Faccio’s “I profughi fiamminghi, 1863”, and “Amleto, 1865”. Scapigliatura’s masterpieces, has tended to discover the dark sides of human nature (Beyarslan, 2006, p. 21).

Afterwards, Giovanni Verga, Luigi Capuana and Frederico de Roberto were authors, have attended to the rising generation, Giovane Scuola. A group of people who belong to this movement, have emphasized naturalistic writing style. Author’s personal style should have not been depicted. Authors wrote masterpieces on contemporary issue. So, this understanding formed the basis of verismo in Italian opera. Unlike French artists, Italians focused more on everyday life and personal passions. For instance; Sicilian author, Giovanni Verga, has written “Cavalleria Rusticana” which is considered as one of the classic operas, describes the suffering of village based on crime and envy (Beyarslan, 2006, p. 21).

Pietro Mascagni was an Italian composer and he was one of the major interpreters of verismo. He composed “Cavalleria Rusticana” in 1890 which affected extreme impression in the history of the opera. Cavalleria Rusticana is known as the first masterpiece of verismo movement. It is based on a Sicilian melodrama by Giovanni Verga, incident to libretto by Guido Menasci and Giovanni Targioni Tozetti. “Verga processed the understanding of ethics of Sicilian in a rigid and realistic way in the text of “Cavalleria Rusticana”. For this reason, Pietro Mascagni who wrote single stage opera inspired by the same work, made it possible to follow the creation of exciting, colorful, passionate music” (Altar, 2010). Moreover Giovanni Verga’s story and theatrical approach and naturalism, since Mascagni’s opera can be accepted as proper reaction for the term of verismo. And this approach makes the difference between realism in art since 1890. Not only he composed “Cavalleria Rusticana” but also he has got masterpieces such as; “Amici Fritz, 1891”, “Guglielmo Ratcliff, 1895”, “Silvano, 1895”, “Zanetto, 1896”, “Iris, 1896”, “Amica, 1905”, “Isabeau, 1913”, “Perisina, 1913”, “Zazetta, 1917”.

Ruggiero Leoncavallo, was an Italian opera composer who included himself in verismo movement. A significant feature that distinguishes from other composers is, he could write his own opera libretto. With this talent, he had attained the status of a respected composer among the writers of a libretto. He composed a two stage opera, “I Pagliacci” in 1892 which has gained a worldwide reputation. The opera critic Joseph Gregor suggests that Leoncavallo, in his work “I Pagliacci”, has taken a real life story, and has masterfully transformed it into a libretto. Leoncavallo has also expressed the themes he was exploring in “I Pagliacci” by means of the prologue he has chosen to introduce his opera play. Therefore, the accurate interpretation of the verismo style may be extracted from the following quote by the composer: “Today the poet is responsible for digging the scary truths of life and boldly conveying his findings of such truth in his work” (Altar, 2010). He also composed another operas such as; “I Medici, 1893”, “Chatterton”, “La Boheme, 1897”, “Zaza, 1900”, “Maia, 1910”, “Gli Zingari 1912” and “Edipo Re, 1920”.

Italian composer, Giacomo Puccini, who was an interpreter of operatic realism and a significant innovator style of Verismo, has been shown as one of the most greatest composers between the late 19th and early 20th century. He died in 1924 because of throat cancer. Pappano (2010) indicates in his speech that “The supremacy of Italian opera died