

THE UNIVERSITY OF WASHINGTON FESTIVAL OPERA  
and The Office of Lectures and Concerts

present

*Mikel*

# The Golden Lion

by  
Gerald Kechley

Libretto by Elwyn Kechley

*Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;  
Or set upon a golden bough to sing  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come.*

*W. B. Yeats*

Tuesday, March 5, 1968

Jane Addams Auditorium

Friday, March 8, 1968

8:00 p.m.

# The Golden Lion

Music by Gerald Kechley

Libretto by Elwyn Kechley

## CAST, in order of appearance

Theophilus, the Emperor . . . . . John Duykers, *baritone*  
Theodora, court lady . . . . . Charlotte Garretson, *soprano*  
Amos, a false monk . . . . . Theodore Turner, *tenor*  
Ladies . . . . . Patricia Donley

Robin Clark  
Marky Buxton  
Anna Kolasinski  
Shirley Harned  
Kathy Taylor

John the Grammarian, Patriarch . . . . . Raeder Anderson, *baritone*  
Euphrosyne, Empress-Dowager . . . . . Archi Ammons, *mezzo-soprano*  
Casia, a provincial lady . . . . . Susan Krause, *soprano*  
Monks . . . . . David Baker

Thomas Tavener  
Steven Tachell

Paul Benson  
Vervil Johnson  
Richard Krueger  
Robert Plucker  
Harrison Sykes

*Ladies of the Court:* Margo Cohen; Carolyn Green, Jan Isbell; Paula Johnson; Joy Pemburton; Rhea Rolfe.

*Gentlemen of the Court:* Paul Beaumier; Dana Davenport; Wayne Nicholson; Robert Peterson; Robert St. Onge; Thor Thompson.

*Attendants:* Carolyn Green; Joy Pemburton; Rhea Rolfe.

*Pilgrims:* Paul Beaumier; Susan Bellile; Paul Benson; Marky Buxton; Margo Cohen; Dana Davenport; Patricia Donley; Carolyn Green; Shirley Harned; Jan Isbell; Paula Johnson; Vervil Johnson; Anna Kolasinski; Richard Krueger; Wendy Munson; Wayne Nicholson; Betty Nucci; Joy Pemburton; Robert Peterson; Robert Plucker; Rhea Rolfe; Robert St. Onge; Cindy Stenz; Harrison Sykes; Kathy Taylor; Thor Thompson.

*Nurse:* Paulette Johnson. *Nun:* Beverly Johnson. *Guards:* Charles Bergman; Robert Bigford; Tom Brothers; Jim Grazini.

*Six Children:* Steve Gerrodette; Jule Olson; James Rosinbum; Nancy Rosinbum; Wendy Rosinbum; Sybrina Woodson.

*Offstage Chorus:* The University Chorale, Rodney Eichenberger, Director.

THE GOLDEN LION tells the story of a king, flawed since childhood with unmanageable passions. The opera traces his defeats, his victories, and his final realization that perfection and beauty are beyond the reach even of a king such as he, whom people have called divine.

E.K.

TIME: In the year Eight Hundred

PLACE: Constantinople

ACT I R#1-4941

SCENE 1: *The Throne Room*

In ninth century Byzantium, the pleasure-loving Emperor, Theophilus, is soon to be married, although his wife has not yet been chosen. Amos, a false monk and leader of a powerful religious faction, hopes that the Lady Theodora will be the new Empress, as she will use her power to make him the Patriarch.

The Emperor, the Lady Theodora, three court ladies, and Amos return from the Hippodrome. Amos reminds the ladies that today the ceremony will be held in which each will take the vow to become a nun if the Emperor does not select her as the Empress. This vow is a proof of dedication; a candidate unwilling to take holy orders is considered unworthy to become Empress. On the day of the choosing, some weeks hence, the Emperor will give the lady of his choice a golden apple as a marriage pledge.

The Patriarch John and the Empress-Dowager enter and warn the Emperor against Amos and the Lady Theodora. Theophilus scoffs at their warnings by publicly praising Amos for his gift of a wonderful golden lion which now rests in his throne room. Attempting to thwart the plans of the ambitious monk, the Empress-Dowager and the Patriarch John introduce the Lady Casia, who is their choice for Empress.

The Lady Casia is appalled when the Emperor invites her to visit the Hippodrome, and declares that her parents do not approve of this "running of beasts." Theophilus commands her to visit the races. She consents, but upsets him further with an impudent reply. The Emperor Theophilus is bewildered but charmed by the Lady Casia.

SCENE 2: *The Courtyard*

The Lady Theodora informs Amos that the Patriarch John and the Empress-Dowager have arranged an evening meeting between Casia and the Emperor Theophilus. When Theophilus enters, Theodora accuses him of abandoning her in favor of Casia. The Emperor denies, then partially admits, the accusation. Amos diverts the Emperor with a game of archery. Amos (to prevent the meeting between the Emperor and Casia) suggests to Theophilus that they pay a visit to the ballet. Theophilus agrees, but quickly forgets the ballet when the Patriarch John enters with Casia.

SCENE 3: *The Throne Room* R #2 - 4942

The ladies play a game of blind-man's bluff with the Emperor Theophilus. He is to capture one of the ladies, using the sound of a bell as a guide. He gives the bell, symbolic of the golden apple with which he will later choose his Empress, to Casia. During the course of the game, Theophilus frightens Casia by activating a secret mechanism that causes the lion to roar. Angered, Casia retaliates by humiliating Theophilus before the court. They have a violent argument. When the Dowager threatens to send Casia back to her parents, Theophilus, penitent at the thought of losing her, begs forgiveness and asks Casia to marry him. They exchange tokens of betrothal. Casia gives him her bell and Theophilus offers his dagger, renouncing violence. Unobserved, Theodora and Amos vow that "proud Casia" shall be humbled.

SCENE 4: *The Throne Room*

Amos steals the bell from the Emperor's private rooms. Amos tells Casia that the Emperor really loves Theodora and has given Theodora the bell as a proof of his feelings. Theodora tells Casia that she is merely the Emperor's "duty and his burden." The naive Casia, hurt and angry, accuses the Emperor of treachery. He is bewildered, then outraged; in an outburst of anger he gives the golden apple to Theodora. His choice, sanctified by civil and religious law, is irrevocable.

INTERMISSION

ACT II

SCENE 1: *The Throne Room* R #3 - 4943

A year has passed. Theophilus bitterly regrets his marriage to Theodora. Theodora, heartbroken at his rejection, is filled with guilt and remorse at her part in the deception with the bell. Her only consolation is her son, Prince Michael. Amos enters and demands that she work actively to depose the Patriarch John and use her influence to robe him (Amos) Patriarch. He reminds her that he took the bell to help her win Theophilus. Later, the Emperor Theophilus enters and finds the bell. Theodora admits her treachery. Theophilus declares this action nullifies his marriage and demands that the Empress-Dowager and the Patriarch John deliver Casia to him. Both his mother and John refuse, telling him that the law still binds him to Theodora. Theophilus, in a rage, denounces his wife and son, vows "the land shall flower in blood 'till Casia's free." Pilgrims enter, praising their Empress and Prince Michael. Amos, in desperation, plans to murder the Patriarch John and

bargain with the Emperor for the position of Patriarch. He will offer Theophilus the Nun Casia as a wife in exchange for the Patriarch's robes. He tells Theodora he wishes to confer with John to restore harmony in the kingdom and asks her to send for John. The murder attempt fails, but Amos, implacable, reminds the Emperor of his vow to "free" Casia and tells him that only with John's death can Casia become his Empress. To save John's life, Theodora renounces her throne, exposes Amos, and sends him to his death. Tormented and confused, Theophilus faces himself at last. As an Emperor, an image of perfection and divinity, he has brought nothing but chaos and destruction to his kingdom. He relives events from his past, hearing and recalling the counsel and warnings that have up to now gone unheeded.

SCENE 2: *The Nunnery* R #4 - 4944

Casia is writing her Discourse. Theophilus enters and is impressed by her sense of peace and spiritual joy. Casia persuades him that their separation was the will of God. Theophilus recognizes his responsibility and returns to Theodora determining to reign with honor and justice.

## THE FESTIVAL OPERA PRODUCTION STAFF

Conductor and Director	Stanley Chapple
Stage Director	Ralph Rosinbum
Art Director and Technical Supervisor	John Ashby Conway
Costumer	James R. Crider
Assistant Stage Director	Daniel Brenner
Technical Director	Philip Schermer
Repetiteurs	Don Foster Richard Krueger
Scene Construction	John Howard James Martin
Scene Painting	Cathy Breen
Lighting	John Howard James Reeder
Properties	Ann Myers Jeff Thompson
Stage Managers	Daniel Brenner Mikkel Chew

## ORCHESTRA

### *Violin*

Harrison Ryker  
Sharon Woodworth  
Mary Neddermeyer  
Dorothy Cook  
David Buck  
Estelle Brousseau  
Robin Perry

### *Viola*

David Campbell  
Judith Kilian  
Carol Kapek

### *Violoncello*

Michael Matesky  
Laura Kechley

### *Double Bass*

David Kechley  
Michael Elliott

### *Flute*

Jerrold Pritchard  
Jerilee Tavernite

### *Oboe*

Janis Yeackel

### *Clarinet*

Michael Davenport

### *Bassoon*

Mark Eubanks

### *Horn*

Ben Eby  
Daniel Cole

### *Trumpet*

Frederick Sautter

### *Trombone*

Michael Mooney

### *Tympani*

David Avshalomov

### *Percussion*

Michael Paul

### *Harp*

Jennifer Sayre

### *Piano*

William Clarke

### *Concert Coordinator*

Richard Radford

By arrangement with Theodore Presser Company

Charlotte Garretson and David Baker were selected at open auditions to represent Poncho as apprentice members of the Festival Opera and the Seattle Opera Association.