

The noblewoman Vera Sheloga: Prologue and/or a one-act opera?.....58

Maria V. Skuratovskaya (Moscow) — Graduate student at the Russian Gnesins Academy of Music.

littleskur@gnesin-academy.ru

The article is dedicated to the N.A. Rimsky-Korsakov's opera «The Noblewoman Vera Sheloga» and history of its creation. In the sequence of events of historical operas' triad (Vera Sheloga — Pskovityanka — The Tsar's Bride), it takes the first place, but initially the material of this opera was intended for the prologue of the Pskovityanka's second edition, composed in 1876–1877. It was the prologue that the composer intended to complete in the first place, editing the opera, and he intended to set out in it, according to L.A. Mei, the events preceding the action of Pskovityanka. The article analyzes the numerous dramatic and musical connections of the prologue with the main material of the opera, in particular, the leitmotif system; and also the melody of Vera Sheloga is considered, in which, in our opinion, for the first time a mature, more melodious style of the composer's musical language is formed.

In this regard, in the second version of Vera Sheloga (1898) Rimsky-Korsakov changes little in the melodic plan — only the recitative fragments are replaced by more chanting ones; orchestration and texture are being processed to a greater extent. As an independent opera, Vera Sheloga continues several lines at once: firstly, it finds itself in a series of one-act operas composed at the turn of the 19th and 20th centuries. Russian composers (for example, P.I. Tchaikovsky, Ts.A. Cui), thereby enriching the genre that is relevant to the national scene. Secondly, it combines the main tendencies in the development of one-act opera of that time: the features of a verist opera and the principles of the embodiment of A.S. Pushkin. Finally, in the work of Rimsky-Korsakov, Vera Sheloga fits, in addition to the already mentioned historical triad, into the triad of one-act operas (along with Mozart and Salieri and Kashchei the Immortal), thereby proving the importance of the material in the evolution of the composer's style and in general in his legacy.

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Скуратовская М.В. «Боярыня Вера Шелого»: пролог и/или одноактная опера? // Ученые записки Российской академии музыки имени Гнесиных. 2021. № 2. С. 58–68
Skuratovskaya M.V. The noblewoman Vera Sheloga: Prologue and/or a one-act opera? // Scholarly Papers of Russian Gnesins Academy of Music. 2021. № 2. P. 58–68