

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS
FESTIVAL OPERA COMPANY

present

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.*

R#1 - 3428
R#2 - 3429
R#3 - 3430
R#4 - 3431

W. B. Yeats

WEDNESDAY, JANUARY 23

FRIDAY, JANUARY 25

SATURDAY, JANUARY 26, 1963

MEANY HALL

8:00 P.M.

The Golden Lion

MUSIC BY GERALD KECHLEY

Libretto by Elwyn Kechley

CAST, in order of appearance

Theophilus, <i>the Emperor</i>	Howard Nelson, <i>bass</i>
Theodora, <i>court lady</i>	Barbara Workman, <i>soprano</i>
Amos, <i>a false monk</i>	Rodney Eichenberger, <i>tenor</i>
Ladies.....	Lea Anna Longley Ann Erickson Lois Irene White Catherine Carlson Kathleen O'Hogan Peggy MacGown
John the Grammarian, <i>Patriarch</i>	Bert Lindman, <i>bass</i>
Euphrosyne, <i>Empress-Dowager</i>	Donna Fennell, <i>mezzo-soprano</i>
Casia, <i>a provincial lady</i>	Margaret Ann Nessel, <i>soprano</i>
Monks.....	Frank Burlingame Robert Wright Daniel Greene Lyle Frenter William Humphrey Harold Rogers

Pilgrims, soldiers, servants, nuns, children: Bobby Keeney, Mary Lee Martin, Katherine Colby, Claudia Watters, Mary Ann Blecha, Carol Benge, Barbara Ramey, Nan Gustafson, Diana Gleason, Louise Byrne, Sara Hanson, Lea Anna Longley, Janet Sammons, Sharon Wilson, Ann Erickson, Jean Wade, Joanne Olson, Gale Eneberg, Carol Gray, Saralyn Blamar, Lois Irene White, Carolly Bliss, Bill Mahr, John Reay, George Ice, James R. Ludden, Dan Russell, Stuart Lane, Roger McCreary, Rebecca Rosinbum, Jamie Rosinbum, Peter Kechley, Robert Kechley, Stephen Kechley, Karen Fox, Sheryl Collins, Walter Braafladt, Dan Liening, Verril Johnson, Bruce Bloxom, Mahlon Schanzenbach.

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.

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 goes to his throne and reviews his past life. He hears voices from the past, hears and recalls the counsel and warnings that have up to now gone unheeded.

SCENE 2: *The Nunnery*

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 SCHOOL OF MUSIC OPERA THEATRE STAFF

Conductor and Director.....	Stanley Chapple
Stage Director.....	Ralph Rosinbum
Assistant Stage Director.....	Karl Fuss
Repetiteurs.....	William Clarke Fred Ockwell

THE FESTIVAL OPERA PRODUCTION STAFF

Art Director and Technical Supervisor.....	John Ashby Conway
Technical Director.....	Warren C. Lounsbury
Costumer.....	James R. Crider
Set Construction.....	George Thomas
Scene Painting.....	Phillip Tarro
Lighting.....	David Jones
Properties.....	Robert Diehl

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Division of Adult Education.*

The Story . . .

TIME: In the year Eight Hundred

PLACE: Constantinople

ACT I

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 before his throne. Attempting to thwart the plans of the ambitious monk, the Empress Dowager introduces the Lady Casia, who is her 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*

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*

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