

Giuseppe Verdi

Giuseppe Verdi (1813-1901)

Ernani

Opera in four parts
Libretto by Francesco Maria Piave after Victor Hugo's play *Hernani*English translation by Antony Peattie

Ernani, a bandit	Julian Gavin tenor
Don Carlo, King of Spain	Alan Opie <i>baritone</i>
Don Riccardo, the King's equerry	Peter Wedd tenor
Don Ruy Gomez de Silva, a Spanish grandee	Peter Rose bass
Elvira, his niece and betrothed	Susan Patterson soprano
Giovanna, her nurse	Helen Williams soprano
Jago, Silva's equerry	Paul Hodges bass
Chorus of bandits, ladies-in-waiting, knights, retainers, on oblewomen	onspirators, noblemen and

English National Opera Orchestra and Chorus James Morgan and Stephen Clarke assistant conductors David Parry

	COMPACT DISC ONE	Time	Page			Time	Page
	Part I: The Bandit			8	'You're Ernani! At once I despise you'	3:02	[p. 83]
::	Prelude	3:12	[p.80]		Carlo, Ernani, Elvira		
3:	'To living Let's drink!'	3:33	[p.80]	8	'How could this happen?'	0:57	[p.84]
	Bandits			:::	'I've been cheated, for I believed her'	2:47	[p. 84]
::	'My friends, I'm very grateful'	1:07	[p.80]	::	'My name has been dishonoured'	0:25	[p.84]
::	'Just as the gentle rain from Heav'n'	2:41	[p.80]		Silva		
	Ernani			::	'As long as I can hold a sword'	3:06	[p.84]
::	"We must save her"	0:51	[p.80]		Silva, Knights		
	Ernani, Bandits			::	'Outside, now!'	1:24	[p. 84]
::	'In our exile, in our sorrow' –				Silva, Ernani, Carlo, Jago, Riccardo		
	'(EMira I adore you)'	3:30	[p.81]		'Look at how that good old soldier'		[p. 85]
	Ernani				Carlo, Riccardo, Silva, Jago, Giovanna, Chorus, El	mani, E	Elvira,
::	'Darkness has fallen, and Silva's not returned yet!'			**	'Ah! Forgive me sire, I beg you'	3:48	[p. 85]
33	'Ernani! Ernani, rescue me'	2:26	[p.81]		Silva, Carlo, Elvira, Ernani, Riccardo, Giovanna,		
	Elvira				Ladies-in-waiting, Chorus		
33	'All Spanish girls will envy you'	1:20	[p.81]				
_	Ladies-in-waiting				Part II: The Guest		
:::	'How sweet of you to share with me'	0:12	[p.81]		'Let's enjoy this, and give in to pleasure'	2:44	[p. 87]
_	Elvira			_	Silva's courtiers		
:::	'(I despise all that I'm offered)'	3:15	[p.81]		'Jago, admit the pilgrim here directly'	2:19	[p. 87]
	Elvira, Ladies-in-waiting			_	Silva, Ernani, Elvira		
:::	'I wish to see her directly'	3:07	[p.82]		'More gold than you could desire is yours'	2:32	[p. 88]
	Carlo, Giovanna, Elvira			_	Ernani, Elvira, Silva		
	'Since the day when first I saw you'	3:59	[p.83]		"Within this fortress every guest"	0:25	[p. 88]
	Carlo, Elvira	0.44	r- 001	_	Silva		
:::	'Do not argue You'll be mine'	0:41	[p.83]	:::	'Such treachery!'	4:33	[p. 89]
	Carlo, Elvira, Ernani				Ernani, Elvira		
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		Time	Page		Carlo	_	_
:::	'You've betrayed me'	0:58	[p.89]			Time	9-
_	Silva, Jago, Ernani			:	'Ad Augusta!'	5:06	[p. 95]
	'No, my vengeance won't be hurried'	2:02	[p.89]		Conspirators, Ernani, Silva, Jago		
	Silva, Elvira, Ernani	TT 66:50		I	"We're brothers!" "Let the Lion of Castile awaken"	2.44	f== 0.01
		11 00:50			All	2:14	[p. 96]
				B	"What is happening?"	3:49	[p. 97]
	COMPACT DISC TWO				Conspirators, Carlo, Riccardo, Ernani, Elvira		
		0.40	f 0.01	B	'Charlemagne inspire me'	4:30	[p. 98]
:	'Dear Cousin, why so defensive?' Carlo, Silva		[p.90]		Carlo, Silva		
::	"We'll discover, reckless gambler"	2:37	[p.91]	_	Part IV: The Mask		
_	Carlo, Silva			B	'How happy together are both wife and husband	3:28	[p. 99]
::	"We've gone all over the fortress"	2:55	[p. 91]		Guests	0.40	f 0.01
	Cavaliers, Carlo, Elvira, Silva			I	'Now all is quiet'	6:40	[p. 99]
:	'Come with me and let me spoil you'		[p.92]	-	Ernani, Elvira, Silva 'I've suffered, alone in misery'	0.25	In 1001
	Carlo, Riccardo, Cavaliers, Giovanna, Ladies-in- Elvira, Silva	waxing,			Ernani, Silva, Elvira	0.33	[p.100]
::	'Even if Heaven watches over you'	5:04	[p.92]	B	'Elvira! Elvira'	1:53	[p.102]
	Silva, Ernani, Silva's men	0.04	[6.02]	_	Ernani, Elvira		[[]
::	'Bring your horses and fetch all your weapons'	1:47	[p. 94]		·	T 65:11	
	Ernani, Silva, Silva's men						
	Part III: Mercy						
::	'You're sure they'll meet here?'	3:50	[p.94]				
	Carlo, Riccardo						
	'Great Heavens!'		[p. 95]				
::	"When I was young and trusting"	3:40	[p. 95]				

Giuseppe Verdi: Ernani

Ernani, first performed on 9 March 1844. was Verdi's fifth opera, and his first international success. Three years after its premiere the work had already reached London, Brussels, Berlin, Budapest, Paris and New York, It marked the beginning of three important relationships for the rising young composer. With Venice's Teatro La Fenice, which commissioned the opera. he would create many of the important works of his 'middle' period. With Francesco Maria Piave, Ernants librettist, he would work regularly from this time on until Aida. With Victor Hugo's Hernani (from which he and Piave made their new Venice opera) he discovered a type of historical play which would serve him well for future librettos drawn from more Hugo (Rigoletto from Le Roi s'amuse), Shakespeare, Schiller and Gutierrez.

The first subjects discussed for the Venice commission were another Hugo play, Cromwell, and a subject from Walter Scott, Allan Cameron. But soon

Verdi was crying out to Count Nanni Moceniao - the director of La Fenice – that 'if *Hernani* could be done, it would be a great and beautiful. thing'. He was not the first composer to feel like this. Bellini had started an Ernani (and abandoned it after two numbers), and one Alberto Mazzucato had managed to finish another (premiere, Genoa 1843), But Hernani in early 1840s Northern Italy was a subject almost as tricky politically as Beaumarchais's Figaro plays had been at the time of the French Revolution. As officials of that ruling bureaucracy - a government uneasily perched between the attempted revolutions of 1830 and 1848 - the censors were hardly likely to cast a blind eye to a story glorifying a bandit's open defiance of his king, his emperor and his (supposedly) aristocratic superiors, let alone the great patriotic cry of an oppressed people ('Let the Lion of Castile awaken') which Verdi and Piave were to create for the conspirators in their scene at Aix-laChapelle cathedral.

So the censors had scared (or bored) off Bellini and Romani. And in their version Verdi, Piave and Mocenigo would have to cope with demands for swords not to be drawn in the presence of monarchy, for the moment of Carlo's forgiveness of the conspiracy to be extended into a full scena and for the words 'blood' and 'vendetta' to be struck out entirely. (Read Piave's text for the Act II Finale and see how much that leaves...) Even after the Venice premiere the opera would have to tour under the names of ## proscritto,

Il corsaro di Venezia and Elvira d'Aragona. But the Emani project went forward, not least because Verdi, in the 'galley years' training period that he had set for himself to train as an opera composer, was determined to write something new after the more formulaic successes of Nabucco and I Lombardi.

Verdi's experiments in Ernani were musical as well. When a postponement of the premiere made a leading house contralto unavailable (traditionally she would have had to be cast as either Carlo or Emani himself), Verdi was able

to leapfroo the whole rather tired operaseria convention and realign his leading vocal parts to a more modern (and dramatically apt) soprano-tenor-baritone-bass. The score too stretched formal conventions with a sequence of musical numbers that answered the dramatic situation of the libretto rather than the demands of singers. In Part II for example, following a traditional opening chorus of celebration, an unexpectedly throughcomposed sequence is worked up out of Ernani's revelation of himself to Silva's court: recitative, aria, trio flow into each other to parallel the mounting tension onstage. For the final scene his prima donna Sophie Loewe expected the traditional solo scena, and even bullied Piave into writing the text for one. But Verdi very early on was dreaming of a relentlessly large-scale trio of equals, matching the dangerous ebb and flow of the path towards Emani's forced suicide. He got his way.

The play of *Hernani* that caused all the excitement had been a scandal at its 1830 Paris premiere more because of its writing than its politics. In the eyes of his

opponents the young tyro Victor Hugo not only destroyed French classical verse form by chopping it up across the page and giving a single couplet to different speakers, but openly mocked the heroics of French drama. Instead of the sufferings of Greek mythological figures in epic political or military situations, his characters would often discuss petty gossip or hide in cupboards. Hernani's free mix of ironic comedy and high tragedy actually harks back to Shakespeare, but it disturbed contemporary conservatives.

The Verdi/Piave libretto (the composer kept a very tight rein on his young first-time librettist) concentrates almost exclusively on the play's themes and moments of discontent and rebellion. Verdi cared most for the opposition of the young Ernani and Elvira to the politician Carlo or the old aristocrat Silva, contrasting the 'free' Romantic life of escape to the night and the wilds with the restrictive hierarchy of Spanish social and court life. For once in a subject for music taken from an existing literary work, it is actually the opera that appears more political than

the play.

For their adaptation, the collaborators Italianised principal names (the heroine Dona Sol becomes a more singable Elvira) and reduced Hugo's five acts to four named 'parts'. The opera begins with a wholly invented action scene in the mountains; the remainder of Part I (The Bandit') is a cunningly sequenced selection from Hugo's Acts I and II. omitting almost all the jokey cloak-anddagger melodramatics of the play. The remaining Parts of the opera involved less reworking, being fairly straightforward compressions of Hugo's last three acts. Major excisions are Silva's exhaustive references to his ancestral portraits (in Part II, surely a plus), most of the huge 162-line speech Carlo makes before Charlemagne's tomb (Verdi ruthlessly suppressing Piave's attempts to include more of it) and the bawdy gossip by Carlo's ambitious nobles that prefaces the final scene of the wedding and Ernani's death. The play ends differently to the opera: three deaths instead of one - Hernani and Dona Sol share poison. Romeo and Juliet fashion, while Silva stabs himself

with a dagger as the curtain falls. There are few direct translations in the Italian libretto from the French text: two of them are Ernani's dramatic entry to interrupt Carlo's abduction of Elvira ('I am here among your men' in Part I) and his pledge to Silva ('In the moment you desire the death of Ernani', Part II).

The Hernani material includes characters and situations drawn from historical fact (although the hero is named after a Spanish town). In the first two Parts of the opera we see something of the political situation in Spain in the years 1517-19. A new king, a foreigner, attempts to establish his authority over various discontented subjects - bandits and the old, fanatical and powerful ducal households who had dominated the country since the Middle Ages. This king (the opera's Carlo) is Charles V. who ruled Spain from 1517 until his abdication in 1556. His grandparents were Ferdinand of Aragon and Isabella of Castile, whose hastily arranged secret marriage in 1469 brought about a closer relationship between the two major and fiercely

warring kingdoms of Spain and was a first step towards the unification of the country — at the brutal expense of Jewish and Moorish inhabitants. After Isabella's death Spanish unity was threatened again, because there was no clear route of succession to both kingdoms — although the mad Infanta Juana held Castile in trust for her son Charles.

Charles had spent all his youth in Ghent (now in Belgium), where he had become a popular figure. He spoke no Castilian Spanish and knew even less of the ways of the country he was to inherit. He came of age in 1517 and finally reached Spain later that year, landing on a wild part of the northern coast after his fleet had been blown off course. Rather like King Lear commuting between Goneril and Regan he was forced to follow a roundabout path. towards the centre of his kingdom. surrounded by a mixed court of Flemings, Jews and Aragonese members of Ferdinand's old government all foreigners in the eyes of Castilian Spain. On the way he called in on his distracted (and almost unrecognised)

mother to receive official confirmation of his inheritance. It was not a promising start to a new reign — but it does show how Hugo's and Verdi's dramatic coup of a king unrecognised by his own subjects was actually based on fact.

In the ensemble which ends the opera's

Part I. Carlo says, 'There's nothing more I desire than the glory which surrounds the imperial office'. In 1519, by which time the real Charles was structing to establish himself in Aragon and a serious revolt against 'foreign' kings was gaining momentum throughout Spain, the Emperor Maximilian of Austria and of the Holy Roman Empire died. He had been the father of mad Juana's Habsburg husband. Philip the Fair. Charles had to contest the election, if only to make sure that neither of his main rivals. Francis I of France (the king in the Hugo play from which Verdi made Rigoletto) and the English king Henry VIII, got their hands on the huge, polyalat empire comprising most of present-day Germany, Austria and Hungary, Only with great difficulty did Charles persuade the Spanish Cortes

(parliament) to vote him monies sufficient to bribe the electors to ensure his triumph. He was crowned at Aix-la-Chapelle (now Aachen, on the border of Germany and Holland) as had been most of his predecessors since Charlemagne, whose tomb there provided Verdi and Hugo with a real-life setting for their penultimate acts.

Charles's imperial success put an end to the carefree happiness of his days in Ghent. The vast empire gave him more troubles than comfort: the Protestant Reformation led by Luther in Germany, growing unrest at Spanish rule in the 'Netherlands', jealousies over the riches coming from the new South and Central American colonies and the revolt at home in Spain of the Comuneros and the more aristocratic Germanias (the base for Hugo's and Verdi's evocations of Ernani's gang and the 'League' against Charles in Aix) were just some of the problems which drove the emperor towards abdication in favour of his son-Philip. Charles returned to Spain (for the first time in thirteen years) to spend his last two years in a small palace adjoining the monastery of San Yuste.

Operatically speaking he was to serve Verdi again some twenty years after Ernani, appearing as spiritual adviser and protector to Philip's own wayward son in Don Carlo.

Synopsis

COMPACT DISC ONE

PART 1: The Bandit

Scene 1: Night; mountain landscape in Aragon; the castle of the grandee Don Ruy Gomez de Silva is seen in the distance

□ Prelude

☐ A band of mountaineers and bandits are drinking to pass the time. They call their leader 'Ernani'; in reality he is the nobleman Don Juan of Aragon, stripped of his titles and lands when a previous King of Spain had his father executed. Ernani has sworn to be revenged on the royal household, but is distracted by his love for Elvira, a young Aragonese noblewoman. ☐ — ☐ He tells his followers that Elvira soon will be married, against her will, to her old quardian (and family relative) De Silva.

The bandits agree to help Ernani abduct Ewira. ☑ Touched by their support, he looks forward to a life of joy and love so far denied him.

Scene 2: The same night; Elvira's richly furnished apartments in Silva's castle

Silva is away from the castle. Elvira disparages his previous clumsy attempts at wooing her and hopes that he will never return.

She wishes for her true love Ernani to rescue her from this arranged marriage and take her to a 'haven'.

☐ Ladies from Silva's ducal court bring a rich display of wedding presents for Elvira, celebrating what they believe to be her good fortune in marriage. ☐ ☐ For herself, Elvira knows that she despises any gift that does not come from Ernani.

☑ Carlo, the new King of Spain, arrives in disguise. He instructs Giovanna, Elvira's nurse, to fetch her mistress, brushing aside her objections about the lateness of the hour and Silva's absence. ☑ Carlo has become infatuated with Elvira. He attempts to persuade her to be the mistress of his

court then, when he meets resistance, chides her for losing her heart to a mere bandit.

Elvira does not believe his talk of 'purest love' is sincere.
Carlo threatens force, but at that point Ernani intervenes. his

own plan to elope with Elvira foiled by the presence of the king's followers.
The two sworn enemies meet for the first time and work up to a fierce argument of threats and a possible fight — which, Elvira points out, hardly constitute a pledge of love for her from either man.

■ – ■ Silva's retainer Jago

announces

the arrival of Don Riccardo, the royal equerry. Riccardo calls for a display of loyalty and hommage to the king — and indicates Carlo. While Silva and his people express shocked surprise that a king of Spain could appear incognito in their midst, Carlo and Riccardo enjoy their discomfiture and Elvira and Ernani exchange private yows of commitment.

☑ Carlo forgives Silva for not recognising him, explaining away his disguise on political grounds; now that the old Holy Roman Emperor has died, his successor (whom Carlo hopes to be) could be a target for assassins. He trusts in Silva's support in the forthcoming electoral campaign and announces that he will grant the Duke the honour of billetting himself and his men at the castle for the night. Then, calling Ernani one of his 'faithful' men, he attempts to persuade the bandit to leave. Privately,

Ernani says he will follow the king everywhere until he has revenge for his dead father.

Even Elvira cannot persuade him to save himself. As Carlo and Riccardo

anticipate

the glories of the Holy Roman Empire, Silva and his followers swallow their pride as best they can.

Part II: The Guest

A magnificent room in Silva's castle. with portraits of his ancestors on display Silva's castle is en fête for the celebration of his marriage to Elvira, All. anticipate one of the great days in the long history of the Silva family,

—
A pilgrim (Ernani in disquise) is granted the 'sacred right' of hospitality by Silva, Elvira, appears - but without her bridal jewels and veil. When Silva challenges her. Ernani, believing that she has really agreed to be the old duke's bride, throws off his pilarim's robes and offers his head as a wedding gift. To Elvira's increasing alarm, he tells Silva's court that he is the only survivor of the bandit gang which has been hunted down 'like wild dogs' by the royal army. There is a huge price on his head and they should hand him over to Carlo. But the Spanish code of honour prevents Silva permitting any quest to be so treated. He commands his followers to arm the castle against any possible inspection by the King.

Left alone with Elvira, Ernani. upbraids her for her supposed infidelity. But she reveals that she had planned to stab herself to death at the altar rather than complete the ceremony with Silva. The two lovers decide their only real future lies in death together. 🖫 Finding them together. Silva accuses Ernani of abusing his hospitality. At that moment Jago announces the arrival of the king's forces. After some hesitation, Silvadecides to allow the king entry. Emanidemands the right to answer Silva's accusation: he must be put to death immediately, or handed over to Carlo. 🗔 But Silva insists he be hidden away in a secret chamber behind one of the ancestral portraits - for a private vendetta between the two men after the king has

COMPACT DISC TWO

□ Carlo is suspicious of Silva's motives in arming his castle. The old man braves out the king's threats to raze his castle to the ground. He does not deny having recently granted hospitality to a stranger but refuses to surrender Emani and offers Silva savs he will never forget this insult from the king. He releases Ernani from behind the portrait and challenges him to a duel. Ernani declines in respect of Silva's age, thanks the old man for 'saving' him from the king and repeats his demand to be put to death. Asking to see Elvira one last time, he is horrified to hear that Carlo, 'our rival' (in love), has taken her away. Ernani now demands a part in Silva's revenue on the king, But Silva only agrees to delay killing Ernani when the bandit swears on his father's honour that, whenever Silva wants him dead, all he must do is blow the horn which Ernani now gives him.

Silva calls his men to arms; all swear vengeance on Carlo.

Part III: Mercy

A vault in the cathedral of Aix-la-

Chapelle, with the tomb of Charlemagne Riccardo shows Carlo where the league of conspirators will meet. Carlo instructs his equerry to have three cannon shots fired if he is elected Holy Roman Emperor. $\Box - \Box$ Left alone, he considers his future, feeling inspired to put his years of youth behind him and to 'rise as eagles rise' to his new position of power. He decides to spy on the conspiracy from a secret hiding place inside the tomb of his great predecessor.

■ The conspirators – Silva and his men, Jago, Ernani and other Spanish dissidents – exchange secret passwords and agree that
 Carlo must pay the price for crushing Spanish rights. An assassin is chosen by ballot: to Silva's fury, it is Ernani. Silva offers the bandit his horn and his life if he will yield the privilege, but Ernani is overjoyed at the chance finally to avenge his own father.
 The conspirators call on the Lion of Castile to awaken and save Spain from

☐ Three cannon shots are heard.
Carlo emerges from the tomb to confront the conspirators who at first think he is

imperial domination.

Charlemagne returned to life. Riccardo proclaims his master Holy Roman Emperor. Carlo at first can think only of revenge on the conspirators: commoners will be imprisoned, noblemen will die by the sword. Ernani, proudly announcing all his titles, proclaims his right to die with the nobles. Elvira argues for forgiveness, apparently in vain.

☑ But Carlo is now inspired by the spirit of Charlemagne. He pardons all his enemies and gives Ernani and Elvira to each other in marriage. All join in hailing the new Carlo Quinto (Charles the Fifth) — except for Silva, who still requires vengeance on Ernani.

Part IV: The Mask

A terrace outside the palace of Don Giovanni of Aragon in Saragossa

Wedding guests celebrate the marriage of Elvira and Ernani. They are briefly disturbed by the appearance of a sinister figure in a black domino. It is Silva, seeking revenge.

Ernani and Elvira can scarcely believe their new-found joy. A horn is heard, at first in the distance. As its sound draws nearer, Ernani knows the time has come to redeem his pledge to Silva. He finds an excuse to send Elvira away. In the silence that follows, he wonders at first if he was not hearing things, but Silva appears and repeats the

words of the oath sworn back in his castle.

 □ — ☑ Ernani asks for a little more time to enjoy a happiness that he has never known. Silva proffers a choice of dagger or poison. What has happened, he asks Ernani sarcastically, to Spanish honour?

Ernani chooses the dagger as Elvira returns. She rounds on Silva, but Ernani tells of the horrible oath that he has made. Elvira criticises the barbarism of such a code of honour. Then she pleads outright with Silva for Ernani's life, but her confessions of love only make the old man more determined. Ernani accepts his duty and stabs himself. Before dying, he commends Elvira to live. Elvira swoons. Silva gloats over his final triumph.

© 2001 Mike Ashman Julian Gavin was born and educated in Melbourne, Australia. After completing a postgraduate conducting course, he moved to England and studied at the National Opera Studio. He made his British operatic debut as Alvaro in English National Opera's production of *The Force of Destiny*, followed by Laca in Opera North's Jeneral.

Julian Gavin's engagements with English National Opera include Pinkerton (Madam Butterfl/). Cavaradossi (Tosca), the Duke (Rigoletto), and the title roles in new productions of Ernani and The Tales of Hoffmann, In 1996, Julian Gavin made his debut at the Royal Opera House, Covent Garden in the title role of Don Carlos, conducted by Bernard Haitink. He repeated this at the 1998 Edinburgh Festival. Other past engagements include Alfredo (La traviata) for Den-Norske Opera Oslo, Opera Australia and ENO, Rodolfo (La bohème), Laca (Jenufa), Carlo (Giovanna d'Arco), and the title role in Don Carlos, all for Opera North: Des Grieux (Manon Lescaut) with the Israel Philharmonic Orchestra: Pollione (Norma) in Lucerne: La bohème in Stuttgart and Trieste;

Pinkerton (Madama Butterfly) for Deutsche Oper, Berlin; Roméo (Roméo et Juliette); Don José (Carmen) for Opera Australia; concert performances of Rodolfo in Luisa Miller, Arrigo in La battaglia di Legnano, and Ishmaele in Nabucco conducted by Sir Edward Downes.

Concert appearances include Verdi's Requiem, Handel's Messiah, Puccini's Messa di Gloria, Janáček's Glagolitic Mass, Mahler's Symphony No 8, Rossini's Stabat Mater, Elgar's Dream of Gerontius, Berlioz's Requiem, Tippett's A Child of our Time, and Carmen with the Kansas City Symphony Orchestra.

Recordings include Godvino (Aroldo), The Tales of Hoffmann, Verdi's Requiem and Psalmus Hungaricus, Rigoletto, and Roméo et Juliette. He has also appeared in a six-part series for BBC Television, Top Score, about the making of an opera based on La bohème.

Susan Patterson has taken her place as a new leading *lirico spinto* soprano with highly successful recent performances with English National Opera (Marquerite and Helen in Boito's Mefistopheles), Washington Opera (Tosca), Baltimore Opera (Mimi), Opera Company of Philadelphia (Violetta, Donna Anna, and the four heroines in The Tales of Hoffmann), and Opera Theatre of St Louis (Magda in La rondine). She made her Metropolitan Opera debut in 1998 as the Italian Singer in Strauss's Capriccio.

La traviata has been a particularly dominant opera in Susan Patterson's career and she has performed it with many companies including San Francisco Opera, New York City Opera, Lyric Opera of Chicago, and Michigan Opera Theatre. It was as Violetta that she made her European debut with Welsh National Opera under Sir Charles Mackerras. Other roles include Mozart's Fiordiligi and Constanze, Donna Anna, Donna Ewira.

Anne Trulove, Marguerite (Faust) (San Francisco Opera), Rosalinde (Die Fledermaus), Musetta and Gilda. In Europe she has sung at La Scala, Milan (Cherubini's Lodoïska under Riccardo Muti), the Netherlands Opera (Le Comte Ory and Mitridate), Aix-en-Provence (Constanze), Cologne

Opera and the Opéra Comique (L'occasione fa il ladro). Recordings include Carolina (Il matrimonio segreto).

Susan Patterson also appears regularly in concert in repertoire including Handel's Jephtha and Messiah, Mendelssohn's Elijah, Poulenc's Gioria, Rossini's Stabat Mater, Beethoven's Egmont (with the San Francisco Symphony Orcherstra under Kurt Masur), and Szymanowski's Stabat Mater (with the Los Angeles Philharmonic). She also sang the Verdi Requiem with the Washington Opera under the baton of Placido Domingo on the 100th anniversary of the composer's death

For this recording she was coached in the role of Elvira by Licia Albanese.

Alan Opie trained at the Guildhall School of Music and Drama and at the London Opera Centre. He became Principal Baritone at English National Opera while still a student and served as company member for more than twenty-five years; he has been a regular guest since 1996. His repertoire has included

the title roles in The Barber of Seville. Falstaff (nominated for an Olivier award) and Busoni's Dr Faust as well as Don-Alfonso, Papageno, Dr Malatesta, Don Carlo (Ernani), Germont, Melitone (The Force of Destiny), Ford, Sharpless, Eisenstein, Dr Falke, the Fiddler (Humperdinck's Die Königskinder), Valentin, Kovaljov (Shostakovich's The Nose) and Balstrode (Peter Grimes). He has appeared with all the major British opera companies and at opera houses throughout Europe (including Bayarian State Opera, Vienna State Opera and the Bayreuth Festival) and in Chicago and New York (The Metropolitan Opera). Notable successes have included Paolo (Simon Boccanegra), Sharpless, Beckmesser (at Bayreuth), Balstrode, the Forester (The Cunning Little Vixen) and the title role in Luciano Berio's Outis (at Teatro alla Scala and Châtelet théâtre musical). His many recordings, besides the role of Beckmesser in the Grammy-award winning Die Meistersinger von Nürnberg under Sir-Georg Solti, include Christopher Columbus (a pastiche with music by Offenbach) and Offenbach's Robinson

Crusoe for Opera Rara and, for Chandos, Peter Grimes (which won a Grammy award), Billy Budd, The Rape of Lucretia, Martin's Lie (Menotti), Troilus and Cressida (Walton), War and Peace (Prokofiev) and, in association with the Peter Moores Foundation, Mary Stuart, The Barber of Seville, Rigoletto, Pagliacci and La bohème.

Peter Rose was born in Canterbury. He read music at the University of East Anglia and studied with Ellis Keeler at the Guildhall School of Music and Drama. In 1985 he won the Katheen Ferrier Memorial Scholarship and in 1986 the Glyndebourne John Christie Award

His operatic repertoire includes
Ramfis (Aida), Fasolt (Das Rheingold),
Cadmus/Somnus (Semele), Daland (Der
fliegende Holländer), King Marke and
the Commendatore with The Royal
Opera; Bottom (A Midsummer Night's
Dream) for the Glyndebourne Festival;
Gessler (Guillaume Tell) and Basilio (II
berbiere di Siviglia) in San Francisco;
KeŠal (The Bartered Bride) for Lyric
Opera of Chicago); Ramfis at the

Metropolitan Opera; Basilio and Hunding at the Deutsche Staatsoper; and he has appeared in Amsterdam, Paris, Rome, at the Istanbul and Bregenz Festivals, with Scottish Opera and with the Vienna State Opera.

Concert engagements include Mozart's Requiem under Daniel Barenboim, Zubin Mehta, and at Tanglewood, Mahler's Eighth Symphony, Verdi's Requiem, La damnation de Faust under Sir Georg Solti, Ravel's L'Enfant et les sortilèges and L'Heure espagnole with the Cleveland Orchestra under Boulez, and Missa solemnis under Kurt Masur. Recordings include Le nozze di Figaro, The Seven Deadly Sins, Salome, Un ballo in maschera, and, for Chandos/Peter Moores Foundation, The Barber of Seville and Tosca.

Peter Wedd studied at the Guildhall School of Music and Drama with William McAlpine and at the National Opera Studio, where he received support from the Peter Moores Foundation. Operatic engagements have included Cascada (Die Justige Witwe) for

The Royal Opera, Covent Garden, Federico (L'Arlesiana) and Pluto (Orphée aux enfers) for Opera Holland Park, and Don José (Carmen) for Welsh National Opera. He joined The Royal Opera as a principal tenor in the 1999/2000 season and his roles included Nikolio (Greek Passion), Eisslinger (Die Meistersinger), and Herald (La battaglia di Legnano).

Peter Wedd's wide concert repertoire ranges from *Messiah* and Pergolesi's *Magnificat* to the *Giagolitic Mass* and Britten's Serenade for Tenor, Horn and Strings.

Paul Hodges studied at the Royal Northern College of Music and the National Opera Studio, and has participated in masterclasses with Hans Hotter, Tito Gobbi and Carlo Bergonzi. His roles have included Sparafucile (Rigoletto), Hermit (Der Freischütz – English National Opera), Zaccaria (Nabucco), Padre Guardiano (La forza del destino), Colline (La bohème) (Kentish Opera), Timur (Turandot) and the Commendatore (Holland Park Festival). Oratorio work

includes

Messiah (Salzburg), Mozart's Requiem (Bauvais, France) and Verdi's Requiem at many venues. He joined the English National Opera Chorus in 1998. He has farming roots and still manages the family farm in North Buckinghamshire.

Helen Williams was born in Merseyside. After beginning her career as a clarinettist,

she studied singing at the Royal Northern College of Music and now studies in London with Gerald Martin Moore and Marie McLaughlin.

She has sung regularly at Glyndebourne making her Festival





Julian Gavin in the title role of English National Opera's 2000 production of *Ernani*

PETER MOORES, CBE, DL

Peter Moores was born in Lancashire, the son of Sir John Moores, founder of the giant Littlewoods mail order, chain store and football pools group. He was educated at Eton and Christ Church, Oxford, where he read modern languages he was already fluent in German and Italian. It was opera, however, which was his great love. He had worked at Glyndebourne Fiestival Opera before going up to university, and after Oxford he became a production student at the Vienna State Opera, combining this with a three-year course at the Vienna Academy of Music and Dramatic Art.

By the end of his third year at the Academy Moores had produced the Vienna premiere of Britten's The Rape of Lucretia, had worked as Assistant Producer at the San Carlo Opera House, Naples, the Geneval

Festival and Rome Opera, and seemed set for a successful operatic career. At this point he received a letter from his father asking him to come home as he was needed in the firm. Family loyalty being paramount. he returned to Liverpool.

From 1981 to 1983 he was a Governor of the BBC. and a Trustee of the Tate Gallery from 1978 until 1985: from 1988 to 1992 he was a director of Scottish Opera. He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member. of the Royal Northern College of Music in 1985. In May 1992 he became Deputy



Lieutenant of Lancashire, and in the New Year's Honours List for 1991, he was made a CBF for his charitable services to the Arts.

Whilst still in his early twenties. Peter Moores had started giving financial support to various young artists, several of whom - Joan Sutherland, Colin Davis and the late Geraint Evans amongst them - were to become world-famous. In 1964 he set aside a substantial part of his inheritance to establish the Peter Moores Foundation, a charity designed to support those causes dear to his heart; to make music and the arts more accessible to more people; to give encouragement to the young and to improve race relations.

PETER MOORES FOUNDATION

In the field of music, the main areas supported by the Peter Moores Foundation

the recording of operas from the core repertory sung in English translation; the recording or staging of rare Italian opera from the bel canto era of the early nineteenth century (repertoire which would otherwise only be accessible to scholars); the nurturing of promising young opera singers, new operatic work. The Foundation awards scholarships annually to students and post-graduates for furthering their vocal studies at the Royal Northern College of Music. In addition, project awards may be given to facilitate language tuition in the appropriate country, attendance at masterclasses or summer courses, specialised repertoire study with an acknowledged expert in the field, or post-graduate performance training.

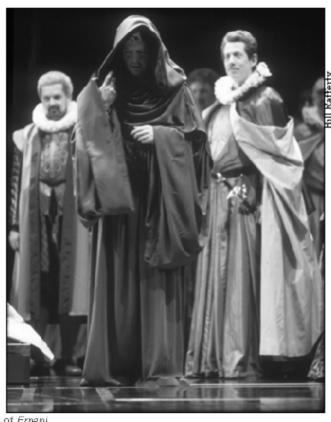
The Foundation encourages new operatic work by contributing to recordings, the publication of scores and stage productions.



Alan Opie as Don Carlo in English National Opera's 2000 production of *Ernani*



Susan Patterson as Violetta in *La traviata*



Julian Gavin in the title role of English National Opera's 2000 production of *Ernani*



Julian Gavin in the title role of English National Opera's 2000 production of *Ernani*

COMPACT DISC ONE

Part I: The Bandit

☑ Prelude

Bandits

To living... let's drink! For drinking at least brings pleasure to life!

What else has the bandit? It's his only gambit.

for he has no wife.

To gambling, for money means nothing to us at all,

we travel so light.

To gambling, for life offers few better pleasures

or other delight.

In mountains and forests, our friends are our weapons,

our guns and our knives.

When day turns to night, we hear sinister b i r d c a I I s replace lullables.

Be happy! Let's drink! For drinking at least brings some pleasure to life!

(Ernani appears on a summit, melancholy.)

Ernani... you're broody! Now what's made you so moody, so pallid and so sad?

Together united, till death undivided, we're yours to command.

Just tell us the target: as soon as you mark it, we know where to strike.

Your victim won't be living, his friends will be grieving, as soon as you like.

Ernani

- My friends, I'm very grateful, for all your love, my thanks.
 I beg you hear me for my heart is troubled, and if you nowdeny me the help I'm seeking,
 - all hope will vanish: Ernani will be lost forever.
- ☑ Just as the gentle rain from heavin, falls on a withered flower, when she first spoke so tenderly, my heart felt a new joy and desire. I knew at once in that first moment, I knew at once I was in love, I knew I was in love. Now Silva dares to lay his daim, age has not cooled his ardour.... And though he is her guardian, he'll marry her tomorrow. Ah! If she is stolen in misery without her I will die! If she is stolen from my arms, without her I'll surely die.

Bandits

Yes, we'll save her!
Are you sure she'll want this favour?

Ernani

She gave her word.

Bandits

Then we'll get ready and we'll followright behind you. Soon as night blacks out the lighting, we'll be there to share the fighting; if a rival tries to get you, do not worry, we'll protect you. Yes, Ernani, we must save her, she'll become our guardian angel. Your reward, as you'll discover, for your courage will be love. Your reward will be her love.

Emani

In our exite, in our sorrow, may this angel bring us hope. (Elvira I adore you, come, come, my whole being aches for you; we'll leave the world behind us, for love is all we need. As long as you're beside him and he can see you smilling, all of the pain he's suffered, Emani will forget.)

(They go off towards the castle.)

Richly decorated rooms assigned to Elvira in Silva's Castle, Night.

Elvira

- ☐ Darkness has fallen, and Silva's not returned yet!
 - God make him stay away!... That old man disgusts me,
 - he's like a dreadful phantom, haunting me a I w a y s ,
 - and always says he loves me. He forces Ernani still more deeply in my heart
- ☑ Ernani! Ernani, rescue me, from Silva's vile embraces. Please take me... If I can live with you, if that's what love allows me, I'll follow you through wilderness and dark caves... yes, I shall. A haven forever, those caves will seem to me.
 - (Ekira's Ladies-in-waiting bring in rich wedding gifts)

Ladies-in-waiting

 All Spanish girls will envy you; you have all they want, my lady! How they would love a honeymoon with Silva, who adores you!

Your future husband sends to you these dazzling jewels as presents; dressed in these gens your beauty will make you look divine, ah! Married tomorrowthen you'll see, how the world will honour you.

E Ivira

- How sweet of you to share with me such kind and generous thoughts.
- (i) despise all that I'm offered, because it does not come from Ernani. There's no jewel that can make a lover of that man whom I detest. Ah! Hurry, time, try to bring it sooner, that great moment when we shall escape.

hurry, time, for a heart that's loving lives in pain when made to wait.) A heart in love

lives in pain when made to wait.

Ladies-in-waiting

(She'll be wed but that means nothing, if this occasion leaves her cold.)

(All leave except Giovanna.)

Carlo (entering)

I wish to see her directly.

Giovanna

My lord, for many days she's seemed distracted and firmly avoids soo c i e t y ...

And Silva is absent...

Carlo

I knowthat.

Go and obey me...

Giovanna

Yes sir...

(She leaves.)

Carlo

Why did Elvira wreck my peace of mind?...

I love her, yet all my power and my passion

leave her indifferent; instead, she now dotes on a rival, one who has long been my enemy— some infamous bandit.

I'll try to move her heart – it must be worth it – one last time.

Elvira

Sire! It's true! You've come here!... And at this hour?

Carlo

It was love that made me come here.

Elvira

You don't love me... you are lying...

Carlo

What are you saying? The King's a liar?

Elvira

You must leave this mintue, your Highness.

Carlo

You'll come with me.

Elvira

God forbid that!

Carlo

Come away with me, and see then how! love you.

Elvira

But Sir - my honour?

Carlo

Honour my royal court, Elvira.

Elvira

No! Don't say that.

Carlo

You choose a bandit, as the ruler of your heart?

Elvira

Every heart hides its own mystery.

Carlo

Hear what's hidden in my heart.

Since the day when first I saw you, blushing freshly, like young love dawning, you've destroyed my calm composure, it's your fault my heart's in mourning.
Give me, Elvira, what I require from you;
purest love is all I ask for,
you must give life and joy,
to your lover, to your king.
You must devote your life entirely
to your lover, to your king.

Elvira

Pride from Aragona
runs like fire through my being...
You can't use your royal power over
hearts,
hearts that can't be governed.
I do not desire royal marriage,
and your favours I won't accept.
The love you offer is a present
far too glorious, or far too vile for me.

Carlo

Do not argue... You'll be mine... Come, we're leaving.

(He takes her by the arm.)

Elvira (*dignified in her pride*) Where is the king? I can't see him.

Carlo

Soon you'll knowhim.

Elvira (snatching his dagger from his side) This, I know, is all that I need. Leave me alone, or I shall use this,

first to kill you then myself.

Carlo

I have soldiers...

Elvira

Ah! God help me!

E mani (He emerges from a secret entrance and goes between them.)

I am here among your men.

Carlo

You're Emani! At once I despise you; when I see you my heart fills with hatred. You're Emani that contemptible bandit, who's disturbing the peace of my kingdom. I could easily have you arrested. You're not worth it, I feel sorry for you. While my anger remains unawakened, Ieave here, madman, for I am your king. Run, you madman, from your king.

E mani

So, you know me? You'll know then the reason

why I hate you with such burning passion.
You have stolen both my wealth and
honour.

and the blood of my father cries for vengeance.

So, my rival, you make me still more angry:

this poor woman you're trying to seduce.

Both our hatred and love now are equal. Come, I defy you and challenge you, O king.

Elvira

Don't imagine this will prove you love me; anger rules you; it's your only passion. Why betray me with your presence here and endanger my honour in this fashion? If you stay and continue this uproar, please believe me, I'll die here at your feet.

I'm appalled by your behaviour, no, you can't be my lover, or the king.

Silva (followed by his Knights, Giovanna and the

Ladies-in-waiting. Carlo stands so that he is not

easily recognised by Silva. Elvira tries to recompose

herself and hides the dagger.)

How could this happen? Here in the sacred

heart of

my own castle, I discover that my future wife

has company – two vile seducers attend

Come here at once, my knights and all my p e o p l e .
You shall all watch and witness my

dishonour,

this outrage that so shames your lord and master.

I've been cheated, for I believed her.

thought her beauty implied her virtue!
Age disarms me, leaves me weakened,
all too open to such shame.
Ah, but why should age have let me
young at heart, and easily wounded!
How! wish! had no feelings,

no emotions, nothing left to give me pain.

My name has been dishonoured, it cries

out for

revenge.

Bring weapons, bring my sword, bring all my weapons.

My age demands immediate satisfaction.

As long as I can hold a sword, age will not prevent me, I shall restore my honour, or meet my death instead! My blood pounds and my body shakes, rage and contempt consume me. In battle there'll be no mistake, that man will die at once.

Knights

He can't contain his anger, his noble heart won't yield.

Silva

Outside, now!

Ernani

Sir, I cannot.

Silva

Lam speaking. You keep silent.

Carlo

Señor Silva!

Silva

Now is the time for action. Outside, you c o w a r d s ! And you will fight me first!

(enter Jago)

Jago

Don Riccardo, who represents His Highness...

Silva

He's welcome: he can watch me take my vengeance.

Riccardo (indicating Carlo, and going to his side)

Loyal subjects all pay homage: your king is present.

Silva, Giovanna, Jago and Chorus

Oh heavens! So he's the king!

Riccardo

Respect the king!

Carlo

I am the king!

Elvira and Ernani

Myterrorisall for you!

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Carlo (to Don Riccardo)

Look at how that good old soldier, calms the fury of his passion; what has brought him back to reason, is the presence of his king.
What has calmed him down again is the presence of his king.

Riccardo (to Don Carlo)
Silva's suffering more each moment;
jealous rage consumes his being;
but nowanger has to yield to
veneration for his king.

Silva

Ah! At last my eyes are open! Though I scarcely trust my senses, how could I suspect that I was in the presence of my king.

Jago, Giovanna and Chorus (amongst themselves)

You can see from Silva's features, howhe's torn by warring passions, yet he curbs his indignation, in the presence of his king.

Emani (quietly, to Elvira)
My Elvira, as dawn is breaking,
I shall free you from your torment,
but resist the evil tyrant,
trust in Ernani all your heart.

Elvira (quietly, to Ernani)
We're united, or this dagger
will release me from oppression!
I'll be strengthened in affliction
by such devotion in my heart.

Silva (to Carlo, as he kneels)

Ah! Forgive me sire, I beg you.

Carlo

Rise, my dear friend, you are forgiven.

Silva

Your disquise served to confuse me.

Carlo

Yes, I see that I deceived you.
Death's deprived us of our Emperor.
(drawing near to him, confiding)
They're considering who'll succeed him.
I rely on your devotion.
Loyal advice is what I need.

Silva

I am honoured, supremely honoured.

Carlo

If the notion pleases you, we should like to stay the night here.

Elvira and Ernani

What can this mean?

Carlo (to Ernam)
I shall save you.
(to Silva, indicating Ernam)
He will leave now.

This is someone whom I trust.

Flyira

(God in Heaven, hear my prayer!)

Emani (in a terrible, stifled voice, staring at Carlo)

(So you trust me? Then trust me to haunt you.

like a ghost who pursues a vendetta; and you'll pay for the death of my father, I will see that his rage is appeased. Then the hatred that burns in my heart will burn no more when my father is avenged.)

Elvira (softly, to Emani)

Run, Emani, and go with my blessing, run from here since to stay would be fatal. You're surrounded by people who hate you:

any moment you may be unmasked. All my being belongs to Ernani, so it's easy for me to keep my word.

Carlo (to Silva and Don Riccardo)
There's nothing more I desire than the glory,

which surrounds the imperial office; if I am granted by fate the distinction, then I will prove that I'm worthy and true, so that mercy and justice and virtue will all be honoured alongside mythrone.

Silva and Riccardo (to Carlo)

There is no question you will be elected, for your cause is the holiest and fairest; no, there never was one so deserving; you will honour imperial high rank. You have earned all Iberia's devotion; you will surely be loved by the world.

Giovanna and Ladies-in-waiting

(amongst

themselves)

What is the trouble? She should be so happy,

why does Elvira seem lost and beleaguered?

Nowthat her wedding is swittly approaching,

won't she smile and be glad as is right? You can see howher heart is ingenuous, she cannot fake her feelings at will.

Jago and Knights

Silva's converted his rage into rapture, so he even appears to be happy, after a tempest, the waves have all settled,

now the storm and the winds have died down.

Now the king has decided to stay here, which brings honour to Silva's home.

Part II: The Guest

A magnificent room in Silva's Palace

Doors lead to various apartments.
Portraits of Silva's family are displayed around the walls, richly framed and surmounted by ducal crowns and coats of arms. A complete set of equestrian armour is placed next to each portrait, corresponding to the period in which the subject lived. There is also a rich table with a large, ducal chair of oak.

Silva's courtiers

Heaven:

Let's enjoy this, and give in to pleasure... Silva's fortress is blessed by kind nature; yes, the weather was never so perfect, and it's been so since dawn first appeared. We'll enjoy this, what delight! Like a flower she gives pleasure to others, for her beauty and purity charm us, she's admired both on earth and in

that's Elvira, the rarest of flowers.

Like a flower she'll be plucked and then
t r e a s u r e d

by the knight who's so kind and so
handsome;

Silva's even more famous for wisdom, than he was once known for valour in war. When she's married we hope she'll be happy.

and if one day she can bear him children, as the water reflects back the sunlight,

may they inherit their beauty and wit.

Silva (pompously dressed as a Grandee of Spain,

going to sit on the ducal chair)

Jago, admit the pilgrim here directly.

(Jago leaves.)

Ernani (*enters, dressed as a pilgrim*) May Heaven smile upon you.

Silva

Come doser here to me... What do you wish, sir?

Ernani

I wish to be your guest.

Silva

A guest is always honoured, and shall be now.

Why you're travelling, where you come from . I do not wish to know.

As you're my guest today, sent here by Heaven, you're welcome.

Ernani

For that you have my thanks.

Silva

Don't thank me; my guests command their host.

(The door to the apartment opens and Elvira

enters, dressed in a rich wedding dress,

followed

by young pages and ladies-in-waiting.)
Look there: the woman I shall marry.

Ernani

Marry!

Silva

In an hour.

(to Elvira) Why aren't you wearing the ring and ducal crown?

You need them now Elvira.

Ernani

Married! In an hour! Then here is a wedding present, it's all that I can offer.

Silva

You?

Ernani

Yes.

Elvira

Oh heaven!

Silva

What is it?

Ernani (*throwing off his habit*). I give you Ernani.

Elvira

Emani here! God help me!

Ernani

More gold than you could desire is yours, riches you've never seen before; I offer them all to you. If you betray me, my blood will buy them. Thousands of soldiers hunt me down, like wild dogs tracking their quarry. Yes, I am the bandit Ernani; my life is torment, I only wish to die.

Elvira

(Oh no, I've lost him, I've lost the man I love!)

Silva (to his men)
Despair has made him frantic,
despair has made him mad.

Ernani

My comrades all abandoned me, I stand before you a prisoner; so hand me over, the bounty... You must give me up to the king.

Silva

Not while you're here; I swear it; inside this house you are safe now, Silva could never break faith.

Within this fortress every guest is treated as my brother: come with me men and arm yourselves, defend the castle's towers; all followme.

(His gesture signifies that Elvira is to go

inside her apartment. He leads his men out through the central door. Once he has left, Elvira takes a few steps to follow her ladies-in-waiting, then stops and, once they have gone out, she tums round anxiously to face Emani.)

Emani (repulsing her scornfully)

Such treachery!

Yet you can dare to face me?

E Ivira

Oh take my life, yes stab me, I was and am and will stay true, yes. Everyone told me you'd been killed; I had to face that.

E mani

Murdered! Yet I'm still living.

E Ivira

I remembered how we swore to marry. You see I meant to kill myself, standing before the altar, I am not, I am not guilty, while you are cruel to me.

E mani

No more crying, please forgive me. It was madness... I still love you.

Elvira

What you have said has cancelled out

all that I've suffered in my heart.

Elvira and Ernani

Ah, to die like this together,
Oh Elvira/Ernani, in your arms!
We can taste in these embraces
bliss that heaven alone provides.
Here our love brings only suffering,
Fate decrees it while we're on earth.

(Silva enters and, seeing them embrace, he throws himself between them furiously with his dagger in his hand.)

Silva

You've betrayed me; I warn you, my fury will not rest and can't be halted. Your ingratitude appals me, vengeance shall be mine, I swear it.

(Jago enters hurriedly.)

Jago

The King is at the gate, sir.
There are soldiers there as well, sir.
What should I tell him?

Silva

Let him come in.

(Jago leaves.)

Ernani

Kill me, I beg you, here at once.

Silva

No, my vengeance won't be hurried, I shall choose when it will happen; (to Ernan) hide inside here, no one will find you, you'll be safe within this place. For to punish your transgression vengeance will be mine alone!

Elvira and Ernani

Take your vengeance, choose your torture, I alone should be your victim; spare Ernani/Elvira, behave humanely, showthat you can feel compassion. Turn your anger on me entirely; he's/she's not guilty, I swear he's/she's not.

He's/she's not at fault, no, no he's/she's not.

(Ernani hides in a secret place that Silva reveals,

behind the portrait of SINa. EN ira retires to her rooms. Carlo enters)

COMPACT DISC TWO

Carlo

Dear Cousin, why so defensive? Your castle's full of soldiers. (Silva bows in silence.)
Well, answer me.

Silva

But Sire...

Carlo

I see now, rebellion's dormant monster roused by all you nobles, has awoken. But I'm awake too, and watching as you feed that

monster Rebellion, which I soon shall crush;

I will also hurt those who nurse it, they'll fall as well.

Speak!

Silva

You know, Sire, my family is loyal.

Carlo

We will judge that; when the rebels' last stronghold was captured, they were scattered,

the leader of the bandits, Ernani, fled to your castle, seeking asylum.

Nowhand him over, or fire, I must warn you,

shall raze this to the ground. You know already, if my threats are empty.

Silva

I do, Sire; it's true a pilgrim has indeed just come here and in the name of God, he asked for shelter.

I can't and won't betray him.

Carlo

Wretched creature! You'd betray your King in stead?

Silva

We have never been traitors.

Carlo

I will have your head or that of Ernaniby n i g h t f a I I .
You follow?

Silva

Take mine at once, Sire.

Carlo

You, Don Riccardo, deprive him of his weapon.

(Riccardo does so.)

You, go and ransack every room in the castle,

and 1nd that wicked traitor.

Silva

This castle's loyal, just like its master.

(Some of the Knights leave.)

Carlo (fierily, to Silva).

We'll discover, reckless gambler, if you can resist my power, whether calmly you'll defy me and the vengeance of your King. For it thunders right above you;

so consider where you stand before the storm breaks.

with more violence and more cruelty, than if lightning were to strike.

Silva

But no King of Spain would want to heap dishonour on my name. No King of Spain would shame my name.

Carlo

You will lose your head, you traitor. No, you cannot escape your fate.

(Knights enter hurriedly bearing bundles of arms)

Chorus of Cavaliers

We've gone over all the fortress, even found its hidden places; but our efforts all proved useless, for the rebel can't be traced.
We've disarmed the castle's soldiers, for your anger is well founded; you must never feel compassion, for your trust has been betrayed.
(Elvira hurries out, followed by Giovanna and the
Ladies-in-waiting.)

Carlo

Often torture proves inspiring; they'll soon tell us where he's hiding.

Elvira (throwing herself at Carlo's feet)

Ah, no torture. A heart that's royal feels compassion, you should hear compassion's voice.

Carlo (surprised, raising her to her feet)
You would ask that? Everyone listens
when Elvira intervenes.

(to Silva)

We need your pledge of loyalty, this lady shall provide it. She'll join me unless you tell me where.

Silva

No, no, that cannot be;
Oh Sire, you may not know how much you wound me with this blow, for I love her, and I've only her, I've only her for comfort.
Don't take her from my loving arms, rather rip my heart from my body.

Carlo

So give me Emani.

Silva

Take her then; I will not break my word.

Cavaliers (to Silva)

No chance that he will pity you you must and shall obey.

Carlo (to ENira)

Come with me and let me spoil you, let me strew your path with roses; come with me and let me save you, you shall suffer no more.

Dry the tears that mar your beauty, like the grief your frown discloses; think of pleasures that await you, you'll be happy night and day.

Riccardo and Cavaliers

Count on pleasures that await you, you'll be happy night and day.

Giovanna and Ladies-in-waiting

This will hasten Silva's death much more than age's slow decay.

Elvira

Ah! the fate that now confronts me means my grief will never end.

Silva

I'm consumed by thirst for vengeance, but that may not prove enough. (having watched the King leave, without moving)

Even if Heaven watches over you, now, from this moment and always, I'll hate you, be warned.

(He runs to the armour next to the portraits, draws

out two swords and then opens Ernani's hiding

place.)

Ernani! Which sword? You choose, Follow me.

E mani

Why follow? Tell me!

Silva

A duel.

E mani

No, no! I cannot.

Silva

Worthless wretch! You see my sword and falter. perhaps you're frightened? Followmel

E mani

Your age will not allow me.

Silva

Come, though you're young I must challenge you; for one of us must die.

E mani

So take away this life you saved, but hear me first, I pray! Silva

You'll die!

E mani

I'll die, but let me make one final wish, I beg you.

Silva

Save it for God in heaven.

Ernani

No, it is meant for you.

Speak now, quickly, but I've hell in my heart.

Ernani

One moment more, just one more time, please let me see her.

Silva

Who?

Ernani

Elvira.

Silva

She has just gone, Gone with the King himself.

Ernani

Silva, how could you do this? He is our rival!

How dare he! The King! He is her lover?

Ernani

Lover.

Silva

Then we will fight him in battle.

Ernani

You must allow Ernani

to join your quest for vengeance.

Silva

No.

I mean to kill you now.

Ernani

Let me be your accomplice first, then you can take my life.

Silva

You'll swear to keep your word?

Ernani

Hear my promise: in the moment you desire the death of Emani, sound this

It will be heard, and then Ernani swears to

Silva

Give me your hand then: swear it.

Ermani

I swear it by my father.

Ernani and Silva

Oh God, you hear the oath we swear, you'll punish him who breaks it. Choking and blindness visit him, dishonour be his reward. (Silva's knights humy in without their weapons.)

Silva's men

As you can see, we're fit and free

to carry out your will.

Silva

Anger has made me young again. we'll hunt the villain down.

Ernani and Silva

Bring your horses and fetch all your. weapons.

ready for bloodshed and vengeance.

See, your knights are all eager for battle: we are ready for bloodshed and vendeance.

Silva leads and inspires you, be quick. for he'll reward your endeavours with gold. These sharp swords long for slaughter in battle.

they will kill any man who is against us. If you meet with resistance, kill faster, it's a crime if you give in to compassion. Compassion is a crime.

Part III: Mercy

Subterranean vaults which house the tomb of Charlemagne in A ix-la-Chapelle

(Stage left, the tomb with a bronze door, headed by the inscription incised in stone, Karolo magno: at the back are stairs which lead to the larger, remaining part of the subterranean vault, in which can be seen other, minor tombs; down-stage, other doors lead to other vaults. Two hanging lamps throw a feeble light on the tombs.)

Carlo

You're sure they'll meet here?

Riccardo

Yes.

Carlo

But when though?

Riccardo

Very soon. Here they'll join together.

Carlo

Those who conspire against me, those murderers shall not see me; the tomb of Emperor Charlemagne will hide me.

Meanwhile the vote?

Riccardo

They're meeting, counting the votes to decide who shall be given the honour of being chosen as Holy Roman Emperor.

Carlo

I know. Nowleave me. (*Riccardo begins to leave.*) No, listen. If I should be chosen, announce it with three cannon shots fired from the highest tower, and then return to me, bringing Elvira.

Riccardo

Then what happens?

Carlo

Just go. While I am here I'll consult the dead and buried, and then surprise the traitors.

(Don Riccardo leaves.)

Great Heavens! These people use the marble

tombstones

to what their daggers' blades so they can kill me!

Power, and duties, and honour, and beauty, and youth... what do they amount to?

Boats made of paper on a sea of years, battered by waves and life's relentless tempests.

till you strike that rock, which is your gravestone

drowned in oblivion, engulfed in nothing, vour name itself forgotten!

When I was young and trusting, I was deceived by daydreams. Too long they were my mainstay, their magic charm has vanished. If I'm elected Emperor, trusted with boundless power, then shall I rise as eagles rise, uplifted by virtue's wings. Ah! I'll make myself immortal, and my name will never die;

(Using a key, he opens the door to Charlemagne's

tomb and goes inside.)

Some conspirators

Ad augustal

Other conspirators

Who goesthere?

Some conspirators

Per angustal

Other conspirators

Welcome here.

Conspirators

Holly fervour for our crusade will inspire us, our hearts and heads.

Ernani and Silva

Ad augustal

Conspirators

Per angustal

Ernani and Silva

Our crusade is just and holy

А

We will learn amidst the tombs what great destiny decrees for us.

Silva

Are we sure there's no one missing?

Conspirators

There's no coward here amongst us.

Silva

Let the secret be revealed since the King would rule as Emperor...

Jago and Conspirators

He must die just as these flames die; (They throw their torches to the ground) he's denied the people's rights Throughout the country. Every one of us is ready for the fight.

Silva

One's enough though. We'll entrust the task of killing him to destiny.

(Everyone takes out a piece of paper, writes on it his own name and throws it into a small, uncovered um. Silva approaches the urn slowly, and takes out one piece of paper; everyone surrounds him anxiously.)

ΑII

We're prepared for what will happen; we shall kill or shall be killed. Who is chosen?

Silva

Ernani.

Jago, Silva and Conspirators

E mani!

E mani

I'm so happy that I am chosen! Father! My father!

Jago and Conspirators

If you die

you'll be avenged as you would wish.

You are young, so let me kill him.

E mani

You believe me to have no honour?

Silva

You could live, and I'd give you all my fortune.

E mani

No!

Silva

Perhaps I'll make you kill yourself at once.

E mani

No, I have to kill him first.

Silva

Then, young man, expect to suffer my undying lust for vengeance.

Conspirators

Let us swear to stay together, swear as brothers it's forever.

А

We're brothers! On oath we'll swear it! (They all embrace one another with the greatest

exultation and draw their swords.)
Let the Lion of Castile awaken,
then the whole of the nation will follow
and will echo the Lion's savage roaring,
as on that day when we rose against the
Moor

Like true brothers we're united, unshaken, we'll fight on while we can hold our weapons;

we've been slaves for too long, but no longer

for we're right and our blood flows for our cause.

We are ready to conquer or perish,
We shall fight and the blood of the fallen
will inspire all our brothers still living
and will help them to fight for what is right.
Then the sun newly radiant with glory
will proclaim a new dawn for this country.
All Iberia will boast of her heroes,
once she's redeemed and is saved from
the night.

(A cannon is heard.)

A

☑ What is happening?

(another shot, and the tomb's small door opens)
O my God!
What has destiny decreed?
(third shot, and Don Carlo appears on the t h r e s h o l d)

Carlo (knocksthree times with his dagger hilt on

the bronze door, then exclaims in a territiving voice)

There's the Emperor Charlemagne!

Charles the Fith, whom you betrayed!

(The great door to the vault opens and at the trumpet fanfare six Electors enter, dressed in gold brocade, followed by pages who camy the sceptre, the crown and other Imperial insignia on velvet cushions. A rich procession of German and Spanish gentlemen and ladies surrounds the Emperor.)

Conspirators

The electors are in agreement; they've acclaimed you

Holy Roman Emperor. These sacred emblems embody, O Sire, your imperial power.

Carlo

The holy will of Heaven shall now be my will.

These wicked traitors have all conspired

against me.

Do you feel remorse or terror?

(to the conspirators)

You cowards! You're all within my power and when I give the word, all will be broken.

(to the guards, who carry out his orders, leaving

Ernani amongst the rabble)
This rabble must be sifted.

Move counts and dukes to one side:

the mob shall go to prison, and nobles to the scaffold.

Ernani

No! I shall die with them. My rank demands it!
I'm a noble, duke and baron of Segorbia and Cardona;
Don Giovanni d'Aragona, as you must recognize in me.
Both my country and my poor father, all I wanted was to avenge them.
Now!'ve failed, I surrender to your power, face my death.

Carlo

So, he dies with all the others.

Elvira (throwing herself at Carlo's feet)
Ah! But Sire, as you've been granted greater power than any person, use that power and you can vie with Charlemagne:

grant them your pardon. Let contempt be your vengeance, leave them writhing in remorse.

Carlo

Silence, woman.

E Ivira

Ah no! I'll speak.

It was Heaven that spoke with my voice. Pity turns power into virtue and grace.

(She rises.)

Carlo

Charlemagne inspire me. I am your namesake.

I want to follow your great example; to you, I promise, before God almighty, I'll rule as Emperor, as once you ruled. You all are pardoned. (I rule myself now.) You shall be married, and always loved. (leading Elvira to the arms of Ernam.) To Charlemagne, honour, glory and praise!

ΑII

To Charles the Fifth, honour, glory and praise.

Our homage shall render your name immortal.

You in your mercy, like God in his heavenly wisdom, forget the trespass; once that's forgotten, forgive those whose crime it was.

Praise him!

The crown of state that you'll wear as Emperor,

gathers newlight from your merciful deed. To Charles the Fifth, honour, glory and praise!

Silva

Revenge alone restores my honour's good name!

My hopes are dashed now, but not forever, one day I swear I'll have satisfaction; hatred and vengeance now will supply the only reason why I live.

Old age has made my hair turn to ashes, but my violent hatred will always blaze! Revenge alone will purge the stain!

Part IV: The Mask

A terrace outside the Palace of Don Giovanni of

Aragon in Saragossa

(On the right and left, doors lead to various apartments. The back is closed by railings, across which can be seen the palace's illuminated gardens and part of Saragossa. At the back, stage left, a great staircase leads to the gardens. Light dance music can be heard coming from a room, stage right.)

(Gentlemen, ladies and people in masks come and go, talking to each other.)

Guests

⊞ How happy together are both wife and husband

united like flowers that grow from one stem.

The tempest is over that made life so painful;

from now on kind Heaven will smile on them both.

(A masked man appears entirely wrapped in a black domino, looking impatiently around him.)

Who's that man who lurks around here, dressed in black just like a friar?
Like a spectre, who's been summoned from the grave to haunt this place.

(They all surround the masked man.)
He attempts to hide his fury.
But his eyes are fierce and burning.
Leave us, leave this happy couple

who'd be frightened by that face.
(The masked man gestures a couple of times andrily

and menacingly and then goes down into

gardens; other masked people enter.)
This party's a time for much dancing and singing;

the joy it inspires must be shared and expressed; rejoice!

Such pleasure, such bliss it inspires.

(Elvira and Emani come from the ballroom and move towards stage left, to the bridal

move towards stage left, to the brida chamber.)

Ernani

Now all is quiet, and the lights have all vanished,

in this silence and mystery our love takes pleasure.

See how the stars shine brightly, my Elvira: it seems they smile upon our wedding their blessing.

Elvira

I used to see them shine like this from Silva's gloomy castle, while waiting sadly,

watching for you, and my impatient spirit felt years were passing, as I longed to see you.

And now you're here with me.

Ernani

Now and always.

Elvira

Oh joy!

Ernani

Yes, I am yours for ever.

Elvira and Ernani

Here until our final breath our hearts will beat together.

(A hom is heard in the distance.)

E mani

(Oh I am cursed by heaven!)

E Ivira

The smile that I love, I long to see it.

Emani (in desperation)

(Ah! The tiger is stalking his next victim!)

E Ivira

Heaven! What's wrong? You're suffering! **E mani** (*delirious*)

But can't you see it, over there, that fiendish gargoyle?

It hides in the shadows, see it laughing and jeer in g. Ah! I knowhim! I knowhim! Look there!

Elvira

Oh God! Your mind is wandering!

(The hom sounds again.)

Ernani

(He means to kill me!) Listen now, my dear Elvira.

Pain from an ancient wound almost overwhelms me.

Go quickly for some remedy, I beg you.

Elvira

But no, how can I?

Ernani

For my sake, go, and hurry.
(Elvira goes into the bridal chamber.)
Silence returns all around me.
Was it illusion, could my mind have wandered?
My heart, not used to feeling such emotion,

surely dreamt of the suffering that is over? I'll go.

(He goes to follow Elvira.)

Silva

You'll stay here.

(Silva, masked, stops at the top of the staircase.)

Ernani

Ah! Silva!



Susan Patterson as Violetta in *La traviata*

Come to turn our rejoicing into grieving!

Silva (showing him the horn)
'Hear my promise: in the moment
you desire the death of Ernani, sound this horn,
it will be heard,
And then Ernani swears to die.'
(drawing near to Ernani and taking off his mask)
So will you break your word?

Ernani

Ah! listen one last time.

[16] I've suffered, alone in misery, forced to remain an outcast; my life has been full of bitterness, No one has ever helped me.

Now that I've found this happiness that heaven at last has granted, let me at least enjoy it and taste the cup of love.

Silva (proudly presenting him with a dagger and poison)
Your cup is waiting. Choose your death, decide and do it quickly.

Ernani Oh Heaven!

Silva

You cannot hesitate.

Ernani

Dagger and poison face me! Horror invades my very soul.

Silva

So where is Spanish honour? You swore then. Were you lying?

Ernani

No, I'll take the dagger and die.

Elvira (coming out of the bridal chamber)
Ah, no! Murderer! If you dare kill yourself, you'll kill not one but both of us!
(to Silva)
You, sir, were you inspired by hell to plot so well and so coldly?
Though you're so near your grave, you still insist on having your vengeance!
(going to attack Silva)
The death that lies in store for you, you old fool, it need not wait.
(She stops herself.)
Ah! What did I say? Forgive me!
You heard my aching heart, my heart in pain.

Silva

They're wasted, insults and prayers, they're wasted, they're wasted; I won't forgive him, believe me.

Ernani

The monster is implacable.

Elvira

Silva, you are my uncle.

I love him. You cannot break the bond, that bond which binds me to him.

Silv

Love him? That's why he'll die, because of your love, because you love him, he'll die.

Elvira

You see the bitter tears I weep, have mercy on us both, oh, please be kind. For pity's sake have mercy.

Ernani

Don't cry Elvira, hide your tears. I need you to be steadfast. to see how you are suffering, doubles my pain and torment. Only because I swore an oath I am condemned to die now. A heartless trick of fate allowed me a glimpse of joy.

Ernani and Elvira

We pray that Heaven be merciful, but Heaven will not relent! Have mercy on us both, oh, please relent. No, God in heaven will not relent.

Silva

'Sound this horn, it will be heard, and then Ernani swears to die.'

Ernani

I hear you, I hear you. Destiny, I'll follow where you lead me.

(Ernani stabs himself in the heart.)

Elvira

Why have you done that, unhappy man? Let me die! Give me that dagger!

Silva

No! Do not try to stop his death. Your madness will not save him.

Ernani

17 Elvira! Elvira!

Elvira

Oh, wait for me! I'll follow you, wherever.

Ernani

Live, my love will live in you. Dearest, I leave you for ever.

Elvira and Ernani

After a glimpse of earthly joy, our wedding ends in death!

Silva

Ah! now my vengeance is complete, My vengeance is complete!

Ernani

Elvira! Elvira! I leave you!

Elvira

I'll wait for you.

Silva

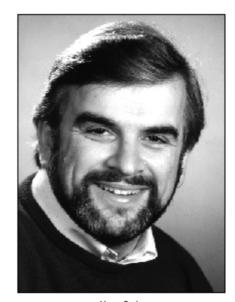
My vengeance!

The end

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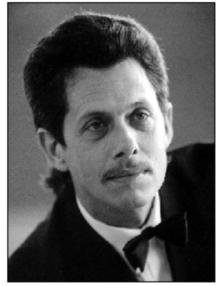
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