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**Помпеева А. Ю.** *«Сельская честь» П. Масканьи: аспекты «веристской» вокальной стилистики.* Статья посвящена рассмотрению специфики жанра веристской одноактной оперы-новеллы в аспекте новых тенденций вокальной стилистики. Отмечено, что в этой опере П. Масканьи не только заложил фундамент модели одноактной оперы веристского направления, но и воссоздал новые черты эстетики и поэтики сольного пения, характерные для данного жанра и в будущем. Это: 1) использование музыки фольклорного происхождения; 2) «эстетика крика», что отражено в особой экспрессии пения, которая достигается путем завышения tessitura, глиссандирования голоса, шумовые призвуки в пении, динамические эффекты subito; 3) речитативно-декламационную основу интонирования коротких «песен-куплетов», где напевность и кантиленность являются факторами второго плана, хотя мелодичная природа итальянской «поющей оперы» сохраняется.

**Ключевые слова:** веристская опера, одноактная опера-новелла, сольное пение в опере, «Сельская честь» П. Масканьи, стилистика сольного пения в данной опере.

**Pompeyeva A. Y.** *«Cavalleria Rusticana» by P. Mascagni: aspects «veristic» vocal style.* The article is sanctified to consideration of specific of genre of verismo one-act short opera-novel in the aspect of new tendencies of vocal style.

In the history of one-act opera «Cavalleria Rusticana» P. Mascagni (1863–1945) has a special role. The creation of this opera was a turning point in the creative life of the composer. Opera was created in 1888 as part of the competition for the best one-act opera, known publisher announced E. Sondzono.

*The author of the libretto became Adolfo Targioni Tozzetti and G. Menashe, but the basic plot was based on the novel by Giovanni Verga. Winning the competition, despite the participation of R. Leoncavallo, Mascagni went. The opera was written very quickly – in just two months, indicating that the integrity of its composition and drama.*

*According to the structure of «Cavalleria Rusticana» fits into the norms of one-act, although it consists of two paintings, between which to preserve the continuity of symphonic intermezzo placed. To give integrity and concentration of musical-stage action is also important spatio-temporal parameter (the unity of time, space and action – a few hours of «real» time, the feast of Easter in the Sicilian village, the drama unfolding on the background).*

*On a number of grounds, this opera belongs to an entirely new direction veristkomu. This – the reliance on domestic sources of folk music in the language, the music life of the then Italy (Sicily), a song as the basis of the primary genre, «processed» by Mascagni in the opera and symphonic quality. The principle structure of the opera – mixed, combining parts complete type (rural holiday pictures, solo songs-arioso) with through episodes of stress-quality dramatic conflict (scene-duets).*

*In the field of aesthetics and musical-poetic embodiment of the principles of verism «Cavalleria Rusticana» is, on the one hand, one of the few operas related to this direction (along with «Pagliacci» by R. Leoncavallo), on the other hand, it provides support to the romantic tradition formed in operas, dramas J. Verdi, and in musical language, leitmotif system and tangible impact in the orchestra by Richard Wagner; the musical material and placement of opera roles «Cavalleria Rusticana» compared with «Carmen» by Georges Bizet. This synthesis is implemented in the system of one-act opera, which affects all components of opera aesthetics and poetics – music, stage action, solo singing.*

*Defining the genre of «Cavalleria Rusticana» as opera-novella veristik, one should bear in mind such it features: 1) plot (life «common people» boiling it passions and indispensable tragic denouement); 2) dramatic (one-act as the concentration of musical and dramatic action, organized on the leitmotif system and combining numbered and cross-cutting structures); 3) stylistic (specific language reflected in the manner of singing, as well as difficult to be designed and operated orchestral retracted tissue). All these features are interrelated, but the most obvious «new» among them is the vocal style. Attention is drawn to the genre basis solos «Cavalleria Rusticana»: they are all based on the national folk song and melody romance.*

*As for solo singing, the «Cavalleria Rusticana» in this regard – a truly innovative product, which are used as the Italian vocal tradition and promising new genres and techniques to adopt a one-act operas by authors such as in the future. Despite the fact that it was after «Cavalleria Rusticana» by P. Mascagni for firmly entrenched title «composer verists», he almost did not come back in its future work to the form found here and musical vocabulary. This was done by his contemporaries and followers, in particular, R. Leoncavallo in «Pagliacci» and U. Giordano in «Mala vita».*

*In «Cavalleria Rusticana» represented the first example of the landmark for opera genre phenomenon – veristic opera-drama, which has had a significant impact on the aesthetics and poetics of subsequent experiments in the field of one-act opera. This opera – experimental work and in many ways unique. Along with the concentration of the musical-stage action and transferring the «center of gravity» in field of opera's symphony in the orchestra, P. Mascagni creates a new type of solo singing. This component of the opera becomes stylistically central, so great interest in opera solo numbers as representant of this new style of singing.*

*Solo numbers in the opera in the sequence of musical and dramatic actions are presented in the following order: «Siciliana» Turiddu, «Cabaletta» Alpha, «prayer» Santutsi, «romance» Santutsi, «stornello» (verses) Lola. It is in these numbers focused vocal and stylistic components of «Cavalleria Rusticana» as one-act opera-drama veristik. The main emphasis in operatic vocals here composer placed on: 1) soil genres of Italian vocal music of folk origin; 2) «aesthetics shouting» associated with new tendeney in opera solo vocals, where deployed cantilena line replaced by «modest» scale songs, verses, but in the last act completely different intonation – expression is achieved through a wide range, glissando voices, dynamic effects subito; 3) recitative-declamatory vocal vocabulary intoning, where songs and cantilena go by the wayside, although the nature of the Italian «singing opera» saved.*

**Keywords:** *veristik opera, one-act opera-novella, solo singing in the opera «Cavalleria Rusticana» by P. Mascagni, style solo singing in the opera.*