

CURTAIN CALL (SATIN SLIPPERS, NO 6) pdf

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He was able to bring Gilbert and Sullivan together briefly for two more operas, neither of which was a great success. In fact, after its disappointingly short run, their last piece, *The Grand Duke*, was the only outright failure of a Gilbert and Sullivan opera. Arthur Sullivan had produced two operas for the Savoy in the early s with librettists other than W. Gilbert, but neither had proved particularly successful, and pieces by other composers, for example *Mirette*, had fared worse. Burnand and the well-respected composer Alexander Mackenzie. Lyrics were supplied by Rudolph Lehmann, though his career gave no hint of a particular talent at writing verse. The piece was expected to draw the public solely on the strength of the return of George Grossmith after an absence of almost a decade from the Savoy Theatre. Grossmith was well and fondly remembered for his creation there of the comedy roles in the famous series of Gilbert and Sullivan operas, and during his years away, he had become the most popular solo piano entertainer in the country. Rehearsals began in December, an unusually long rehearsal period for the Savoy, but Mackenzie later recalled that even the company felt that the work was not wanted. The opening night met with instantaneous signs of disapproval. Grossmith received an ovation at his first appearance, but his entrance number met with a cool response from the house. The *Whitehall Review* declared that the audience preferred *Passmore*, and "whenever he appeared on the scene, hearty applause greeted him. Only three principals came forward for their curtain call. Mackenzie was applauded warmly for his music, but when Burnand and Lehmann came forward, there was booing and hissing from all the private boxes and most of the pit. Grossmith lasted only four performances before pleading ill-health and returning to retirement. Workman, playing Adam, filled in as Ferdinand until Henry Lytton arrived and was ready to play the King. Florence Perry, who had been playing smaller roles up to that point, was cast as Chloris. Three songs were deleted, and the Act I Finale was shortened. Fred Billington became ill, and his part was taken by Jones Hewson for the remainder of the run. Ferdinand and the Princess have never met and have never seen any portrait of one another. However, Ferdinand has fallen in love with the peasant maid Felice, the adopted daughter of an old woodman, and has wooed her while disguised as a court artist. Prince Max devises a plan which, if carried out, will allow the Princess to elope with him, while Felice takes her place. He concludes that there is a plot afoot to assassinate Ferdinand. He becomes especially suspicious of a trunk carried by Felice. Preparations for war begin. But it turns out that Felice and her trunk bear a secret that changes everything.

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