**OPERAS FOR NOVEMBER 2026**

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**Stories of the Operas**

**King and Charcoal Burner (Czech: Král a uhlíř)**

**History:** Dvořák composed the music for the first version of the opera in 1871 to a libretto by Bernard J. Lobeský (pseudonym of Bernard Guldener). In 1871, Dvořák offered the finished opera to the Czech Provisional Theatre in Prague. Bedřich Smetana, then in charge of the company, returned the work to Dvořák, claiming that it was unperformable.

Dvořák subsequently wrote entirely new music to the same libretto, without using any of the original material. He completed this new version in 1874. The Provisional Theatre, under different artistic leadership after the departure of Smetana, gave the première on 24 November 1874. The opera received a good critical and audience reception, but was withdrawn after four performances. Dvořák made another substantial revision in 1887, with modifications to the libretto by Václav Juda Novotný. Further amendments were made for a revival in 1914 which incorporated Dvorak's later revision of the 3rd act and this version was used for the recording that will be broadcast.

**Cast**

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| King Matyáš | Dalibor Jenis |
| Jindřich, Burgrave of Křivoklát | Markus Schäfer |
| Matěj, coal-burner in the Křivoklát forests | Peter Mikuláš |
| Anna, his wife | Michelle Breedt |
| Liduška, his daughter | Lívia Aghová |
| Jeník, young charcoal burner | Michal Lehotsky |

Prague Chamber Choir, WDR Rundfunkchor Köln & WDR Sinfonieorchester Köln,
Conductor: Gerd Albrecht

**Synopsis**

The theme of the opera is from old legend of the rescue of a Czech ruler (probably prince Jaromír of Bohemia of the Přemyslid dynasty, or his brother Oldřich of Bohemia) who gets lost in the woods of Křivoklát. One of the main characters – the charcoal burner Matěj – was taken by Lobeský from the puppet theatre play Feast Day in Hudlice (based on the same theme). Lobeský also replaced the Přemyslid king with the Habsburg Emperor Matthias (and thus shifted the action from the 11th to the 17th century). As Matěj is the familiar form of Matthias in Czech, Dvořák gained two characters with the same names – one poor, one rich. The king mingles incognito among the common folk (a frequently recurring theme in Czech culture of that time), so the plot is based on the merging of the worlds of the aristocracy and the common folk.

**Act 1:** During a hunt, the burgrave Jindřich arrives and asks about the king, who has not yet returned. At Henry's instruction, the hunters set out to look for the king.

At the hut where the coal miner Matěj lives with his wife Anna and daughter Liduška, the young coal miner Jeník asks to meet Liduška. Liduška reciprocates Jeník's love, but whilst her parents like Jeník, they consider Jeník too poor to be an acceptable suitor. Other coal miners then escort to Matějs hut an unknown nobleman lost in the forest. Matěj offers the nobleman a meal, which he gratefully accepts. The nobleman, secretly the king with his identity concealed, introduces himself as Matyáš, and explains that he lost his way during that day's hunt with the king. At the sound of bagpipes in the distance, the coal miners bring the bagpiper to the table at the nobleman's request. The crowd celebrate in song and dance.

**Act 2 :** At dawn, the nobleman is already awake. He sees Liduška sneaking into a secret meeting with Jeník. The nobleman surprises her, and admits his platonic affection for her, with a kiss. Jeník arrives, and in a moment of jealousy, he threatens the nobleman. The other coal miners restrain Jeník. The nobleman and Liduška explain themselves, but Jeník is not satisfied. The royal hunting party, led by Jindřich, arrives, and recognises the king, who forbids them to reveal his identity. The nobleman thanks Matěj and Anna for his hospitality, and invites them to visit him in Prague. As the hunting party prepares to depart, Jeník is still indignant. Matěj and Anna cannot calm Jeník down, and Jeník decides to go to war.

**Act 3:** In the hall at Prague Castle, the courtiers dance a gavotte. Jeník, now a military officer with exemplary war service, is present, but does not take part in the dance, troubled by memories of Liduška. Jindřich comforts him and reminds him of the king's favour, stating that today, at a ceremony for the King, Matěj and his family are invited to the court. The king joins the company and prepares those present for a prank, where he has the coal miner and his family arrested and charged with treason. The king hides himself and the guards escort in Matěj and Anna. The "court" accuses Matěj and Anna of a conspiracy against a foreigner who barely escaped an armed attack during his stay at the coal mine. Matěj tries to explain, and Anna answers the judges' questions honestly. Liduška remains silent, until the court declares Jeník the main culprit and condemns him to death in absentia, after which she speaks in his defence. Jeník realises her love for him, and embraces her. King Matěj then emerges to greet the assembly. Matěj, Liduška and Anna admire the beauty of the feast, and the king invites them to dance and then to the table. Matěj still demands compensation from his host for the kiss that Matyáš imprinted on Liduška. The coal miner's family understands now that their then guest was the king himself. Liduška and Jeník sing of their happiness, and the company sings its praise to the benevolent king.

**Fidelio** (originally titled Leonore, oder Der Triumph der ehelichen Liebe; English: Leonore, or The Triumph of Marital Love), Op. 72, is Ludwig van Beethoven's only opera. The German libretto was originally prepared by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly, with the work premiering at Vienna's Theater an der Wien on 20 November 1805. The following year, Stephan von Breuning helped shorten the work from three acts to two. After further work on the libretto by Georg Friedrich Treitschke, a final version was performed at the Kärntnertortheater on 23 May 1814. By convention, both of the first two versions are referred to as Leonore.

The libretto, with some spoken dialogue, tells how Leonore, disguised as a prison guard named "Fidelio", rescues her husband Florestan from death in a political prison. Bouilly's scenario fits Beethoven's aesthetic and political outlook: a story of personal sacrifice,

heroism, and eventual triumph. With its underlying struggle for liberty and justice mirroring contemporary political movements in Europe, such topics are typical of Beethoven's "middle period". Notable moments in the opera include the "Prisoners' Chorus" (O welche Lust—"O what a joy"), an ode to freedom sung by a chorus of political prisoners, Florestan's vision of Leonore come as an angel to rescue him, and the scene in which the rescue finally takes place. The finale celebrates Leonore's bravery with alternating contributions of soloists and chorus.

**Roles**

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| Florestan, a prisoner | tenor | Jonas Kaufmann, |
| Leonore, his wife, disguised as a man under the alias Fidelio | soprano | Nina Stemme |
| Rocco, gaoler (guard) | bass | Christoff Fischesser |
| Marzelline, his daughter | soprano | Rachel Harnisch |
| Jaquino, assistant to Rocco | tenor | Christop Strehl |
| Don Pizarro, governor of the prison | baritone | Falk Struckmann |
| Don Fernando, King's minister | baritone | Peter Mattei |
| First prisoner | tenor | Juan Sebastian Acosta, |
| Second prisoner | bass | Levente Pall |

Arnold Schoenberg Choir; Mahler Chamber Orchestra / Lucerne Festival Orchestra
Conductor, Claudio Abbado

**Synopsis**

Two years prior to the opening scene, the Spanish nobleman Florestan has exposed or attempted to expose certain crimes of a rival nobleman, Pizarro. In revenge, Pizarro has secretly imprisoned Florestan in the prison over which he is governor. Simultaneously, Pizarro has spread false rumours about Florestan's death.

The warden of the prison, Rocco, has a daughter, Marzelline, and an assistant, Jaquino, who is in love with Marzelline. The faithful wife of Florestan, Leonore, suspects that her husband is still alive. Disguised as a boy, under the alias "Fidelio", she gains employment working for Rocco. As the boy Fidelio, she earns the favor of her employer, Rocco, and also the affections of his daughter Marzelline, much to Jaquino's chagrin.

On orders, Rocco has been giving the imprisoned Florestan diminishing rations until he is nearly starved to death.

**Place:** A Spanish state prison, a few miles from Seville Time: Late 18th century

**Act 1:** Jaquino and Marzelline are alone in Rocco's house. Jaquino asks Marzelline when she will agree to marry him, but she says that she will never marry him now that she has fallen in love with Fidelio, unaware that Fidelio is actually Leonore in disguise (Jetzt, Schätzchen, jetzt sind wir allein—"Now, darling, now we are alone"). Jaquino leaves, and Marzelline expresses her desire to become Fidelio's wife (O wär ich schon mit dir vereint—"If only I were already united with thee"). Rocco enters, looking for Fidelio, who then enters carrying a heavy load of newly-repaired chains. Rocco compliments Fidelio, and misinterprets her modest reply as hidden attraction to his daughter. Marzelline, Fidelio, Rocco, and Jaquino sing a quartet about the love Marzelline has for Fidelio (Mir ist so wunderbar—"A wondrous feeling fills me", also known as the Canon Quartet).

Rocco tells Fidelio that as soon as the governor has left for Seville, Marzelline and Fidelio can be married. He tells them, however, that unless they have money, they will not be happy.

(Hat man nicht auch Gold beineben—"If you don't have any money"). Fidelio demands to know why Rocco will not allow for help in the dungeons, especially as he always seems to return short of breath. Rocco says that there is a dungeon down there where he can never take Fidelio, which houses a man who has been wasting away for two years. Marzelline begs her father to keep Leonore away from such a terrible sight, but Leonore claims courage sufficient to cope with it. Rocco and Leonore sing of courage (Gut, Söhnchen, gut—"All right, sonny, all right"), and Marzelline joins in their acclamations.

All but Rocco leave. A march is played as Pizarro enters with his guards. Rocco warns Pizarro that the minister plans a surprise visit tomorrow to investigate accusations of Pizarro's cruelty. Pizarro exclaims that he cannot let the minister discover the imprisoned Florestan, who has been thought dead. Instead, Pizarro will have Florestan murdered (Ha, welch ein Augenblick—"Hah! What a moment!"). As a signal, Pizarro orders that a trumpet be sounded at the minister's arrival. He offers Rocco money to kill Florestan, but Rocco refuses (Jetzt, Alter, jetzt hat es Eile!—"Now, old man, we must hurry!"). Pizarro says he will kill Florestan himself instead, and orders Rocco to dig a grave for him in the floor of the dungeon. Once the grave is ready, Rocco is to sound the alarm, upon which Pizarro will come into the dungeon and kill Florestan. Fidelio, hearing Pizarro's plot, is agitated, but hopes to rescue Florestan (Abscheulicher! Wo eilst du hin? and Komm, Hoffnung, lass den letzten Stern—"Monster! Where are you off to so fast?" and "Come, hope, let the last star").

Jaquino once again begs Marzelline to marry him, but she continues to refuse. Fidelio, hoping to discover Florestan, asks Rocco to let the poor prisoners roam in the garden and enjoy the beautiful weather. Marzelline similarly begs him, and Rocco agrees to distract Pizarro while the prisoners are set free. The prisoners, ecstatic at their temporary freedom, sing joyfully (O welche Lust—"O what a joy"), but remembering that they might be caught by the prison's governor Pizarro, are soon quiet.

After meeting with Pizarro, Rocco re-enters and tells Fidelio that Pizarro will allow the marriage, and Fidelio will also be permitted to join Rocco on his rounds in the dungeon (Nun sprecht, wie ging's?—"Speak, how did it go?"). Rocco and Fidelio prepare to go to Florestan's cell, with the knowledge that he must be killed and buried within the hour. Fidelio is shaken; Rocco tries to discourage Fidelio from coming, but Fidelio insists. As they prepare to leave, Jaquino and Marzelline rush in and tell Rocco to run, as Pizarro has learned that the prisoners were allowed to roam, and is furious (Ach, Vater, Vater, eilt!—"O, father, father, hurry!").

Before they can leave, Pizarro enters and demands an explanation. Rocco, thinking quickly, answers that the prisoners were given a little freedom in honour of the Spanish king's name day, and quietly suggests that Pizarro should save his anger for the prisoner in the dungeon below. Pizarro tells him to hurry and dig the grave, and then announces that the prisoners will be locked up again. Rocco, Leonore, Jacquino, and Marzelline reluctantly usher the prisoners back to their cells. (Leb wohl, du warmes Sonnenlicht—"Farewell, you warm sunshine").

**Act 2:** Florestan is alone in his cell, deep inside the dungeons. He sings first of his trust in God, and then has a vision of his wife Leonore coming to save him (Gott! Welch Dunkel hier!—"God! What darkness here" and In des Lebens Frühlingstagen—"In the spring days of life"). Florestan collapses and falls asleep, while Rocco and Fidelio come to dig his grave. As they dig, Rocco urges Fidelio to hurry (Wie kalt ist es in diesem unterirdischen Gewölbe!—

"How cold it is in this underground chamber" and Nur hurtig fort, nur frisch gegraben—"Come get to work and dig", the "Gravedigging Duet").
Florestan awakes and Fidelio recognizes him. When Florestan learns that the prison he is in belongs to Pizarro, he asks that a message be sent to his wife, Leonore, but Rocco says that it is impossible. Florestan begs for a drop to drink, and Rocco tells Fidelio to give him one. Florestan does not recognize Fidelio, his wife Leonore in disguise, but tells Fidelio that there will be reward for the good deed in Heaven (Euch werde Lohn in bessern Welten—"You shall be rewarded in better worlds"). Fidelio further begs Rocco to be allowed to give Florestan a crust of bread, and Rocco consents.
Rocco obeys his orders and sounds the alarm for Pizarro, who appears and asks if all is ready. Rocco says that it is, and instructs Fidelio to leave the dungeon, but Fidelio hides instead. Pizarro reveals his identity to Florestan, who accuses him of murder (Er sterbe! Doch er soll erst wissen—"Let him die! But first he should know"). As Pizarro brandishes a dagger, Fidelio leaps between him and Florestan and reveals her identity as Leonore, the wife of Florestan. Pizarro raises his dagger to kill her, but she pulls a gun and threatens to shoot him.
Just then, the trumpet is heard, announcing the arrival of the minister. Jaquino enters, followed by soldiers, to announce that the minister is waiting at the gate. Rocco tells the soldiers to escort Governor Pizarro upstairs. Florestan and Leonore sing to their victory as Pizarro declares that he will have revenge, while Rocco expresses his fear of what is to come (Es schlägt der Rache Stunde—"Revenge's bell tolls"). Together, Florestan and Leonore sing a love duet (O namenlose Freude!—"O unnamed joy!").
*The overture to "Leonore No. 3" is often played at this point.*
The prisoners and townsfolk sing to the day and hour of justice which has come (Heil sei dem Tag!—"Hail to the day!"). The minister, Don Fernando, announces that tyranny has ended. Rocco enters, with Leonore and Florestan, and he asks Don Fernando to help them (Wohlan, so helfet! Helft den Armen!—"So help! Help the poor ones!"). Rocco explains how Leonore disguised herself as Fidelio to save her husband. Previously in love with Fidelio, Marzelline is shocked. Rocco describes Pizarro's murder plot, and Pizarro is led away to prison. Florestan is released from his chains by Leonore, and the crowd sings the praises of Leonore, the loyal saviour of her husband (Wer ein holdes Weib errungen—"Who has got a good wife").
A detailed summary of its history and performances is available here
https://en.wikipedia.org/wiki/Fidelio

**Oberto  Guiseppe Verdi**
Oberto, Conte di San Bonifacio is an opera in two acts by Giuseppe Verdi to an Italian libretto by Temistocle Solera, based on an existing libretto by Antonio Piazza probably called Rocester.
It was Verdi's first opera, written over a period of four years, and was first performed at the Teatro alla Scala, Milan, on 17 November 1839. The La Scala production enjoyed "a fair success" and the theatre's impresario, Bartolomeo Merelli, commissioned two further operas from the young composer.
A detailed history of its composition and performance may be seen here
https://en.wikipedia.org/wiki/Oberto_(opera)

**Roles**

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| Oberto, Count of San Bonifacio | bass | Rolando Panerei |
| Leonora, his daughter | soprano | Ghena Dimitrova |
| Cuniza, sister of Ezzelino da Romano | mezzo-soprano | Ruža Baldani |
| Imelda, Cuniza's confidante | mezzo-soprano | Alison Browner |
| Riccardo, Count of Salinguerra | tenor | Carlo Bergonzi |

Lords, ladies, vassals
Choir of the Bavarian Radio; Munich Radio Orchestra
Conductor Lamberto Gardelli

**Synopsis**

Time: 1228 Place: Northern Italy

Before the action takes place, a battle has been fought between Oberto, Count of San Boniface, and the Salinguerra, led by Ezzelino da Romana. Oberto has lost and has retreated to Mantua. Meanwhile, his daughter Leonora has been seduced and abandoned by Riccardo, Count of Salinguerra, and Riccardo is about to marry Cuniza, Ezzelino's sister. Leonora makes her way to Bassano on Riccardo's wedding day, intent on confronting him.

**Act 1: Scene 1:** The countryside near Bassano

Riccardo is welcomed by a chorus as he is about to enter Ezzelino's palace. He sings of his joy at being close to Cuniza (Son fra voi! Già sorto è il giorno...Già parmi udire il fremito - "Here I am amongst you! The day hasted by my desire has now arrived"). They enter the castle. Leonora arrives swearing to avenge Riccardo's desertion and she sings of the love which she had and a hope of recovering those innocent days (Sotto il paterno tetto...Oh potessi nel mio core- "Beneath my father's roof an angel appeared to me"). She leaves to go towards the village.

**Scene 2:** Near Bassano castle

Meanwhile her father, Oberto, arrives, pleased to be back in his home country but unsure of Leonora's whereabouts. When Leonora returns, each is aware of the other's presence and father and daughter are reunited. They express amazement at having found each other again. But, Oberto's initial anger at Leonora's actions quickly turn to fatherly affection as the pair makes plans to disrupt the wedding.

**Scene 3:** A room in Ezzelino's palace

The chorus sings a welcome to the happy bride but, alone with Riccardo, Cuniza expresses some forebodings in spite of expressing her love for him. (Questa gioia che il petto m'innonda - "This joy that overwhelms my breast is mingled with a mysterious fear").

After the couple leaves, Leonora enters and is questioned by Imelda. Leonora tells her that her father, Oberto, is also in the palace and, when he enters, she tells Cuniza about her betrayal by Riccardo. Cuniza agrees to help them.

She then hides Oberto in a nearby room and invites Riccardo and his guests to join her. Upon entering, Cuniza reveals Leonora's presence and accuses her lover of infidelity. Riccardo's accusations against Leonora prompt her father to enter and challenge Riccardo to a duel.

**Act 2; Scene 1:** The princess's private apartments

Cuniza and Imelda are alone and the servant announces that Riccardo wishes to speak to her mistress. Cuniza laments the love she had, but following her aria, Oh, chi torna l'ardente pensiero - "Oh, who can turn my fevered thoughts", she instructs Imelda to tell Riccardo that he should return to Leonora, concluding in Più che i vezzi e lo splendore - "More persuasive to my conscience" that she has made the right decision.

**Scene 2:** A remote place near the castle gardens

The courtiers gather and express their sympathy for Leonora's plight. As they leave, Oberto enters, waiting for his rival to appear. He proclaims that he will seek vengeance: (Aria: L'orror del tradimento - "The horror of his betrayal"). The courtiers return to tell him that Cuniza has interceded on his behalf and that he has nothing to fear from Riccardo, but Oberto's thoughts still focus on vengeance. Riccardo finally arrives and they begin to fight, but are soon stopped Cuniza who arrives with Leonora. The former insists that Riccardo admit his infidelity and agrees to marry Leonora. Still determined to fight his rival, Oberto extracts an agreement from Riccardo that they will soon meet in the woods. Oberto leaves the group to go into the woods; all leave. Offstage, the sound of a duel in progress can be heard and it is followed by Riccardo's arrival. He realizes that he has killed Oberto (Aria: Ciel che feci? - "Heavens, what have I done!") and he is filled with remorse. Then Imelda and Cuniza appear explaining that Leonora is prostrate over the dead body of her father. Soon a letter arrives from Riccardo explaining that he has gone into exile leaving everything he possesses to Leonora. In her grief, she announces that she will become a hermit.

**La Gioconda** is an opera in four acts by Amilcare Ponchielli set to an Italian libretto by Arrigo Boito (as Tobia Gorrio), based on Angelo, Tyrant of Padua, a 1835 play in prose by Victor Hugo (the same source Gaetano Rossi had used for his libretto for Mercadante's Il giuramento in 1837). First performed in 1876, La Gioconda was a major success for Ponchielli, as well as the most successful new Italian opera between Verdi's Aida (1871) and Otello (1887). It is also a famous example of the Italian genre of Grande opera, the equivalent of French Grand-Opéra.

Ponchielli revised the work twice; the third and final version (that is used to this day) was first performed in 1880. There are several complete recordings of the opera, and it is regularly performed, especially in Italy. It is one of only a few operas that features a principal role for each of the six major voice types.

**Roles**

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| La Gioconda | Maria Callas |
| Laura Adorno | Fiorenza Cossotto |
| La Cieca | Irene Companeez |
| Alvise Badoero | Ivo Vinco |
| Enzo Grimaldo | Pier Miranda Ferraro |
| Barnaba | Piero Capucilli |

Chorus and Orchestra of La Scala, Milan. Conductor:-Antonino Votto

**Synopsis**

The opera's title translates as The Happy Woman, but is usually given in English as The Ballad Singer. However, as this fails to convey the irony inherent in the original, the Italian is usually used. Each act of La Gioconda has a title.

Place: Venice Time: 17th century

The story revolves around a woman, Gioconda, who so loves her mother that when Laura, her rival in love for the heart of Enzo, saves her mother's life, Gioconda puts aside her own romantic love to repay her. The villain Barnaba tries to seduce Gioconda, but she prefers death.

**Act 1** The Lion's Mouth The courtyard of the Doge's Palace

During Carnival celebrations before Lent, while everyone else is preoccupied with a regatta, Barnaba, a state spy, lustfully watches La Gioconda as she leads her blind mother, La Cieca, across the Square. When his amorous advances are firmly rejected, he exacts his revenge by denouncing the old lady as a witch whose evil powers influenced the outcome of the gondola race. It is only the intervention of a young sea captain that keeps the angry mob at bay.

Calm is restored at the approach of Alvise Badoero, a member of the Venetian Inquisition, and his wife, Laura. Laura places La Cieca under her personal protection, and in gratitude the old woman presents her with her most treasured possession, a rosary. The sharp-eyed Barnaba notices furtive behaviour between Laura and the sea captain indicating a secret relationship. Recalling that Laura was engaged to the now banished nobleman Enzo Grimaldo before her forced marriage to Alvise, Barnaba realises that the sea captain is Enzo in disguise.

Barnaba confronts Enzo, who admits his purpose in returning to Venice is to take Laura and begin a new life elsewhere. Barnaba knows that Gioconda is also infatuated with Enzo and he sees an opportunity to improve his chances with her by assisting Enzo with his plan of elopement.

When Enzo has gone, Barnaba dictates a letter to Alvise revealing his wife's infidelity and the lovers' plan of escape. He is unaware that he has been overheard by Gioconda. The act ends with Barnaba dropping the letter into the Lion's Mouth, where all secret information for the Inquisition is posted, while Gioconda laments Enzo's perceived treachery, and the crowd returns to its festivities.

**Act 2** The Rosary The deck of Enzo's ship

Enzo waits for Barnaba to row Laura out from the city to his vessel. Their joyful reunion is overshadowed by Laura's fears as she does not trust Barnaba. Gradually Enzo is able to reassure her, and he leaves her on deck while he goes to prepare for their departure.

La Gioconda has been following Laura with the intention of exacting revenge from her rival. Alvise and his armed men are also in hot pursuit, but as Gioconda is about to stab Laura she sees her mother's rosary hanging round her neck and has an instant change of heart. She hurries Laura into her boat so that she can evade her pursuers.

Enzo returns to the deck to find that Laura has fled leaving Gioconda triumphant. Furthermore, Alvise's men are rapidly approaching. He sets fire to the ship rather than let it fall into the hands of his enemies before diving into the lagoon.

**Act 3** The Ca' d'Oro (House of Gold) Alvise's palace

Laura has been captured, and her vengeful husband insists she must die by poisoning herself (effectively committing suicide and condemning herself to Hell). Once again Gioconda has followed and has found her way into the palace, this time with the intention of saving her rival. Finding Laura alone Gioconda replaces the phial of poison with a powerful drug which creates the appearance of death. The second scene begins with Alvise welcoming his fellow

members of the nobility to the palace; Barnaba and Enzo are amongst those present. Lavish entertainment is provided and the act ends with the famous ballet Dance of the Hours. The mood of revelry is shattered as a funeral bell begins to toll and the body of Laura is revealed awaiting burial. A distraught Enzo flings off his disguise and is promptly seized by Alvise's men.

**Act 4** The Orfano Canal A crumbling ruin on the island of Giudecca

In exchange for Enzo's release from prison, La Gioconda has agreed to give herself to Barnaba. When Enzo is brought in, he is initially furious when Gioconda reveals that she has had Laura's body brought from its tomb. He is about to stab her when Laura's voice is heard and Gioconda's part in reuniting the lovers becomes clear. Enzo and Laura make their escape, leaving La Gioconda to face the horrors awaiting her with Barnaba. The gondoliers' voices are heard in the distance telling that there are corpses floating in the city. When Gioconda tries to leave, she is caught by Barnaba. She then pretends to welcome his arrival, but under cover of decking herself in her jewellery, seizes a dagger and stabs herself to death. In frustrated rage Barnaba tries to perpetrate one last act of evil, screaming at the lifeless body "Last night your mother offended me. I drowned her!"