reinagle, Mahon, Ashe, and Mme. Gautherot.

*Hibernian Journal*, May 18, 1791; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 283 (epub).

May 21, 1791. Dublin, Rotunda. New Rooms, Rutland Square. Benefit for Mr. Reinagle. Act 1: Pleyel’s Concertante, violin, flute, and cello. Mahon, Ashe, and Reinagle. Song, Mme. Benda; “Sweet Echo” for clarinet and flute, by particular desire, Ashe and Mahon.

*Hibernian Journal*, May 20, 1791; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 283 (epub).

May 23, 1791. Dublin, Rotunda, New Rooms, Rutland Square. Benefit for the late Hugh Kelly’s family. Act 1: Quartetto, Mahon, Moorehead, and Reinagle.

*The Public Record; or, Freeman’s Journal*, May 19-21, 1791 *Theatre in Dublin, 1745-1820*, vol. 4, 283 (epub).

May 24, 1791. Dublin, Rotunda, Benefit for Mr. Ashe. Act 2: “Sweet Echo” for clarionet and flute, [William] Mahoon and Ashe.

*Hibernian Journal*, May 23, 1791.

July 6-8, 1791. Oxford Musical Festival. Will be performed in the Theatre, on Wednesday and the two following Days, Three Grand Concerts of Vocal and Instrumental Music. The Band, which is very numerous, will consist of Performers from the Opera, Professional Concert, and other Orchestras, together with the Oxford Performers; among who are Messrs. Cramer, Dance, Blake, Parkinson, Patria, Sperati, Sikes, Inchbald, Holmes, Ackwood, Villineu, Mahon, Oliver. The Band will be led by Mr. Cramer.

*Oxford Journal,* July 2, 1791; *Northampton Mercury*, July 2, 1791; *Hampshire Chronicle*, July 4, 1791.

July 7, 1791. Oxford. Commemoration Concert at Oxford University on the occasion when Haydn received his doctorate degree.

Weston, *More Clarinet Virtuosi of the Past,* 167.

August 4, 1791. Cork. Joseph Reinagle. Mrs. Billington, obbligato clarinet, [Wm.] Mahon.

*Hibernian Chronicle*, August 4, 1791, Hogan, *Anglo-Irish Music*, 222.

August 25-27, 29-30, 1791. Newcastle Grand Musical Festival. A Grand Selection of Sacred Music as performed in Westminster Abbey. The Messiah. Grand Miscellaneous Concerts. Principal Instrumental Performers, From London, Mr. G. Ashley, Leader of the Band, Mess. Mahon.

*Caledonian Mercury*, August 11, 1791; *Newcastle Courant*, August 20, 1791.

September 6-9, 1791. Chester Festival of Music, for the Benefit of The Public Charities of Chester. On the mornings of Wednesday, the 7th and Friday the 9th of September. The Oratorios of the Messiah and Samson; on the evening of Friday the 9th, A Grand Miscellaneous Concert, in the Theatre-Royal. Principal Performers already engaged: Madame Mara. Mr. Mahon.

*Chester Chronicle*, August 5, 12, September 2, 1791.

September 14-16, 1791. Worcester Music Meeting, The meeting of the Three Choirs, Worcester, Hereford, and Gloucester. Principal Instrumental Performers, Mahon.

*Hereford Journal*, July 27, September 7, 1791; *Oxford Journal*, August 6, September 10, 1791.

September 1791. Cork. Theatre Royal. Benefit Concert for Mr. Mahon, Mr. Reinagle, Mr. Fontaine, Mrs. Gautherot.

*Cork Gazette*, September 28, 1791, cited by O’Regan, 42.

September 28, 1791. Salisbury. “The next day being that of the Subscription Concert at any of which I had not been since we left Sarum [Salisbury] in 1783. We all went to it when I played with Mr [John] Mahon the leader & I played the tenor of Giardini’s 3d. Quartetto.”

*The John Marsh Journals*, 505.

January 6, 1792. Chichester. “On the follow’g evening we all went to Kirchner’s concert (which was well attended) of w’ch the 1st. act consisted of my 16th Overture (in E♭.) song “Honor & Arms” by one of the Mahons (from Portsm’o), Clarinet Concerto, Kirckner, song Mr Hill “Pleasure my former ways” [Handel’s *The Triumph of Time and Truth*, 1757] & the Battle of Prague on the organ by Sibly. . .

*The John Marsh Journals*, 510.

February 20, 1792. Professional Concerts. Hanover Square Rooms. Seventh Subscription Concert. Part Second. Concertante for clarinet and bassoon, Messrs. Mahon and Parkinson. Clarinets, Mahon, Howles.

*Morning Chronicle*, February 17, 18, 20, 1792; *Public Advertiser*, February 17, 18, 1792; *Diary or Woodfall’s Register*, February 18, 1792; *Times*, February 18, 1792.

February 23, 1792. New Musical Fund for Decayed Musicians, At the Theatre Royal, Haymarket. This Evening. Act II. Concertante Clarinet and Bassoon, Mess. Mahon and Holmes.

*Diary or Woodfall’s Register*, February 18, 1792; *Morning Chronicle*, February 18, 20, 1792; *Morning Herald*, February 22, 23, 1792; *Gazetteer and New Daily Advertiser*, February 23, 1792; *Star*, February 16, 20, 1792.

March 2, 1792. Covent-Garden Theatre. L’Allegro ed il Penseroso, Handel. Part III. Grand Miscellaneous Act. *Not unto us* by Mrs. Second, accompanied on the clarionet by Mahon (Arne).

*Gazetteer and New Daily Advertiser,* March 1, 1792.

March 14, 1792. Theatre Royal, Covent-Garden. L’Allegro ed il Pensoroso and A Grand Miscellaneous Act. Part III. Song, Mrs. Second, “Not unto us,” [*Judith*, Act 3, scene 5, oboe solo]Dr. Arne—accompanied on the Clarionet by Mr. Mahon.

*Times*, March 14, 1792; *World*, March 12, 13, 14, 1792; *Diary or Woodfall’s Register*, March 12, 1792; *Argus of the Constitution*, March 13, 1792; *Morning Chronicle*, March 14, 1792; *Star*, March 13, 1792.

April 19, 1792. Dublin, Rotunda. Public Rooms, Rutland Square. Benefit for Mme. Gautherot. Act 1: Quartetto (Pleyel), Mahon (violin).

*Hibernian Journal*, April 18, 1792; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 335 (epub).

May 31, 1792. St. Margaret’s Church, Westminster. Performance of Messiah for the Royal Society of Musicians, and their Distressed Families. Mr. John Mahon listed as a subscriber to RSM. Concert Program, British Library, 8, https://historicaltexts.jisc.ac.uk/.

June 19, 1792. Dublin. Theatre-Royal. This evening will be presented the comic Opera of The Duenna. Messrs. Reinagle and Mahon will accompany the obligato Songs on the Violincello and German Flute. To which will be added the musical Entertainment of The Padlock.

*Freeman’s Journal*, June 19, 1792.

June 26, 1792. Dublin. Madam Gautherot, Messrs. Reinagle, and Mahon, respectfully inform their friends and the public, that they have been induced to postpone their Concert to Tuesday, on account of Mr. Dely being so obliging as to permit Mrs. Stewart (who has kindly offered her assistance) to perform on that night, when they intend to conduct a Grand Concert of Vocal and Instrumental Music, at the New Concert-Room, Rotunda (being the last time of their performing in this kingdom.)

*Freemans Journal*, June 19, 21, 1792.

July 11, 1792. Belfast. “Music. Madam Gautherot, Messrs Mahoon and Runagle intend to give a GRAND CONCERT.” The vocal part was to be taken by Madam Gautherot, who would also play a solo violin concerto; there would be a solo cello concerto by Reinagle, and by Mahon a solo on the *voce claria* [basset horn], “an instrument never heard in this country, and a favourite Rondo on the Clarionet.” Mahon’s instrument is described as the “Clareovon” in *Northern Star*, July 10, 1792.

*Belfast Newsletter*, June 29-July 3, 1792. Johnston, “Summary of Concerts,” 231; Johnston and Plummer, *The Musical Life of Nineteenth-Century Belfast*, 31.

July 13, 1792. Belfast, Exchange Rooms. Same concert as July 11, 1792.

*Belfast Newsletter*, July 10-13, 1792.

July 20, 1792. Edinburgh. Last night, Madame Gautherot, Mr. Mahon, and Mr. Reinagle made their appearance at St Cecilia’s hall, and from their united talents the audience were gratified in the highest degree. It is scarcely possible to conceive with what ease, elegance, and rapidity, this Lady’s fingers fly over the strings of her violin. Mr. Mahon’s performance on the Voce Claria was exquisitely charming. This instrument is altogether new in our concerts; it resembles the tones of a horn in the lower notes, and in the upper tones seems the same with a clarionet. In the short air of Gramacheree which Mr Reinagle played on the Violincello, we discovered a masterly tone and much taste. Each of those great performers received that unbounded applause which they so much merited.

*Caledonian Mercury*, July 21, 1792.

July 25, 1792. Edinburgh. Madame Gautherot Respectfully informs the Nobility, Gentry, &c. That her Concert is fixed at St. Cecilia’s Hall, on which evening will be performed the greatest variety of Vocal and Instrumental Music. Particularly Solo Concertos on the violin, Violincello, and Clarionet, by Madam Gautherot, Mess. Reinagle, and Mahon.

*Caledonian Mercury*, July 21, 1792.

July 31, 1792. Edinburgh. Madame Gautherot respectfully acquaints the Nobility and Gentry that her Concert, intended for this day, is postponed till Tuesday evening the 31st current, when she will perform Viotti’s favourite Concerto on the Violin; and Mr Mahon and Mr Reinagle will each play a Concerto on the Clarionet and Violincello. The Concert to begin at seven o’clock at St Cecilia’s Hall.

*Caledonian Mercury*, July 28, 30, 1792.

August 8, 1792. Edinburgh, St. Cecilia’s Hall. Mr Mahon & Mr Reinagle Respectfully inform the Public, That on Wednesday next they intend to have a Grand Concert of Vocal and Instrument Music. Plan of the Concert. New Overture by Mr Mahon, Concerto Clarionet by Mr. Mahon; Act II, Solo Piece Voce Claria Mr Mahon.

*Caledonian Mercury*, August 4, 6, 1792; *Edinburgh Evening Courant,* August 8, 1792 cited in Weston, “Britian’s first basset-horn virtuoso John Mahon, 28.

September 12-14, 1792. Hereford Musick Meeting. The Triennial Meeting of the Three Choirs, Hereford, Gloucester, and Worcester, for the Benefit of the Widows and Orphans of the Poor Clergymen of the Three Dioceses, will be held at Hereford on Wednesday, and the two following Days. Instrumental performers, Leader of the Band, Mr. Cramer, Instrumental Performers, Mr. Mahon.

*Oxford Journal,* August 18, 25, September 1, 1792; *Hereford Journal*, September 5, 12, 1792, Lysons, *History*, 232.

December 4, 1792. Newcastle. Messrs Mahon and Reinagle Respectfully informs the Ladies and Gentlemen of Newcastle and its vicinity, they intend to conduct a Grand Concert of Vocal and Instrumental Music, At the Old Assembly-Rooms in the Groat-Market. First Violin, Mr. Mahon, who will perform a Solo Concerto on the Clarionet, and A Concerto on the Voce Claria, a New Instrument. Principal Violoncello, Mr. Reinagle, from London, who will perform a Solo Concerto, and several other favorite pieces.

*Newcastle Courant*, November 24, December 1, 1792.

January 4, 1793. Durham. Mess. Mahon and Reinagle Respectfully inform the Ladies and Gentlemen of Durham that they intend to conduct a grand Concert of Vocal and Instrumental Music. At Mr. Hoult’s Assembly Room. First Violin, Mr. Mahon; who will perform a Solo Concerto on the Clarionet, and a Concerto on the Voceclaria (a new Instrument). Principal Violoncello, Mr. Reinagle; who will perform a Solo Concerto and several favourite Pieces.

*Newcastle Courant*, December 29, 1792.

January 15, 1793. Newcastle. Mr. Mahon respectfully informs the Ladies and Gentlemen of Newcastle, and its Vicinity, that he intends to conduct A Grand Concert of Vocal and Instrumental Music, At the New Assembly-Rooms. The Band will be assisted by the Gentlemen of Durham Choir, and several Amateurs. Act I. Glee, for three Voices, composed by Mr. Mahon, Recitative, Song, and Chorus, composed by Mr. Mahon, Solo Concerto Clarionet, Mr. Mahon. Between the Acts, “Sweet Echo,”—by Mr Wright and Mr. Mahon, Act II, Elegy on the Death of an amiable young Lady,--set to music by Mr Mahon, Conversation Piece, for the Voce Claria, Clarionet and Violoncello, Composed by Mr. Wright, Duet, for Violin and Tenor, By Mr. Mahon and Mr. Wright. Mr. Mahon is sorry that Mr. Reinagle’s engagements called him away suddenly and has endeavoured to supply his place by engaging the best performers in Durham.

*Newcastle Courant,* January 12, 1793; *Newcastle Chronicle*, January 12, 1793.

January 22, 1793. Edinburgh. On Tuesday Evening will be performed; In George Street Assembly Row, for the Benefit of the Fund for supplying the poor with coals at a reduced price, a Concert of Vocal and Instrumental Music. Act II. Concerto clarinet—Mr Mahon.

*Caledonian Mercury*, January 21, 1793.

January 29, 1793. Edinburgh, St Cecilia’s Hall. Mademoiselle Giolivetti begs leave to inform the Public, that her Concert, by desire of the Governor & Directors of the Musical Society is fixed. Plan. Act I. Song, Mademoiselle Giolivetti, with a Clarinet Obligato by Mr. Mahon. Act II. Concerto Clarinet, in which will be introduced a Scots Air, Mr. Mahon.

*Caledonian Mercury*, January 24, 26, 1793.

February 5, 1793. Edinburgh, St. Cecilia’s Hall. Mr. Stabilini’s Concert. Concerto Clarinet—Mr. Mahon, in which he will introduce a Scots Air.

*Caledonian Mercury*, February 2, 4, 1793.

February 9, 1793. They who have never heard Mahon’s Clarinet, can form no conception of the richness of his tones, and exquisite taste. His admirable performance has long been so celebrated in the three kingdoms, that curiosity will naturally attract every person of taste and fashion in this place, to shew him the same deserved favour with which he has everywhere else been uniformly received.

*Caledonian Mercury*, February 9, 1793.

February 12, 1793. Edinburgh. Mr Mahon’s Concert. St Cecilia’s Hall. Mr. Mahon respectfully informs his Friends and the Public that his Benefit is fixed for Tuesday next. Plan of the Concert. Act. 1. Elegy, set to music by Mr Mahon. New Quartetto Violin, by Mess. Mahon, Reinagle, Urbani and Schetky—composed by Mr Mahon. Concerto Clarinet, which will be introduced, A Scots Air, --Mr Mahon. Act II. A Conversation Piece (for this night only) on the Voce Claria, Violin, and Violincello, by Mess. Mahon, Stabilini, and Reinagle, In which will be introduced, Three Favourite Airs for the different Instruments. A Poem set to music by Mr. Mahon. In which will be introduced, the celebrated Pastoral of Corelli.

*Caledonian Mercury,* February 9, 1793.

February 14, 1793. Edinburgh, Morning Concert. Under the Patronage of Lady Clark, Lord Balgonie, and Lord Doune. Mr. Mahon’s Concert last night [Feb. 12th] having failed, owing to the fashionable company being engaged at the two Assemblies, he has been requested to fix his Concerto for Monday next the 18th curt. At one o’clock noon, at St. Cecilia’s Hall. The same select pieces of Music, formerly advertised will then be performed, and Mr Mahon will use his utmost exertions to render the Concert every way worth of the public patronage.

*Caledonian Mercury*, February 14, 1793.

February 19, 1793. Edinburgh, St. Cecilia’s Hall. Mr. Urbani begs leave to inform the Nobility and Gentry, that his concert is fixed. Act Second. Concerto Clarinet—Mr. Mahon.

*Caledonian Mercury,* February 16, 18, 1793.

February 26, 1793. Edinburgh, St. Cecilia’s Hall. Mr. Schetky’s Concert will be performed. Act Second. Concerto Clarinet—Mr Mahon.

*Caledonian Mercury*, February 21, 23, 1793.

March 5, 1793. Edinburgh, St Cecilia’s Hall. Sig. Natale Corri respectfully informs the public and his friends that his concert, by desire of his pupils, is fixed. Act I. Bocherini’s Favourite Quintetto, by Messrs Stabilini, N. Corri, Mahon, Schetky, Reinagle. Act II. Concerto Clarinet, Mr Mahon.

*Caledonian Mercury*, February 28; March 4, 1793.

March 14, 1793. Edinburgh. Mr Mahon’s Concert. Overture--Mr Mahon. Duett for Violin and Violincello, composed, and to be performed by Mess. Mahon and Reinagle. Select Parts of an Elegy, set to Music by Mr Mahon. Act II. Concerto Clarinet with a Scots Air, and the Favourite Rondo *“Up and war them a’ Willie.”*—Mr Mahon. Conversation Piece for the Voce Claria and Violincello, in which will be introduced Favourite Airs, by Messrs. Mahon and Reinagle. By permission of the Proprietors, a Grand New Sonata for the Piano Forte, MSS. With Scottish- Airs—PLEYEL. To be performed by Mr Clark and accompanied by Mess. Mahon and Schetky. Bravura Song—Miss Giolivetti, Composed by Mr Mahon, with an Obligato Accompanyment for the Clarinet.

*Caledonian Mercury*, March 9, 11, 1793.

March 19, 1793. Edinburgh. [St Cecilia’s Hall]. Mr Reinagle’s Concert. Mr. Reinagle respectfully informs his Friends and the Public. That his Concert is fixed for Tuesday. Act. I. New Concert[o] Clarinet, Mr. Mahon.

*Caledonian Mercury*, March 16, 1793.

March 26, 1793. Edinburgh Musical Fund. The Society has fixed their Third Annual Concert in St Cecilia’s Hall. Part II. Concerto Clarionet, from Handel’s Messiah, Mr. Mahon.

*Caledonian Mercury*, March 18, 23, 1793.

April 2, 1793. Edinburgh, Theatre-Royal. Act I, New Concert Clarinet, Mr. Mahon.

*Caledonian Mercury*, March 30, 1793.

July 2-5, 1793. Oxford Grand Musical Festival For the publick Reception of the new Chancellor, His Grace the Duke of Portland. Messrs. Mahon and Oliver, Clarionets. The Whole to be conducted by Dr. Hayes, Professor of Musick, from the Long Movement, affixed to the Organ for that Purpose.

*Oxford Journal*, May 25; June 8, 15, 20, 22; 29, 1793; *Reading Mercury*, May 27; June 17. 24, 1793; *Bath Chronicle and Weekly Gazette*, June 20, 1793.

July 15, 1793. Edinburgh. Mr. Mahon’s Concert. Act I. Conversation Piece for the Voce Claria, Violin and Violoncello, Messrs Mahon, Stabilini, and Schetky. Act II. New Concerto Clarinet, Mr Mahon, in which he will introduce the favourite Scots Air “Up an’ war them a’ Willie,” with Variations.

*Caledonian Mercury*, July 13, 1793.

September 10, 1793. Dundee, Guildhall. Mr. Mahon will perform a Solo Concerto on the Clarinette—a Solo Piece for Voce Claria (an instrument seldom heard in this country)—an a Solo Concerto on the Violin. The Band on this occasion will be supported by a number of Gentlemen Performers from Edinburgh, Perth, Forfax, and some Amateurs of Dundee.

*Edinburgh Advertiser*, September 1793,Weston, “Britain’s first basset-horn virtuoso John Mahon,” 28; Weston, *Yesterday’s Clarinettists: a sequel*, 108.

November 13, 1793. Bath. New Assembly-Rooms. There will be Eight Subscription Concerts to begin Wednesday Nov. 13th. Principal Instrumental Performers, Clarionet, Mr. Mahon.

*Bath Chronicle and Weekly Gazette*, November 14, 1793.

February 4, 1794. Edinburgh, St Cecilia’s Hall. Mademoiselle Giolivetti Begs leave to inform the Public, That Her Concert is fixed. Act II. Concerto Clarinet, Mr Mahon.

*Caledonian Mercury*, February 1, 1794.

February 11, 1794. Edinburgh. Mr. Stabilini has the honour of acquainting his Friends and the Public, that his Annual Concert is fixed for Tuesday next the 11th inst. Plan of the Concert. Act. 1. Grand Symphony by Pleyel; Concerto on the Clarionet, with the favourite Rondeau, “Up and wa’r them a’ Willy,” by Mr Mahon.

*Caledonian Mercury*, February 8, 10, 1794.

February 25, 1794. Edinburgh, St. Cecilia’s Hall. Mr Schetky respectfully informs his Friends and the Public, that his Concert is fixed for Tuesday the 25th current. Plan of the Concert. Act II. Clarionet Concert—“Up & wa’r them a’ Willie,” Mr Mahon.

*Caledonian Mercury*, February 17, 20, 1794.

March 18, 1794. Edinburgh Musical Fund. Fourth Annual Concert, in St Cecilia’s Hall, on Tuesday. Part Second. Concerto Clarionet, “Up and war them a’ Willie,” Mr Mahon.

*Caledonian Mercury*, March 8, 1794.

March 25, 1794. Edinburgh, St. Cecilia’s Hall. Mr. Mahon respectfully informs his Friends and the Public that his Benefit Concert is fixed. Mr. Mahon’s Concert. Act I. Song—Mrs. Mahon, with an Obligato Accompanyment for the Voce Claria, by Mr. Mahon; Conversation Piece for Voce Claria, Violin, and Violincello, with Favourite Airs, by Messrs. Mahon, Stabilini, and Schetky; New Concerto Clarinet, with the beautiful Air of “Lora Gregory as set by Pleyel” and with “Loch Erroch Side” made into a Rondo by Mr. Mahon. Act II, Song, Mrs. Mahon, “My Native Land,” accompanied on the Voce Claria by Mr. Mahon.

*Caledonian Mercury*, March 17, 22, 24, 1794.

May 20, 1794. Edinburgh Musical Fund. The Society have fixed their Fourth Annual Concert, in St Cecilia’s Hall, On Tuesday, the 20th of May 1794. Part I. Song—Mrs Mahon; accompanied by the Voce Claria—Mr Mahon. Part II. Concerto Clarionet—“Up and war them a’ Willie,” Mr. Mahon. To conclude with a Grand Overture of the Earl of Kellie.

*Caledonian Mercury*, April 26, May 15, 17, 1794.

December 26, 1794. Edinburgh, Boxing Day Concert. Aldridge’s Long Room, back of Poole’s Hotel. Mr. Mahon will perform on the Voce Claria.

Weston, “Britain’s first basset-horn virtuoso John Mahon,” 28.

January 27, 1795. Edinburgh Musical Fund. Fifth Annual Concert. St Cecilia’s Hall, Clarinet Concerto, Mr Mahon.

*Caledonian Mercury*, January 24, 26, 1795.

February 3, 1795. Edinburgh, St Cecilia’s Hall. Mrs. N. Corri begs leave to inform the Public, that her Concert is fixed. Act I Concerto Clarinet, Mr Mahon.

*Caledonian Mercury*, February 2, 1795.

March 3, 1795. Edinburgh, St Cecilia’s Hall, Mr. Schetky respectfully informs the Nobility and Gentry, that his Concert is fixed for Tuesday the 3d March. Act II. Claria Voce Solo—Mr. Mahon.

*Caledonian Mercury*, February 26, 28, 1795.

March 10, 1795. Edinburgh, St. Cecilia’s Hall. Mr Natale Corri begs leave to inform the Public and his Friends, that his Concert, by desire of his Pupils, is fixed for Tuesday the 10th March 1795. Act II. Bravura Song—Mrs Corri, with a Clarinet Obligato by Mr Mahon.

*Caledonian Mercury*, March 5, 7, 1795.

March 17, 1795. Edinburgh, St. Cecilia’s Hall. Mr. Urbani . . . his concert is fixed. Act II. Solo Concerto on the Clarinet—Mr. Mahon.

*Caledonian Mercury*, March 14, 16, 1795.

March 26, 1795. Henley-upon-Thames. The Dorsetshire Band, with the assistance of some Friends, will perform gratis, on Thursday next, for the Benefit of the Poor of Henley, A Concert of Vocal and Instrumental Music, At the Assembly-Room, at the Bell Inn. Act I Military Piece, Overture to Oscar and Malvina. Duet. Violin and Tenor, by Messrs. J. Mahon and W. Ryall-Stamitz. Act. II. Military Piece.

*Reading Mercury*, March 23, 1795.

April 21, 1795. Edinburgh, St. Cecilia’s Hall. Mr Mahon respectfully informs the Nobility and Gentry, that his Benefit Concert (which was postponed on account of his illness) is fixed. Plan of the Concert. Act First. Bravura Song, Miss Barnet, [“Hope thou cheerful ray of light”] (composed by Mr Mahon), with an Obligato Accompaniment for the Clarinet. Act Second [“Hope thou Cheerful Ray of Light” of *The Woodman* by William Shield]. Solo Piece, Voce Clara [basset horn], in which will be introduced a favourite Glee and Scots Air, with Variations, by Mr. Mahon.

*Caledonian Mercury*, April 16, 18, 1795.

December 17, 1795. Belfast. Mr. Mahoon (Now on his way from Edinburgh to Dublin), Exchange Rooms. Concert of Vocal and Instrumental Music. The volca part by Mrs. Mahoon. 1st violin by Mr. Mahoon, who will also perform on the Voce Clara and Clarionet. The Military Band will also assist.

*The Northern Star*, December 10, 1795; Johnston, “Concerts in the musical life of Belfast.” 233; Johnston and Plummer, *The musical life of nineteenth-century Belfast*, 32.

March 12-April 16, 1796. Dublin. Dr. Clarke and John Mahon organised a series of four subscription concerts. Singers: Mrs. Mahon, Mrs. Second, Musicians: Bird (flute), Hague (cello), Mahon (clarinet). March 12, 1796. Rotunda, Concert. First Subscription Concert. Act 1: Song, Mrs. Second, “Sweet Bird” accompanied on the violin by Mahon; Act 2: Concertante by Mahon, Fitzgerald, Bird, Hague, etc. by Pleyel; Scots air, Mrs. Second, accompanied on the clarionet by Mahon; Concerto on Clarionet, Mahon.

Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 558-9 (epub).

April 16, 1796. Dublin, Rotunda. Dr. Clarke, and Mr. Mahon, Respectfully inform their Friends and the Public, that their Benefit Concert is fixed for Saturday. Principal Vocal Performers, Mrs. Second, Mr. Spray, Mr Weyman. By particular desire. Concerto Violin (new), Mahon; Act II. Concerto Clarionet, Mahon.

*Freeman’s Journal*, April 9, 1796; *Dublin Evening Post*, April 14, 1796.

April 28, 1796. Hanover Square Rooms. Salomon’s Concert. Tenth Concert. Part 1. An officer in an Emigrant Corps joined the famous Mr. Mahon in playing a Concertante for two clarinet (Deveinne). The performance was excellent.

*True Briton*, April 25, 27, 1796; *Morning Chronicle*, April 30, 1796.

October 11, 1796. In anticipation of the Covent Garden performances of Shield’s *The Woodman*. Mr. John Mahon, the unrivalled performer on the *Clarionet*, after an absence of some years, will again make his appearance in this City, on Monday next, for the purpose of assisting his Sister’s [Mrs. Second’s] first appearance at Covent-garden.

*Morning Post and Fashionable World*, October 11, 1796.

October 15, 1796. In anticipation of the Hampshire Music Meeting at Winchester, We have to congratulate the Lovers of Music on the feast they will partake of at Winchester next week. In addition to a good list of Singers, amongst whom we recognize Mrs. Second, . . . Cramer leads, and the elder Mahon, who has long been out of the kingdom, and who is acknowledged the finest Clarionet Performer this country ever heard, is, together with his Brother, with Young Cramer, C. Ashley, Smart, and Son, and many others of the same eminence, to be found amongst the list of Instrumental Performers.

*Star*, October 15, 1796.

October 17, 1796. Covent-Garden Theatre. Shield, *The Woodman*. “Hope thou Cheerful Ray of Light”. Emily (with additional Songs, Accompanied on the Clarionet by Mr. Mahon), Mrs. Second. Being her First appearance on any Stage.

*Star*, October 15, 1796; *Oracle and Public Advertiser*, October 15, 17, 1796; *Telegraph*, October 17, 1796; *Sun*, October 15, 18, 1796; *True Briton*, October 15, 18, 1796; *Times*, October 15, 1796.

Review of October 17, 1796 Concert. To shew the extent of her [Mrs. Second’s] powers as a singer two new songs were introduced, which were admirably accompanied by her brother, Mr. Mahon, whose fine performance on the Clarionet is unrivalled. His tone quality approaches nearer to the human voice than of any performer we ever heard; indeed, in some of the passages it was difficult to distinguish the *voice* from the *instrument*.

*Morning Chronicle,* October 18, 1796.

Review of October 17, 1796 Concert. Mr. Mahon’s accompaniments on the clarionet were received with the warmest plaudits, and from being an auxiliary to the performance, he became a principal by the brilliancy of his variations and the grace of his cadences.

*Times*, October 18, 1796.

Review of October 17, 1796 Performance. Last night Mrs. Second appeared in the Opera . . . Mr. Mahon, her brother, accompanied her upon the clarinet, with delicacy and neatness very seldom heard, and loudly applauded.

*Oracle and Public Advertiser*, October 18, 1796.

Review of October 17, 1796 Performance. We must not omit noticing the exquisite accompaniment of her [Mrs. Second’s] brother, Mr. Mahon, on the clarinet, to a very difficult *bravura*, which was given with neatness, rapidity, taste, and precision, by Mrs. Second.

*How Do You Do?*, October 22, 1796; *Sun*, October 18, 1796; *True Briton*, October 18, 1796.

October 19-21, 1796. Hampshire Music Meeting, 1796, will be held at Winchester and two following days. Principal Vocal Performers: Mrs. Second, Mr. James Mahon. Principal Instrumental Performers, Mr. Cramer (Leader of the Band), Mr. C. Ashley, Principal Violoncello, Mr. John Mahon (violin section), Mr. Cramer, jun., Mr. Stuart (principal Double Bass), Mr. William Mahon (clarinet). On Wednesday evening, will be performed, The First Part of Alexander’s Feast; with select pieces. In which will be introduced a favourite Clarionet Concerto by Mr. John Mahon.

*Hampshire Chronicle*, October 8, 15, 1796; *St. James’s Chronicle or the British Evening Post*, October 13-15, 1796; *Star,* October 15, 1796; *Sun*, October 15, 1796.

Review of October 19-21, 1796 concert. Winchester. Our Music-Meeting commenced on Wednesday. The principal attractions were Mrs. Second and Master Welch; Mr. Cramer lead as usual, and Mr. C. Ashley was the principal violoncello. The above performers, together with Messrs. Hill and Chard, received a great share of applause, and they well deserved it. The Clarionet Concerto of Mr. John Mahon was executed with taste and judgment. The selections were well chosen, and well performed; but the meeting was by no means so numerous as on former occasions.

*Hampshire Chronicle*, October 22, 1796.

October 25, 1796. Theatre Royal Covent-Garden. Shield, *The Woodman*. “Hope thou Cheerful Ray of Light” “Emily (with additional Songs, Accompanied on the Clarionet by Mr. Mahon), Mrs. Second being her second appearance on any stage.

*Oracle and Public Advertiser*, October 25, 1796; *Telegraph*, October 25, 1796.

March 10, 1797. Dublin. Crow Street Theatre. End of Act 2: Song, Mrs. Second from *Abroad and at Home* composed by John Mahon and accompanied on violin by Moorehead Jr.

*Hibernian Journal*, March 10, 1797; Greene, *Theatre in Dublin, 1745-1820*, vol. 4, 649-50 (epub).

March 15, 1797. Theatre Royal, Covent Garden. Among the principal performers are J. Mahon. Covent-Garden Theatre. L’Allegro ed il Penseroso, Handel. End of Part II, *Concerto* on the clarionet by John Mahon.

*Times*, March 13, 1797; *The London Stage*, Season 1791-1792, p. 1947.

March 17, 1797. Theatre Royal, Covent Garden. Oratorios, at Play-House Prices during Lent. L’Allegro ed il Pensoros (sic). End of Part II. A Concerto on the Clarionet by Mr. John Mahon.

*Times,* March 16, 17, 1797; *Oracle and Public Advertiser*, March 16, 17, 1797; *Star*, March 16, 1797; *Morning Chronicle*, March 17, 1797; *Telegraph*, March 17, 1797.

March 17, 1797. The Oratorio advertised for this evening, at Covent-Garden Theatre, is the fullest and richest which has yet been announced. It is Milton’s sweet *L’Allegro il Penseroso*. That wonder of the age, old Signora *Galli*, now 70 years of age, is to sing her favourite *Verdi Prati*, and *Mara* gives “Sweet Bird” for the first time; *Miss Macarthur’s* Concerto on the Piano-forte, a Clarionet Concerto, with two more songs from *Mara*, make part of the entertainment. The Chorusses are the best we remember to have heard. In short, this evening will afford a treat to all the lovers of harmony.

*Times*, March 17, 1797.

Review of March 17, 1797 Performance. A concerto on the grand piano forte, by Miss McArthur, was much applauded for its taste and execution; and the concerto on the clarinet, by Mr. Mahon, gave us an high opinion of his talent. We must, however, observe, that the concertos are generally prolonged to a tedious length: – to all but epicures, it is better to arise from a feast with an appetite, than to have the sense palled by satiety.

*The Monthly Visitor, and Entertaining Pocket Companion*, Vol. 1 (London, 1797), 263

May 11, 1797. Dublin, Rotunda. Benefit for Moorehead and Haigh, Grand Concert of Vocal and Instrumental Music. Mrs. Second will sing the bravura song, composed by J. Mahon to be accompanied on violin by Moorehead and the song of “Mad Bess” accompanied by Doctor Cogan.

*Faulkner’s Dublin Journal*, May 9, 1797.

June 2, 1797. Music-Room, Oxford. On Thursday next will be a Concert of Vocal and Instrumental Music, for the Benefit of Mr. Attwood. In the Course of the Concert will be Introduced a Concerto on the Clarionet by Mr. Mahon and an Obligato Trio by Messrs. Mahon, Fellows, and Attwood Composed on Purpose by the Right Honourable The Marquis of Blandford.

*Oxford Journal*, June 17, 1797.

June 22, 1797. Oxford, Music-Room. By Permission of the Reverend the Vice Chancellor, will be a Concert of Vocal and Instrumental Music, for the Benefit of Mr. Attwood. In the Course of the Concert A Concerto on the Clarionet by Mr. Mahon, and an Obligato Trio by Messrs. Mahon, Fellows, and Attwood, Composed on Purpose, by the Right Honourable The Marquis of Blandford. N. B. A Female Performer will attend from London.

*Oxford Journal*, June 10, 17, 1797.

September 6-8, 1797. Hampshire Music Meeting, 1797. Will be held at Winchester. Vocal Performers, Madame Mara, James Mahon; Principal Instrumental Performers, Mr. John Mahon, (leader of the band), Mr. [Wm.] Mahon. On Thursday Morning, The Sacred Oratorio of The Messiah. . . On Thursday Evening, at the New Theatre, will be performed a Selection from Acis and Galatea. September 7, with a Concerto on the Clarionet, by Mr. John Mahon.

*Reading Mercury*, August 28, 1797; *Star and Evening Advertiser*, August 30, 31, 1797.

October 1797. “Portsmouth. Mr [John] Mahon of Oxford being now at Portsmouth with his wife, had by way of paying his expenses had a concert to which Mr Reinagle went & played the princ’l violoncello, whose money acquired by his late concert at Chichester being nearly expended before he had determin’d on which to go next, he thought that by having Mahon to lead & play a clarinet concerto & his wife to sing, it might answer to his purpose to have another concert at Chichester, especially as our Subscrip’n Concerts were not to begin ‘till the 19th. Accordingly, we had it on the evening of the third the day we dined at Maj’r Douglas’s, & all went to it. It was however rather thinly attended, many only arguing upon Mr Reinagle’s right to a second benefit, w’ch not being willing to acknowledge they therefore depriv’d themselves of the pleasure of hearing celebrated performers of w’ch they might afterw’ds have no other opportunity, Mr Reinagle being now going to Brighton & Lewes. At this concert the principal singer was Mrs Mahon, who was but an indifferent one not being in the habit of singing much in public. We had however 2 very good concertos by Mahon & Reinagle on the clarinet & violoncello with an obligato quartetto which Mahon led.”

*The John Marsh Journals*, 675.

October 25, 1797. Theatre Royal, Covent Garden. L’Allegro ed il Pensoroso. Principal Instrumental performers, J. Mahon. End of the Second Part, a Concerto on the Clarionet by Mr. John Mahon.

*Oracle and Public Advertiser*, March 16, 17, 1797; *Star*, March 16, 1797; *Morning Chronicle*, March 17, 1797; *Telegraph*, March 17, 1797.

November 30, 1797. Oxford, Music-Room. Mr. Mahon respectfully informs the Ladies and Gentlemen of the University and City, and his Friends in particular, that, by Permission of the Rev., the Vice-Chancellor, his Benefit Concert is fixed for Tuesday next. Mr. Reinagle will perform a favourite Concerto on the Violoncello. By particular desire Mr. Mahon will perform Jarnovick’s celebrated Violin Concerto, and a new Clarionet Concerto, in which will be introduced favourite Airs.

*Oxford Journal*, November 25, 1797.

January 18, 1798. Gloucester. Grand Miscellaneous Concert of Vocal and Instrumental Music, for the Benefit of Mr. Hale, At the Bell Assembly Room, on Thursday. C. Hale presents his dutiful respects to the Ladies and Gentlemen of Gloucester and its vicinity, thanking them for their patronage on former occasions, and assures them that nothing on his part shall be wanting to tender the Concert worthy their notice; for which purpose, he has engaged Mr. Mahon, one of the first Performers in England, to lead the Band, and who will play two Concertos in the course of the Concert, viz. one on the Violin and one on the Clarionet.—The rest of the Band will be full and complete, with Kettle Drums, &c.

*Gloucester Journal*, January 8, 1798.

June 1, 1798. Ranelagh House. A Grand Concert of Vocal and Instrumental Museum. For the Benefit of Messrs. Ashleys. Principal instrumental performers, Clarionet, Mr. Mahon, Quartetto (Pleyel), Messrs. Ashley’s and Mahon.

*Lloyd’s Evening Post*, May 28-30, 1798; *Morning Herald*, May 31, 1798; *Morning Chronicle*, June 1, 1798; *Oracle and Public Advertiser,* June 1, 1798; *Times*, June 1, 1798.

August 17, 1798. Gloucester. On Friday Morning next, A Grand Concert of Vocal & Instrumental Music, In the course of which Madame Mara will sing several of her most favorite Songs; Mr. Attwood will perform a Concerto on the Violincello; Mr. Mahon a Concerto on the Violin; and Mr. Ashe a Concerto on the German Flute. Between the Acts, Mr. Mahon and Mr. Ashe will introduce Sweet Echo on the Clarionet and Flute, admitted to be the most perfect imitation of a natural Echo hitherto attempted.

*Gloucester Journal*, August 13, 1798.

August 21, 1798. Cheltenham, Lower Rooms. Madame Mara’s Last Performance, and Mr. Ashe’s Second & Last Concert. On Tuesday Morning next, Aug. 21, (To begin at twelve o’clock precisely) A Grand Concert of Vocal & Instrumental Music, Fist Act. Quartetto Concertanti for Flute Violin, Tenor and Violoncello, Messrs Ashe, Mahoon, Chubb, and Attwood, Pleyel. Duetto Concertante (M.S.) for Clarionet and Flute, by Messrs. Mahoon and Ashe, Mahoon.

*Gloucester Journal*, August 20, 1798.

September 5, 1798. Cheltenham, Lower Rooms. Last Concert this Season. Mr. Ashe most respectfully acquaints the Nobility, and Gentry, Visitors of Cheltenham and its Vicinity, that he has been so fortunate as to prevail on Mr. Cramer, junior, and the celebrated Signior Viganoni, first Singer at the Opera House, to favour him with their unrivalled Talents on Wednesday Morning next, when there will be a Grand Concert of Vocal and Instrumental Music. A Concerto on the German Flute by Mr. Ashe; and (by particular Desire) “Sweet Echo,” for a Clarionet and Flute—the Clarionet by Mr. Mahon, from Oxford, and the Echo by Mr. Ashe. Leader of the Band, Mr. Mahon. Principal Violoncello, Mr. Attwood.

*Oxford Journal*, September 1, 1798; *Gloucester Journal*, September 3, 1798.

December 6, 1798. Oxford. Mr. Mahon respectfully informs the Public, and his Friends in particular, that his Benefit Concert is fixed for Thursday next the 6th of December, for which Miss Poole, from London, is engaged.

*Oxford Journal*, October 20, 1798.

Bath, 1799. “The fashionable status of Bath must have been responsible for its Harmonic Society’s following the lead of the Catch Club in appointing honorary professional members, but vocalists and instrumentalists. Four instrumentalists are appended to a list of club members dating from 1799, among them are cellist Alexander Herschel and John Mahon, an eminent clarinetist.” Robins, “The Catch and Glee in Provincial England,” 148; James, “Concert Life in Eighteenth-century Bath,” 789.

Bath, 1799. Honorary Professional Members of the Bath Harmonic Society – Mahon, Clarionet, *A Selection of Favourite Catches, Glees, &c. As sung at the Bath Harmonic Society, with the Rules of the Society, and a List of the Members* (Bath, 1799), 17.

January 2, 1799. Bath, New Assembly-Rooms.—In the Great Room. There will be no Subscription Concert on Wednesday Dec. 26 on account of the Dress Ball. The Sixth Subscription Concert will be on Wednesday Jan. 2d, 1799. Principal Instrumental Performers. Mr. Mahon is also engaged for a few nights to play Concertos on the Clarionet.

*Bath Chronicle and Weekly Gazette*, December 20, 1798.

February 21, 1799. Winchester. The Fifth subscription concert and bass will be at the George Inn, on Thursday next. Mr. John Mahon from Oxford, Leader (violin). Mr. Charles Ashley, from London, Principal Violoncello.

*Salisbury and Winchester Journal*, February 18, 1799.

May 3, 1799. Oxford, Music Room. Mr. Mahon respectfully informs the Public, and his Friends in particular, that his Benefit Concert is fixed for Friday, instead of Thursday the Second, as before advertised, on Account of Mr. Holmes, from the Opera. Principal Vocal Performers. Miss Andres, from the Bath Concerts, Mrs. Hindmarsh, and Mrs. Mahon. The celebrated Mr. Holmes will perform a Concerto on the Bassoon.

*Oxford Journal*, April 27, 1799.

May 29, 1799. Great Concert Room, King’s Theatre, Haymarket. A Grand Selection of Music from the works of Handel. For the Royal Society of Musicians, and their Distressed Families. John Mahon listed under Professional Subscribers. Concert Program, British Library, 10, https://historicaltexts.jisc.ac.uk/.

September 5, 1799. Halifax, Festival of Music. Principal Performers from London. Leader of the Band, Mr. Mahon, Oxford. A Grand Concert. A Concertante on the Bassoon and Clarionet, by Messrs. Holmes and Mahon.

*Leeds Intelligencer*, September 2, 1799.

December 5, 1799, Oxford. Mr. Mahon respectfully informs the Ladies and Gentlemen of Oxford, that his Benefit Concert is fixed for Thursday the 5th of December.

*Oxford Journal*, November 23, 1799.

February 14, 1800. Twelve Subscription Concerts, at Messrs. Willis’s Rooms, King-street, St. James’s square. Performers: Mahon.

*Times,* February 5, 1800.

February 27, 1800. New Musical Fund for the benefit of decayed musicians. At the King’s Theatre, Haymarket, on Thursday. Act I. Song-Mahon, Mrs. Second, accompanied on the Clarionet by Mr. Mahon.

*Times*, February 25, 27, 1800; *Morning Chronicle*, February 26, 1800; *Morning Herald,* February 27, 1800; *Morning Post and Gazetteer*, February 27, 1800; *Sun*, February 26, 1800.

Review of February 27, 1800 Concert. Mrs. Second sung one of Mahon’s songs, in which he accompanied her in a capital stile on the clarionet.

*Morning Herald*, March 1, 1800.

March 28, 1800. Oratorios, at Play-House Prices during Lent. Last Night but Two. Theatre-Royal, Covent-Garden. To-Morrow, will be performed (for the first time), the Sacred Oratorio of Haydn, *The Creation*. Composed by Dr. Haydn.

Principal Vocal Performers, Mrs. Second. Leader of the Band, Mr. G. Ashley, Organ, Mr. J. Ashley, the whole under the direction of Mr. Ashley, Senr. Clarinet and Clarinet Concerto, Mr. Mahon. First English Performance of Haydn’s *Creation*.

*The Times*, March 27, 1800.

April 2, 1800. Theatre Royal, Covent-Garden. The Creation (second time), composed by Dr. Haydn. End of Part I. a Concerto on the Clarionet, by Mr. John Mahon.

*Times*, March 31, April 1, 2, 1800; *True Briton*, March 31, 1800; *Morning Chronicle*, March 31, 1800; *Morning Herald*, April 2, 1800; *Oracle and Daily Advertiser*, March 31, 1800; *Sun*, April 1, 1800.

April 21, 1800. Haydn’s Celebrated Oratorio, the Creation of the World.

Mr. Salomon having received from Dr. Haydn, a correct 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 intends to perform it on Monday, the 21st of April next, at the King’s Theatre, Haymarket. The names of the performers and other particulars will be advertised in a few Days.

*The Times*, March 27, 1800.

April 21, 1800. King’s Theatre. Mr. Salomon most respectfully acquaints the Nobility and Gentry, that in compliance with the wishes of a number of the most distinguished Amateurs of the Art, the celebrated Oratorio, The Creation, composed by Dr. Haydn, will be performed under Mr. Salomon’s direction in the Antient Music Room, this Evening. The Band will consist of the Opera Band, and other eminent Performers.

*Times*, April 15, 21, 1800.

April 29, 1800. Great Room, King’s Theatre. At the request of a number of the most distinguished Amateurs of Music, who were prevented on the 21st last attending the Performance of the celebrated Oratorio The Creation, composed by Dr. Haydn, the same will be repeated on Monday next, under the direction of Mr. Salomon. The Orchestra will consist of the opera Band, and other eminent Performers.

*Times*, April 29, 1800.

May 21, 1800. Great Concert Room, King’s Theatre, Haymarket. Performance of Messiah for the Royal Society of Musicians, and their Distressed Families. Mr. John Mahon listed as a professional subscriber. Concert Program, British Library, 10, https://historicaltexts.jisc.ac.uk/.

May 26, 1800. For the Benefit of Mr. Hyde. At the Rooms in Tottenham Street. This Evening will be performed a Grand Concert of Vocal and Instrumental Music. Amongst the principal Instrumental, are Messrs. Holmes, Leanders, Lindley, Dragonetti, Monzani, Mahon, Greisbach, &c. Part 1. Concertante Bassoon and Clarinet, Messrs. Holmes and Mahon. Song. “Let the bright Seraphims,” Madame Mara, accompanied on the Trumpet by Mr. Hyde. Part II. Concert Trumpet, Mr. Hyde; Finale, with the Bugle-horn obligato.

*Times*, May 25, 26, 1800; *Morning Chronicle*, April 29, 1800; *Morning Herald,* May 19, 24, 1800; *Observer*, May 25, 1800.

May 28, 1800. Opera House. A Grand Concert of Miscellaneous Music, in Two acts. Partly selected from the most celebrated Works of Handel, and partly composed for this Occasion by Mr. Busby. Among the principal performers are Mahon.

*Oracle and Daily Advertiser*, May 27, 28, 1800; *Morning Herald*, May 28, 1800; *True Briton*, May 26, 1800.

May 31, 1800. Theatre Royal, Covent Garden, For the Benefit of G. I. C. and R. Ashleys. A Grand Selection of Sacred Music. Part I. The whole of the First Act of Dr. Haydn’s celebrated Oratorio of the Creation of the World. Clarionet, Mr. Mahon.

*True Briton*, May 26, 1800; *Oracle and Daily Advertiser*, May 27, 1800; *Star*, May 27, 1800; *Morning Herald*, May 28, 1800.

June 9, 1800. Pantheon. Haydn’s celebrated Sacred Oratorio, the Creation. The Performance of this Sublime Composition having given so much satisfaction, that increasing Applications are made for a Repetition of it, the same will be performed again, under the Direction of Mr. Salomon, on Monday at the Pantheon in Oxford-street.

*Times*, May 29, 1800.

July 4, 1800. Oxford, Mr. Lloyd’s lodgings. Mr Lloyd having ask’d Mr Reinagle & I to drink tea & play a quartetto in his lodgings I according me him & Mr [John] Mahon there between 6. & 7. with whom we played some of Pleyel’s quartettos, of w’ch I took the tenor, as I did of a MS. trio of Reinagles, & in the course of the evening heard my Trio in B♭. Composed in the preceding autumn played by Mess’rs Mahon, Lloyd & Reinagle, who did it ample justice.”

*The John Marsh Journals*, 713-14.

September 1, 1800. Colchester, Assembly Room, White Hart. A Grand Concert of Vocal and Instrumental Music. Under Patronage of the Marquis of Salisbury, organized by Mahon. Leader of the Band Mr. Mahon, who will perform several favourite Concertos of the Clarionet and Violin. Mrs. Mahon also sang.

*Ipswich Journal*, August 30, 1800.

September 30-October 2, 1800. Worcester Music Meeting, 1800. The Meeting of the Three Choirs of Worcester, Hereford, and Gloucester, (instituted in the Year, 1724) for the Benefit of Clergymen’s Widows and Orphans in the Three Dioceses, will be held at Worcester, on Tuesday the 30th of September next, and the two following Days. Between the Acts, A Grand Concerto, Clarionet. At the Cathedral, on Wednesday Morning, (Performed in this Kingdom twice only) A Sacred Oratorio, entitled The Creation Composed by Dr. Haydn, Master of the Royal Chapel, Vienna. The Messiah. In the Evening, at the College Hall, A Grand Miscellaneous Concert, In the course of the Evening Concerts, will be performed Overtures—Oboes, Clarionets, Horns, and Bassoons Obligato. Concertos. Violin, Oboe, Clarionet, Bassoon, Violoncello, and Trumpet. Clarionet, Mahon.

*Oxford Journal*, July 13, 19, 26, 27, September 13, 27, 1800; *Hereford Journal*, August 6, 1800; *Bath Chronicle and Weekly Gazette,* September 18, 1800.

October 2, 1800. Worcester Music Meeting. A Grand Miscellaneous Concert, at the College-Hall. Act 1 – Concerto, Clarionet. Concert Program, British Library, 6, https://historicaltexts.jisc.ac.uk/.

Review of October 2, 1800, Worcester Music Meeting. Lindley’s concerto on the violoncello on Thursday evening was universally allowed to excel any thing of the kind ever heard; as was the double concerto on the clarionet and bassoon by Mahon and Holmes, whose merits on their respective instrument claimed the particular attention of the audience.

*Hampshire Chronicle*, October 13, 1800

October 23, 1800. Oxford. For the Benefit of Mr. Ball, Organist of St. Lawrence, At the Assembly-Room, Gooding’s Coffee-house, On Thursday, October 23, 1800 will be a Concert of Vocal and Instrumental Music. Mr. Ball, impressed with a due sense of gratitude, for favours already conferred, hopes the Ladies and Gentlemen of Ipswich and its vicinity, will not deem it an intrusion, for thus soliciting the honour of their company on the above night. He is sorry to be under the disagreeable necessity of informing his friends, that on account of the indisposition of Mr. W. Mahon to officiate at Oxford for his brother, Mr. J. Mahon was obliged to be at Oxford to attend the concert there.

*The Ipswich Journal*, October 18, 1800.

December 3, 1800. Oxford. Mr. Mahon respectfully informs the Public, and his Friends in particular, that he has written to London to engage a Vocal Performer for his Benefit Concert, which is fixed for Wednesday.

*Oxford Journal*, November 22, 1800.

February 20, 1801. Oratorios at Play-House Prices during Lent. Theatre-Royal, Covent-Garden. On Friday next, will be performed. Part I. Overture. Dead March. With Corno Bassettos, Double Bassoons, and two pair of Double Drums. The Requiem, or Grand Funeral Anthem, composed by the celebrated Mozart of Vienna. L’Allegro Il Pensieroso (sic), written by Milton, and composed by Handel. Among the principal Instrumental Performers are principal 2d Violin, Mr. [John] Mahon; Corno di Bassetto, Messrs. Munro and Leffler, Jun.

*Morning Chronicle*, February 14, 1801; *Morning Post*, February 18, 20, 1801; *Morning Herald*, February 19, 1801; *London Courier and Evening Gazette*, February 14, 19, 20, 1801.

March 4, 1801. Oratorios at Play-House Prices during Lent. Theatre-Royal Covent-Garden, On Wednesday next will be performed. Part I. Overture—Dead March, with Corno Bassettos, Double Bassoons, and two pair of Double Drums. The Requiem, or, Grand Funeral Anthem, composed by the celebrated Mozart, of Vienna. Grand Selection, chiefly from the most favourite Works of Handel. Duet, Messrs. Mahon and Denman, ‘The Lord is a man of war.’

*Morning Chronicle*, March 2, 3, 4, 1801.

March 5, 1801. Oratorios at Play-House Prices during Lent. Theatre-Royal Covent-Garden. To-Morrow, Friday will be performed, for the last time this season, the Sacred Oratorio of The Creation, Composed by G. Haydn, Mus. D. Principal vocal performers, Mrs. Second, Mr. James Mahon. Leader of the Band G. Ashley. Principal 2nd Violin, Mr. Mahon. Corni di Bassetto, Messrs. Monro and Leffler, jun. The rest of the Band and the Choruses, which will be numerous and complete, by the most approved Performers.

*Morning Post*, March 5, 1801; *Sun*, March 5, 1801.

March 18, 1801. Haymarket Oratorios. The Requiem composed by Sig. Rauzzini. Part III. Concerto Clarinet, Mr. Mahon.

*Morning Post,* March 17, 18, 1801; *Morning Chronicle*, March 16, 17, 1801.

March 27, 1801. The Last Night. Theatre Royal, Covent Garden. This present evening will be repeated The Grand Selection. Part II. The First Act of the Creation composed by Dr. Haydn. Leader of the Band, Mr. G. Ashley. The rest of the Band and the Chorusses, which will be numerous and complete, by the most approved performers.

*Morning Post*, March 27, 1801.

April 14, 1801. Salisbury. Mr. Chard has the honour to announce, that there will be a Grand Concert and Ball, at St. John’s House. Mr. Mahon, from London, Leader, who will play a Concerto on the Clarionet and is certainly the first performer on that instrument in Europe.

*Salisbury and Winchester Journal*, April 6, 13, 1801; *Hampshire Telegraph*, April 13, 1801; *Portsmouth Telegraph or Mottley’s Naval and Military Journal*, April 13, 1801.

May 4, 1801. Great Room, King’s Theatre, Haymarket. Mr. Cimador begs leave to acquaint the Nobility, Gentry, and his Friends, that his Benefit is fixed for Monday. Part I. Symphony, Mozart. Part II. Grand Symphony, Mozart. Accompanied by Messrs. Harrington, Monzani, Mahon, Holmes, and Leanders.

*Morning Post*, April 25, 29, May 1, 2, 4, 1801.

May 8, 1801. King’s Theatre. Mr. Harrison most respectfully acquaints the Nobility, Gentry, and his Friends generally, that his Annual Concert will be performed at the Ancient Music Room, To-Morrow. Principal Instrument Performers are Mahon, Lyon.

*Morning Chronicle*, May 7, 1801; *Morning Post*, May 7, 1801.

Review of July 29-30, 1801. Blandford. Under the direction of Mr. John Mahon. Clarionet, W. Mahon. A charming selection was performed on Wednesday evening, and was honoured with the attendance of his Royal Highness the Duke of Cumberland. In the first Act, the mellifluous notes of Mrs. Second gave the happiest effect to an Italian song by Mortellari; In the second Act, she showed the extend of her powers in a bravura song, in which her brother, Mr. [William] Mahon, accompanied her on the clarionet, and the plaudits of the auditors expressed how highly the appreciated her merits. The instrumental pieces consisted of a Violin Concert, by Mahon; Concertante, Clarionet and Bassoon, W. Mahon and Holmes; Trio, Violin, Tenor, and Violoncello, by Mahon, Reinagle, and Lindley. On Thursday morning there was again a Concert, chiefly of Catches and Glees. Mrs. Second sung “Sweet Echo!” accompanied by the Clarionet, most sweetly, the effect of which was much heightened by the admirable imitation of the Echo, contrived by Mr. W. Mahon making the responses from without the room, where he was unseen by the audience.

*Salisbury and Winchester Journal*, July 27, August 3, 1801; *Morning Post*, August 4, 1801; *London Courier and Evening Gazette*, August 5, 1801.

November 11, 1801. Rochester, Grand Concert. Under the Patronage of General Innes. Mr. Mahon respectfully informs the public, that on Wednesday will be performed, in the Assembly-Room, Rochester, A Grand Concert of Vocal and Instrumental Music. Mr. Mahon has engaged the celebrated Mrs. Second, who is now allowed to be one of the first vocal performers now on stage. Leader will be Mr. Mahon, who will perform a favorite Concerto on the clarionet.

*Kentish Gazette*, November 3, 1801.

December 7, 1801. Salisbury, Mr. Goss’s Benefit. Leader of the Band, (with a Clarionet Concerto) Mr. Mahon.

*Salisbury and Winchester Journal*, November 30, 1801.

January 1802. Edinburgh. Corri’s Subscription Concert. Mr. Corri . . . Six Subscription Concerts to engage for the next winter, besides the Principal Performers to be obtained in Edinburgh, the following New and First-Rate Performers, viz. Principal Singer, Madame Mara. Principal Solo Concert Performers, Mr Mahon, Clarinet & Voce Claria. January 1802, in the Assembly Rooms, George Street.

*Caledonian Mercury*, October 10, 1801.

January 15, 1802. Edinburgh, Great Assembly Rooms, George Street. Corri’s Subscription Concert. Principal Vocal Performers, Madame Mara, Mr. Urbani, and Mrs. Corri. Principal Solo Concerto Performers, Mess. Mahon & Orsato, Clarinet, Mr. Florio, Flute. Leader of the Band, Mr. Stabilini, Mr. Corri at the Piano Forte.

*Caledonian Mercury*, December 19, 24, 1801; January 7, 1802.

February 26, 1802. Edinburgh. Fifth Grand Concert. Corri’s Subscription Concerts. Mr. Mahon’s First Performance in the Great Room George Street, when Mr Mahon will perform, for the first time this Season. Plan of the Concert. Act I. Concerto Clarinet—Mr MAHON. Act II. Selected favourite Airs on the Clarinet—Mr MAHON.

*Caledonian Mercury*, February 22, 25, March 11, 1802.

April 9, 1802. Edinburgh. Under the Patronage of Lady Dalkeith. Mr. Mahon’s Concert. Mr. Mahon has the honour of informing the Nobility, Gentry, his Friends, and the Public, that his Benefit Concert if fixed. . . New Assembly Rooms, George Street, When Mrs Mahon will make her first Appearance these Six Years. Plan of Concert. Act I. Quartetto Violins, &c. Mahon. Concerto Clarinet, with Favourite Airs, Mr. Mahon, Song, “A round of brave British Tars,” Mr Mahon. Act II. Pleyel’s New Concertante for Two violins Obligato, &c. Mess. Stabilini and Mahon. Song, Mrs. Mahon, “Blind Allan’s Darling,” Mahon. Duett Concertante, for Clarinet and Oboe, Mess. Mahon and Fraser. Recitative and Song, Mr. Urbani, on the happy Return of Peace—Mahon.

*Caledonian Mercury*, April 8, 1802.

September 2-4, 1802. The Birmingham Musical Festival. Handel, The Messiah, Haydn’s Creation; selection from Handel’s Acis and Galatea. Vocalists, Madame Dussek. Instrumentalists, Messrs. F. Cramer, Lindley, Ashe, Mahon.

Thackray, *A history of the Birmingham General Hospital and the musical festivals*, 155.

September 8-10, 1802. The Meeting of the Three Choirs of Gloucester, Worcester, and Hereford. Gloucester. On Friday Morning, at the Cathedral, The Messiah. In the Evening, at Boothall, A Grand Miscellaneous Concert. Mr. Mahon, Principal Clarionet.

*Gloucester Journal*, June 21, 28, July 5, 12, 19; August 2, 16, 23; September 6, 1802; *Bath Chronicle and Weekly Gazette*, July 8; August 26, 1802; *Sun*, September 4, 1802; *Oxford Journal*, August 28; September 4, 1802.

September 22-24, 1802. Birmingham Musical Festival. On Friday morning at St. Philip’s Church, The Messiah. In the Evening, at the Theatre, A Grand Miscellaneous Concert. Mr. Mahon, clarionet.

*Staffordshire Advertiser*, August 14, 28; September 11, 18, 1802; *Oxford Journal*, August 14, September 4, 18, 1802; *Gloucester Journal*, August 16, 23, 30; September 6, 13, 1802; *Sun*, August 17, September 4, 14, 27, 1802; *Derby Mercury*, September 16, 1802; Thackray, *A history of the Birmingham General Hospital and the musical festivals*, 155.

October 11-16, 1802. Bury Grand Musical Festival, under the Direction of Messrs. Salomon & Harrington. Grand Miscellaneous Concert, Sept. 14, Mr. Mahon, Principal Clarinet.

*Bury and Norwich Post*, September 22, October 6, 1802; *Ipswich Journal*, October 2, 9, 1802.

January 1803. Edinburgh, Corri’s Subscription Concerts for 1803. Mr. Mahon, Clarionet Concerto Player.

*Caledonian Mercury*, November 27, 1802.

May 6, 1803. King’s Theatre. Mr. Harrison most respectfully acquaints the Nobility, Gentry, and his friends in general, that his Annual Concert will be performed in the Antient Music Room To-Morrow. Act. I. New Concertante (never performed), for Violin, Tenor, Violoncello, Oboe, Clarinet, and Bassoon, Messrs. Cramer, Shield, Lindley, Griesbach, Mahon, and Holmes—Winter.

*Morning Chronicle*, May 5, 1803.

June 3, 1803. Hyde’s Rooms, Tottenham-Street (Late the King’s Ancient Music Room.) G. Lanza, Jun, and Mr. F. Crouch respectfully information the Nobility, Gentry, and their Friends, that their Benefit, which was fixed for the xith of June, will be on Friday the third of June. Leader of the Band, Mr. Pinto, Clarinet, Mr. Mahon.

*British Press*, June 2, 3, 1803.

August 2-4, 1803. Stamford Grand Musical Festival. Under the Patronage of the most noble the Marquis of Exeter, and the Direction of Professor Hague, Mr. Cole, and Mr. Rogers. Instrumental Leader of the Band, Professor Hague; Clarionet, Mr. Mahon.

*Stamford Mercury*,June 24, 1803.

September 23, 1803. Edinburgh, Corri’s Subscription Concert. Michael Kelly, tenor, John Mahon, clarinet.

Weston, *Yesterday’s Clarinettists: a sequel*, 109.

January 13, 1804. Edinburgh, Corri’s Subscription Concerts for 1804. First Concert. Principal Instrumental Performers, who will Perform Concertos on their respective Instruments during of the season. Mr Mahon, on the Clarionet. Mr. Corri will preside at the Piano Forte.

*Caledonian Mercury,* January 5, 9, 1804.

January 27, 1804. Edinburgh, Corri’s Rooms. Third Subscription Concert. New duet for flute and clarinet by Mahon, played by John Mahon, clarinet and Andrew Ashe, flute; Act II. Haydn’s Grand Military Overture, with the usual additions in the Band.

*Caledonian Mercury*, January 23, 26, 1804.

February 10, 1804. Edinburgh, Corri’s Rooms. Fourth Subscription Concert. Act I. Concerto Clarionet—Mr. Mahon—Mahon. Act II. Pleyel’s Celebrated Concertante (never performed before) for Violin, Oboe, Bassoon, Tenor, Violoncello, and Flute obligato, Mess. Mountain, Fraser, Mahon (viola), Schetky, Ashe, &c. To conclude with Dr. Arne’s celebrated Overture to Artaxerxes.

*Caledonian Mercury*, February 6, 9, 1804.

February 17 (delayed until Feb. 24), 1804. Vocal Concert, New Rooms, Hanover-Square. Act I. New Concertante (MS.) for Violin, Tenor, Violoncello, Oboe, Clarionet, and Bassoon, Winter. Messrs. Cramer, Shield, Linley, Griesbach, Mahon, and Holmes.

*Morning Chronicle*, February 10, 1804; *London Courier and Evening Gazette*, February 11; *Sun*, February 11, 1804.

February 24, 1804. Vocal Concert, New Rooms, Hanover-Square. Act I New Concertante (MS.) for Violin, Tenor, Violoncello, Oboe, Clarionet and Bassoon, Messrs. Cramer, Shield, Lindley, Griesbach, Mahon and Holmes—Winter.

*Morning Post*,February 20, 24, 1804; *Caledonian Mercury*, February 23, 1804; *Morning Chronicle*, February 23, 24, 1804; *London Courier and Evening Gazette*, February 21, 1804.

March 2, 1804. Edinburgh, Corri’s Rooms. Seventh Subscription Concert, Friday. Act I. Grand Military Concerto Clarionet—Mr Mahon-Mahon; Act II. Bravura Song—Voi ben—Mrs Corri, with a Clarionet Obligato by Mr Mahon—Anfossi.

*Caledonian Mercury*, March 1, 1804.

March 16, 1804. Edinburgh, Corri’s Rooms. Mr Stablilini’s Benefit Concert. Plan of the Concerto Act I. Concerto Clarinet (with favourite Scots airs)—Mr Mahon. Act 2, Pleyel’s favourite Concertante for a Violin, Tenor, Violoncello, and oboe, Mess. Stabilini, Mahon, Schetky, and Fraser.

*Caledonian Mercury*, March 10, 15, 1804.

March 20, 1804. Corri’s Rooms, Edinburgh. Mr Yaniewicz’s Benefit Concert, Tuesday, 20th March 1804. Act II. Concerto Clarionet—Mr Mahon—Mahon.

*Caledonian Mercury*, March 15, 17, 19, 1804.

March 23, 1804. Promenade Concert, and Ball, Corri’s Rooms, Edinburgh. Mr. Mahon’s Annual Benefit Concert. Friday the 23d of March 1804. Vocal Performers—Mrs Corri and Mrs Mahon. Mr. Alday will Perform a Violin Concert. Leader of the Band Mr Mahon. After the Concert there will be a Promenade. During the Promenade (by permission of Lord Aboyne, Lord Errol, and Colonel Campbell) the Aberdeenshire, and Argyleshire Bands of Music, will alternately Perform some Favourite Pieces. To Conclude with a Ball. Plan of the Concert. Military Introduction composed for two Orchestra’s by Mr Mahon—to be Performed by the two Military Bands. Song—Mrs Mahon—“Tell me my Damon”—Mahon. Concerto Violin—Mr Mahon—in which will be introduced as a middle movement, “Shepherds I have lost my love,” and “Dainty Davie,” the subject of the Rondo—La Motte. Scots Song—Mrs Mahon—“Busk ye, busk ye”—with new Symphonies and Accompaniments by Mr Mahon. Grand military Concertante, by the two Military Bands—Principal Clarionet Mr. Mahon—Mahon.

*Caledonian Mercury*, March 19, 22, 23, 1804.

March 27, 1804. Corri’s Rooms, Edinburgh. Mr Bird’s Benefit Concert. Mr. Bird has the honour of acquainting the Nobility, Gentry, his Friends, and the Public, that his Concert is fixed for Tuesday the 27th Current. Act I Concerto Clarionet—Mr. Mahon—Mahon.

*Caledonian Mercury*, March 19, 24, 1804.

April 30, 1804. New Rooms, Hanover Square. Messrs. C. and W. Knyvett most respectfully acquaint the Nobility, Gentry, and their Friends in general that their Annual Vocal Concert will take place on Sunday next. Principal Instrumental Performers. Mahon, Oliver.

*Morning Chronicle*, April 23, 1804; *Sun*, April 23, 25, 1804.

May 11, 1804. King’s Theatre—Mr. Harrison most respectfully acquaints the Nobility, Gentry, and his Friends generally, that his Annual Concert will be performed in the Great Room, King’s Theatre, This Evening. Act I. New Concertante (MS.) for Violin, Tenor, Violoncello, Oboe, Clarinet, and Bassoon, Messrs. Cramer, Shield; Lindley, Griesbach, Mahon, and Holmes (composed here), Winter. Act II. New Grand Sinfonia [Symphony no. 1,] Beethoven. This was one of the earliest performances of a Beethoven symphony in England.

*Morning Post*, May 7, 8, 11, 1804; *Morning Chronicle*, May 11, 1804. Taylor, *Music in London*, 50.

May 14, 1804. New Rooms, Hanover-Square—Messrs. Cramer beg leave to acquaint the Nobility, Gentry, and their Friends in general, that their Annual Concert will take place on Monday next, the 14th of May. Principal Vocal Performers, Mrs. Billington, Signor Rovedino. Principal Instrumental Performers, Mahon, Holmes.

*Morning Chronicle*, May 7, 10, 14, 1804; *Morning Post*, May 8, 10, 14, 1804; *British Press*, May 12, 1804; *Sun*, May 14, 1804.

May 25, 1804. Corri’s Rooms, Edinburgh. Benefit concert for the Asylum for the Blind. Act 1, Concerto Clarinet, Mr Mahon.

*Caledonian Mercury*, May 24, 1804.

June 6, 1804. King’s Theatre, Great Concert Room. For the Benefit of Mr. Lee. Act I. Concerto, Clarinet and Bassoon Messrs. Mahon and Holmes.

*Times*, June 4, 5, 6, 1804; *Morning Post*, June 5, 1804.

July 31, 1804. Vocal and Instrumental Concert. Corri’s Rooms, Edinburgh. Master Owens most respectfully informs the Nobility and Gentry, that his Benefit Concert is fixed for Tuesday Evening. Concerto, Clarionet—Mr Mahon—Mahon.

*Caledonian Mercury*, July 30, 1804.

September 19-21, 1804. Hampshire Musical Festival, 1804, will be celebrated at Winchester on Wednesday and two following days. The Messiah. Principal Instrumental: Mr. Weichsel, Leader of the Band; Mr. Mahon, Clarionet and Second Violin.

*Salisbury and Winchester Journal*, September 3, 17, 1804; *Hampshire Chronicle*, September 3, 1804; *Morning Post*, September 5, 1804.

Review of September 19-21, 1804. In conformity with our promise, we now give an account of the Hampshire Musical Festival, celebrated here last week. Wednesday evening at St. John’s House, the first act of L’Allegro ed il Penseroso, and a Miscellaneous Act were performed. In the song of “Sweet Bird” Mrs. Billington displayed her usual execution, as did Mr. Weischell in the accompaniment and Mahon delighted the audience with his clarionet concerto.

*Hampshire Chronicle*, October 1, 1804.

September 26-28, 1804. Hereford Music Meeting. Principal Vocal Performers, Mrs. Billington, Miss Tennant. Principal Instrumental performers. Leader of the Band, Mr. Cramer, Clarionets, Messrs. Mahon and Hyler.

*Gloucester Journal*, September 24, 1804.

Review of September 26-28, 1804. In conformity with our promise, we now given an account of the Hampshire Musical Festival, celebrated here last week. Mahon delighted the audience with his clarionet concerto.

*Hampshire Chronicle*, October 1, 1804.

December 17, 1804. On Monday evening, the Chiswick Subscription Concerts commenced under the patronage of their Graces the Duke and Duchess of Devonshire, in the Assembly Rooms, to a numerous part of the Subscribers and their friends. The Band is, as usual, select, and comprising, C. Ashley, Holmes, Griesbach, Mahon.

*Morning Chronicle*, December 19, 1804.

January 19, 1805. Edinburgh. Corri’s Rooms. First Subscription Concert, This Evening. The First Appearance of Mrs Ashe, Mr. Wollf—and Mr. Pinto. Mr. Mahon has the honour of acquainting the Subscribers and the Public that his First Subscription Concert (on account of her Majesty’s Birth Day,) will be on Saturday next, after which the Concerts will be invariably on the Friday Evenings till the end of March. Leader of the Band, Mr Stabilini. Violencellos, Messrs Schetky & Bird, Clarionet, Mr [Wm.] Mahon.

*Caledonian Mercury*, January 19, 1805.

January 25, 1805. Edinburgh, Corri’s Rooms. Second Subscription Concert, To-Morrow Evening. Plan of the Concert. Act I. Grad Overture, Gyrowetz. Song—“The Thorn,”—Mr. Woolf.—Shield. Concerto Clarionet, with Scots Airs introduced—Mr Mahon.—Mahon.

*Caledonian Mercury*, January 24, 28, 1805.

January 25, 1805, Review, Edinburgh. The second of Mr. Corri’s Subscription Concerts was performed last Friday. Mr. Mahon also played a Concerto on the Clarinet. The whole went off with spirit and effect, much to the credit both of the Performers and the Conductor; and we regret, that so elegant an entertainment, carried on at so great an expence, does not meet more steady and general support.

*Caledonian Mercury*, January 28, 1805.

February 5, 1805. Leith. Leith Assembly Rooms Grand Concert & Ball. Plan of the Concert. Grand Overture, in which will be introduced the “Surprise.”—Hayden. Grand Sonata, Piano-Forte, Mr. Alexander, with Accompaniments, by Messrs Mahon and Bird.—Kozeluck. Concerto, Clarionet, with favourite Scots airs introduced, Mr. Mahon.-Mahon. Mr. Mahon, leader of the Band.

*Caledonian Mercury*, February 2, 1805.

February 8, 1805. Edinburgh. Corri’s Rooms. Mrs Ashe’s Benefit Concert. Plan of the Concert. Act II. Grand Military Concerto—Mr. Mahon, with additions to the Band—Mahon.

*Caledonian Mercury*, February 7, 8, 1805.

February 19, 1805. Edinburgh. Mr Stabilini’s Benefit Concert. Corri’s Rooms. Act I. Concerto Clarionet—Mr Mahon.

*Caledonian Mercury*, February 16, 1805.

February 22, 1805. Edinburgh. Corri’s Rooms. Mr. & Mrs Corri’s Annual Concert. Act I. Favourite Military Concerto, Clarinet—Mr. Mahon—Mahon. Act II. Song, Sweet Bird—Mrs Corri, with Violin Accompaniment by Mr. Mahon—Handel.

*Caledonian Mercury*, February 2, 21, 1805.

February 25, 1805. Edinburgh. Corri’s Rooms. Mr. Mahon most respectfully informs the Nobility, Gentry, and his Friends, that his Annual Benefit Concert is fixed for Monday. Leader of the Band, Mr Mahon. Mr Corri at the Piano Forte. Act I. Grand Military Overture, by Lord Aboyne’s Band, in which will be introduced the Favourite Irish Air, “Collun,”—Mr Mahon. A Scottish Air, and the Favourite Rondo of “The Quaker’s Wife,” (Violin,) Mr Mahon--Mahon. Act II. A Favourite Medley Overture, in which will be introduced Scottish, Irish, English, and Welsh Airs--Mahon. New Military Concerto, Clarinet, in which will be introduced the Favourite Rondo of “Speed the Plough,” with accompaniments for a Military Band, Mr Mahon—Mahon. Military Piece, with Bugle Horn--Mahon. Mr Mahon has been very particular in making all the Pieces short, so that the Concert may finish in time for the Assembly.

*Caledonian Mercury*, February 7, 23, 1805.

March 4, 1805. Leith. Leith Assembly Rooms. Concert & Ball. Act I. Concerto Clarinet—Mr Mahon-Mahon.

*Caledonian Mercury*, March 2, 1805.

March 11, 1805. Edinburgh. Corri’s Rooms. Mr. Bird’s Benefit Concert. Act II. Concerto Clarionet—Mr Mahon—Mahon. Song—“Blind Allan’s Darling”—Mrs Mahon—Mahon.

*Caledonian Mercury*, March 9, 11, 1805.

March 15, 1805. Edinburgh. Corri’s Room. Sixth and Last Subscription Concert of this Season. Act I. Concerto Clarionet—Mr Mahon—Mahon.

*Caledonian Mercury*, March 14, 1805.

March 25, 1805. Edinburgh. Corri’s Rooms. Mrs. Seddon’s Benefit Concert. Act. I. Song Sweet Bird—Mrs. Seddon, with Violin Accompaniment by Mr Mahon—Handel. Favourite Concertanti, Violin, Tenor, Oboe and Bass—Pleyel—Mess. Stabilini, Mahon, Fraser and Bird.

*Caledonian Mercury*, March 25, 1805.

April 18, 1805. Russell Assembly Rooms, Russell Concerts. The Seventh Russell Concert. Clarionets, Mahon, Oliver.

*Morning Post*, April 15, 1805.

May 3, 1805. King’s Theatre. Mr. Harrison . . . Annual Concert will be performed in the Great Room, on Friday next. Among the Principal Instrumental Performers is Messr. Mahon. The favourite New Glees performed at the Vocal Concert will be introduced—Act I. Quartet and Grand Chorus, ‘For unto us a Child is born,’ with additional Accompaniments for Wind Instruments by Mozart, (Messiah), Handel. Act II. Also, a Grand Manuscript Concerto for Violins, Tenor, Violoncello, Two Oboes, Two Clarinets, Two Bassoons, and Four French Horns; composed by Handel for his Patron Mr. Jennings and supposed never to have been publicly performed in London. The Parts are in the handwriting of the late M. J. C. Smith of Bath, who was Handel’s amanuensis after he became blind.

*British Press*, April 26, 1805; *London Courier and Evening Gazette*, April 27, 1805; *Morning Post*, April 27, 1805; *Morning Chronicle*, April 29, 1805.

May 9, 1805. Russell Assembly Rooms. Sanctioned by Her Royal Highness the Duchess of York. Grand Concert of Vocal and Instrumental Music. Mrs. Second’s Concert. Miss Munday (Mahon’s niece) sang. First Part: Concertante, Winter, for clarionet and bassoon expressly composed for Messrs. Mahon and Holmes.

*London Courier and Evening Gazette*, April 13, 1805; *Morning Post*, April 13, May 6, 9, 1805.

May 10, 1805. New Rooms, Hanover-Square. Mr. Charles Knyvett, and Mr. William Knyvett . . . their annual vocal concert. Among the principal performers are . . . Mahon.

*Morning Post*, May 2, 6, 1805; *Sun*, May 7, 1805.

May 13, 1805. Great Room, King’s Theatre, Hay-Market. Messrs. Cramer beg leave to acquaint the Nobility, Gentry, and their Friends in general, that their Annual Concert will take place on Monday. Principal Vocal Performer, Madame Dussek, Signor Morelli. Principal Instrumental Performers, Messrs. F. Cramer, Mahon, Griesbach.

*British Press*, April 29, 1805.

May 27, 1805. Great Room, King’s Theatre. Principal Instrumental Performers: Clarionetts, Messrs. Mahon and Oliver.

*The Observer*, May 26, 1805.

June 6, 1805. King’s Theatre, Great Concert-Room. Mr. Lee most respectfully acquaints the Nobility, Gentry, and his Friends in general, that his Benefit Concert will be performed on Wednesday. The principal vocal parts by Miss Tennant, Leader of the Band, Mr. F. Cramer, Grand Piano Forte, Mr. Greatorex. Among the Principal Instrumental Performers are Messrs. Lindley, Shield, Mahon.

*British Press*, May 29, 1805.

July 26, 1805. Edinburgh. Corri’s Rooms. First Night of Madame Dussek’s Engagement. Grand Concerto Act I. Concerto Clarinet—Mr MAHON.

*Caledonian Mercury*, July 25, 1805.

August 2, 1805. Edinburgh. Corri’s Rooms. Mr. Corri’s Concert. Act 1, Quartetto Clarinet—Mr Mahon.

*Caledonian Mercury*, August 1, 1805.

September 24-27, 1805. Liverpool Musical Festival. Creation (Haydn), Messiah (Handel), Miscellaneous Concert. Clarinets, Mr. Mahon, Mr. McBride.

*Liverpool Chronicle*, September 18, 1805; *Lancaster Gazette*, September 14, 1805; Pritchard, “Some Festival programmes of the eighteenth and nineteenth centuries,” 7-8.

October 2-6, 1805. Birmingham Musical Festival. For the Benefit of the General Hospital. St. Philip’s Church. Grand Miscellaneous Concerts. Instrumental Performers, Oboe—Mr. [William] Mahon, Clarionet, Mr. [John] Mahon.

*Morning Chronicle*, August 23, 1805; *Manchester Mercury*, August 27; September 24, 1805; *Derby Mercury*, August 29, 1805; *Oxford Journal*, September 14, 1805; *Staffordshire Advertiser*, September 14, 21, 28, 1805; *Bath Chronicle and Weekly Gazette*, September 19, 26, 1805.

October 16-18, 1805. Hampshire Musical Festival, 1805, will be celebrated at Winchester. Principal Instrumental: Mr. Weischell, Leader of the Band; Mr. Mahon, Clarionet.

*Hampshire Telegraph*, September 30, October 7, 14, 1805; *Star*, September 27, October 10, 1805; *Morning Post*, October 2, 1805.

November 15, 1805. Dublin. Madame Dussek’s First Entertainment. Rotunda, Friday. Act II. Song, Sweet Bird, Madame Dusseck, accompanied on the violin by Mr. Mahon—Handel.

*Saunders’s News-Letter*, November 15, 1805.

November 18, 1805. Dublin, Public Rooms, Rotunda. Grand Concert of Vocal and Instrumental Music for the Benefit of St. George’s Dispensary and Fever Hospital. Act II, Grand Concerto, Clarionet, Mahon from the King’s Theatre, London. Instrumental Performers, clarionets, Messrs. Mahon and Carter.

*Dublin Evening Post*, November 16, 1805; *Saunders’s News-Letter*, November 14, 18, 1805.

November 29, 1805. Dublin. Madame Dussek respectfully acquaints the Nobility and Gentry, that her Concert will be on Friday next, the 29th of November, at the Rotunda. Act II. Song, “Sweet Bird,” Madame Dussek, accompanied on the Violin by Mr. Mahon. Glee, Stevenson, Solo, Clarinet, Mr. Mahon.

*Saunders’s News-Letter*, November 27, 1805.

January 2, 1806. Dublin. Madame Dussek’s Concert-Rotunda. Thursday being her last appearance this season. Act I. Duet, Clarionet and Violincello Messrs. Mahon and Attwood. Violin Obligato, Mr. Mahon, Guglielmi. Act II. Quartetto, Violin, Violincello and Viola, Messrs. Mahon, Attwood, Miller and Walsh.

*Saunders’s News-Letter,* December 11, 1805.

January 15, 1806. Dublin. In Aid of the Fund for the intended Monument of Lord Nelson. This Evening, (Wednesday), a Grand Concert of Vocal and Instrument Music will be performed at the Public rooms, in the Rotunda, by the principal Professors and Amateurs of Dublin. Act I. Concerto—Mr. Mahon (Clarionet), Mahon.

*Saunders’s News-Letter,* January 14, 1806; *Hibernian Journal; or Chronicle of Liberty*, January 15, 1806.

January 31, 1806. Dublin, New Rooms, Rutland-square. Mr. Spray’s Concert. Concerto Clarionet, Mr. Mahon, Medley Concerto, Bassoon and Clarionet by Logier, Messrs. Carter and Logier. Clarinets, Messrs. Mahon and Carter [or Miller].

*Saunders’s News-Letter*, January 24, 29, 1806; *Dublin Evening Post*, Jan. 25, 28, 30, 1806; *Hibernian Journal; or, Chronicle of Liberty*, January 29, 1806.

March 6, 1806. Dublin. Rotunda Rooms. Mr. Attwood’s Benefit Concert. Principal Instrumental Performers, Messrs. Mahon, Miller.

*Saunders’s News-Letter*, March 5, 6, 1806.

April 1, 1806. Edinburgh. Corri’s Rooms. Tuesday. Mrs Mahon’s Benefit Concert. Mrs. Mahon most respectfully informs the Nobility, Gentry, and the Public, that, in consequence of the failure of Concerts in Edinburgh, Mr. Mahon has been under the necessity of leaving the City; and having a numerous family under her care, she has been advised to take a Benefit Concert in the above Rooms, which have been kindly offered to her by Mr Corri, and on which occasion she hopes for the patronage and protection of a generous Public. Tickets 5s. each to be had of Mrs. Mahon, No. 2, King Street, opposite Corri’s Rooms, and at the Music Shops.

*Caledonian Mercury*, March 29, 1806.

April 3, 1806. Dublin. Annual Commemoration. A Grand Concert of Sacred Music at the Rotunda, This evening for the Benefit of Decayed Musicians and their Families. Act II Concerto Clarionet, Mr. Mahon.

*Dublin Evening Post*, April 1, 1806; *Saunders’s News-Letter*, April 2, 3, 1806; *Freeman’s Journal*, April 3, 1806.

May 9, 1806. London. Chas. and Wm. Knyvett, their Annual Benefit Concert with take place on Friday at the New Rooms, Hanover-Square. The Band will principally consist of the Performers at the King’s Concert of Antient Music. Principal Instrumental performers, Flute, Mr. Ashe, Clarinets, Mahon, Oliver.

*Morning Post*, April 30, 1806.

June 10, 1806. Dublin. Rutland-Square Concert-Rooms. Mr. Mahon most Respectfully informs his Friends and the Public, that his Benefit Concert is fixed for Tuesday, for which occasion he has engaged from London the much-admired singer, Mrs. Salmon (niece to the late celebrated Mrs. Second), whose vocal strains have been so well received in London, Liverpool, &c.—Leader of the Band and Clarionet, Mr. Mahon. Act I. Song, Mrs. Salmon, “Sweet Bird!” accompanied on the Violin, by Mr. Mahon, Handel; Song, Mrs. Salmon, “Blind Allen’s Darlin,” a favourite Ballad as sung by Mrs. Second, Mahon. Act II. Concerto, Clarionet, Mr. Mahon with favourite Airs, Mahon. Duet Mrs. Mahon and Mr. Urbani, “The Yellow Hair’d Laddie.” Scotch; Concerto, Clarionet, Mr. Mahon, with favourite Airs, Mahon. To conclude with the following Pieces to the glorious memory of Lord Nelson—the music and part of the poetry composed by Mr. Mahon: The Hero of the Nile, Quartetto and Chorus, Mrs. Salmon, Mrs. Mahon. Tickets 5s. 5d. Each, to be had at all the Music shops, and of Mr. Mahon, at Mr. Long’s Fleet-street, near Townsend-street.

*Saunders’s News-Letter*, May 31, June 7, 1806.

June 23, 1806. Dublin. Rotunda, Mrs. Salmon’s Grand Concert. The Bravura Song by Giordani [“Silver Clarion”], with an Obligato Accompaniment for the Clarionet by Mahon; and by particular desire, “Sweet Bird!” with Violin Accompaniment, by Mr. Mahon.

*Dublin Evening Post*, June 17, 19, 1806; *Saunders’s News-Letter*, June 13, 18, 19, 20, 21, 23, 1806.

September 1, 1806. General Rehearsal for Dock Festival Concerts.

*Exeter Flying Post*, July 31, 1806.

September 3-5, 1806. Dock Grand Musical Festival. Under the direction of Messrs. Ashleys, managers of the Oratorios at the Theatre Royal Covent Garden. On Wednesday morning will be performed in St. Aubyn’s Chapel, A Grand Selection of sacred music, on Thursday the 4th, The Messiah, with additional accompaniments by W. A. Mozart, and on each evening, in the assembly-room; grand miscellaneous concerts, in which will be introduced Simphonies, Songs, Solos and Concertos, By the principal performers. Clarionet Mr. J. Mahon. N.B. The performers are requested to attend the general rehearsal at St. Aubyn’s chapel, on Tuesday Morning at ten o’clock.

*Exeter Flying Post*, July 31, August 7, 14, 28, 1806.

September 9-10, 12, 1806. Truro Grand Musical Festival. The Messiah, a Grand Selection of Sacred Music, and on each evening in the Theatre, grand miscellaneous concerts, in which will be introduced symphonies, songs, solos, and concertos by the principal performers. Clarinet, Mr. J. Mahon.

*Royal Cornwall Gazette,* July 19, August 16, 23, 1806.

September 23-25, 1806. Worcester Music Meeting, 1806. Principal Vocal, Mrs. Billington, Mrs. Vaughan; Principal Clarionet, Mr. Mahon.

*Star*, July 16, 1806; *Sun*, September 17, 20, 1806; *Oxford Journal*, September 13, 20, 1806.

September 30, October 1-3, 1806. Festival of Music for the Benefit of Public Charities of Chester. The Oratorio of the Messiah with Mozart’s accompaniments will be the first performance; The Oratorio of the Creation; A Grand Selection of Sacred Music, A Grand Miscellaneous Concert. Principal Clarionet, Mr. Mahon.

Manchester, Broad Aisle of the Cathedral; Theatre-Royal.

*Manchester Mercury*, September 23, 1806; *Chester Courant*, July 11, 15, 25, 29, August 12, 22, 26, September 9, 16, 23, 1806; *Chester Chronicle*, July 11, 15, 25, 29, August 22, 1806; *Star*, July 16, 1806; *Staffordshire Advertiser*, August 2, September 20, 1806.

January 19, 1807. Choral Fund, Instituted for the Relief of Decayed Members, their Widows and Orphans. On Monday next will be performed at the Theatre Royal, Hay-Market, a Grand Miscellaneous Concert of Vocal and Instrumental Music, for the Benefit of this Charity. Part I. Concertante, (M.S.) for Violin—Tenor; Violoncello, Oboe, Clarinet, and Bassoon—Winter; Messrs. Barthelemon, C. Ashley, R. Ashley, Griesback, Mahon and Holmes.

*Morning Chronicle*, January 17, 1807.

February 13, 1807. Vocal Concert. Harrison, Bartleman and Greatorex, one in a series of 9 concerts. New Rooms, Hanover-Square. Principal Instrumental Performers, Clarinets, Messrs. Mahon and Oliver. Grand Concertante (MS.) for Violin, Tenor, Violoncello, Oboe, Clarinet, and Bassoon, Mssrs. Weichsel, Shield, Lindley, Ling, Mahon, and Holmes, [by] Winter.

*Star*, February 6, 1807; *Morning Chronicle*, February 4, 7, 1807; *Morning Post*, February 9, 1807; *Times*, February 13, 1807.

March 5, 1807. Fashionable Institution, clarinet, Mahon. Act I. Concerto for Bassoon and Clarinet, Winter, Obligati, Messrs. Holmes and Mahon.

*Morning Post,* March 5, 1807, Carnelley, *George Smart and nineteenth-century London concert life*, 100.

May 1, 1807. King’s Theatre. Mr. Harrison most respectfully acquaints the Nobility, Gentry, and his Friends in general, that his Annual Concert will be performed in the Great Room, at the King’s Theatre, This day. Leader of the Band, Mr. Weichsel, Among the Principal Instrumental Performers are, Messrs. Lindley, Holmes, Mahon.

*British Press*, May 1, 1807.

June 19, 1807. New Rooms, Hanover-square. Mr. Barthelemon’s Benefit Concert. This day will be performed the first part of his new oratorio, entitled The Nativity, or, the birth of the Messiah. Principal Instrumental Performers, Messrs, R. Lindley, Mahon, Harrington, Holmes.

*Morning Post*, June 19, 1807.

August 26-28, 1807. Salisbury Triennial Festival of Music. Leader of the Band, Mr. Cramer. Principal Clarionet, Mr. Mahon.

*Bath Chronicle and Weekly Gazette*, April 23, 1807; *Hampshire Telegraph and Naval Chronicle*, June 29, August 24, 1807; *Salisbury and Winchester Journal*, April 13, June 1, 22, July 6, August 3, 1807; *Morning Post*, August 5, 1807; *Star*, August 20, 1807.

September 16-18, 1807. Hampshire Musical Festival, 1807, will be celebrated, at Winchester, On Wednesday and the two following days. On Friday evening, a grand miscellaneous concert with concertos. Principal Instrumental: Mr. Weichsell, Leader; Mr. Mahon, Second, and Clarionet.

*Hampshire Telegraph and Naval Chronicle*, August 31, 1807; *Hampshire Chronicle*, August 31, September 7, 14, 1807; *Morning Chronicle*, September 24, 1807.

February 3, 1808. Waterford, Ireland. Assembly Rooms. Clarinet solo, John Mahon.

*Waterford Mirror*, February 3, 1808. Hogan, *Anglo-Irish Music*, 222.

May 25, 1808. New Rooms, Hanover-Square—Messrs. Cramer their annual concert will be performed at the above rooms on Wednesday next—Principal instrument performers are Mahon, Holmes.

*Morning Chronicle*, May 21, 1808.

September 7-9, 1808. Gloucester Music Meeting. The Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, is appointed to be held at Gloucester on Wednesday and the two succeeding days. Principal vocal performers: Mrs. Billington, Mrs. Vaughan; Principal Instrumental Performers: Leader of the Band, Mr. F. Cramer, Mr. Mahon. [September 1: Mr. R. [J.] Mahon, Principal Clarionet.]

*Gloucester Journal*, May 30, 1808; *Bath Chronicle and Weekly Gazette*, August 11, 1808; *Worcester Journal*, August 11, 25, September 1, 1808; *Oxford University and City Herald*, August 13, 1808.

September 7-9, 1808 Review of Gloucester Music Meeting, Worcester. The Concertos of Messrs. Cramer, Lindley, Parke, Mahon, and Holmes, were greatly and deservedly applauded; although we must object to the great length to which some of these performances are extended: with the exception of those of Mr. Cramer, few of them embrace much novelty; and the grafting the various pieces upon new, or rather different airs, would prevent that sameness which, by becoming familiar to the ear, abridges the rapture the astonishing powers of the performers would otherwise create.

*Worcester Journal*, *Oxford Journal*, September 17, 1808; *Oxford University and City Herald*, September 17, 1808.

October 5-7, 1808. Birmingham Grand Musical Festival. Grand Dettingen Te Deum, Coronation Anthem; Messiah; Creation, Jephtha’s Rash Vow, Mr. Braham, Grand Miscellaneous Concerts on each evening. Principal Clarionet, Mr. Mahon, Second Clarionet, Mr. Risch.

*Star*, September 5, 1808; *Worcester Journal*, September 8, 15, 1808; *Derby Mercury*, September 8, 15, 1808; *Manchester Mercury*, September 13, 1808; *Bath Chronicle and Weekly Gazette*, September 15, 22, 1808; *Northampton Mercury*, September 17, 24, 1808; *Hereford Journal*, September 14, 28, 1808; *Oxford Journal*, September 17, 1808; *Coventry Herald*, September 30, 1808; *Staffordshire Advertiser*, October 1, 1808.

November 4, 1808, Dublin, Amateur Concerts. Mr. Mahon respectfully informs the Subscribers to his Private Concerts, that the Fifth Amateur Concert, will commence on Friday next at his lodgings, 59, George’s-street, South—Subscriptions for Twelve Concerts, one Guinea. Mr. Mahon continues to teach the Violin, Clarionet, Flute, &c. and will attend any lady to accompany the Piano Forte as usual.

*Saunders’s News-Letter*, November 2, 4, 1808.

May 1809. “Mahon wrote from Dublin to the Earl of Leitrim, petitioning for the vacant situation of bandmaster of the Dorset regiment—which, he said was regarded as the finest in England. He emphasised his ability to instruct bandsmen not just in wind and percussion instruments, but also in string playing and singing, and this would have made him an attractive prospect given the range of purposes for which bands were used.” National Library of Ireland, Killadoon Papers, MS 36058/7, Herbert and Barlow, *Music & the British Military in the long nineteenth century,* 135.

May 13, 1809. Dublin, Rotunda. Benefit Concert, which is fixed for Saturday. Mr. Nicholson begs to apologize for his not performing a Concerto, having been so long under a severe Sickness; for nearly five months he has entirely depended on the exercions of his Son, who is not yet 14 years of age. He therefore humbly hopes for the Patronage and Support of a generous public. Mrs Wilman, late Miss Nicholson, from Liverpool, Edinburgh and Bath Concerts, late Pupil of Rauzzini, will make her first appearance, and for that night only. The Band will consist of ten violins, four Basses, two Tenors, Flutes, Horns, Clarionets, Drums, Double Basses, and Piano-Forte, with the addition of several Amateurs who have kindly offered their assistance. Leader of the Band Mr. Mahon—First Clarionet Mr. T. Wilman, of the Royal Tyrone. Act 1. Trio, “The Flocks shall leave the Mountains,” Messrs. Willman, Weyman, and Philipps, Handel. Concerto, Violin, Mr. Mahon. Act II. Concerto, Clarionet, Mr. Willman; Song, “The Soldier tir’d,” Mrs. Willman, Arne.

*Saunders’s News-Letter*, May 2, 9, 10, 12, 13, 1809.

June 2, 1809. Pantheon. Honoured with the Sanction of the Right Hon. The Lord Chamberlain—The First Pantheon Concert, at reduced prices with be on Friday next. Principal Instrumental Performers, Mr. Mountain, Leader. Mr. Mahon.

*Morning Advertiser*, May 30, 31, June 2, 1809.

July 10, 1809. Dublin. Grand Musical Festival. On Monday next will be performed at St. Patrick’s Cathedral, a Grand Selection of Sacred Music. Act I. Rec. & Air ‘With Verdure clad,’ Mrs. Willman, Haydn (Accompanied on the Clarionet by Mr. Willman.). Principal Vocal Performers. Mrs. Cooke, Mrs. Willman; Principal Instrumental Performers, Principal Second Violin, Mr. Mahon.

*Saunders’s News-Letter*, July 6, 7, 8, 1809; *Dublin Evening Post*, July 8, 1809; *Dublin Journal*, July 8, 1809; *Freeman’s Journal*, July 10, 1809.

July 26, 1809. Dublin, Rotunda. Mr. Mahon most respectfully informs his Friends and the Public, that his Benefit Concert is fixed for Wednesday, the 26th instant, for which occasion, he has, at a considerable expence, engaged from England the celebrated Mrs. Salmon, whose vocal performance gave so much satisfaction at a former Benefit. Principal Vocal Performers in addition to Mrs. Salmon, Mrs. T. Cooke, Mrs. Willman, Mr. Spray, and Mr. Weyman.

*Saunders’s News-Letter*, July 14, 20, 24, 26, 1809; *Freeman’s Journal*, July 15, 1809.

August 3, 1809. Dublin, Rotunda, Mr. Mahon most respectfully informs his Friends and the Public, that his Benefit Concert is postponed to Thursday, the 3d of Aug.

*Saunders’s News-Letter*, July 28, 1809.

August 10, 1809. Dublin, Public Rooms—Rutland-Square. Grand Miscellaneous Concert. The Celebrated Mrs. Salmon, whose Vocal Performance, has been universally admired, has arrived in Dublin, for Mr. Mahon’s Benefit Concert, which is now positively fixed for Thursday. Mr. Logier has also most obligingly condescended to permit his Daughter, a young Lady, only ten years of age, to perform a Concerto on the Grand Piano Forte.

*Saunders’s News-Letter*, August 5, 8, 1809; *Freeman’s Journal*, August 7, 9, 10, 1809.

September 5-8, 1809. Truro Grand [Cornwall] Musical Festival under the direction of Messrs. Ashley. The Creation, Grand Miscellaneous Concerts. Principal performers, Clarionets, Mr. J. Mahon, Mr. Percival.

*Royal Cornwall Gazette*, July 22, 26, 29, August 12, 19, 26, 1809; *Morning Post*, August 24, 1809; *Exeter Flying Post*, August 31, 1809.

September 13-15, 1809. Exeter Grand Musical Festival, on Wednesday will be performed in St. Mary Arches Church, the Sacred Oratorio of Judas Maccabaeus, composed by F. F. Handel, On Thursday Morning, the Creation, composed by Joseph Haydn, Mus. Doc., Oxon; on Friday, the Messiah, composed by G. F. Handel; and on each evening, Grand Miscellaneous Concerts in the Theatre. Clarionets, Mr. J. Mahon, Mr. Percival. *Exeter Flying Post*, August 10, 17, 31, 1809.

September 25-27, 1809. Worcester Music Meeting. A bassoon concert by Mr. Holmes and a clarionet concerto by Mr. Mahon were played with their usual masterly execution.

*British Press*, October 2, 1809; *Cheltenham Chronicle*, October 5, 1809.

October 18-20, 1809. Nottingham Grand Musical Festival, for the Benefit of the General Hospital. The Messiah; Three Miscellaneous Concerts with Solos, and Concertos by the most celebrated performers in the kingdom. Among the Principal Instrumental Performers are, Messrs. Lindley, Mahon.

*Stamford Mercury*, September 29, 1809.

May 10, 1810. Willis’s Rooms. Billington, Braham, and Naldi’s Concerts, clarinets, Mahon and Oliver.

*Morning Post*, May 15, 1810; Carnelley, *George Smart and London Concert Life*, 103-4.

May 17, 1810. Willis’s Rooms, Billington, Braham, and Naldi’s Concert, clarinet, Mahon and Oliver.

Carnelley, *George Smart and London Concert Life*, 103.

May 21, 1810. Willis’s Rooms, Billington, Braham, and Naldi’s Concert, clarinet, Mahon and Oliver.

Carnelley, *George Smart and London Concert Life*, 103.

May 28, 1810. Willis’s Rooms, Billington, Braham, and Naldi’s Concert, clarinet, Mahon and Oliver.

Carnelley, *George Smart and London Concert Life*, 103.

June 1, 1810. Willis’s Rooms, Billington, Braham, and Naldi’s Concert, clarinet, Mahon and Oliver.

Carnelley, *George Smart and London Concert Life*, 103.

June 6, 1810. London. Willis’s Rooms. Mrs. Billington. Concertante for 9 Instruments by Mayer, deux clarinettes, deux hautbois, deux bassons, deux cors, et trompette, Messrs. Mahon, Oliver, Griesbach, Sharp, Holmes, Ries, Petrides and Wallace.

Weston, *Clarinet Virtuosi of the Past,* 253; Carnelley, *George Smart and London Concert Life,* 103.

July 3-6, 1810. Oxford Grand Musical Festival, For the Public Reception of the New Chancellor, the Right Hon. Lord Grenville. Madame Catalani, etc., Leader of the Band, Mr. Cramer, violins, Messrs. Marshall, Moralt, Mahon; Clarionets, Messrs, Haldon and Philips.

*Oxford University and City Herald*, May 26; June 23, 1810; *Oxford Journal*, May 19, June 16, 30, 1810; *London Courier and Evening Gazette*, June 7, 1810.

July 10-12, 1810. Salisbury Triennial Musical Festival. Cathedral and Assembly Rooms, Madame Catalani, Gratias Agimus, clarionet, Mahon (July 12). Leader of the Band, Mr. Cramer, Clarionets, Mess. Mahon and Card. July 12: Catalani and Mahon, Guglielmi, *Gratius agimus.*

*Oxford Journal*, May 19, 1810; *Salisbury and Winchester Journal*, May 21, June 4, 18, 21, July 2, 1810.

September 18-20, 1810. The Hereford Music Meeting, A Grand Musical Festival at Derby. A Grand Selection of Sacred Music. The Messiah, The Creation, Grand Miscellaneous Concerts. Clarionets, Mr. Mahon, and Mr. Oliver.

Derby in the Church and in the Theatre.

*Morning Chronicle*, June 12, 1810; *Star*, June 13, 1810; *Morning Advertiser*, June 16, 180; *Gloucester Journal*, June 11, September 17, 1810; *Manchester Mercury*, September 18, 1810.

September 26-27, 1810. Warwick Grand Musical Festival. Under the Direction of Messrs. Marshall. On Wednesday Morning, September 26th, will be performed, in St. Mary’s Church, the Sacred Oratorio of The Messiah. Composed by G. F. Handel. To particularly Parts of which will be added, the admired Accompaniments of W. A. Mozart. On Thursday Morning, the 27th, will be performed, the Grand and Sacred Oratorio of The Creation. In which will be introduced favourite *Grand Symphonies, Songs, Solos, and Concertos*, by the principal Performers. Clarionets, Messrs. Mahon and Haldon.

*Northampton Mercury*, September 8, 15, 22, 1810.

October 9-11, 1810. Grand Musical Festival at Derby for the Benefit of The General Infirmary. Madame Catalani. Leader of the Band, Mr. Cramer, Clarionets, Mr. Mahon, and Mr. Oliver.

*Derby Mercury*, September 13, 20, 1810; *Staffordshire Advertiser*, September 22, 1810.

December 19, 1810. A general rehearsal took place yesterday, at the King’s Theatre, of the new serious Opera of *Zaira*. Mad. Bertinotti Radicati, as *Prima Donna Seria*, was received with great applause by the amateur’s present. This singer’s powers of voice are not equal to those of some of her predecessors, but this is amply compensated for, by its captivating sweetness, the tone of which is scarcely exceeded by the captivating tones of Mahon’s clarinet.

*Statesman*, December 18, 1810.

February 7, 1811. Tibbs Concert, under the Patronage of the Duke of Clarence will be this Evening at the Assembly Rooms in the Castle Tavern, Richmond. Performers consisting of Messrs. Herschell, Ashley, Mahon.

*Morning Post*, February 7, 1811.

April 9, 1811. Three Performances of Sacred Music, St. Michael’s Church, Bristol. Madame Catalani and Mahon, Guglielmi, *Gratius agimus.*

*Bristol Mirror*, April 6, 1811.

June 1, 1811. Theatre Royal, Covent-Garden, The Last Performance of Sacred Music, for the Benefit of Messrs. Ashleys. Madame Catalani, Clarionet, Mr. Mahon (Gratias Agimus).

*Morning Chronicle*, May 31, 1811.

June 13, 1811. Hanover-Square Rooms—Mr. Griesbach, his Benefit will take place at the above Rooms. Beethoven’s Quintetto for Pianoforte, Oboe, Clarionet, Horn and Bassoon, by Messrs. Neate, Mahon, Behn, Holmes and Griesbach. The Band will consist of the principal Performers of the Orchestra of the Opera and Concert of Ancient Music.

*Morning Chronicle,* May 31, June 12, 1811.

June 27, 1811. Cambridge Grand Musical Festival, 1811. Madame Catalani, Clarinets, Mahon, Oliver.

*Bury and Norwich Post*, June 19, 1811; *Stamford Mercury*, June 21, 1811.

September 10-12, 1811. Gloucester Musical Meeting, 1811. Madame Catalani. Leader of the Band, F. Cramer. Mahon.

*Bath Chronicle and Weekly Gazette*, August 29, September 5, 1811; *Oxford Journal*, August 31, 1811.

September 21, 1811. Assembly-Rooms, Cheltenham. Madame Catalani’s second performance will be at the above rooms on Saturday morning next which will be given a grand concert of vocal and instrumental music. Principal instrumental performers. Violins, Messrs. Marshall (Leader), [Wm.] Mahon, Clarionets—Messrs. [John] Mahon and Oliver.

*Cheltenham Chronicle*, September 19, 1811.

October 2-4, 1811. Birmingham Musical Festival. Madame Catalani. Clarionets, Mr. Mahon and Mr. Risch.

*Manchester Mercury*, August 13, 1811; *Globe*, August 14, 1811; *Oxford Journal*, August 17, September 14, 1811; *Derby Mercury*, August 15, September 12, 1811; *Bath Chronicle and Weekly Gazette*, August 15, September 5, 1811; *Chester Chronical*, September 13, 1811; *Nottingham Journal*, September 14, 1811.

November 14, 1811. Theatre Salisbury. Grand Concert. T. Harrington respectfully announces he intends having a Concert of Vocal and Instrumental music, at the Theatre on Thursday evening. Part II. Clarionet Concerto, Mr. Mahon, Mahon. Leader of the Band, W. Mahon, from the Opera.

*Salisbury and Winchester Journal*, November 11, 1811.

December 12, 1811. For the Benefit of the Salisbury Infirmary. The Public are respectfully informed, that there will be A Grand Concert of Vocal and Instrumental Music, at the Assembly-Rooms, on Thursday, the profits of which will be applied to the Support of that excellent institution.

Mr. Mahon will play a Concerto on the Clarionet. Leader of the Band, Mr. Mahon.

*Salisbury and Winchester Journal*, December 2, 1811.

February 21, 1812. Vocal Concert, New Rooms, Hanover-square.—Messrs. Harrison, Bartleman, and Greatorex, most respectfully acquaint the Nobility and Gentry, Subscribers, that the First Concert will be Tomorrow—Act I. Grand Concertante (MS.) for six instruments, Messrs, Weichsel, Mountain, Lindley, Mahon, Ling, and Holmes, Winter.

*Morning Chronicle*, February 20, 1812.

February 27, 1812. New Rooms, Hanover-square—The Misses Sharp most respectfully inform the Nobility. . . that their Concert of Vocal and Instrumental Music will be performed on Thursday Evening, Feb. 27. Instrumental performers, clarinets, Mahon, Oliver. Act. I. Quintetto, Beethoven, Piano Forte, Oboe, Clarionet, Horn, Bassoon, Messrs. Piele, Griesbach, Mahon, Petrides, and Holmes.

*Morning Chronicle, February 20, 1812; Times*, February 21, 1812.

March 2, 1812. Vocal Concerts. Zingarelli—Concertante, for Violin, Tenor, Violoncello, Oboe, Clarinet, and Bassoon, Messrs. Weichsel, R. Ashley, Lindley, Griesbach, Mahon, and Holmes.

*Morning Chronicle*, March 2, 1812.

March 12, 1812. New Rooms, Hanover-square—Miss Morell respectfully informs the Nobility, her Friends, and the Public, and her Concert is fixed for Thursday at the above Rooms. Instrumental Performers, Messrs Brugier, Mori, Griesbach, Mahon.

*Morning Chronicle*, February 29, 182.

May 11, 1812. New Rooms, Hanover Square. Mr. F. Cramer, his concert will take place on Monday next. Among the principal performers are Mahon.

*Morning Chronicle*, May 6, 1812.

May 16, 1812. New Rooms, Hanover-square—Mr. Salomon has the honour most respectfully to acquaint the Nobility. . . that his Annual Benefit Concert will be performed at the above Rooms, This Evening, May 16. Part 2d . . . By particular desire, the celebrated Septuor, by Louis Van Beethoven, for a Violin, Viola, Violoncello, Clarionet, Bassoon, Corno, and Contrabasso, Messrs. Salomon, Cudmore, Lindley, Mahon, McIntosh, Rhen, and Anfosi.

*Morning Chronicle*, May 15, 1812; *Times*, May 16, 1812.

May 26, 1812. Salisbury. Concert and Ball. Assembly Rooms. Mrs. Harrington respectfully announces to the Ladies and Gentlemen of Salisbury and its vicinity, she intends having a Concert of Vocal and Instrumental Music, at the above Rooms, on Tuesday evening, and hopes for the honour of their patronage. Principal Instrumental Performers, Leader of the Band, Mr. Sharpe, from London; Second Violin, Mr. J. Mahon. Concertante Messrs. Sharpe, [Wm.] Mahon, Clarke, and Lucas, Pleyel.

*Salisbury and Winchester Journal*, May 25, 1812.

May 28, 1812. Mozart’s Requiem. Opera Concert Room, Thursday. The performance will be on a grand scale. The orchestra will consist of 100 select Performers. [Mahon, corno bassetto]. *Morning Chronicle*, May 15, 1812.

*Morning Chronicle*, May 15, 1812.

August 19-21, 1812. Hampshire, Portsmouth and Portsea Grand Musical Festival, Madame Catalani, Principal Instrumental Performers from the Opera Band: Mr. Weichsel (leader of the Band), Mr. Mahon, Principal Clarionet (*Gratias Agimus*, August 20).

*Salisbury and Winchester Journal*, July 27, 1812; *Hampshire Telegraph and Naval Chronicle*, July 27, August 3, 1812.

September 9-11, 1812. Worcester Music Meeting. The Eighty-Sixth Triennial Meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the Benefit of Widows and Orphans of Clergymen in the Three Dioceses. Madame Catalani, Messrs. Mahon and Hyler, Clarionets.

*Gloucester Journal*, July 20, September 7, 1812; *Globe*, July 21, 1812; *Cheltenham Chronicle*, July 30, 1812; *Worcester Journal*, April 9, July 23, 30, August 20, 1812; *Northampton Mercury*, August 8, 1812; *Cheltenham Chronicle*, September 3, 1812.

September 26, 1812. Liverpool, Three Grand Concerts, Assembly Room, Castle-street, Catalani, Mahon (*Gratias Agimus*).

*Liverpool Mercury*, September 18, 1812.

October 6-8, 1812. General Musical Festival, at Leeds. The Messiah. Madame Catalani. Clarionets, Messrs. Mahon (*Gratius Agimus*, October 7) and Phillips.

*Leeds Mercury*, September 19, 26, 1812; October 3, 1812.

October 13-15, 1812. Hull Grand Musical Festival for the Benefit of the General Infirmary. Madame Catalani. Clarionett, Mr. Mahon.

*Hull Advertiser and Exchange Gazette*, September 26, 1812; *Hull Packet*, October 6, 1812.

March 8, 1813. The Philharmonic Society, First Concert, clarinets, Mahon, Oliver. Part I. Overture, Anacreon, Cherubini; Serenade for Wind Instruments, K. 375, Mozart; Symphony, Beethoven; Part II, Symphony, Haydn; Chorus, Placido e il mar, Idomeneo, Mozart.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 5; Foster, *History of the Philharmonic Society of London 1813-1912*, 8; Taylor, *Music in London*, 16.

March 15, 1813. The Philharmonic Society, Second Concert, clarinets, Mahon, Oliver. Part I. Overture, Die Zauberflöte, Mozart; Trio, Venite, O Donne, meno, Salieri; Mozart, Notturno for Wind Instruments, clarinet, Mahon, Holmes, Symphony, Haydn. Part II. Symphony, Beethoven; Sestetto, Sola, sola, Don Giovanni, Mozart; Overture, Zaira, Winter.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 5; Foster, *History of the Philharmonic Society of London 1813-1912*, 9.

April 19, 1813. The Philhamornic Society, Third Concert. Part I. Septuor, Violin, Tenor, Violoncello, Double Bass, Horn, Clarinet, and Bassoon. Messrs. Spagnoletti, Vaccari, Lindley, Hill Petrides, Cramer, Holmes. Beethoven.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6.

May 3, 1813. The Philharmonic Society. Fourth Concert, clarinets, Mahon, Oliver. Part I. Paer, Overture, Numa Pompilius; Part II. Symphony, Clementi; Overture, Anacreon, Cherubini.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6; Foster, *History of the Philharmonic Society of London 1813-1912*, 10.

May 10, 1813. New Rooms, Hanover-Square—Mr. F. Cramer, his Annual Concert will be performed on Monday at the above Rooms. Leader of the Band, Mr. F. Cramer. Performers are Mahon.

*Morning Chronicle*, April 28, 1813; *Morning Post*, May 8, 1813.

May 17, 1813. The Philharmonic Society, Fifth Concert, clarinets, Mahon, Oliver. Part I. Overture, Demophoon, Cherubini; Part II. Symphony, Haydn; Quartett, Caro da voi, Cherubini; Overture, Iphigenia in Aulide, Gluck.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6; Foster, *History of the Philharmonic Society of London 1813-1912*, 10.

May 31, 1813. The Philharmonic Society, Sixth Concert, clarinets, Mahon, Oliver. Part I. Overture, Ladoiska, Cherubini; Trio, Parte vanne, Luigi Caruso; Full Piece for Pianoforte, Woodwind and Horns, Cramer-Mozart; Symphony, A. Romberg; Part II. Symphony Joseph Woelf; Overture, Prometheus, Beethoven.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6; Foster, *History of the Philharmonic Society of London 1813-1912*, 11.

June 14, 1813. The Philharmonic Society. Seventh Concert, clarinets, Mahon, Oliver. Part 1. Overture, Overture and The Heavens are telling, The Creation, Haydn; Symphony, Clementi; Part II. Symphony, Haydn; Trio, Gli Orazzi, Cimarosa; Overture, L’Hotellerie Portuguaise, Cherubini.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6; Foster, *History of the Philharmonic Society of London 1813-1912*, 11.

June 21, 1813. The Philharmonic Society. Eighth Concert, clarinets, Mahon, Oliver. Part I. Overture Le jeune Henri, Mehul; Quartet, Andro ramingo, Idomeneo, Mozart; Symphony, Beethoven, Part II. Overture, Eliza, Cherubini.

“Memoirs of the Metropolitan Concerts,” *The Harmonicon* 11 (1833), 6; Foster, *History of the Philharmonic Society of London 1813-1912*, 11-12.

June 28-30, 1813. Theatre, Oxford, 1813, Grand Musical Festival. Madame Catalani. Violin, Mahon; Clarionets—Messrs. Haldon.

*Oxford University and City Herald*, May 22, 29, June 5, 26, 1813; *Northampton Mercury*, May 22, June 12, 19, 25, 26, 1813; *Oxford Journal*, May 22, 29, June 26, 1813; *Bath Chronicle and Weekly Gazette*, June 17, 24, November 25, 1813; *Morning Chronicle*, June 16, 1813.

July 17, 1813. Dublin. A Grand Selection of vocal and instrumental music. Mr. Mahon most respectfully informs his Friends and the Public that his Concert at the Rotunda, is fixed for Saturday. Between the Acts, Mr. Mahon will introduce the Organised Echo Clarionet, in the celebrated Song, “Sweet Echo.”—The Song and Echo will be played on the same Instrument, a Performance never attempted before. Tickets 7s 7d. each, to be had of Mr. Mahon, No. 48 South George’s-street; and at all the Music Shops.

*Saunders’s News-Letter*, July 12, 1813.

August 18-20, 1813. Exeter Triennial Musical Festival. [Later changed to the Salisbury Triennial Musical Festival] Catalani (*Gratias Agimus*, Mahon).

*Exeter Flying Post*, July 15, 1813

August 18-20, 1813. Salisbury Triennial Musical Festival. Grand miscellaneous concert, The Messiah, Madame Catalani. *Gratias Agimus*, obligato by Mahon. Mahon’s and Holme’s concertante on the clarionet and bassoon, and Lindley’s concertos on the violoncello, were most excellent, and obtained the general applause of an attentive and delighted audience.

*London Courier and Evening Gazette*, August 5, 26, 1813; *Oxford University and City Herald* from the *Salisbury Journal*, August 28, 1813; *Morning Chronicle*, August 27, 1813.

September 21-24, 1813. Liverpool, at St. Peter’s Church, at the Music-Hall. Liverpool Musical Festival. For the benefit of the Public Charities. The Creation, Messiah, Two Grand Miscellaneous Concerts. Clarionets, Mr. Mahon and Mr. Oliver.

*Liverpool Mercury*, August 14, September 17, 1813; *Lancaster Gazette*, August 14, 1813; *York Herald*, August 14, 1813; *Manchester Mercury*, September 14, 1813. Pritchard, “Some Festival programmes of the eighteenth and nineteenth centuries,” 8-9.

February 14, 1814. The Philharmonic Society, First Concert, clarinets, Mahon and Oliver. Act I. Overture, Don Giovanni, Mozart; Requiem, Recordare, Mozart; Quartett, Dove Sono, Cimarosa; Symphony, Ferdinand Ries; Act II. Symphony, Haydn; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 13.

February 25, 1814. Vocal Concert, New Rooms, Hanover-Square. Messrs. Bartelman, Charles Knyvett, William Knyvett, and Greatorex, most respectfully acquaint the Nobility and Gentry that the Concerts will commence at the above elegant Rooms, on Friday, and be continued on every succeeding Friday (Passion and Easter Weeks excepted) to the end of the Subscription. Clarinets, Mr. Mahon and Mr. Oliver. Catalani (*Gratius Agimus*), Mahon.

*Star*, February 8, 1814; *Sun*, February 9, 1814; *London Courier and Evening Gazette*, February 15, 1814; *Morning Chronicle*, February 15, 1814; *Morning Post*, February 25, 1814.

February 28, 1814. The Philharmonic Society, Second concert, clarinets, Mahon, Oliver. Act I. Overture, Les deux Journées, Quartet, Te Dianina, Paesiello; Cherubini; Symphony, Eroica, Beethoven; Act II, Trio, Soave sia il vento, Cosi fan tutte, Mozart; Overture, Demophoon, Johann Vogel.

Foster, *History of the Philharmonic Society of London 1813-1912*, 14.

March 14, 1814. Philharmonic Society, Third Concert, clarinets, Mahon, Oliver. Act I. Overture, Idomeneo, Mozart; Trio, Ah taci ingiusto core, Don Giovanni, Mozart; Act II. Symphony, Beethoven; Overture, Lodoiska, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 15.

March 28, 1814. Philharmonic Society, Fourth Concert, clarinets, Mahon, Oliver. The orchestra upon this occasion contained, amongst many other distinguished professors, F. Cramer, Salomon, R. Ashley, Clementi, Ashe, Griesbach, Holmes, Mahon. In the first part of the Concert, Overture, Lodoiska, Cherubini; Mozart’s beautiful *Notturno* for wind instruments was performed, and also his favourite symphony. Act II. Overture, Faniska, Cherubini; Trio, Lov’d Scene, T. Welsch; Sestetto, Sacro Pugnal, Cherubini.

*Morning Chronicle*, April 1, 1814; Foster, *History of the Philharmonic Society of London 1813-1912*, 14-15.

April 18, 1814. Philharmonic Society, Fifth Concert, clarinets Mahon, Oliver. Act I. Overture, Ludwig Berger; Quartett, Non tifidar, Don Giovanni, Mozart; Symphony, Ferd. Ries; Act II. Overture, La Clemenza di Tito, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 15.

May 2, 1814. Philharmonic Society, Sixth Concert, clarinets, Mahon, Oliver. Act I. Overture, Die Zauberflöte, Mozart; Symphony, Quartett, Ah, grazie si rendano, Mozart; Bonifacio Asioli; Act II. The Mount of Olives, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 14-15.

May 9, 1814. Willis’s Rooms, King-street, St. James’s. Mr. F. Cramer . . . Annual Concert. Among the principal performers are J. Mahon.

*London Courier and Evening Gazette*, May 2, 1814; *Morning Post*, May 3, 1814.

May 16, 1814. Philharmonic Society, Seventh Concert, clarinets, Mahon, Oliver. Act I. Overture, Demophoon, Cherubini; Quartett, Placido e il mar, Idomeneo, Mozart; Symphony, W. Crotch; Act II. Trio, Venite, O Donne, meco, Salieri; Overture, Zaira, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 16.

May 30, 1814. Philharmonic Society. Eighth Concert, clarinet Mahon, Oliver. Act I. Overture (new), Cherubini; Trio, Io diro, Valentino Fioravanti; Act II. Quintet, Sento ho Dio, Cosi fan tutte, Mozart; Trio and Chorus, The Mount of Olives, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 16.

June 14-17, 1814. Bristol Grand Musical Festival, for the Benefit of the Infirmary. Madame Catalani, Clarionets, Mr. Mahon and Mr. Martin. (June 14: Madame Catalani, Guglielmi, “Gratius agimus, tibi,” obbligato, Mr. Mahon.)

*Bristol Times and Mirror*, April 9, May 14, 28, June 4, 11, 1814; *Bristol Mirror*, May 28, June 11, 1814; *Gloucester Journal*, May 23, June 6, 1814; *Salisbury and Winchester Journal*, May 30, 1814; *Exeter Flying Post*, June 9, 1814; *Taunton Courier, and Western Advertiser*, June 9, 16, 1814.

August 8-11, 1814. Dublin, Rotunda. Dublin Grand Musical Festival. The Messiah, Madame Catalani. Clarionet, Mr. Willman, The Band, Messrs. Mahon (violin), etc.

*Freeman’s Journal*, August 2, 4, 9, 1814; *Saunders’s News-Letter*, August 3, 5, 9, 1814; *Gemme d’Antichità* (London, 1864), no. 68;Walsh, *Opera in Dublin 1798-1820*, 250.

September 14-16, 1814. Gloucester Music Meeting. The Triennial Musical Festival at Gloucester. The Messiah. Nor can we omit to pay a just tribute of approbation to the different instrumental performers, particularly Cramer, Marshall, Linley, Mahon, Holmes, and Boyce, whose different concertos &c. delighted every ear.

*Gloucester Journal*, August 22, 1814; *Bristol Times and Mirror*, September 10, 1814; *Hereford Journal*, September 21, 1814; *Oxford University and City Herald*, September 3, 24, 1814.

September 27-30, 1814. Chester Grand Festival of Music. Madame Catalani, Principal Clarionets, Mr. Mahon and Phillips.

*Chester Chronicle*, August 19, September 23, 1814; *Leeds Intelligencer*, September 5, 1814; *Chester Courant*, September 13, 1814; *Lancaster Gazette,* September 24, 1814.

October 5-7, 1814. Birmingham Grand Musical Festival, for the Benefit of the General Hospital. Principal Vocal Performers, Madame Catalani, Miss Stephens, Clarionets, Messrs. Mahon and Ritch.

*Chester Chronicle*, September 9, 1814; *Bath Chronicle and Weekly Gazette*, September 15, 1814; *Derby Mercury*, September 15, 1814.

October 12-14, 1814. Hampshire Musical Festival. The Messiah, Instrumental Performers, Violins, John Mahon, Clarionets, Messrs. [William] Mahon and Kerchner.

*Salisbury and Winchester Journal*, October 3, 5, 1814; *Hampshire Chronicle,* September 5, 26, 1814; October 10, 1814.

November 8, 1814. Dublin. Rotunda. Madame Ferlendis (First Singer from the opera-House, London) and Signor Ferlendis (First Hautboy Performer) respectfully inform the Nobility and Gentry that their Grand Concert, of vocal and instrumental music, will take place on Tuesday next. Act I. Duett, “How sweet in the Woodlands,” on the Trumpet and Clarionet, Mr. Egan and Mr. Mahon, Harrington. Leader of the Band—Mr. Mahon.

*Saunders’s News-Letter*, November 4, 7, 1814.

December 1, 1814. Dublin. Rotunda, Leader of the band. John Mahon.

*Saunders’s News-Letter*, December 1, 1814; Walsh, *Opera in Dublin 1798-1820,* 149.

December 13, 1814. Dublin. Rotunda. Leader of the band. John Mahon.

Walsh, *Opera in Dublin 1798-1820*, 149.

February 13, 1815. Philharmonic Society, First Concert, clarinets, Mahon, Oliver. Act I. Overture, Don Carlos, Ries; Symphony, Joseph Woelfl; Act II. Trio, sotto mentita faccia, Achille, Paer; Overture Colmal, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 18.

February 24, 1815. Vocal Concert. New Rooms, Hanover-square. Messrs. Bartleman, C. Knyvett, W. Knyvett, and Greatorex, most respectfully acquaint the Nobility and Gentry, that their Concerts will commence at the above elegant Rooms on Friday and be continued every succeeding Friday (Passion and Easter Weeks excepted), to the end of the Subscription. Leader, Mr. Weichsell; Clarionets, Mr. Mahon and Mr. Oliver. Terms of Subscription, Five Guineas for Nine Concerts.

*Morning Post*, January 21, 1815; *Morning Chronicle*,January 21, February 1, 1815; *London Courier and Evening Gazette*, January 25, February 4, 1815.

February 27, 1815. Philharmonic Society, Second Concert, clarinets, Mahon, Oliver. Act I. Overture, Romberg; Symphony, Beethoven; Act II. Sestett, Alla bella Despinetta, Cosi fan tutte, Mozart; Overture, Calypso, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 18.

March 13, 1815. Philharmonic Society, Third Concert, clarinets, Mahon, Oliver. Act I. Overture, Anacreon, Cherubini; Symphony, Beethoven; Act II. Sestett, Lo, Cherub Bands, Palestine, Crotch; Overture, Ulysse et Circé, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 18-19.

April 3, 1815. Philharmonic Society, Fourth Concert, clarinets, Mahon, Oliver. Act I. Overture, Tamerlane, Winter; Notturno for wind instruments, Mozart, Messrs. Mahon, Oliver, F. Griesbach, M. Sharp, Petrides, Macintosh, and J. Tully; Quintet, Cosi fan tutte, Mozart; Overture (composed for the Society, conducted by the composer), Cherubini; Act II. Trio, Et incarnates est, Cherubini; Overture, La Nozze di Figaro, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 19.

April 17, 1815. Philharmonic Society, Fifth Concert, clarinets, Mahon, Oliver. Act I. Overture, Les deux Journées, Cherubini; Act II. Quartet, Lo, Star-led Chiefs, Palestine, Crotch; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 19-20.

May 1, 1815. Philharmonic Society, Sixth Concert, clarinets, Mahon, Oliver. Act I. Overture, Joseph Woelfl; Chorus, Placido è il mar, Idomeneo, Mozart; Act II. Symphony (composed for the Society), Cherubini.; Overture, Das unterbrochene Opferfest, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 20.

May 8, 1815. New Rooms, Hanover-square. Messrs. Cramer, their Concert will take place on Monday next. Among the instrumental performers are Mahon.

*Morning Post*, April 20, May 1, 4, 1815; *Morning Chronicle*, May 1, 1815.

May 15, 1815. Philharmonic Society, Seventh Concert, clarinets, Mahon, Oliver. Act I. Overture and Trio, Soave sia il vento, Idomeneo, Mozart; Symphony, Ries (composed for the Society); Act II. Concertante, theme and variations for violin, flute, oboe, clarinet, horns, and bassoon by Spagnoletti, clarinet Mahon; Trio, Sento fra palpiti, Giacomo Ferrari.

Foster, *History of the Philharmonic Society of London: 1813-1912*, London, 1912, 20.

May 29, 1815. Philharmonic Society, Eighth Concert, clarinets, Mahon, Oliver. Act I. Overture, Cherubini; Quartet for clarinet, violin, viola, and cello, Bochsa, Messrs. Müller, Vaccari, Gatti and R. Lindley; Act II. Trio and Chorus, Most beautiful appear, The Creation, Haydn; Overture, Egmont, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 21.

September 13-15, 1815. Worcester Music Meeting, 1815. The eighty-ninth Meeting of the Three Choirs of Worcester, Hereford, and Gloucester. The Messiah, A Grand Miscellaneous Concert; Principal Vocal performers, Miss Stephens, Mrs. Vaughan, Leader of the Band, Mr. F. Cramer, Clarionets, Mahon, and Risch.

*Gloucester Journal*, May 8, September 4, 1815; *Oxford University and City Herald*, August 5, 19, 1815; *Cheltenham Chronicle*, August 10,1815; *The Derby Mercury*, August 31, 1815.

January 25, 1816. Argyle Rooms—This Evening for the Benefit of Mr. Cobham, and his numerous infant family; will be performed in the above Rooms, A Grand Concert of vocal and instrumental music. Leader of the Band, Mr. Spagnioletti. Clarionetts—Messrs. Muller and Mahon.

*Morning Chronicle*, January 25, 1816.

February 26, 1816. Philharmonic Society, First Concert, clarinets, Mahon, Oliver. Act I. Overture, Anacreon, Cherubini; Quartett, Oh che note tetra, Cimarosa; Concertante for Violin, Baillot; Act 2. Overture to Bardic, F. Ries; Duet, Crudel perche finora, Le Nozze di Figaro, Mozart; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 23.

March 11, 1816. Philharmonic Society, Second Concert, clarinets, Mahon, Oliver. Act I. Overture, Romberg; Duet, Oh che umore, Il Barbiere di Sevilia, Paesiello; Quintet, Cosi fan tutte, Mozart; Symphony, Beethoven; Act II. Septett for strings, clarinet, bassoon and horn, Beethoven, Messrs. Weichsell, Lyon, Percivall, Dragonetti, Müller, Holmes and Petrides; Overture, C. Potter (composed for this Society).

Foster, *History of the Philharmonic Society of London 1813-1912*, 24.

March 25, 1816. Philharmonic Society, Third Concert, clarinets, Mahon, Oliver. Act I. Overture, Les Deux Journées, Cherubini; Trio, Sotto mento facia, Achille, Paer; Symphony, Ries (Composed for this Society). Act II. Aria, Dove sono, Le Nozze di Figaro, Mozart; Concertante for flute, Drouet; Duet, Ma qual mai, Don Giovanni, Mozart; Overture, Beethoven (composed for this Society).

Foster, *History of the Philharmonic Society of London 1813-1912*, 24.

April 15, 1816. Philharmonic Society. Fourth Concert, clarinets, Mahon, Oliver. Act I. Overture, Cherubini; Trio, Una bella Serenata, Cosi fan tutte, Mozart; Trio, Ah! Taci ingiusto Core, Don Giovanni, Mozart; Symphony in C minor, no. 5, Beethoven (first performance in England). Act II. Symphony, Military, Haydn; Aria, Su Griselda, Griselda, Paer; Quartet for Clarinet, Violin, Viola, and Cello, Müller, Messrs. Müller, Cudmore, Lyon and Binfield (composed for this Society); Overture, John Freckleton Burrowes (composed for this Society).

Foster, *History of the Philharmonic Society of London 1813-1912*, 25.

April 25, 1816. New Musical Fund—The Committee return their sincere thanks to the Nobility and Gentry, their Subscribers, and the Public in general, for the great support they receive at their Concert on Thursday last. To Messrs. Mahon, Holmes, and to all other vocal and instrumental performers who kindly gave their gratuitous assistance on that occasion.

*Times*, April 30, 1816.

April 29, 1816. Philharmonic Society, Fifth Concert, clarinets, Mahon, Oliver. Act I. Overture, Die Zauberflöte, Mozart; Motett, Father of Light, Samuel Wesley; Pastoral Cantata, La Primavera, Cherubini (composed for this Society); Symphony, Beethoven; Act II. Symphony (Composed for this Society), Clementi; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 25.

May 9, 1816. Great Room, King’s Theatre, Haymarket—Messrs. Cramer most respectfully acquaint the Nobility, Gentry, and their Friends in general, that their Concert will take place on Thursday in the above room. Among the Instrumental Performers are Messrs. R. Lindley, Holmes, Mahon.

*Morning Chronicle*, April 25, May 8, 1816; *Morning Post*, May 4, 1816.

May 13, 1816. Philharmonic Society, Sixth Concert, clarinets, Mahon, Oliver. Act I. Overture, Lodoiska, Cherubini; Quartet, Placido è il mar, Idomeneo, Mozart; Octett for pianoforte, strings, clarinet, bassoon and horn, F. Ries, Messrs. Ries, Weichsel, Watts, Percivall, Dragonetti, Müller, Holmes, and Petrides; Scena, L’anima del filosofo ossia Orfeo ed Euridice, Haydn; Symphony, François Fémy.

Foster, *History of the Philharmonic Society of London 1813-1912*, 26.

May 27, 1816. Philharmonic Society, Seventh Concert, clarinets, Mahon, Oliver. Act I. Overture, Le Jeune Henri, Mehul; Aria, Guardami e in questo, Zingarelli; Trio, Pria di partir, Idomeneo, Mozart; Symphony, Ries; Act II. Overture to Calypso, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 26.

June 7, 1816. Hanover-Square Rooms, Mr. and Mrs. Vaughan beg leave most respectfully to acquaint the Nobility, Gentry, and their Friends in general, that their Annual Concert will take place on Friday, being last performance this season on the grand scale of the vocal concerts. Leader of the band Mr. Weichsell, among the instrumental performers are Holmes, Mahon.

*Times*, May 31, 1816.

June 10, 1816. Philharmonic Society, Eighth Concert, clarinets, Mahon, Oliver. Act I. Overture, Don Giovanni, Mozart; Duet, La ci darem la mano, Don Giovanni, Mozart; Trio, Quel labbro, Sargino, Paer; Act II. Overture to Ulysse et Circe, B. Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 27.

December 23, 1816. Portsmouth. Mr. Mahon respectfully begs leave to acquaint the Nobility and Gentry that his Concert is fixed for Monday, at the New Rooms, Green-row, Portsmouth. Leader of the Band, Mr. Sibly.

*Hampshire Telegraph and Navel Chronicle*, December 23, 1816.

February 24, 1817. Philharmonic Society, First Concert, clarinets, Willman, Mahon. Act I. Quartet, Andrò ramingo, Idomeneo, Mozart; Aria, Vittima Seventurata, Vincenzo Pucitta; Overture to Fidelio, Beethoven; Act II. Scena, Tu ch’accendi, Tancredi, Rossini; Septett for Strings, Clarinet, Horn and Bassoon, Beethoven, Messrs. Weichsel, Lyon, R. Lindley, Anfossi, Willman, Petrides and Holmes; Overture to La Clemenza di Tito, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 29.

March 10, 1817. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Symphony, Beethoven; Aria, Ah serena, Cimarosa; Overture, Lodoiska, Cherubini; Act II. Symphony, Ries; Scena, Ovunque il passo vola, J. S. Mayr; Overture to Don Giovanni, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 29.

March 24, 1817. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Quartett, Benedictus, Mozart; Scena, Deh parlate, Il Sacrifizio d’Abramo, Cimarosa; Overture, Romberg; Act II. Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 30.

April 14, 1817. Philharmonic Society, Fourth Concert, clarinets Willman, Mahon. Act I. Symphony in Eb, Haydn; Scena, Ah cara Ismene, Cimarosa; Overture, Les deux journées, Cherubini; Act II. Symphony no. 6, Pastoral, Beethoven; Duet, Al campo Andiamo, Portogallo; Overture, Die Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 30.

April 18, 1817. In the Egyptian Hall of the Mansion House, of the City of London, a Grand Concert of Vocal and Instrumental Music will be performed. The Concert will be under the direction of Sir George Smart. Mr Weichsel officiating as Leader of the Band; that many of the most eminent Vocal and Instrumental Performers, whose names, with full particulars of the Concert will be duly announced, have most liberally offered their gratuitous assistance. [Thomas Willman, first clarinet], John Mahon, second clarinet.

*Morning Post*, March 25, 1817;Weston, *Yesterday’s Clarinettists: a sequel*, 109.

April 24, 1817. New Musical Fund—The Committee, impressed with gratitude for the benevolent support of their generous Patrons, Patronesses, and the Public in general, at their Benefit Concert on Thursday last, beg they will accept their sincere Thanks to Messrs. Willman, Mahon, Oliver, and the rest of the Gentlemen of the Band, who gave their gratuitous assistance.

*Morning Chronicle*, April 28, 1817.

April 28, 1817. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act I. Aria, Ecco a te mi guida amore, G. Mayr; Concertante for horn, Puzzi; Overture, Egmont, Beethoven; Act II. Aria, Al desio, Le Nozze di Figaro, Mozart; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 31.

May 5, 1817. New Rooms, Hanover-square—Miss Morrell respectfully informs the Nobility, her Friends, and the Public, that she is under the necessity of again soliciting their patronage for a Concert, which will take place This Evening. Instrumental Performers, Mahon, Holmes.

*Morning Chronicle*, May 5, 1817.

May 12, 1817. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Aria, Pria che spunti, Il Matrimonio Segreto, Cimarosa; Trio, Benedictus, Cherubini; Overture, Coriolan, Beethoven; Act II. Aria, Se fur sogno, Agnese, Paer; Overture, Ulysse et Circe, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 31.

May 16, 1817. New Rooms, Hanover-square—Mr. Bartelman most respectfully acquaints the Nobility, Gentry and his Friends generally, that his Annual Concert on a grand scale, will take place on Friday next. Leader of the Band, Mr Weischel, Instrumental Performers are, Mahon.

*Morning Chronicle*, May 11, 15, 1817; *Times*, May 14, 16, 1817.

May 26, 1817. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Symphony, Burghersh (presented to the Society); Cantata, Adelaida, Beethoven; Scena, Dove sono, Le Nozze di Figaro, Mozart; Overture La Clemenza di Tito; Act II. Symphony in C minor, no. 5, Beethoven; Scena, Deh parlate, Il Sacrifizio d’Aramo, Cimarosa; Overture in E, Bishop.

Foster, *History of the Philharmonic Society of London 1813-1912*, 32.

June 9, 1817. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Aria, Parto, La Clemenza di Tito, Mozart, Mrs. Salmon, clarinet obbligato, Mr. Willman; Aria, Sento un interna voce, Rossini; Overture, Demophoon, Vogel. Act II. Symphony in A, no. 7, Beethoven; Duet, Come ti piace, La Clemenza di Tito, Mozart; Overture, Fidelio, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 32.

August 12, 1817. Cobourg Gardens. The Grand Gala and Concert, In Honour of the Prince Regent’s Birth Day, will take place To-morrow, Tuesday. Instrumental Performers Leader Mr. Mahon, Principal Clarionet, Mr. Norton. Principal Vocal Performers. Miss Mahon.

*Freeman’s Journal* (Dublin), August 11, 1817.

October 1-3, 1817. Birmingham Musical Festival. We have been favoured with the following list of the principal Performers engaged at the approaching Birmingham Grand Musical Festival. Instrumental Performers, Clarionets, First, Mr. Willman, Second, Mr. Mahon.

*Staffordshire Advertiser*, August 23, 1817; *Herford Journal*, August 27, 1817; *Bath Chronicle and Weekly Gazette*, August 28, 1817; *Cheltenham Chronicle*, September 18, 25, 1817; *Derby Mercury*, September 18, 1817.

November 7, 1817. Rotunda. Grand Concert of Vocal and Instrumental Music. Messrs. Mahon and Murphy most respectfully inform the Public, that, by particular desire of their Friends, their Concert will take place at the Rotunda, On Friday next. A Young Lady of this City, Miss Mahon, and Miss M. Mahon. Instrumental Performers, Trumpet—Mr. H. Willman, Clarionet—Mr. Norton, Leader, Mr. Mahon.

Freeman’s Journal, November 4, 1817.

1818. Haymarket Theatre. [Thomas Willman, first clarinet], John Mahon, second clarinet.

Weston, *Yesterday’s Clarinettists: a sequel*, 109.

January 26, 1818. Choral Fund—The Committee return their grateful Thanks to the Nobility, Gentry and others, who honoured the Annual Concert, for the Benefit of this Charity, on Monday Evening last, at the Theatre Royal, English Opera-house. Also, to the following, Mahon, Willman.

*Morning Chronicle*, *Morning Post*,January 29, 1818.

February 23, 1818. Philharmonic Society, First Concert, clarinets, Mr. Willman, Mr. Mahon. Act I. Aria, Deh per questo, La Clemenza di Tito, Mozart; Quartett, Placido è il mar, Idomeneo, Mozart; Overture Fidelio, Beethoven; Act II. Symphony in Eb, Ries; Overture, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 34.

March 8, 1818. Revival of the Vocal Concerts—New Rooms, Hanover-square. Their Concerts will commence on Friday and be continued on every succeeding Friday (Passion and Easter Weeks excepted), to the endo of the Subscription. Clarionets, Mr. Wilman, Mr. Mahon.

*Morning Post*, February 16, 23, 28, 1818.

March 9, 1818. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Symphony in D, The Clock, Haydn; Trio, E ver’ gli dissi, Milton, Spontini; Overture, Prometheus, Beethoven; Act II. Symphony in G minor, Mozart, Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 34.

March 1818. Vocal Concerts-New Rooms. Clarionets, Mr. Willman, Mr. Mahon.

*Morning Post*, February 23, 1818.

March 30, 1818. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Symphony in E♭, Haydn; Duet, Mayr; Overture, Les deux journées, Cherubini; Act II. Symphony in C minor, no. 5, Beethoven; Scena, Zingarelli; Septett for Strings, Clarinet, Horn and Bassoon, Beethoven, Messrs. Weichsel, R. Ashley, R. Lindley, Dragonetti, Willman, C. Tully and Holmes.; Overture, Calypso, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 34.

April 13, 1818. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon. Act I. Scena, Ah, perfido, Beethoven; Quintett for pianoforte, clarinet oboe, bassoon and horn, Beethoven, Messrs. Griffin, Willman F. Griesbach, Holmes, and Puzzi; Overture, Tamerlane, Winter. Act II. Symphony, Ries; Aria, Riedi, agli amplessi, Giovanni Liverati; Concertante for French Horn, Puzzi; Overture, Die Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 35.

April 27, 1818. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act I. Symphony in D, no. 2, Beethoven; Aria, Se fur sogno, Agnese, Paer; Overture, Les Abencerages, Cherubini; Act II. Symphony, in Eb, Haydn; Scena Ecco a te, Mayr; Overture, La Clemenza di Tito, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 35.

June 8, 1818. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony in D, Ries; Recit. Ch’io acordi di te; Aria, Non temer, Idomeneo, Mozart (full accompaniments); Overture, Les deux journées, Cherubini; Act II. Symphony in C minor, no. 5, Beethoven; Quintett for pianoforte, clarinet, oboes horn and Bassoon, Mozart, Messrs. Neate, Willman, F. Griesbach, C. Tully and Holmes; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 37.

August 18-20, 1818. Salisbury Musical Festival. Principal Performers already engaged: Made. Fodor, Miss Williams, and Mrs. Salmon; Leader of the Band, Mr. Cramer; Clarionetts, Mr Mahon, Mr. Wills.

*Hampshire Telegraph and Naval Chronicle*, June 29, August 17, 1818; *Exeter Flying Post*,August 13, 1818; *Oxford University and City Herald*, August 15, 1818; *Salisbury and Winchester Journal*, August 13, 17, 1818.

February 15, 1819. Choral Fund—The Committee return their grateful Thanks to the Nobility, Gentry and others, who honoured the Annual Concert, for the Benefit of this Charity, on Monday Evening last, at the Theatre Royal, English Opera-house. Also to the following, Mahon, Willman.

*Morning Chronicle*, February 19, 1819; *Morning Post*,February 19, 1819.

February 20, 1819. Signor Puzzi Most respectfully informs the Nobility and Gentry that On Saturday next, His Benefit Concert will take place at the Rotunda. Piano Forte, Mrs. Willis, Violins, Messrs. Mahon and Fallon.

*Saunders’s News-Letter*, February 16, 18, 20, 1819.

March 1, 1819. Philharmonic Society, First Concert, clarinets, Willman, Mahon. Act I. Symphony, Military, Haydn; Overture, Anacreon, Cherubini; Act II. Symphony, Clementi; Aria, Parto, La Clemenza di Tito, [obbligato clarinet, Willman]; Duet, Il cor vidono, Cosi fan tutte, Mozart; Overture, Fidelio, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 38.

March 5, 1819. The Vocal Concerts. Clarinets, Mr. Wilman, Mr. John Mahon.

*Quarterly musical magazine and review*, 1 (1818), 464.

March 10, 1819. Dublin, Rotunda. Mr. Hamerton Most respectfully announces to the Nobility, Gentry, and the Public, that His Concert of Sacred and Miscellaneous music, will take place on Wednesday Evening. Instrumental Performers, Willman, Leader Mr. Mahon.

*Saunders’s News-Letter*, March 8, 1819.

March 15, 1819. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Aria, Batti, batti, Don Giovanni, Mozart; Concertante for two Violins, Viotti; Act II. Symphony in G minor, Mozart; Scena, Questa è forse, Il Ritratto, Zingarelli; Fantasia for clarinet and orchestra, Baermann, clarinet, Heinrich Baermann; Overture, Die Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 39.

March 29, 1819. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Symphony in E♭, Mozart; Duet, Fra gl’amplessi, Cosi fan tutte, Mozart; Overture, La Clemenza di Tito, Mozart; Act II. Symphony in D, no. 2, Beethoven; Scena, Su Griselda, Griselda, Paer; Overture, Egmont, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 39.

April 19, 1819. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon. Act I. Scena, Ah perfida, Beethoven; Motett, Methinks I hear, Crotch (with orchestral accompaniment); Act II. Overture, Coriolanus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 40.

April 26, 1819. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act. I. Symphony in D, Mozart; Scena, Sia luminoso, Ries (composed for these concerts); Concerto for Pianoforte (with grand orchestra), Mozart; Act II. Symphony in D minor, Ries; Septett, for clarinet, strings and two horns, Heinrich Baermann, Messrs. Baermann, Weichsel, Watts, R. Ashley, R. Lindley, C. Tully and Leander; Aria, Di piacer, La Gazza Ladra, Rossini; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 40.

May 3, 1819. Dublin. Mr. Smith’s Concert will take place in the Rotunda Rooms, on Saturday when will be performed a selection of the most admired glees, quartetts, trios, & duets. Principal Performers: Mr. Mahon, Mr. Willman.

*Saunders’s News-Letter*, May 8, 1819.

May 8, 1819. Dublin, Rotunda Rooms, Mr. Smith’s Concert. A Selection of the most admired Glees, Quartets, Trios & Duets. Principal performers: Mr. Mahon (violin), Mr. Henry Willman.

*Saunders’s News-Letter*, May 8, 1819.

May 10, 1819. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony, Ries; Aria, Cimentando I venti e l’onde, L’Italiana in Algeri, Rossini; Rect. And Duet, Parto, ti lascio, Mayr; Concerto for Pianoforte, J. B Cramer; Act II. Quintett, Sento ho Dio, Cosi fan tutte, Mozart; Fantasia for Horn, Puzzi; Overture, Calypso, Winter.

May 24, 1819. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Symphony in Eb, Haydn; Aria, Deh se piacer, La Clemenza did Tito, Mozart; Trio, La Solitudine, Attwood; Overture, Idomeneo, Mozart; Act II. Symphony in C, no. 1, Beethoven; Scena, Son Regina, Semiramide, Portogallo; Septett for Strings, clarinet, horn, and English horn, Beethoven, Messrs. Weichsel, R. Ashley, R. Lindley, Dragonetti, Willman, C. Tully and Mackintosh; Overture, J. Woelfl.

Foster, *History of the Philharmonic Society of London 1813-1912*, 41.

June 7, 1819. Philharmonic Society, Eighth concert, clarinets, Willman, Mahon, Act I. Symphony in D, Mozart; Quintett for pianoforte clarinet, oboe, bassoon and horn, Beethoven, Messrs. Griffin, Willman, F. Griesbach, Mackintosh and Puzzi.; Overture, Egmont, Beethoven; Act II. Duet La Dove prendi, Il Flauto Magico, Mozart; Overture, Don Giovanni, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 42.

November 18, 1819. Southampton Musical Festival. Mr. Sharp respectfully informs the nobility, gentry, and inhabitants of Southampton and surrounding country, that on Thursday next, there will be a Grand Musical Festival. In the morning, at the long Rooms, will be performed, “Acis and Galatea”; at the end of which will be introduced a celebrated Quintee: (Boccherini), by Messrs. Sharp, Mahon, Prangley, Lucas, and Guy. Leader Mr. Sharp; principal second violin, Mr. Mahon.

*Salisbury and Winchester Journal*, November 15, 1819.

December 7, 1819. Assembly-Rooms, Salisbury. Grand Miscellaneous Concert. Mr. Harrington, his concert will take place on Tuesday Evening. Leader of the Band, Mr. Loder (Leader of the Philharmonic and Bath Concerts). Principal Second Violin, Mr. Mahon, of the Opera Band.

*Salisbury and Winchester Journal*, November 29, 1819.

December 21, 1819. Assembly-Rooms, Salisbury. Grand Miscellaneous Concert and Ball. Mr. Harrington, his concert is fixed for Tuesday. Mr. Leoni Lee, from the Bath Concerts, Leader of the Band, Mr. Marshall, (Leader of the Oxford Concerts.) Principal Second Violin—Mr. Mahon, of the Opera Band.

*Salisbury and Winchester Journal*, December 13, 1819.

February 24, 1820. Amateur Concerts. [Thomas Willman, first clarinet] John Mahon, second clarinet. Mozart, Serenade K388.

Weston, *Yesterday’s Clarinettists: a sequel*, 109.

March 8, 1820. Belfast, Concert in the Theatre. Mr. and Mrs. Mahon. Songs, Duets, and a violin solo, Mr. Mahon; a Grand military symphony” by the band of the 43rd Regiment with clarinet obbligato, Mr. Mahon.

Johnston and Plummer, *The music life of nineteenth-century Belfast*, 96.

March 20, 1820. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Concerto for Pianoforte, Mozart; Recit. and Aria, Dolce pietoso amore, Manuel de Popolo Vincente Garcia; Overture, Egmont, Beethoven; Act II. Symphony in Eb, Ries; Aria, Guardami, e in questo, Zingarelli; Overture, Les deux journées, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 44.

April 10, 1820. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Overture, Medée, Cherubini; Act II. Symphony, Spohr; Song, On might pens, The Creation, Haydn; Overture, Fidelio, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 45.

April 24, 1820. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon. Act I. Symphony, Eroica, no. 3, Beethoven; Trio, Mil asci, O madre amata, Il Ratto di Proserpina, Winter; Overture, Cherubini; Act II. Aria, Non più di fiori, La Clemenza di Tito, Mozart; Miss Goodall, Clarinet obbligato, Mr. Willman; Overture in D, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 45.

May 8, 1820. Philharmonic Society. Fifth Concert, clarinets, Willman, Mahon. Act I. Concerto for Pianoforte, Beethoven; Act II. Symphony in C minor, no. 5, Beethoven; Trio, Soave sia il vento, Mozart; Overture, Fernand Cortez, Spontini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 46.

May 22, 1820. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony in E♭, Mozart; Scena, Non paventar, Il Flauto Magico, Mozart; Overture, Prometheus, Beethoven; Act II. Trio, Qual silenzio, Attwood; Septett for Strings Clarinet, Horn and Bassoon, Beethoven, Messrs. Mori Spagnoletti, R. Lindley, Dragonetti, Willman, Puzzi and Mackintosh.; Aria, Fellon la pen avrai, Rossini; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 46.

June 5, 1820. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Symphony in F, Pastoral, no. 6, Beethoven; Quartett, Recordare, Requiem, Mozart; Concerto for Pianoforte, Ries; Act II. Recit., Ma qual mai; duet Fuggi crudel, Don Giovanni, Mozart; Overture, Tamerlane, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 47.

June 19, 1820. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Symphony, Spohr; Quartett, Dite almen, La Villanella rapita, Mozart; Act II, Aria, Trusto ciel, Trancredi, Rossini; Nonett for Strings, flute, oboe clarinet, horn and bassoon, Messrs. Spohr, F. Griesbach, Willman, Arnull and Mackintosh.

Foster, *History of the Philharmonic Society of London 1813-1912*, 47.

October 3-6, 1820. Birmingham Grand Musical Festival, for the Benefit of the General Hospital. *The Messiah, The Requiem* of Mozart, Grand Miscellaneous Concerts. The lighter pieces of this class embraced Beethoven’s septette Op. 20, charmingly played by Messrs. Spagnoletti, Willman, Holmes, Petrides, Ashley, Lindley, and Anfossi; an otetto for wind instruments by Mozart, as exquisitely performed by Messrs. Griesbach, Erskine, Willman, Mahon, two Petrides, Holmes, and Tully. Instrumental Performers, Clarinets, Messrs. Willman, Mahon and 2 others.

*Birmingham Chronicle,* September 7, 1820; *Morning Post*, September 14, 1820; *Staffordshire Advertiser*, September 16, 1820; *Northampton Mercury*, September 16, 1820; *The Leeds Mercury*, September 23, 1820; *York Herald*, September 23, 1820.

January 25, 1821. Amateur Concerts. [Thomas Willman, first clarinet] John Mahon, second clarinet. Mozart, Serenade K388.

Weston, *Yesterday’s Clarinettists: a sequel*, 109.

February 12, 1821. Dublin. Mr. Panormo’s Concert. Leader of the Band, Mr. Mahon; Principal Clarinetto, Signor Catania.

*Freeman’s Journal*, February 10, 1821.

February 26, 1821. Philharmonic Society, First Concert, clarinets, Willman, Mahon. Act I. Symphony in A, no. 7, Beethoven; Recit. Ma qual ami, Duet, Fuggi crudel, Don Giovanni, Mozart; Fantasia for Pianoforte, Hummel; Recit. Ch’io mi scordi, aria, non temer, Idomeneo, Mozart; Overture, Don Carlos, Ries; Act II. Symphony in Eb, Haydn; Recit. and Aria, Fra un’istante, Rossini; Trio, Mi lacsi, Il Ratto di Proserpina, Winter; Overture, Les Abencerages, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 49.

March 12, 1821. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Symphony in B♭, no. 4, Beethoven; Aria, Tutto è silenzio, Agnese, Paer; Overture, Spohr; Act II. Symphony in G minor, Mozart; Recit. and Air, Ecco a te, Mayr; Recit. and Trio, My should with rage, The Mount of Olives, Beethoven; Overture in D, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 50.

March 26, 1821. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Symphony in D, Haydn; Aria, Parto, ma tu ben mio, La Clemenza di Tito, Mozart, Madame Camporese, clarinet obligato, Mr. Willman; Concerto for Flute, Tulou; Scena, Tutto è vano, Rovaldo e Dorliska, Rossini; Overture in D, Romberg; Act II. Aria Languiro vicino a quelle, Achille, Paer; Concerto for Violin, [Kiesewetter]; Duet, Amor! Possenti nomè, Armida, Rossini; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 50.

April 9, 1821. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon. Act I. Symphony in C minor, no. 5, Beethoven; Duet, M’era noto il tuo dolore, Il Seraglio, Mozart; Rect. And Air, Soft-blowing Zephryrs, Liberation of Germany, Winter; Overture, Les deux journées, Cherubini; Act II. Aria, Oh quanto l’anima, Mayr; Septett for Strings, Clarinet, Horn and Bassoon, Beethoven. Messrs J. D. Loder, Mountain, R. Lindley, Dragonetti, Willman, Puzzi and Mackintosh; Trio, Most beautiful appear, The Creation, Haydn; Overture, Le Jeune Henri, Mehul.

Foster, *History of the Philharmonic Society of London 1813-1912*, 51.

April 30, 1821. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act I. Symphony in C, no. 1, Beethoven; Scena, Se fur sogno, Agnese, Paer; Scena, Deh, parlate, Il Sacrifizio d’Abramo, Cimarosa; Overture, Calypso, Winter; Act I; I. Symphony in D minor, Ries; Scena, Ah! s’è colpa un primo affetto, Giovanni Paccini; Tulou, Fantasia for flute; Duet, Graceful Consort, The Creation, Haydn; Overture, Dei Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 51.

May 3, 1821. New Musical Fund. The Committee present their best respects and thanks at their Concert, on Thursday last: to Mrs. Salmon, Willman, Harpur, Monzani, Mahon and to all other Performers, both vocal and Instrumental, who gave their gratuitous assistance on that occasion.

*Morning Chronicle*, May 5, 1821.

May 14, 1821. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony in D, No. 2, Beethoven; Aria, Il mio Tesoro, Mozart; Aria, Batti, batti, Don Giovanni, Mozart; Overture, Coriolanus, Beethoven; Act II. Symphony in Eb, Mozart; Trio, Benedictus, Cherubini; Recit., Non paventar, Aria, Infelice, Il Flauto Magico, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 52.

May 26, 1821. Dublin. On Saturday week, Mr. and Mrs. E. C. Allen, held an examination of their Pupils, on the Logerian System, at their Musical Academy, 17, Westmorland-street, The Pupils acquitted themselves upon this occasion in the highest degree satisfactory to all present. There were several solos in the course of the examination, and we felt particularly gratified with a Concerto of Mr. Logier’s performed with great brilliancy and expression, by a young lady, who had been only eighteen months under tuition, without having had any previous knowledge of music. The effect of this piece was much heightened by the accompaniment of an excellent Orchestra, Mr. Mahon leader, and Mr. Percivall violoncello. We also had two beautiful sonatas of Haydn’s, with violin and violoncello accompaniments, and the two young ladies who performed them did ample justice to this immortal author.

*Saunders’s News-Letter,* May 1821.

May 28, 1821. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Symphony in F, no. 6, Pastoral, Beethoven; Aria, Deh per questo istante, La Clemenza di Tito, Mozart; Trio, Pria di partir, Idomeneo, Mozart; Overture, Lodoiska, Cherubini; Act II. Septett for Harp, Woodwind, horn and double-bass, Bochsa. Messrs, Bochsa, Ireland, F. Griesbach, Willman, Mackintosh, Puzzi and Dragronetti; Aria, Pria che spunti, Il Matrimonio Segreto, Cimarosa; Overture, Egmont, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 52.

June 11, 1821. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Symphony in F, Ries; Trio, O dolce e caro istante, Gli Orazzi e Curiazzi, Cimarosa; Concerto for Pianoforte, Moeschele; Aria, Voi che sapete, Le Nozze di Fagor, Mozart; Overture in D, Romberg. Act II. Scena, Son Regina, Portogallo; Concerto for Violin Giovanni Polledro; Duet, Come ti piace, La Clenenza di Tito, Mozart; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 53.

August 21-23, 1821. Salisbury Triennial Musical Festival will be celebrated on Tuesday and two following days. Principal Performers already engaged: Madame Camporese and Mrs. Salmon, Leader of the Band, Mr. Cramer, Clarionet, Mr. Mahon.

*Bath Chronicle and Weekly Gazette*, June 14, July 26, 1821.

September 25-28, 1821. Chester Grand Musical Festival. 1821, For the Benefit of the Public Charities. The Messiah, Mozart’s Requiem, Two Grand Miscellaneous Concerts. Clarionets, Messrs. Willman and Mahon.

*Globe*, August 21, 1821; *Leeds Mercury*, August 25, September 15, 1821; *Leeds Intelligencer*, August 27, September 17, 1821; *Chester Courant*, August 28, 1821, September 18, 1821; *Yorkshire Gazette*, September 1, 1821.

October 30-31, November 1-2, 1821. Bristol Grand Musical Festival for the Benefit of The Bristol Infirmary. A Grand Miscellaneous Concert; A Grand Selection of Sacred Music, The Messiah, A Grand Concert. Madame Catalani, Mrs. Salmon, Clarionets, Mr. Willman, and Mr. Mahon, from the Opera.

*Morning Post*, September 24, 1821; *Bristol Mercury and Daily Post*, September 29, 1821; *The Bristol Mercury and Daily Post, Western Countries and South Wales Advertiser*, September 29, October 6, 13, 20, 1821. October 30-31, November 1-2, 1821; *Bristol Mirror*,October October 30-31, November 1-2, 1821.

November 4, 1821. Denmark-street Orphan and Daily Schools. On Sunday, The Annual Charity Sermon, in aid of the funds of this institution. Previous to the Day Sermon there will be a Concert of Sacred Music. Under the direction of Mr. G. Stainsbury and the following Gentlemen of the Theatre Royal, who have kindly offered their services on this occasion. Violins, Mr. Mahon. Clarionet, Mr. Stephenson.

*Freeman’s Journal*, November 1, 2, 1821.

1822. London. Sir George Smart’s Mansion House concerts. John Mahon, second clarinet at 60 guineas per year.

Weston, *Clarinet Virtuosi of the Past,* 253.

February 25, 1822. Philharmonic Society, First Concert, clarinets, Willman, Mahon. Act I. Quartet, O voto tremendo and March, Idomeneo, Mozart; Concerto for Pianoforte, Hummel (first performance in the UK); Recit. Ma qual mai, Duet, Fugge crudel, Don Giovanni, Mozart; Overture, L’Hotellerie Portugaise, Cherubini. Act II. Symphony in B♭, Haydn; Recit. ed Aria, Ah, s’è colpa, Puccini; Trio, Mil asci, Il Ratto di Proserpeina, Winter; Overture, Fidelio, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 55.

March 6, 1822. Dublin, Rotunda. Mr. Panormo’s Concert. Orchestra, Violins, Messrs. Mahon and Walsh.

*Saunders’s News-Letter*, March 5, 1822.

March 11, 1822. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Symphony in A, no. 7, Beethoven; Quartett, Recordare, Requiem, Mozart; Aria, Il mio Tesoro, Don Giovanni, Mozart; Overture, Don Carlos, Ries. Act II. Aria, Felice non sarei, La Primavera Felice, Paer; Duet, Il tuo destino, Mitridate, Sebastiano Nasolini; Overture, Proserpina, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 55.

March 20, 1822. Dublin, Rotunda. Mr. Panormo’s Concert. Orchestra, Violins, Messrs. Mahon and Walsh.

*Saunders’s News-Letter*, March 19, 20, 1822.

March 22, 1822. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Quartett, Placido è il mar, Idomeneo, Mozart; Concert for Pianoforte in E♭, Steibelt; Trio, Pria di partir, Idomeneo, Mozart; Overture in C minor, Woelfl. Act. II. Air, Non je ne veux pas chanter, Nicolo [Isouard]; Barcarolle for violin, Mazas; Duet, By thee with bliss, The Creation, Haydn; Overture, Leonora, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 56.

March 27, 1822. Dublin. Mr. Pigott, his grand Concert of Vocal and Instrumental Music, will take Place at the Rotunda. Orchestra, Messrs. R. Baron, Mahon, Wells, H. Walsh, etc.

*Saunders’s News-Letter*, March 15, 1822.

April 16, 1822. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon, Act I. Symphony in E♭, Spohr, Trio, Che ascoltai, Cherubini; Concerto for Pianoforte in C, Beethoven; Rect. Ed Aria, As! Se perdo, Neumann, Overture in D, Romberg; Act II. Trio, Se al volto, La Clemenza di Tito, Mozart; Aria Non mi dir, Don Giovanni, Mozart; Overture, Les deux journées, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 56.

April 22, 1822. Opera Subscription Concerts. King’s Theatre-Mr. Ebers intends giving Four Grand Subscription Concerts in the Concert Room of the King’s Theatre. The above splendid Saloon will be opened for the time, on Monday 22d instant, and on the following Monday each succeeding alternate week, viz. May 6 and 20, and June 3. Solo and Concerto Instrumental Performers, Mr. Willman; Principal instrumental performers, Willman, Mahon.

*Morning Chronicle*, April 9, 11, 13, 15, 16, 20, 22, 1822; *Morning Post*, April 8, 1822; *Times*, April 18, 19, 22, 1822.

April 26, 1822. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act I. Symphony in D, no. 2, Beethoven; Concerto for Pianoforte in B minor, Hummel; Trio Soave sia il vento, Cosi fan tutte, Mozart; Overture, Don Mendoza, Romberg. Act II. Symphony, Kalkbrenner; Air, Come, thou favour’d of the Lord, The Deluge, Bochsa; Sextett, Sola, sola, Don Giovanni, Mozart; Overture, Zaira, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 57.

May 10, 1822. King’s Concert Rooms, Hanover-square—Mr. Greatorex, his Annual Benefit Concert will take place at the above Rooms on Friday. Instrumental performers, Messrs. Lindley, Mahon.

*Morning Chronicle*, May 1, 2, 1822.

May 13, 1822. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I.

Duet, Ah, perdona, La Clemenza di Tito, Mozart; Concerto for Violin, Mayseder; Aria, Sento mancarmi, Mozart; Overture, Corinne au Capitole, Mazas; Act II. Symphony, Ries, Aria, Parto, ma tu ben mio, La Clemenza di Tito, Mozart, Madame Camporese. Clarinet obbligato, Mr. Willman; Septett for Strings, Clarinet, Horn and Bassoon, Beethoven, Messrs. Kisewetter, Mountain, Couch, Dragonetti, Willman, Puzzi and Mackintosh; Duet, In questo lieto istante, La Vestale, Pucitta; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 57.

May 27, 1822. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon, Act I. Symphony in B♭, no. 4, Haydn; Trio, Qual silenzio, Attwood; Recit. e Duetto, Per pietà, La Ginevra in Scozia, Mayr; Overture, Egmont, Beethoven; Act II. Symphony, Bochsa; Aria, Non più di fiore, La Clemenza di Tito, Mozart, Mme. Camporese, Clarinet obbligato, Mr. Willman; Quintett, Perche mentir, Il Flauto Magico, Mozart; Overture, Cosi fan tutte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 58.

June 3, 1822. Fourth and Last Opera Subscription Vocal and Instrumental Concert, King’s Theatre—This Evening, Monday, June 3. Solo and Concerto Instrumental Performers engaged: clarinets, Mr. Willman, Mahon.

*Morning Post*, *Morning Chronicle*, *Times*,June 3, 1822.

June 10, 1822. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Symphony in E♭, Mozart, Air, Now Heaven in fullest glory shone, The Creation, Haydn; Concerto for Pianoforte, Moscheles; Duet, Quel sepolcro, Agnese, Paer; Overture in D, Romberg; Act II. Symphony in C minor, No. 5, Beethoven; Scena, Ogetto amabile, Rossini; Concerto for Violin, Ludwig Wilhelm Maurer; Recit. E Susanna, Aria, Dove sono, Le Nozze di Figaro, Mozart; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 58.

July 3, 1822. Review: King’s Theatre—The Great Room in this Theatre was opened last night for Mr. Griesbach’s Annual Concert, under the Patronage of the Princess Augusta. In the first act, a Notturno for two oboes, two clarionets, two horns, and two bassoons, was admirably performed by Messrs. F. Griesbach, Sharp, Willman, Mahon, Puzzi, Petrides, Tully, and Mackinstosh. The music is an early composition of Mozart, for wind instruments.

*Sun*, July 4, 1822.

September 10-12, 1822. Hereford Music Meeting, Mrs. Salmon, Clarionets, Messrs. Willman and Mahon. Act II. Phantasia, Corni Bassetti, Mr. Willman, In which will be introduced the favourite Air, “Cease your Funning,” Bochsa. Sept. 12: Cathedral, Air, Mrs. Salmon, “Gratias agimus tibi,” (Clarionet Obligato, Mr. Willman), Guglielmi.

*Berrow’s Worcester Journal*, August 15, 1822; *Oxford University and City Herald*, August 17, 1822; *Hereford Journal*, July 31, August 7, 21, September 4, 1822; *Morning Post*, September 14, 1822.

November 28, 1822. Review of November 22nd Concert, Salisbury. The Concert on Thursday was numerously and respectfully attended, and the performance went off with great eclat. Miss Mary Ann Wood was in excellent voice, and in Bishop’s Song, “Should he upbraid,” was rapturously encored. She was also very great in Guglielmi’s air, “Gratius agimus Tibi” the Clarinet Obligato accompaniment to which was most ably executed by Mr. Mahon.

*Salisbury and Winchester Journal,* December 2, 1822.

January 24, 1823. Dublin, Rotunda. Three Subscription Concerts, under the direction of Mr. Ashe. The First concert is commanded to take place on Friday. Principal Performers: Mrs. And Miss Ashe, Master Charles Percivall (His first appearance in public), Mr. Mahon (violin) and Mr. Percival (principal Violoncello).

*Saunder’s News-Letter*, January 23, 1823.

February 17, 1823. Philharmonic Society. First Concert, clarinets, Willman, Mahon. Act I. Symphony in C, no. 1, Beethoven; Trio, Quello di Tito e il volto, La Clemenza di Tito, Mozart; Song, In native worth, The Creation, Haydn; Overture, Lodoiska, Cherubini; Act II. Symphony, The Military, no. 12, Haydn; Scena Deh, parlate, Il Sacrifizion d’Abramo, Cimarosa; Concerto for Horn, Luigi Belloli; Duet, In questo lieto istante, Picitta; Overture, Le Nozze di Figaro, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 61.

March 3, 1823. Philharmonic Society. Second Concert, clarinets, Willman, Mahon. Act I. Trio, Mi lasci, Il Ratto di Proserpina, Winter, Concerto in Eb; Overture, Tamerlane, Winter. Act II. Symphony in E minor, no. 5, Beethoven; Trio, Cosa sento, Le Nozze di Figaro, Mozart; Quartett, Cielo il mio labbro, Bianca e Faliero, Rossini; Overture, Fidelio, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 62.

March 17, 1823. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act. I. Symphony in E♭, Mozart; Duet, Come ti piace, La Clemenza di Tito, Mozart; Quartett, Non ti fidar, Don Giovanni, Mozart; Overture, Coriolanus, Beethoven; Act II. Symphony in E♭, Ries; Aria, Palpita, La Donna del Lago, Rossini; Concerto for Violin, Francesco Vaccari; Trio, “Mandina amabile, La Villanella rapita, Mozart; Overture, Anacreon, Cherubini.

Foster, *History of the Philharmonic Society of London 1813-1912*, 62.

April 7, 1823. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon, Act I. Symphony in D, no. 2, Beethoven; Quintett, Sento oh Dio, Cosi fan tutte, Mozart; Fantasia for pianoforte and orchestra, Czerny; Scena, Dove sono, Le Nozze di Figaro, Mozart; Overture, Les deux journées, Cherubini. Act II. Symphony in E♭, no. 10, Haydn; Aria, Batti, batti, Don Giovanni, Mozart; Quintett, Oh! Guardate che accidente, Il Turco in Italia, Rossini; Overture, Egmont, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 63.

April 21, 1823. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon. Act I. Symphony in G minor, Mozart, Sextett, Alla bella Despinetta, Cosi fan tutte, Mozart; Fantasia for Flute, Nicholson; Scena, Gran Dio, Romeo e Giulietta, Guglielmi; Overture in C, Beethoven. Act II. Symphony, Clementi; Romance, Non, je ne veux pas chanter, Nicolo [Isouard]; Concerto for Violin, Spohr; Quartett, Mi manca la voce, Mosè in Egitto, Rossini; Overture in D, Romberg.

Foster, *History of the Philharmonic Society of London 1813-1912*, 63.

May 1, 1823. New Musical Fund—The Committee, impressed with gratitude for the benevolent support of their generous Patrons, Patronesses, and the Public in general, at their Benefit Concert on Thursday last, beg they will accept their sincere Thanks. To Messers. Mackinstoch, Tully, Willman, Mahon, Monzani, and the rest of the Gentlemen of the Band, who gave their gratuitous assistance.

*Morning Chronicle*, May 5, 1823.

May 5, 1823. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony in F, no. 6, Beethoven; Aria, Una voce al cor mi parla, Sargino, Paer, Miss Goodall, clarinet obbligato, Mr. Willman; Concerto for Pianoforte, Kalkbrenner; Overture, Cherubini (composed for this Society). Act II. Symphony in D, no. 11, Haydn; Duet, Ah se puoi cosi lasciarmi, Mosè in Egitto, Rossini; Sextett, Eccovi il Medico, Cosi fan tutte, Mozart; Overture, Die Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 64.

May 15, 1823. New Argyll Rooms—Mr. Spagnoletti, his Annual Concert with take place on Thursday Evening, at the above Rooms. Act I.—Sinfonia Pastorale, Beethoven. Conductor, Sir George Smart, clarinets, Willman, Mahon.

*Morning Post*, May 12, 1823.

May 19, 1823. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Symphony in B♭, no. 4, Beethoven; Aria, Madamina, Don Giovanni, Mozart; Quintett, Quanto a quest’ alma, La Donna del Lago, Rossini; Overture, Alruna, Spohr. Act II. Aria, Una voce poco fà, Il barbiere di Seviglia, Rossini; Fantasia for Clarinet, Baermann, Mr. Willman; Sextett, Sola, sola, Don Giovanni, Mozart; Overture, Zaira, Winter.

Foster, *History of the Philharmonic Society of London 1813-1912*, 64.

June 2, 1823. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Symphony in A, no. 7, Beethoven; Duet, Scendi nel piccol’legno, La Donna del Lago, Rossini; Canon, Perfida Clora, Cherubini; Overture, Calypso, Winter. Act II. Symphony in D, no. 7, Haydn; Aria, Parto, ma tu ben mio, La Clemenza di Tito, Mozart, Mme. Camporese, Clarinet obbligato, Mr. Willman; Recit. ed Aria, Di tanti palpiti, Trancredi, Rossini; Finale to act I, Don Giovanni, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 65.

September 17-19, 1823. Three Choirs Festival, Gloucester, Clarinetts-Mr. Willman and Mr. Mahon.

*Quarterly musical magazine and review* 5 (1823), 504; *Oxford Journal*, September 6, 1823.

September 23-26, 1823. Yorkshire Grand Musical Festival, in York Minster. Amongst the instrumental performers, Cramer on the violin, Willman and Mahon on the clarionet (and four others), Lindley on the violoncello, together with Mr. Greatorex and Dr. Camidge, are most highly spoken of.

*Yorkshire Herald and the York Herald*, May 24, August 16, 30, 1823; *Leeds Mercury*, May 31, August 16, 1823; *Hull Packet*, August 11, 1823; *Stamford Mercury*, August 15, 1823; *Durham County Advertiser*, August 16, 1823; *Dublin Correspondent*, August 21, 1823; *Times,* August 22, 1823; *Yorkshire Gazette*, August 23, 1823; *Guardian,* September 27, 1823; *Chester Courant*, October 28, 1823; *The Harmonicon* 1 (1823), 153.

October 7-10, 1823. Birmingham Musical Festival. A Fantasia on the Corno Bassetto by Mr. Willman (Oct. 10). Clarionets, Mr. Willman, Mahon, Longhi, Brindley.

*Derby* Mercury, September 17, 1823; *Berrow’s Worcester Journal*, September 18, 1823; *Staffordshire Advertiser*, September 20, 1823; *Oxford University and City Herald*, October 4, 1823.

February 23, 1824. Philharmonic Society, First Concert, clarinets, Willman, Mahon. Act I. Symphony in E♭, no. 3, Beethoven; Concertante for two Cellos, R. Lindley; Duet, Ti veggo, Il Ratto di Proserpina, Winter; Overture, Der Freischütz, Weber. Act II. Recit., In quali eccessi, Aria, Mitradi, Don Giovanni, Mozart; Concerto for Violin, Joseph Mayseder; Overture, Die Zauberflöte, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 66.

March 8, 1824. Philharmonic Society, Second Concert, clarinets, Willman, Mahon. Act I. Symphony in G minor, Mozart; Aria, Madamina, Don Giovanni, Mozart; Concerto for Pianoforte in C minor, Beethoven; Duet, Amor! Possente nomé, Armida, Rossini; Overture, Les deux journées, Cherubini. Act II. Symphony in B♭, no. 4, Beethoven; Trio and quartett, Quanto a quest’ Alma, La Donna del Lago, Rossini; Overture, Egmont, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 67.

March 22, 1824. Philharmonic Society, Third Concert, clarinets, Willman, Mahon. Act I. Symphony in B♭, no. 4, Haydn; Duet, Ah! guarda Sorella, Cosi fan tutte, Mozart; Quintett for flute, oboe, clarinet, horn and bassoon, Reicha, Messrs. Nicholson, Centroni, Willman, Puzzi and Mackintosh; Prayer, Dal’ tuo stellate soglio, Mosè in Egitto, Rossini; Overture, Clementi. Act II. Symphony in F, no. 6, Beethoven; Sextett, Sola, sola, Don Giovanni, Mozart; Overture, Le Nozze di Figaro, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 67.

April 5, 1824. Philharmonic Society, Fourth Concert, clarinets, Willman, Mahon, Act I. Symphony in D, Spohr; Quartett, Cielo il mio labbro, Bianca e Faliero, Rossini; Scena, Ah, perfida! Beethoven; Overture, Faniska, Cherubini. Act II. Symphony in Eb, Mozart; Trio Se al volto, La Clemenza di Tito, Mozart; Overture, Fidelio, Beethoven

Foster, *History of the Philharmonic Society of London 1813-1912*, 68.

April 26, 1824. Philharmonic Society, Fifth Concert, clarinets, Willman, Mahon, Act I. Symphony no. 3, Haydn; Aria, Mentre ti lascio, Mozart; Fantasia for oboe, Centroni; Scena, Sommo Ciel, Zingarelli; Overture, Tamerlane, Winter. Act II. Symphony in A, no. 7, Beethoven; Quartett, Don Basilio, Il Barbiere di Seviglia, Rossini; Trio, Cruda Sorte, Ricciardo e Zoraide, Rossini; Overture, La Clemenza di Tito, Mozart.

Foster, *History of the Philharmonic Society of London 1813-1912*, 68.

May 10, 1824. Philharmonic Society, Sixth Concert, clarinets, Willman, Mahon. Act I. Symphony in A, Haydn; Quintett, Sento ho Dio, Cosi fan tutte, Mozart; Concerto for Pianoforte, Hummel; Duet, Ricciardo! Che veggo, Ricciardo e Zoraide, Rossini; Overture, Beethoven. Act II. Symphony in C, no. 6, Mozart; Quartett, Mi manca la voce, “Mosè in Egitto, Rossini; Overture, Faust, Spohr.

Foster, *History of the Philharmonic Society of London 1813-1912*, 69.

May 24, 1824. Philharmonic Society, Seventh Concert, clarinets, Willman, Mahon. Act I. Quartett, Andro ramingo, Idomeneo, Mozart; Aria, Sento mancarmi l’anima, Giolamo Crescentini; Overture in D, Romberg. Act II. Symphony in C minor, no. 5, Beethoven; Trio, Benedictus, Cherubini; Concerto for Flute, Guillou; Overture, Prometheus, Beethoven.

Foster, *History of the Philharmonic Society of London 1813-1912*, 69.

June 7, 1824. Philharmonic Society, Eighth Concert, clarinets, Willman, Mahon. Act I. Symphony in Eb, Spohr; Trio, Qual Silenzio, Attwood; Concerto for Pianoforte, Kalkbrenner; Duet, Se tu m’ami, Aureliano in Palmira, Rossini; Overture, Anacreon, Cherubini. Act II. Symphony in C, no. 1, Beethoven; Duet, Io di tutto, Luigi Mosca; Aria, Tu che accendi, Tancredi, Rossini; Overture, Jeune Henri, Mehul.

Foster, *History of the Philharmonic Society of London 1813-1912*, 70.

August 18-20, 1824. Salisbury Triennial Musical Festival. Principal Vocal Perfomers: Madame Catalani, Miss George, and Mrs. Salmon. Instrumental Performers, Leader of the Band, Mr. Cramer, Messrs. Willman and J. Mahon.

*Hampshire Advertiser*, August 16, 1824.

September 15-17, 1824. Worcester Music Meeting, The Hundred and First Meeting of the Three Choirs of Worcester, Hereford, & Gloucester. Clarionets, Mr. Willman and Mahon.

*Berrow’s Worcester Journal*, September 2, 1824; *Oxford Journal*, September 4, 1824.

“The [Philharmonic] Society began by paying only wind instrumentalists, but soon had to remunerate most of its orchestra. In 1821 front desk strings received £52. 10s 0d. for ten rehearsals and eight concerts; principal woodwinds £27. 6s 6d. and brass £20. 9s. 6d. In 1824 principal winds received 2 gns. For one rehearsal and performance, but three guineas if they must “come forward for a solo performance.” London fees generally ranged from 3 to 5 gns., with occasional gift or ‘royal munificence’. Provincial festivals paid similarly. At Norwich in 1824 the principal instrumentalists received 25 gns. for eight to ten concerts. In 1827 Oxford paid Willman £21 for three days.” Ehrlich, *The Music Profession in Britain in the Eighteenth Century*, 49.

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