

national culture, artist's creativity freedom, achievement and preservation of the integrity of the Ukrainian national culture, its integration into the European and world cultural space. We are witnessing how the state systemic cultural policy began to be built, resulting in the culture formation that is capable to function as a part of the world cultural process in the modern conditions.

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**SOCIOCULTURAL AND ARTISTIC LIFE AT THE TURN
OF THE 19TH AND 20TH CENTURIES
СОЦІОКУЛЬТУРНЕ І МИСТЕЦЬКЕ ЖИТТЯ
УКРАЇНСЬКИХ МІСТ НА ЗЛАМІ ХІХ–ХХ СТОЛІТЬ
З ПОГЛЯДУ «СТОЛИЧНОГО» І «ПРОВІНЦІЙНОГО»**

The future of modern society is determined not so much by the adaptability and ability of capitals to perceive innovations and civilizational changes, but by the standard of living of regions (provincial centers), their spiritual potential, and the ability to produce new cultural meanings. The study of metropolitan and provincial lifestyles is scientifically based for many reasons. This makes it possible to form a comprehensive picture of the culture of a certain period, to trace the synchronicity of the phenomena of social life, it makes it possible to compare historical processes not only on the scale of the entire country, but also in individual regions, in general, to reveal the peculiarities of the development of national culture (capital and provincial) past and present.

For many cities of Ukraine at the turn of the 19th and 20th centuries, the status of "capital" or "provincial" was decided unambiguously and not in their favor. With the liquidation of the political autonomy of Ukraine at the end of the 18th century, most of the Ukrainian lands (Left Bank, Slobidsk, Right Bank and Southern Ukraine) became part of the Russian Empire, becoming its economic and cultural province. This definitely affected not only the social, political, and cultural situation of the Ukrainian territories, but also established the status of imperial provinces for them. The capital cities were Moscow and Petersburg, while Kyiv, Kharkiv, Katerynoslav, Odesa, despite their development and European orientation in many spheres

of economic and cultural life, were clearly perceived as provincial territories subordinated to the government of Tsarist Russia.

Being in the systems of different socio-cultural coordinates, the province and the capital have always offered opposite conditions for the self-expression and self-realization of their society. The relationship between the capital and the province was never unambiguous and constantly unfolded on the border of struggle and cooperation, if not in the form of dialogue, then at the level of exchange of meanings.¹⁶⁸

The capital was primarily distinguished by the concentration of spiritual life in the field of art, science, and philosophy, which attracted intellectuals, young ambitious and determined people. Escape to the province was most often accompanied by a search for independence and creative inspiration "Without the province, I wouldn't have half of the material that I live by as a writer"¹⁶⁹ – claimed M. Saltykov-Shchedrin. On the other hand, realizing the close connection between the center and the province, V. Korolenko wrote: "Life is everywhere... But... there is one feature of significant difference: what in the capitals is mostly an idea, a formula, an abstraction - here we see in faces, perceive, feel on ourselves. Therefore, involuntarily, what in the capital is a struggle of ideas, here becomes a real struggle of living persons and phenomena...".¹⁷⁰

The atmosphere of special patriarchy has always distinguished the province from the capital. The feeling of frozen time and open space, characteristic of the province, was embedded in the metaphorical and ambiguous concept - "abyss". The picturesque landscape of the Ukrainian spaces resonated in a special way, first of all, with the subtle mental organization of the artist, contributed to self-absorption and inspired creativity. Modest Mussorgsky, touring the southern cities of Russia in 1878–1879 together with the soloist of the Imperial Russian Opera, Daria Leonova, wrote in a letter to his friend V. Stasov: "In the estate of E. P. Myloradovych, near Poltava, in Gozhul, we were struck by the elegant an artistic landscape, a luxurious parterre (tapis), pink acacias and a charming landlady... Fascinated by the person, I noticed a house in which Parasya could be, and

¹⁶⁸ Каган М. С. Москва – Петербург – провинция: «Двуличность» России – ее историческая судьба и уникальный шанс. *Российская провинция*. № 1. 1993. С.16.

¹⁶⁹ М.Е. Салтыков-Щедрин в воспоминаниях современников. / ред. С. А. Макашин. Москва : Художественная литература. Т. 1. 1957. С. 265.

¹⁷⁰ Короленко В.Г. Сон: рождественский рассказ; Грезы // А. С. Гациский: сборник, посвященный памяти А. С. Гациского. Горький, 1939. С. 34.

therefore the "Parasya" written in Peterhof was dedicated to the lovely E. P. Myloradovych".¹⁷¹

The feeling of metropolitan and provincial also depended on the position of the evaluator. From the point of view of the modern average resident of Moscow, everything outside it is perceived as a province, except with varying degrees of provinciality. Even Sankt-Petersburg residents called it "a big city with a regional destiny". What can be said about the Ukrainian cities on the territory then under the control of the empire?

"The province cannot be a model for us"¹⁷², – O. Glazunov expressed himself so unapologetically sharply regarding D. Akhsharumov's innovative idea of publishing explanatory programs for the concerts of the Poltava branch of the IRMT. At the same time, Leonid Lisovsky, a graduate of the St. Petersburg Conservatory, who lived in Poltava in 1899-1090, noted the considerable social activity of local residents, their interest in any social facts, which were carefully discussed in almost every home during evening tea. In his memoirs, the musician wrote: "Regarding this, the people of Poltava had to <...> "discover America" to us, from the capital..."¹⁷³.

At the beginning of the 19th century, Prince Oleksiy Kurakin, having just visited Poltava after his appointment to the post of governor-general of Little Russia, was pleasantly impressed by the high cultural level of the local nobility. After attending one of the Poltava balls, O. B. Kurakin was surprised to note that good taste reigned there, no worse than in both Russian capitals, that the young ladies are extremely well-mannered, kind and cheerful, and dance the quadrille well.¹⁷⁴

According to the researchers, the Ukrainian "province" of that time lived with its inherent ambivalence: on the one hand, imitating and simply copying the capital's way of life, and on the other - demonstrating spiritual independence from the capital, detachment from its political interests and ruling orders".¹⁷⁵

¹⁷¹ Финдейзен Н. Очерк деятельности Полтавского отделения Императорского русского музыкального общества за 1899–1915 гг. Полтава, 1916. 56 с.

¹⁷² Глазунов А. К. Письма, статьи, воспоминания / Сост. и вступ. ст. М. А. Ганиной. Москва : Гос. муз. изд., 1958. 549 с.

¹⁷³ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: В 10 вып. – 1990. – Вып. II. // Институт рукописи НБУ им. В. Вернадського. Ф. 1-39631, 39 с.

¹⁷⁴ Письма генерал-губернатора князя А. Б. Куракина из Малороссии // Тр. ПГУАК. Полтава, 1909. Вып. 5. Ч. 1. 45 с.

¹⁷⁵ Каган М. С. Москва–Петербург – провинция: «Двуличность» России – ее историческая судьба и уникальный шанс. *Российская провинция*. № 1. 1993. С.16.

Any cultural impressions that, due to their episodic nature, disturbed the monotony of provincial life, became special and memorable here. Instead, significant social events (wars or revolutions) actually dissolved in the provincial everyday life and had almost no effect on the usual rhythm of life of the townspeople. According to the recollections of L. Lisovsky, Poltava was exactly like that, removed from any state and political interests during the stormy years of 1903-1904: "Although there was a war in the East, people were dying and suffering, life was going well in Poltava, " pacified", if necessary, with a Cossack gun or machine guns"¹⁷⁶

It is worth remembering that at the turn of the 19th and 20th centuries, the social life of Ukrainian cities was absorbed by the processes of urbanization. Significant demographic changes occurring in cities at the expense of immigrants from Ukrainian villages caused numerous negative consequences - poverty, amorphousness, low structure of the urban environment, incessant migration¹⁷⁷ The majority of Ukrainians perceived urbanization as a social evil, the dictates of the city over the countryside, which brings with it spirituality and social stratification¹⁷⁸

Representatives of the nationally oriented intelligentsia of that time characterized the Ukrainian city as a completely hostile environment for Ukrainians.¹⁷⁹

In contrast to the village, which personified the popular, national principle and devotion to the ideology of farming, life in the city declared non-Ukrainianness and threatened to erode national identity. At one time, the urbanization processes at the turn of the 19th and 20th centuries could no longer be stopped, they only gained momentum under the influence of the inevitable progress of civilization.¹⁸⁰

At the beginning of the 20th century, modernization processes covered all spheres of social life in both large and small cities. Against the

¹⁷⁶ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: в 10-ти вып. 1903–1905. Вып. V. // Институт рукопису НБУ ум. В. Вернадського. Ф. I-39627. 140 с.

¹⁷⁷ Препотенська М.П. Буття людини мегаполісу (соціальні, культурні та екзистенціальні виміри): дис... д-ра філософ. наук, 09.00.03. Соціальна філософія та філософія історії. / Нац. акад. пед. наук України. Інст. вищої освіти. Київ, 2015. 451 с.

¹⁷⁸ Куліш П. О. Чорна рада: Хроніка 1663 року ; Оповідання / підгот. текстів і приміт. М. Л. Гончарука; післямов. Л. Г. Бикової. Харків : Основа, 1990. 272 с.

¹⁷⁹ Липинський В. Листи до братів-хліборобів. Про ідею і організацію українського монархізму. Київ : Ін-т Східноєвроп. досл. НАНУ, 1995. 470 с.

¹⁸⁰ Драгоманов М. Чудацькі думки про українську національну справу. Вибране. Київ, 1991. С. 461–558.

backdrop of industrialization, economic and technical growth, important transformations took place in the scientific, educational, cultural, and educational spheres. Periodicals were a kind of "mouthpiece" in covering important events, tastes and trends of social life.

Periodical business in the Russian Empire was formed under the influence of historical, economic, geopolitical, socio-cultural factors, along the lines of journalistic and publishing traditions that were formed throughout the 19th century. The active development of periodicals at the turn of the 19th and 20th centuries was due to technical and economic progress, which led to the expansion of communication links both within the Russian state and beyond. At this time, the interest of various layers of society in the printed word is growing significantly, in many, even the most remote cities and towns of the country, the activities of publishing centers are being established, and journalistic activity is flourishing.

For example, about 0.8% of all periodicals of the Russian Empire were published in Poltava Oblast alone during this period. There were 97 of them in the provincial center itself. Among the most popular: "Poltava Provincial Newspapers" (1838–1919), "Poltava Vestnik" (1903; 1909; 1913–1915), "Native Kray" (1905–1919). 1907), "Poltava People's Newspaper" (1905), Poltava Zemskaya Gazeta (1906), Poltava Life" (1907), "Poltava Voice" (1907–1915), "Poltava Speech" (1911), "Poltava Thought" (1912), "Poltava newspaper announced and summarized" (1912), "Poltava worker" (1906), "Bell" (1906), "Poltava day" (1913–1916) [13, p. 707]. Starting from the middle of the 19th century, the events of the social and cultural life of the Ukrainian provinces also appeared on the pages of the central periodicals Severnaya pchela (1840), Muscovityanin (1851), Historical Gazette (1851), and Saint Petersburg Newspapers (1858). , "Russian Musical Newspaper" (1894–1918), "Rigache Zeitung" (1859), etc.¹⁸¹

The nature of the publications of the provincial publications of that time differed little from the central ones. Well-known domestic researchers of Ukrainian antiquities (V. Myloradovych, I. Pavlovsky, L. Padalky, O. Lisovsky, V. Buchnevich, S. Steblin-Kaminsky) actively published their scientific investigations in the columns of newspapers and magazines. Special attention on the pages of local newspapers was paid to provincial governors, politicians, priests, representatives of famous noble families, who willingly appeared in the press with private journalism and memoirs about

¹⁸¹ Литвиненко А. І. Музична культура Полтавщини ХІХ — початку ХХ століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С.19.

their lives. On the pages of provincial magazines and newspapers, along with well-known public figures and domestic researchers, local historians posted their intelligence, and anonymous correspondents made their first attempts. It was in this way that the formation of a regional local word took place, and the foundations of journalism and art criticism in the province were laid.

In Poltava Oblast, the readership was most interested in excerpts from the youth diary of H. Galagan¹⁸², memories of the county landowner P. Bulyubash about the organization of leisure activities of the Poltava nobility: holding home concerts, performances, playing the piano, singing, dancing.¹⁸³

Events in education were widely covered, studies on the history of Little Russian demonology, ethnography, folk medicine, and local historiographic explorations were published. Periodicals not only in the province became the main platforms for advertising the products and services of that time. Announcements of concerts, reviews of tour performances, advertising of cinema, circus and public lectures were printed; posted notes on commemorating the anniversaries of composers and performers; performances of local amateurs and solo concerts of artists of various genres were covered. The periodicals of the turn of the 19th and 20th centuries were still one of the main sources representing musical opinion on the ground, and its character testified to the definitely high status of art in the society of that historical time.

It should be noted that at the beginning of the 20th century, the nature of journalism in the Ukrainian province acquired a bright national color. It was the Ukrainian province that was the first sower of the seeds that gave rise to the Ukrainian printed word. For example, the publication in Poltava of the literary and journalistic almanac "Native land" ("Native land", 1905–1916) and the newspaper "Hliborob" ("Zemlerob", Lubny - 1905) in the Ukrainian language became an eloquent expression of Ukrainian cultural ideas and national identity in conditions of imperial colonization. Another important aspect was that the publication of the magazine "Native Land" in Poltava preceded the publication of the publication "Hromadska Dumka" ("Public Opinion") in Kyiv with a similar purpose. On the pages of the Poltava almanac, the works of Ukrainian writers were published, the problems of the Ukrainian school, literature, and Ukrainian theater were actively discussed, and the fate of existing and newly organized Ukrainian-language newspapers was discussed. A special place was given to the

¹⁸² Известия. Полтава. О концерте при участии местных любителей, в котором принимал участие оркестр П. Галагана. *Полтавские губернские ведомости*. № 23. 6 июня. 1842.

¹⁸³ Киевская старина. 1898. Сентябрь. Т. 62. С. 197; 1888. Октябрь. Т. 23. С. 152.

coverage of cultural events from all the cities of the region: Kremenchuk, Luben, Lohvytsia, Hadyacha and others. The celebrations dedicated to T. Shevchenko, I. Kotlyarevskiy, M. Gogol, E. Hrebiniets, V. Zhukovskiy, as well as performances by the luminaries of the Ukrainian stage: M. Lysenko, M. Sadovskiy, M. Kropyvnytskyi, M. Zankovetska, O. Myshugi.¹⁸⁴

In general, the specificity of newspaper and magazine articles of Ukrainian provincial publications changed from the second half of the 19th to the beginning of the 20th century and went from short informative notes by anonymous correspondents to extensive analytical studies by local local historians, famous domestic writers, historians, music critics, and public figures. The published materials had a multi-genre orientation, their thematic depth and genre diversity testify to the high national, socio-cultural, and artistic development of Ukrainian provincial centers. Among the array of publications, we can single out:

- official documents (statutes, reports; journals of meetings of societies, institutions, organizations; information about events, lists of court cases);

- notification of the establishment of state, commercial institutions (general education, art, music schools, classes, courses; educational organizations);

- notes, essays, journalism of a memoir nature; – scientific materials from various fields of knowledge (analytical articles, reviews);

- bibliographic lists of literature (educational, artistic, musical);

- posters about the performance of local and touring artists, performers, teams, troupes;

- announcements from the service sector, public and commercial advertising.¹⁸⁵

The beginning of the 20th century saw an unprecedented flowering of artistic creativity: new genres, styles, schools were formed, the number of art events and exhibitions increased, and new names appeared. During this period, the state system for training specialists in secondary and higher education was also consistently strengthened, and private educational institutions, schools, classes, and courses were founded.

¹⁸⁴ Литвиненко А. І. Музична культура Полтавщини ХІХ — початку ХХ століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С. 68-73.

¹⁸⁵ Литвиненко А. І. Полтавщина: музична культура (ХІХ — початок ХХ століття) : навч. посібник. Київ : Автограф, 2011. С. 28-29 с.

The feeling of constant artistic movement filled the daily life of capital and provincial cities. The active activity of composers and performers attracted the attention of the widest circles of society. "Fashion" for music contributed to the activities of professional music and theater groups, the emergence of creative unions and incentive awards, and the organization of various competitions. The service segment of musical culture also developed actively: sheet music publishing houses and bookstores, factories for the production and repair of instruments, their suppliers and representative offices of well-known foreign companies, even tuners of musical instruments were in great demand in the urban environment.

At the beginning of the 20th century, the number of art institutions, enterprises, establishments, private educational institutions, and classes that had a direct or at least some relation to musical culture was counted in the tens of thousands. Provincial, district and provincial cities were particularly powerfully affected by this movement, the population of which grew rapidly and in percentage terms significantly exceeded similar processes taking place in Moscow and St. Petersburg (see table).

City	1906	1912	By what percentage did the population increase?
St. Petersburg	approx. 1,800,000	approx. 2,000,000	11,10
Moscow	approx. 1,200,000	approx. 1,500,000	25.00
Kyiv	247 432	460,000	85,91
Kharkiv	174,846	250,000	42.98
Zhytomyr	65,452	110,000	68.06
Poltava	53,060	72,000	35.70
Vinnitsa	28,995	46,000	58,64

Gradually, the provincial centers became cultural centers with a developed educational and artistic infrastructure, which grew more and more both quantitatively and qualitatively. Under such conditions, especially in the provinces, there was a severe lack of resources, with the help of which it would be possible to provide comprehensive and detailed information about the development of educational, concert-performing, sheet music-publishing, and other areas of musical life. The specialized magazines available at that

time - music, theater, art, concentrated primarily in the capital cities - could not solve this problem, since they mainly printed reports, reviews, reviews, scientific intelligence about significant cultural and artistic phenomena, famous musicians, composers, singers, theater actors, etc. The columns of such publications practically did not discuss the events of the musical life of the province, since it was impossible to promptly collect and print information from thousands of the most remote corners of the country, in particular, it quickly lost its relevance. The only exception was the "Russkaya muzykalnaya gazeta" (1894–1918), on the pages of which systematically published reviews and reviews of the activities of all branches of the IRMT, which at that time were actively deployed in various parts of the empire. For example, in 1899, the "Music in the Province" section of the RMG reported on the opening of a local branch of the Imperial Russian Musical Society in Poltava. In the future, the newspaper did not miss any important event from the musical life of this institution.¹⁸⁶

So, at the end of the 19th century, in the imperial information space, there was a need for versatile information about musical life and culture in general. Such a source was the "Musical Calendar" by Artur Gabrilovich (1867–?).¹⁸⁷

Having combined the functions of a periodical and a reference publication, the Calendar quite successfully solved the problem of systematization and publication of statistical data on the activities of various artistic, educational, creative centers and their leaders that existed at that time in the imperial province, and also informed about everything that was happening in contemporary musical and cultural sphere. In the state, with its vast expanses, lack of normal communication routes, this directory became the only source of the most diverse data from all areas of artistic life. The "Musical Calendar" began to be published in St. Petersburg in 1895 (the first issue) and was published every year, probably until 1915-1916.

Publishing the Calendar was undoubtedly an innovative decision. It is impressive not only the universality and volume of information presented in it, but also the composition of the content and its classification. 1) allocation of significant areas for advertising: in the "Musical Calendar" it occupies almost a sixth of the entire page; 2) supplementing the book with auxiliary information: excerpts from laws, rules, instructions, memorable dates, currency exchange, etc.; 3) The procedure for collecting information:

¹⁸⁶ Корганов В. Музыкально-педагогические учреждения в России. *Русская музыкальная газета*. 1899. № 35. С. 797–819. Корганов В. Преподавание музыки в общественных учреждениях. *Русская музыкальная газета*. 1890, № 35. С. 813.

¹⁸⁷ Музыкальный календарь А. Габриловича :справочная и записная книжка. СПб. 1809–1915.

in each issue, a request was printed for everyone who has a relationship with the music field to send information about themselves and their place of work to the editorial office, and for those already presented in the calendar - to inform about changes, if such occurred during the year. In addition, additional letters were sent with such a request. The calendar became so popular that after its first editions, A. Gabrilovich received hundreds of letters with positive reviews. However, there were also critical ones. The only thing that users criticized was the publication's loss of its "portability". It was not an easy task for the publisher to keep the Calendar as it was before, in a "pocket" format, under the conditions of a rapidly growing volume of information. By reducing the size of the text, eliminating the least popular information among readers, as well as shortening well-known words, the publisher managed to keep the calendar of 1897 to only 400 pages. But in the future, their number steadily increased: for example, in 1900 - 450, in 1909 - 480, and in 1912 - 500 pages, and the format of the book itself was a quarter larger than all previous ones!

Depending on the content, the Calendar consisted of three or four main sections.¹⁸⁸

The first section provides information of general purpose, such as: – advertising; - annual calendar; - a chronological list of state and religious holidays (the desire to universalize the notebook is evidenced by the fact that, in addition to Orthodox, Catholic, Lutheran, Jewish, and Muslim holidays are also provided); - the complete genealogical register of the Russian Imperial House; - comparative table of Russian and foreign currency exchange rates; - postal rules for sending and receiving correspondence. Advertising is valuable from the point of view of the source of information. It testifies not only to the provision of typical services in the field of music at that time, but also to which settlements and who was involved in the organization of concert events (usually these were music stores).

Analyzing the advertising part, we see that even in relatively small cities of Ukraine there were several such organizers, which directly testifies to the quite active touring and concert practice in the province at that time. The second section is actually a diary-notebook. The third section is the main one, devoted purely to the musical life of the empire and the largest European cities. The first subsection of this section is an address-calendar, which lists all musical institutions, institutions, orchestras, concert halls, schools, choirs,

¹⁸⁸ Литвиненко А. І. «Музыкальный календарь» А. Габриловича як культурне явище і цінне джерело інформації. *Студії мистецтвознавчі* : наук. журн. Київ : Інст. мист. фольк. та етн. НАН України ім. М. Т. Рильського, 2009. № 4 (28). С. 124–129.

musical and drama societies with personal data about employees of institutions and teachers of educational institutions, members of creative teams, and their leaders. An address sheet is also provided for each large city, which lists the addresses of music institutions and individual figures. The information in this subsection, as well as in the following ones, is given in alphabetical order by localities.

These data make it possible to trace the dynamics of the development of musical life in the territory of Ukraine at that time. If at the end of the 19th century in the calendar, it was mainly represented by a few largest cities (Kyiv, Odesa, Kharkiv, Kherson, Mykolaiv), but as of the period 1909–1910, we see about forty cities and towns. In general, during the entire period of publication of the calendar, it contained information about the cultural life of more than sixty settlements of Ukraine. Among them: Bakhmut (Katerinoslav province), Berdychiv, Berdyansk, Bila Tserkva, Vinnytsia, Voznesensk (Kherson province, now Mykolaiv region), Glukhiv, Dmytrivka (Kherson province), Dubno, Yevpatoria, Yelysavetgrad (now Kropyvnytskyi), Yenakieve . , Luhansk, Lutsk, Mariupol, Mghlin (Chernihiv province, now Bryansk region of the Russian Federation), Melitopol, Mykolaiv, Nizhyn, Odesa, Oleksandrivsk (Katerinoslav province), Oleksandria (Kherson province, now Kirovohrad region), Pavlograd, Poltava . (now Donetsk), Yalta. Note that the data in the calendar do not accurately reflect the actual state of the musical affairs in the empire. This publishing project was purely commercial, therefore A. Gabrilovich published only those data that came to his editorial office. In fact, musical life covered a much wider geography of settlements. Therefore, despite the mentioned conventionality of the information baggage of the calendars, it is possible to trace the gradual intensification of the development of musical life behind them.

In the second subsection, information is provided about musicians and musical figures (with an indication of the place of work and address of residence) - accompanists, employees of sheet music stores, musical instrument factories and workshops, rental agencies, printing houses, publishers of music literature, even musical instrument tuners. The third section - "Music in educational institutions" is quite interesting in terms of content. It contains the largest register of music and singing teachers who worked in non-musical, but general educational institutions: gymnasiums, pro-gymnasiums, real, theological and teacher seminaries, institutes, etc. The calendar provides information on the widest range of musical educators. education not only from big cities, but also towns and even villages. In the following subsections - the fourth and fifth - performers of military and spiritual music are presented, respectively (the name of the military unit,

choir, institution, the name of the conductor-leader is indicated). In the sixth subsection, similarly to the previous ones (city, institution or institution, names of managers, musicians, etc., addresses), information on the musical life of the largest European cities (Berlin, London, Prague, etc.) is given. At the end of the second section of the calendar, there is a list of the latest music releases for the current year. It is in this subdivision that virtually all sheet music editions of domestic composers in various genres of musical creativity are recorded.

The last, third section of the calendar is devoted to the normative base that served the musical and theatrical spheres. In particular, it contained clarifications about copyright, excerpts from the decrees on the pension provision of artists, the rules for the payment of fees, the conditions for the use of musical and dramatic works, the privileges of artists of the imperial theaters, etc. The section also provides information on current music competitions and awards, music periodicals of the Russian Empire and many European countries. Thus, A. Gabrilovich's "Musical Calendar" presents statistical data on musical activity in all its manifestations. From the first to the last issue of the diary, you can trace the development of musical culture in the Russian Empire.

The gradual evolution of the calendar itself is also noticeable: from a small format and volume, it gradually turned into a solid directory, which presented jubilee scientific articles, the legislative framework on intellectual property rights, information about musical institutions, establishments, enterprises and their employees, teams, publishing houses, mass media, information about musical works and authors. This calendar helped draw the attention of the musical public to the ordinary workers of the artistic field, and not only to its outstanding representatives. It became so popular and necessary that, over time, other publications also adopted the idea. For example, in 1907, the magazine "Musical Worker" began to be published (chief editor and publisher - I. V. Lipaev), dedicated to the life and work of orchestral musicians, conductors, singers, teachers, publishers. It was offered as a free supplement its own "Musical Calendar", designated as a "directory of musical workers", which provided information similar to that placed in A. Gabrilovich's calendar. A. Gabrilovich's reference book was also of great value from an artistic point of view. The innovative layout, systematic and compact placement of information and the encyclopedic nature of its presentation (at that time the role of encyclopedic materials increased), the inclusion of analytical intelligence on prominent artists put the calendar, despite its notebook status, on a par with the leading art periodicals of the time.

Presentation of the main research material. Any city is the epicenter of social existence, where various modes of human relations are actualized and implemented. Researchers of the phenomenon of urban culture put the concept of "life" at the center of their philosophical and sociological considerations. Emile Durkheim considers the city as a complex heterogeneous system based on social solidarity. Yuriy Lotman compares the city to a living organism, the constantly changing images of which appear in various forms of cultural reflection through philosophical and artistic texts. The researcher considers urban culture as a pulsating system of signs and things that hide the meanings of human nature.¹⁸⁹

Any city as a certain temporal system is represented in cultural objects (monumental buildings, temples, monuments, landscape buildings) and mental images. Living in the city, a person feels its "pulse".

Perceptions of time and space differ significantly in metropolitan and provincial cities. The oral space of the city, namely the intensity and saturation of city life with events, the reactions of citizens to them, discussions, polemics, gossip, anecdotes, rumors, according to the capital or provincial status of the city, manifest themselves in different ways. In his memoirs about life in Poltava at the beginning of the 20th century, Leonid Lisovsky cites an anecdote that local residents willingly told each other: "One teacher had a lesson at the Institute at 10 o'clock, and at a quarter to 11 - a lesson in the Cadet Corps at another end of the city, had to go by coach. <...> And so, it was worth it for this teacher to give a "two" to any pupil in a 10-hour lesson at the Institute, just as in an 11-hour lesson in the Cadet Corps, already knowledgeable and indignant cadets arranged for him a chemical "obstruction" and hummed in various corners - "What's a deuce for? What is the deuce for (such and such)?"¹⁹⁰

The concepts of "center" and "outskirts" are important for the assessment of urban space. These characteristics have not only topographical, but also sociocultural significance. In large Ukrainian cities in terms of number and area, especially Kyiv, Kharkiv, Odesa, socio-cultural geography fixed the respective roles for city quarters. In small cities, social infrastructure and urban life always gravitate towards the center.

At the beginning and in the middle of the 19th century, Ukrainian provincial cities had a similar layout: the main round square, around which

¹⁸⁹ Лотман Ю. М. Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки. Санкт-Петербург :«Искусство-СПБ», 2002. 768 с.

¹⁹⁰ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: в 10 вып. 1990. Вып. II. // Институт рукопису НБУ ім. В. Вернадського. Ф. 1-39631, 39 с.

were located administrative buildings (institutions of the nobility and public gatherings), as well as streets that radiated from the square and divided the surrounding space of the city into clear proportional quarters. The streets adjacent to the center housed the city theater, museums, shops, restaurants, and a cinema. It is obvious that the regularity in the planning of contemporary urban development projects was actually perceived as a means of implementing the idea of administrative centralization and unification of urban development in the imperial state.¹⁹¹

Any city of this period had to have its own special attributes of urbanism, without which city life was generally considered inferior. The oldest of such attributes was a park (garden) or boulevard for public walks. Large cities had several gardens and parks, which usually served as places for entertainment. At the beginning of the 20th century, parks were equipped with gazebos, stages, benches, sometimes billiards and bowling alleys, restaurants and summer theaters. "Bufa", "Aquariums", "Variety" with a similar repertoire operated in all large provincial centers. If there were two public gardens for walks in the city, then one of them necessarily acquired a double-digit reputation. In small towns, the public garden combined all roles. Theaters and restaurants were important for the city dweller. Visiting such institutions helped to overcome everyday monotony and created a feeling of celebration. It is not for nothing that columnists of local newspapers and memoirists most widely covered the repertoire of local theaters. And restaurants with their menus and the behavior of visitors during meals inspired the creativity of local columnists, writers, literary critics, and memoirists. The presence of two or more cinemas in a city was an attribute of a large city and formed different attitudes towards them in the minds of residents: one was perceived as central, others as peripheral.

The life rhythm of the city depended in a special way on the presence or absence of a railway in it. The opening of the railway station became an extraordinary event in the life of the townspeople. The station often became a place for public walks, a cinema or a club was set up near it, with its appearance, the social, economic, and cultural opportunities of the city in general significantly increased. For example, the construction of a railway station in Kharkiv near Arkhiereyskaya levada contributed to the emergence of a whole railway town around it, where gradually, as D.I. Bagaliy notes, "...the city itself began to feel the pull".¹⁹²

¹⁹¹ Верменич Я. В. Исторична урбаністика в Україні: теорія містознавства і методика літочислення. Київ : Інститут історії України НАН України, 2011. С. 192 с.

¹⁹² Багалея Д. И., Миллер Д. П. Альбом старинных планов г. Харькова, снимков его видов и портретов его деятелей: Прил. ко 2-му тому "Истории города

The commissioning of part of the Moscow-Kyiv-Voronezh railway Kyiv-Poltava-Lozova (1901–1903) contributed to an unprecedented influx of foreign and domestic tourists to Poltava, which caused a real artistic boom in the province¹⁹³

It is impossible to imagine a city at the turn of the 19th and 20th centuries without various technical innovations - gramophones, arithmetic meters, printing presses, mimeographs, schapierographs, American scales, office furniture, sewing, hosiery and embroidery machines, portable kitchen stoves, washing machines and steam skates, separators, guns - became products of active advertising and began to play a significant role in the life and everyday life of residents of both metropolitan and provincial cities. It is clear that the path to the consumer of a car and gramophone in the capital or the province was different. It is important to note that, having begun its spread as a fair no-show before the start of the First World War, technical novelties became increasingly commonplace. This, in particular, was facilitated by the affordability of such products. A large number of novelties were produced at once in different price ranges - more expensive and cheaper versions. Manufacturers sought to reduce the price of their products and bypass their competitors in the fight for the paying consumer, primarily of middle wealth.

The assimilation of novelties by townspeople most often took place in everyday life: washing machines and steam rinks were used in public hospitals, in particular, Zemstvo hospitals; automobile flights began to connect the center of cities with the outskirts or with other settlements, and car, motorcycle and bicycle races, and even airplane flights increasingly became an integral fact of urban spectacles. In this sense, the launch of the first electric tram in Kharkiv in 1906, which in time preceded the appearance of such an innovation in St. Petersburg (1907), was indicative in this sense. A special role in the life of a citizen at the turn of the 19th and 20th centuries was played by fashion, which at that time was mainly European-oriented. Foreign fashion trends manifested themselves most significantly through the clothes of townspeople and interior decoration of city dwellers. In order to attract as many consumers of the fashion industry as possible, advertising campaigns were systematically conducted in the cities, final or seasonal sales of goods were held, and various events and contests were announced. Through fashion, it was also possible to trace status changes in the

Харькова", сост. проф. Д.И. Багалеем и Д.П. Миллером. Харьков: Тип. и литогр. М. Зильберберг и С-вья, 1912. 62 с.

¹⁹³ Литвиненко А. І. Музична культура Полтавщини XIX — початку XX століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С.109–135.

environment of Ukrainian cities, in particular, the position of women in society. In this sense, women's refusal to wear a corset was indicative. The article of clothing, which for a long time restrained the movements and deformed the body of a woman, began to be perceived as an act of female enslavement and was rejected by everyday practice at the turn of the 19th and 20th centuries. A new attribute of a woman appeared in the women's wardrobe - a tailor suit (a jacket and a long skirt), which became the outfit of a new, dynamic, working woman, allowing a woman to express her public and social views in this way. In general, Western European influences were clearly visible in women's fashion at that time, while men's fashion was more influenced by the state service, clothing was regulated by the place of service and rank.

The mass production of sewing machines, in particular the improved version of the Singer sewing machine, made the process of mass sewing of clothes for the population much easier and faster. The dissemination of fashion trends in clothing was particularly facilitated by periodicals. Even in the middle of the 19th century, specialized magazines were completed with fashionable patterns. According to these samples, the majority of the population, both in cities and in villages, ordered clothes from private tailors. At the turn of the 19th and 20th centuries, the demand for fashion items grew significantly, primarily due to the fact that the population of cities increased and became more diverse. Fashion in cities is gradually ceasing to demonstrate social affiliation, becoming more universal and in demand. As we can see, all the factors listed above in the formation and development of cities at the turn of the 19th and 20th centuries became a reflection of inevitable changes in accordance with the social demands of the time.

In accordance with the modern challenges of the day, a special type of urban culture was formed with a characteristic unified style of urban life, which involved the widest possible strata of the population. National cultural traditions had an important influence on the culture of Ukrainian cities, which affected the formation of the Ukrainian national style, in particular in architecture, painting, photography, decorative and applied arts, everyday life and interior.

Fashion in furnishing apartments played a special role in urban life. At the beginning of the 20th century, against the background of general trends of national elevation in culture, Ukrainian handicrafts also gained special development. Handicrafts in the national style appear in the subject environment of urban dwellings. Small but characteristic items of Ukrainian peasant life, made in the Ukrainian traditional version, gained popularity. It was they who gave the citizen's home a Ukrainian flavor: chests, bowls, folk ceramics, Ukrainian embroidered towels and carpets. Such interior items

performed not only a purely decorative function in the homes of townspeople, but also had a symbolic meaning. For many townspeople, the purchase of such trinkets became a kind of demonstration of national belonging, and for believers it served as a talisman. Portraits of prominent Ukrainian figures were often decorated with a towel. Portrait or sculptural images of Taras Shevchenko were the most common, even mandatory, in the homes of citizens of that time. Folk traditions were widely used in the decoration of everyday clothes and housing. In this context, the activity of the Ukrainian artist Amvrosy Zhdakha, the author of the album of urban furniture and interior in the Ukrainian style, is significant. In the artist's work, there are about 50 items of 33 pieces of furniture in the Ukrainian traditional version, placed according to their functional purpose in the corresponding premises. All interior items are stylized according to certain periods of Ukrainian history - Old Russian, Cossack, XVII-XVIII centuries (Byzantine style). In general, the Ukrainian intelligentsia played a major role in spreading the spirit of Ukrainianism to everyday life in the cities: cultural figures, educational scientists, employees of zemstvo archives, publishing houses, and teachers in their daily activities were vivid expressions of the national way of life. It is worth noting that wearing national clothes at the end of the 19th and the beginning of the 20th centuries was not an everyday practice in cities. The embroidered shirt became an expression of self-conscious Ukrainianness, it was most often worn together with a city suit. Along with outstanding contemporaries of Ukrainian culture (M. Lysenko, I. Franko, B. Grinchenko, M. Kotsyubynskyi), Vysyvanka was worn especially by those townspeople who wanted to emphasize their involvement in Ukrainianness. At the same time, European influences dominated the fashion of townspeople. Most residents of Ukrainian cities sought to wear clothes of high European quality, and national Ukrainian clothing increasingly remained an attribute of holidays.

In non-capital cities, the socio-cultural environment was more contrasting and stable. Residents of the province more often preferred to be surrounded by "their circle" and identified either by professional preferences, education, income level, or by status, origin, or family ties. Such groupings were obvious for the province, as they happened "in front of everyone." In small provincial and district cities and towns, even for underground people the threshold of legality was conditional, they were well known.

At the beginning of the 20th century, photography became especially popular in the urban environment. In the cities, the number of state and private educational institutions has increased, the activities of scientific, public and artistic organizations, whose representatives were active consumers of photo services, are becoming more active. At the same time,

for most of the townspeople, taking pictures was not an everyday thing. The photo salon was visited by whole families most often during holidays or on the occasion of family celebrations. They prepared carefully for the event, especially taking care of clothes and appearance. It was possible to invite a photographer to your home, or to schedule a photo shoot within the boundaries of a public institution - a school, an institute, behind the scenes of a theater. Customers of photo services also paid attention to the design of their photos. Photo portraits were in the greatest demand - individual, group, family photos of the so-called "cabinet" ("cabinet-portrait") or "visiting card" format. They were placed on special passe-parts made in a typographic way, exclusive versions of which were most often ordered from abroad. A new phenomenon at the time was the spread of reportage photos in the columns of local newspapers, which testifies to the emergence of press or so-called journalistic photography.

The development of this genre was due to the improvement of technical equipment, which simplified the photographer's work, made it more mobile and allowed to photograph directly at the scene of events. Almost all periodicals of that time printed announcements by photographers about the provision of professional photo services. The demand for photography caused the appearance of business cards as a separate type of printed art products. At this time, the postcard is also gaining considerable popularity. As a presentable and convenient type of correspondence, postcards were sent to relatives and friends on the occasion of a holiday, an important family event, or as a message from a trip. Usually, original texts, gifts and congratulatory inscriptions were placed on postcards. It was possible to unmistakably trace calendar events not only of family and family importance, but also of general social significance.¹⁹⁴

Representatives of different strata of the urban population, both in large and small cities, could cross paths and mix only under certain circumstances. For example, during religious holidays, mass festivities, state celebrations, during sports events, in the cinema, etc. However, in most cases, city dwellers did not seek to violate the boundaries of their state privacy. At the turn of the 19th and 20th centuries, leisure on weekdays became a feature of city life itself. The emergence of free time after the end of service is a sign of the social and cultural status of a citizen. And the more different socio-cultural groups encompassed the city's population, the more diverse its leisure

¹⁹⁴ Литвиненко А. І. «Фотографічний досвід» Полтави початку ХХ століття і його суб'єкти. *«ScienceRise»*. / Інст. держави і права ім. В. М. Корецького Нац. акад. наук України. Харків : ПП «Технологічний центр», 2015. №12/1 (17). С. 40–44.

activities turned out to be. Cinema occupied a special place in the life of a citizen. From the moment of its appearance, this type of leisure is oriented towards a democratic viewer, gradually becoming a mass spectacle.

The first domestic cinemas with a luxurious interior and an elegant name often resembled the Parisian "cinema houses". Visiting them, as well as attending theater performances, was a real ritual for a citizen.¹⁹⁵

An exquisite and well-ventilated auditorium, a spacious and elegant lobby, a winter garden, a wardrobe and a buffet with a high level of comfort met the demands of the most demanding visitor. At the same time, ticket prices in such cinemas were quite high. More affordable cinemas were located on the outskirts of cities, mainly at railway stations-villages. The films shown there introduced the audience to distant lands, outstanding events and unattainable celebrities. Gradually, by the beginning of the 20th century, the cinema ceased to be an attribute exclusively of urban life. In the 1910s, the number of cinemas in the provincial centers of Left Bank Ukraine began to outnumber theater establishments.¹⁹⁶

The circus also became a widespread form of leisure in the metropolitan and provincial cities of that time. In terms of content and organization, this spectacular genre was primarily oriented towards commercial success. The popularity of circus performances encouraged entrepreneurs to build stationary establishments in various cities. In many provincial centers, an extensive network of circus centers caused considerable competition. In particular, about 16 circuses operated in Kharkov during the years 1862–1906. A large number of circus establishments also operated in Poltava, Chernihiv, Kyiv, Odessa, and other provincial centers of Ukraine. At the beginning of the 20th century, the repertoire of circus performances was significantly diversified: the performances of strongmen and boxing duels, "French wrestling championships" (Poltava, 1909) became fashionable.¹⁹⁷

In order to withstand the competition and attract the attention of the audience, opera and drama performances were organized on circus grounds,

¹⁹⁵ Устюгова В. В. «Новый Парадиз» : институциональные аспекты деятельности кинематографических театров российской провинции начала XX в. Новейшая история России. 2016. Вып. 2 (16). С. 222.

¹⁹⁶ Ховтура А. С. Становлення та модернізація соціальної інфраструктури губернських міст Лівобережної України (кінець XVIII – початок XX ст.). Дис. на здобуття ступеня доктора філософії за спеціальністю 032 Історія та археологія. Харківський національний університет імені В. Н. Каразіна Міністерства освіти і науки України. Харків, 2021. С. 198–199.

¹⁹⁷ Иваненко Д. А. Записки и воспоминания 1888–1908 гг. Полтава : *Полтавский голос*, 1909. С. 65.

and their prices were democratic. The low cost of tickets was also achieved due to the construction of premises capable of accommodating a huge audience. For example, G. Mussuri's circus in Kharkiv accommodated 5,750 spectators, Poltava circus of M. Amchyslavsky - 1,200 people. It is obvious that the acoustics in such premises did not allow the audience to fully enjoy the performance of the orchestra and the singing of the actors, the level of comfort for the audience was also mediocre.¹⁹⁸

Club leisure was a traditional and integral feature of city life at that time. The city, in which the windows of the noble meeting (the most closed of the type of societies at that time) shone and the sounds of ballroom music could be heard, was significantly different from the towns, where everything plunged into darkness, silence and complete sleep with the onset of dusk. In the capital cities, daily artistic activities of the most diverse genres were able to satisfy the requests of the most diverse, including very demanding, public.

The image of a boring, apathetic, cold city was typical for many Ukrainian even developed provincial centers until the end of the 19th century. In the magazine "Muzykalny svet" for 1876, we read: "In all of Russia, it seems, there is not a single provincial city in which some troupe of artists does not function during the winter season; there are amateur circles, concerts are arranged; they try to attract visiting tourists in any way and are generally happy for any public entertainment. We don't have any of that in Poltava. We have no social life at all <...>" "Complete stagnation in everything, lack of social interests and complete hibernation under the amazing blue sky with its magical moonlit nights"¹⁹⁹

In many provincial cities at the turn of the 19th and 20th centuries, certain types of leisure continued to exist as elitist in the form of art salons, music clubs, etc., continuing European cultural traditions. The activity of such institutions directly depended on the growth of the educated intelligentsia in the urban environment - lawyers, doctors, teachers, employees of banking and credit institutions, employees of the Zemstvo administration, and others. Most of them, in addition to their main profession, also had a thorough art education.

A noticeable phenomenon in the artistic life of Poltava was the activity of the Union of Chamber Music. As stated in the Charter of the organization dated February 10, 1910, the association's activities adhered to the traditions of exclusively chamber performance, focusing its repertoire on

¹⁹⁸ Геника Р. Харьков (корреспонденция). Русская музыкальная газета. 1913. № 17. С. 454.

¹⁹⁹ Финдейзен Н. Очерк деятельности Полтавского отделения Императорского русского музыкального общества за 1899–1915 гг. Полтава, 1916. 56 с.

the best examples of European instrumental and vocal musical classics. The founders of the organization were the musical community of Poltava: composer Leonid Lisovsky, musician and teacher Volodymyr Ogolevets (member of the board and music committee of the union), pianist I.H. Eisler and others. The composition of the Union was dominated by the Poltava intelligentsia, pupils and teachers of music institutions, professional pianists Kateryna and Olena Zaitseva, Antonina Silenchuk, Maria Shymkova, A. Dushkova-Levitina, singer Vera Drozdova-Dikovska, violinist Yosyp Goldberg. Famous performers were invited to participate in the concerts, in particular, the "Russian Battistini" Oskar Kamionskyi.

The scale and significance of this institution is evidenced by the large number of local and guest musicians, as well as a wide genre spectrum of repertoire works.²⁰⁰

Literally from the first years of its work, the Poltava Chamber Union had about 100 members - a number that exceeded all the expectations of its founders. Unfortunately, we do not have information about all the participants, but the repertoire of concerts gives reason to believe that the performers had refined artistic taste and their professional capabilities were extremely broad - the musicians could play almost anything.

The organizers and performers tried to keep up with the times, so the concert programs actively used the music of modern composers: S. Rachmaninov, A. Rubinstein, M. Ippolitov-Ivanov, P. Tchaikovsky, M. Rimsky-Korsakov, I. Paderewsky, A. Vyotana The performed musical repertoire was impressive with its large number and genre diversity, the concerts featured works by composers from Russia, Germany, Austria, France, Poland, Norway, Hungary - that is, practically the entire chamber repertoire of the era.

During the first season of activity (1910/1911), eight chamber meetings were held. Sounded out:

- string quartet (Gdur) by O. Grechaninov;
- piano quartet (Asdur) by M. Ippolitov-Ivanov;
- trio by F. Mendelssohn. (dmoll, cmoll), R. Schumann (dmoll), F. Schubert (Esdur), K. Saint-Saëns (Fdur, emoll), A. Rubinstein (Bdur), P. Tchaikovsky (amoll), A. Arenskyi (dmoll), B. Smetany (gmoll), P. Yuona (amoll), S. Rachmaninov (dmoll);
- violin sonatas by L. van Beethoven (Fdur), E. Grieg (Bdur, Fdur);

²⁰⁰ Литвиненко А. І. Камерне виконавство як чинник культуру творення (на прикладі музичної культури Полтавщини ХІХ — початку ХХ століть) // Актуальні проблеми історії, теорії та практики художньої культури : зб. наук. пр. Вип. ХХІХ. Київ : Міленіум, 2012. С. 188–195.

- cello sonata for two pianos by S. Rachmaninov;
 - a romance with variations by E. Grieg;
 - suite by A. Arenskyi.
- The repertoire of the second season (1911/1912) was even richer:
- sonatas for piano and violin by K. Goldmark (Ddur 25), E. Grieg (Fdur tv. 8, cmoll tv. 45);
 - E. Grieg's piano sonata (amoll, Tv. 36);
 - trio for piano, clarinet and cello by L. van Beethoven (Ddur tv. 11);
 - piano trios by A. Arenskyi (dmoll Tv. 32), L. van Beethoven (Ddur Tv.70), J. Brahms (cmoll Tv.101), O. Grechaninov (cmoll Tv.38), F. Mendelssohn (cmoll Tv.66), S. Rachmaninov (dmoll Tv.9), A. Rubinstein (Fdur tv. 15);
 - string quartet by F. Mendelssohn (Esdur tv. 12);
 - piano quartets by J. Brahms (gmoll tv. 25), M. Ippolitov-Ivanov (Asdur tv. 9), F. Mendelssohn (cmoll tv. 1), V.A. Mozart (gmoll);
 - works for piano "Petrarch's Sonnet No. 123", "Le roi de Thule", fantasy "Rigoletto" by F. Liszt, "Melody" by I. Paderevsky, "Elegy", "Barcarola", "Waltz" by S. Rachmaninov, Scherzo cismoll F. Chopin, "Grillen" by R. Schuman;
 - works for solo violin - "Romance" and "Serenade" by Ambrosio, "Reveri" by A. Vyotan, "Zephyr" by Gubay, "La Folia" by A. Corelli, "Romance" and "Hungarian Dance" by S. Rachmaninov, fantasy "Othello" » H. Ernst;
 - vocal works - "Viegenlied", "Sapphische ode", "Der Schmid" by J. Brahms, aria from the opera "The Force of Fate", Iago's monologue from the opera "Othello" by J. Verdi, Yelezar's aria from the opera "The Jewess" by F. Halevi , the serenade of Don Juan E. Napravnyk, the romances "Kak mne bolno", "Spring waters", "Here it is good", "You are my field", "Excerpt from A. Musset" by S. Rachmaninov, Lyubashi's aria from the opera "Sadko", the song of the Shemakhan Tsaritsa from the opera "The Golden Peacock" by M. Rimsky-Korsakov, "Pandro", the aria "I am that" from the opera "Demon" by A. Rubinstein, the aria of Lisa from the opera "Queen of Spades" by P. Tchaikovsky;
 - vocal duet "Rassvet" by P. Tchaikovsky;
 - a vocal piece accompanied by a violin – "It was early spring" by S. Yuferov;

– vocal piece accompanied by violin, harmonium and piano – "Ave Maria" (tv. 14) by A. Simon.²⁰¹

The high professional level of the Union was also evidenced by the existence of its own concept, outlined in the charter, concert programs, annual artistic and financial reports and other documents. The genre diversity of the repertoire, the large number of professional musicians involved in the concert actions, the proper level of work organization emphasize the unquestionably high performance level of the Poltava Chamber Music Union. It became one of the first institutions in the province that, while preserving the traditions of home-type chamber gatherings, continued them already at a high professional level.

The Association of Chamber Music conducted its activities in accordance with the professional canons of this type of creative activity (chamberism and elitism) and aimed to preserve and spread the classical repertoire of the chamber genre. The activity of the society, according to the tradition of the time, was actively supported by the city community: patrons, owners of music stores, ordinary city residents. Premises were provided free of charge for charity concerts, musical instruments were rented on preferential terms, sheet music was purchased; a buffet was arranged for spectators and concert participants. Well-known performers were invited to performances, posters and programs of chamber evenings were published. Hall of commercial school O.O. Bayera, where concerts were systematically held, was always completely filled with listeners. The very atmosphere of chamber gatherings, the specifics of the setting and etiquette during music-making contributed to relaxed communication and exchange of ideas between the participants of the musical process. The high level of arrangement of artistic events was reflected in the annual reports of financial and artistic work, cash documents, etc. As part of the work of this organization, the creativity of Ukrainian, in particular, local composers was purposefully popularized.²⁰²

At the beginning of the 20th century, the club infrastructure of cities diversified significantly. Along with elite gatherings, cultural and educational work clubs appeared. In such institutions there was no membership institute,

²⁰¹ Отчет Полтавского общества камерной музыки. Сезон 1910–1911. Полтава, 1911; Сезон 1911–1912. Полтава, 1912 // Архівний відділ Державного музею театрального, музичного і кіномистецтва УРСР. Ф. 1 179–89.

²⁰² Литвиненко А. І. Музична культура Полтавщини XIX — початку XX століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. 100-104 с.

they were managed by charities and trusteeships. All these diverse associations functioned according to the principle of a self-organized community based on active members: they paid initial and annual membership fees, their meetings elected boards, heard reports, and made decisions on the most important issues. The statutes of societies usually forbade membership to persons with inferior legal status: students, women, lower ranks, sometimes burghers. The main source of existence of most associations was membership fees, their amount varied greatly and depended on the capacity of the society's members. This created the most serious problem for those associations that sought to expand their composition and activities. Moreover, the very structure of expenses was restrictive: the budgets of the clubs were to some extent repeated by the townspeople. Rent, heating, lighting, and operation of the building (about 60%) required the largest expenses. Therefore, the opportunity to fully use all the privileges of the offered city leisure directly depended on the professional employment of the consumer and his ability to pay.

On the other hand, former peasants who moved to the cities to hire workers for enterprises, plants and factories did not immediately become supporters of theaters and museums. Their social needs usually required simple and inexpensive entertainment aimed at relaxation after hard work. Usually it was an inexpensive cinema, a circus, an amateur club. Elite theaters, movie and concert halls and clubs were not available to them.²⁰³

Conclusions. Determining the status of the city and the way of life in it from the point of view of "capital" and "provincial" is a rather difficult task for a researcher. Despite the availability of a large number of statistical data, personal and other empirical sources, common and distinctive features in the life of large and small cities - metropolitan, provincial, county, factory, industrial, port, transport, resort, university, school, military, official, merchant, bourgeois, young and old, it is not easy to establish.

The concept of "province" is interpreted by modern culturologists as the spiritual and moral space of life in non-capital cities (provincial, district), which primarily indicates comparison with capital culture, and not the geographical distance of the province from the center. The terms "capital" and "center" are most often associated with the place where the activities of the governing bodies and administrative influence are concentrated, which affects not only the activities of the entire state, but also determines the peculiarities of the functioning and socio-cultural organization of the province. Traditionally, the capital was considered a kind of informational

²⁰³ Герасимов И. В. Новая имперская история Северной Евразии. Гл. 10. XX век . Империя в эпоху массового общества. Ab Imperio. 2016. Вып. 1. С. 279–282.

and cultural field, where the values created throughout the country converged and concentrated. Compared to the province, the capital was quite mobile, easily adapting to changes in norms and traditions, styles and tastes. The province was perceived as a more stable habitat for traditional cultural models.

Relations between the center and the province in the socio-cultural space of the imperial state at the turn of the 19th and 20th centuries were ambiguous. The Ukrainian province was often assigned a passive role in the perception of progressive impulses from the center, which sometimes happened with delays and distortions. At the same time, processes took place in the Ukrainian urban environment that did not repeat the metropolitan culture. Despite the fact that the Ukrainian province was officially part of the imperial world, controlled on the ground by local authorities, it sought to reveal its identity, contributed to the formation of public opinion and stimulated the development of new views and phenomena. Ukrainian provincial cities were connected through various channels with other social and cultural centers, with the surrounding countryside, counties, forming together a multifunctional socio-cultural space, represented by both professional and traditional culture. The proximity of the village sometimes made the provincial culture conservative in terms of living conditions, housing arrangement, infrastructure, etc.

An important feature of the urban way of life at the turn of the 19th and 20th centuries is the concept of mass and potential accessibility of the population to the services and benefits of civilization. City dwellers have been given the opportunity to be involved in a large number of various cultural services and practices, and a wide selection of various forms of leisure becomes an indicative criterion of purely urban life. In the cities, mass entertainment infrastructure was represented by places of rest: city gardens, public squares, beaches (swimming pools), which become common areas for spending free time of all residents. Cinema, circus, and clubs are becoming the most democratic mass leisure genres of citizens. The network of public entertainment (cinemas, circuses, concert halls), cultural institutions (people's houses, reading rooms, lecture halls) and sports zones is growing significantly. Such new types of institutions were targeted at a significant number of consumers, as well as financial and intellectual availability, becoming a means of obtaining a stable market profit.

The rapid modernization processes of social, economic, cultural, educational and artistic life at the turn of the XIX-XX centuries influenced the development of metropolitan and provincial cities: cultural values were created, there was a combination and interweaving of innovations and traditions, which are necessary for progressive movement forward. In

Ukrainian cities, especially in the provincial centers, active formation of civil society and classes took place, local self-government developed, however, for a long time the close interweaving of elements of the new system with traditional phenomena remained decisive for these provincial centers. In addition to the fact that they were administrative-economic and trade-industrial centers, traditionally provincial provincial cities became centers of cultural, intellectual and spiritual life of their regions, became an important means of modernization of society, providing conditions for the spiritual life of the intelligentsia through various unions, societies, circles, social and artistic activity. Against the background of the general cultural movement that swept the country at the end of the 19th and the beginning of the 20th centuries, the Ukrainian province, in particular its central regions, were often the first to take the initiative in many spheres of cultural life. European orientation and progressiveness in views on education, art, as well as the desire for an original definition of identity produced national models and forms of culture that were assimilated as immanent at the national level.

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