

Original article

УДК 78.072.3

DOI: 10.56620/2782-3598.2023.3.047-057



The Musical Culture of the Russian Province in the Mirror of Prerevolutionary Periodicals*

Vera I. Yudina

Oryol College of Music,

Oryol, Russia,

udina@orel.ru, <https://orcid.org/0000-0002-0387-0314>

Abstract. From the positions of systemic analysis, the author of the article determines the role of periodical press as an important source of research of the musical culture of the prerevolutionary Russian province. Against the background of the development of humanitarian knowledge, the studies of the musical provinces actualize the issue of the base of its scholarly field related to source studies. Particularly periodical press contains the basic information about the musical life of the prerevolutionary period of Russian history in all of its diversity. The periodical publications — from the capital cities and the periphery, the general and the specialized varieties — are specified on the basis of an elaborated classification. Emphasis is given to various printed material, different in its indication of genre, devoted to musical life in various cities of the Russian Empire — analytic sketches, survey correspondence, articles on music history, and informational-advertising production. The question is broached of the genre-related and stylistic transformation of musical journalism from descriptive overviews to articles of a problem-based culturological character. The participation of the activists of musical culture from a number of Russian cities in the formation of the areal tradition of musical criticism, the intensification of artistic connections between the provinces and the two Russian capital cities, the evolution of musical life in different cities (for example, in Odessa, Tiflis, Kharkov, etc.) — all of these are disclosed in the article. The musical periodical press of various provincial regions of Russia, represented by materials that are diverse in their genre and territorial affiliation, which has undergone a significant transformation of its content during the course of the entire 19th and the early 20th century, has made a significant contribution to the formation and the development of Russian music criticism and Russian musical culture in general.

* The article was prepared for the International Scientific Conference “Music Science in the Context of Culture. Musicology and the Challenges of the Information Age,” held at the Gnesin Russian Academy of Music on October 27–30, 2020 with the financial support of the Russian Foundation for Basic Research (RFBR), project No. 20-012-22033.

Translated by Dr. Anton Rovner.

© Vera I. Yudina, 2023

Keywords: musical culture of the Russian province, periodical press, musical advocacy journalism, province studies, musical historiography

For citation: Yudina V. I. The Musical Culture of the Russian Province in the Mirror of Prerevolutionary Periodicals. *Problemy muzykal'noi nauki / Music Scholarship*. 2023. No. 3, pp. 47–57. DOI: 10.56620/2782-3598.2023.3.047-057

Музыкальное краеведение

Научная статья

Музыкальная культура русской провинции в зеркале дореволюционной периодики**

Вера Ивановна Юдина

*Орловский музыкальный колледж,
г. Орёл, Россия,*

udina@orel.ru, <https://orcid.org/0000-0002-0387-0314>

Аннотация. С позиций системного анализа автор статьи определяет роль периодической печати как важного источника исследований музыкальной культуры дореволюционной русской провинции. На фоне развития гуманитарного знания музыкальная провинциология актуализирует проблему источниковедческой базы своей научной области. Именно периодическая печать содержит основную информацию о музыкальной жизни дореволюционного периода отечественной истории во всём её многообразии. На основе разработанной классификации обозначены периодические издания — столичные и периферийные, общие и специальные. Выделены различные по жанровому признаку печатные материалы, посвящённые музыкальной жизни городов Российской империи, — аналитические очерки, обзорные корреспонденции, музыкально-исторические статьи, информационно-рекламная продукция. Затронут вопрос жанровой и стилистической трансформации музыкальной публицистики от описательных обзоров к статьям проблемно-культурологического характера. Раскрывается участие деятелей музыкальной культуры ряда российских городов в формировании местной музыкально-критической традиции, укреплении художественных связей провинции со столичными городами, эволюции музыкальной жизни (например, Киева, Одессы, Тифлиса, Харькова и др.). Представленная разнообразными по жанру и территориальной принадлежности материалами, прошедшая на протяжении XVIII — начала XX века значительную содержательную трансформацию, музыкальная периодика

** Статья подготовлена для Международной научной конференции «Музыковедение в контексте культуры. Музыковедение и вызовы информационной эпохи», проходившей в Российской академии музыки имени Гнесиных 27–30 октября 2020 года при финансовой поддержке Российского фонда фундаментальных исследований (РФФИ), проект № 20-012-22033.

регионов России внесла значительный вклад в становление и развитие русской музыкальной критики и отечественной музыкальной культуры в целом.

Ключевые слова: музыкальная культура российской провинции, периодическая печать, музыкальная публицистика, провинциология, музыкальная историография

Для цитирования: Юдина В. И. Музыкальная культура русской провинции в зеркале дореволюционной периодики // Проблемы музыкальной науки / Music Scholarship. 2023. № 3. С. 47–57. (На англ. яз.) DOI: 10.56620/2782-3598.2023.3.047-057

Notwithstanding the active interest on the part of contemporary humanitarian scholarship towards the issues of Russian provincial journalism [1; 2; 3], its musical component has remained very little studied up to the present. This pertains especially to the prerevolutionary period of the history of Russian music, which has been traditionally viewed predominantly as the musical life of the two Russian capitals with only sporadic “peripheral interspersing.” The latter may include the indication towards the parochial background of some of the outstanding representatives of the Russian compositional school, as well as mention of premieres of isolated musical

compositions in various gubernia capitals and district centers, etc.¹

The present century has witnessed active development of musical regional studies: research works have appeared devoted to the musical culture of separate cities and the oblasts of Russia (such as Lolita Brandobovskaya’s work elucidating Vyatka, Nina Drozdetskaya’s work about Tver, Elena Kazmina’s work about Tambov and Irina Kozlovskaya’s work about the Ural region).² These works are of very diverse character. Some of them present monographic studies, sketches, musical pages of the history and contemporaneity of the authors’ native regions, which share the traditions of

¹ Analogous characterizations are also present in the traditional historiography of Western European music, when, for example, it refers to the various periods of J. S. Bach’s life and work (Cöthen — Weimar — Leipzig), or on the influence of the folk traditions of the various regions of Poland on the originality of genre of Chopin’s Mazurkas. It appears, however, that such outward comparison requires a deeper methodological developmental work, beginning with the dichotomy of “capital vs province” as a relevant culturological modus of research in the conditions of European and Russian musical culture.

² Brandobovskaya L. V. *Deyatel'nost' Vyatskogo muzykal'nogo i tserkovno-pevcheskogo Obshchestv na rubezhe XIX–XX vekov: avtoref. dis. ... kand. iskusstvovedeniya: 17.00.02* [The Activities of the Musical and the Church Singing Societies at the Turn of the 19th and the 20th Centuries: Thesis for Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]. Magnitogorsk, 2004. 24 p.; Drozdetskaya N. K. *Muzykal'naya zhizn' Tveri i Tverskoi gubernii do 1917 goda: avtoref. dis. ... kand. iskusstvovedeniya: 17.00.02* [The Musical Life of Tver and the Tver Gubernia Before 1917: Thesis for Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]. St. Petersburg, 2006. 19 p.; Kazmina E. O. *Muzykal'naya kul'tura Tambovskogo kraya: 1786–1917: avtoref. dis. ... kand. iskusstvovedeniya: 17.00.02* [The Musical Culture of the Tambov Region from 1786 to 1917: Thesis for Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]. Moscow, 2000. 26 p.; Kozlovskaya I. P. *Muzykal'naya zhizn' ural'skoi provintsii kontsa XIX — nachala XX vekov: na primere Permskogo kraya: avtoref. dis. ... kand. iskusstvovedeniya: 17.00.02* [The Musical Life of the Urals Provinces in the Late 19th and Early 20th Centuries: On the Example of the Perm Region: Thesis for Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]. Novosibirsk, 2008. 23 p.

descriptive regional studies of the mid-20th century.

Along with these, we encounter research works that provide an integrated view of the history of the music of the Russian regions, analyze separate varieties of genre of the musical culture in the context of the local traditions — theater, choral singing, chamber music and orchestral music. An increased amount of attention is given to the culturological aspects of provincial musical culture: the interconnections between folkloristic and professional musical thinking, the mutual influences of the center and the periphery, and compositional activities in the context of the regional tradition.³ [4]

In general, the necessity of a systemic-functional analysis of the issue of the musical culture of the Russian province in the context of a cultural discourse is generally acknowledged. [5] In particular, in Volume 10B of the academic edition of *Istoriya russkoi muzyki* [*A History of Russian Music*] the musical life of the provincial Russian cities of the late 19th and early 20th centuries is essentially examined for the first time in the diversity of its manifestations: this especially holds true for the specialized sections of this edition; *Musical Theater in the Province* (written by Evgeny Levashev, Nadezhda Teterina et al.) and *Concert Life in the Provinces* (written by Svetlana Lashchenko).⁴

All of this testifies of the relevance of musical province studies as a scholarly sphere representing musical life in Russia outside of its two capitals — in the totality of the practical-institutional forms, the artistic artefacts proper (the phenomena, tests and musical compositions) reflecting their symbolism and the metaphysics of the Russian province.⁵

The issue of musical life in the Russian province bears a complex character, which is stipulated, among other things, by the diverse attributes of the sources. The latter include documents from governmental and social organizations, administrative-legislative acts, referential and statistic materials, memorial and artistic literature — however, the periodical press remains of greater importance. In respect to the prerevolutionary state of Russian music history, the periodical press, in particular — both that from the two capitals and from the periphery, the general and the specialized — “presents the main concentration of factual information of the musical culture of that time. It provides the main source, upon study of thoughts about music. First of all, it makes it possible to determine the place of music in social existence. In critical presentations there have been demands, views and tastes expressed which exerted their influence on the process of development of musical culture.”⁶

³ Yudina V. I. *Muzykal'naya provintsiologiya. Teoriya. Istoriya. Praktika: monografiya* [*Musical Province Studies. Theory. History. Practice: Monograph*]. Oryol: OGU, 2011, pp. 92–94.

⁴ *Istoriya russkoi muzyki: v 10 t.* [*History of Russian Music: in 10 Volumes*]. Edited by Yu. V. Keldysh, O. E. Levasheva, A. I. Kandinsky. Moscow: Muzyka, 1983–2011. Vol. 10B: The Years 1890–1917. L. O. Akopyan et al. 2004. 1070 p.

⁵ Udina V. I. Musical Provincial Studies: Towards Institutionalization of the Scientific Sphere. *Art & Culture Studies*. 2019. No. 1 (27), pp. 214–225.

⁶ Petrovskaya I. F. *Istochnikovedenie istorii russkoi muzykal'noi kul'tury XVIII — nachala XX veka.* [*Source Studies of the History of Russian Musical Culture from the 18th to the Early 20th Century*]. Moscow: Muzyka, 1983. P. 11.

In definition of the research base of the analyzed problem, of distinct significance are reference books, manuals and catalogues of both the prerevolutionary period,⁷ [6] and the vivid specimens of Soviet musical historiography.⁸ Special mention is merited by the voluminous *Muzykal'naya bibliografiya russkoi periodicheskoi pechati XIX veka* [*Musical Bibliography of the Russian Periodical Press of the 19th Century*] (compiled by Tamara Livanova et al).⁹ In the material, systematized according to the factual-thematic, monographic principle, the provincial periodical press of a significant geographical scale — from Arkhangelsk to Tomsk — is highlighted separately. The value of the present work is also due to the annotations accompanying each registered article, concisely disclosing the content of the publication, as well as the introductions to each of the six issues, wherein the major tendencies of development of prerevolutionary musical criticism and the circle of issues topical for each cultural-historical period are highlighted.

The periodical press providing the source for study of provincial musical life is diverse. It includes the general newspapers (the social-political and the literary), beginning with the St. Petersburg *Vedomosti* [*Gazette*] of the first half of the 18th century, as well as

the specialized (the artistic and the properly musical) varieties — from the *Aziatskii muzykal'nyi zhurnal* [*Asiatic Musical Journal*] and *Literaturnoe pribavlenie k "Nuvellistu"* [*Literary Supplement to the "Novellist"*] of the first half of the 19th century.

Both kinds of periodicals were published in the capital cities (St. Petersburg, Moscow) and in the provincial cities (Astrakhan, Kazan, Odessa, Oryol). Overall, towards the early 20th century in Russia there were around forty periodical editions, journals and newspapers devoted to music.¹⁰

In the general periodicals the events pertaining to the musical life of the provinces were fixated in the articles and notes of generalized (overviews of social life, annals, separate information) and specialized types (the development of opera theater in different cities, concert life and tours) (see: [7]). A rather widespread type of Russian prerevolutionary press was formed by various news items, when the pages of the newspapers and journals of St. Petersburg and Moscow included publications of numerous "News from the Locations" or "Letters" from gubernia towns with information about beneficiary concerts organized by music lovers (amateur and professional performers), tours of serf orchestras and theaters, musicians from

⁷ Lisovskiy N. M. *Obozrenie literatury po teatru i muzyke za 1889–1891 gg.: bibliograficheskii ocherk* [*Overview of Literature on Theater and Music for the Years 1889–1891: Bibliographical Sketch*]. St. Petersburg: Printers of the Imperial St. Petersburg Theaters, 1893. 62 p.

⁸ Bernandt G. B., Yampolskiy I. M., Kiseleva T. E. *Kto pisal o muzyke. Biobibliograficheskii slovar' muzykal'nykh kritikov i lits, pisavshikh o muzyke v dorevolyutsionnoi Rossii i SSSR. T. 1–4* [*Who Wrote About Music. Bibliographical Dictionary of Critics and Persons Who Wrote about Music in Prerevolutionary Russia and the USSR*]. Moscow: Sovetskii kompozitor, 1971–1989.

⁹ *Muzykal'naya bibliografiya russkoi periodicheskoi pechati XIX veka: v 6 vyp.* [*Musical Bibliography of 19th Century Russian Periodical Press: in 6 Issues*]. Compiled by T. N. Livanova et al. Moscow: Muzgiz, 1960–1979.

¹⁰ Stupel A. M. *Russkaya mysl' o muzyke 1895–1917. Ocherk istorii russkoi muzykal'noi kritiki* [*A Sketch of the History of Russian Music Criticism*]. Leningrad: Muzyka, 1980. P. 50.

abroad, about the organization of music societies, both philharmonic and orchestral. Among the leading periodical editions of the first half of the 19th century were: *Otechestvennye zapiski* [*Notes from the Homeland*], *Severnaya pchela* [*Northern Bee*], *Moskvityanin* [*Muscovite*] and *Moskovskii telegraf* [*Moscow Telegraph*]. Especially aimed at the provincial reader was the well-known St. Petersburg-based journal *Biblioteka dlya chteniya* [*Library for Reading*], as well as the specialized journal devoted to theater and literature, *Panteon russkogo i vsekh yevropeyskikh teatrov* [*Pantheon of the Russian and All the European Theaters*] (starting from 1850, simply called *Panteon* [*Pantheon*]).

In the late 1830s, with the development of the regional periodical press, the *Gubernskie vedomosti* [*Provincial Gazette*], which were published all over the country, become a sort of chronograph of the cultural life of the province. In their unofficial sections — the “Additions,” as they were called before 1845 — statistic, historical-literary and ethnographic supplements, as well as numerous announcements concerning musical life in the regions were published. In the 1860s, special sections appeared in the *Vedomosti* [*Gazette*] (such as “Inner Survey,” “Zemstvo Annals,” “Metropolitan and Provincial Chronicles,” etc.) aimed at describing local life in the provinces.

The tendency towards intensification of the musical-analytical overviews, in general, and in the provincial constituents of musical life, in particular, can be observed in both the metropolitan and provincial press. The originally emergent informational-advertising tradition was supplemented by the appearance of articles of a synoptic-historical type (such as those dealing with the development of operatic entrepreneurship or of concert practice), or of a problem-based

character (such as those dealing with issues of musical education), which was aided by the process of development of musical-critical thought in Russia, as well as involvement of professional publicists and musical analysts in the general and specialized press.

Initially, the authors of the musical articles were the publishers, the editors of the newspapers and journals themselves, as well as literati. Thereby, correspondences from provincial areas in metropolitan periodicals were published by Faddei Bulgarin (in *Severnaya pchela* [*Northern Bee*], published by him starting from the second half of the 1820's and, later, in *Syn otechestva* [*Son of the Fatherland*]) and Alexander Ulybyshev (in *Sankt-Peterburgskie vedomosti* [*St. Petersburg Gazette*], *Severnaya pchela* [*Northern Bee*] and the *Literaturnoe pribavlenie k “Nuvellistu”* [*Literary Supplement to the “Novellist”*], published in the 1850s).

In the provincial press, the role of the musical journalists was frequently played by interested music lovers, who presented the corresponding position — not as much analytic and critical, as descriptive and amateur — in the evaluation of the particular events that interested them. Although these publications have not left a deep imprint in the history of musical criticism, nonetheless, they contain valuable evidential material, including that pertaining to music culture. Such materials were frequently published without any signature, or with pseudonyms. Among them we must highlight two authors who frequently had their reviews published in the 1850s — Viktor Kuzin (*Voronezhskie gubernskie vedomosti* [*Voronezh Gubernia Gazette*]) and Vladimir Sollogub (*Kavkaz* [*Caucasus*]).

Gradually, with the inflow of specialist critics and professional publicists into journals and newspapers, the approach

in the evaluation of the music life was enhanced, and the level of artistic-aesthetic analysis, including that pertaining to the role of music in provincial culture, was raised. Most noteworthy was the appearance of an article by Alexander Serov in the provincial *Odesskii vestnik* [*Odessa Gazette*] for 1847, where the future celebrated music critic and composer presented the master, Ferdinand Galais as “an unexpected and rare phenomenon in the small gubernia city, so remote from the capital cities.”¹¹

In the provincial publications of special interest are the analytical materials of Gustav Hess de Calve (*Ukrainskii vestnik* [*Ukrainian Gazette*], Kharkov, published in the late 1810s), Alexander Gatsiskii (*Nizhegorodskie gubernskie vedomosti* [*Nizhny Novgorod Gubernia Gazette*] and *Nizhegorodskii yarmarochnyi spravochnyi listok* [*Nizhny Novgorod Nundinary Referential Folio*], from the 1860's to the 1880's), Ivan Larionov (*Saratovskii spravochnyi listok* [*Saratov Referential Folio*], from the 1870s and the 1880s), and Nikolai Zagoskin (the Kazan-based *Volzhskii vestnik* [*Volga Gazette*], from the 1880s and the 1890s). In their due times, various separate provincial cities and towns began to form their own traditions of music criticism stipulated by a rather high level of musical culture of the respective region, overall. Thus, the musical life of Kiev appears on the pages of the publications of singer and theater producer Iosif Setov (*Kievlyanin* [*Native of Kiev*] and *Kievskii listok* [*Kiev Folio*], from the 1850s to the 1870s), pianist, pedagogue and musical critic Victor Chechott (numerous Kiev-based editions from the 1860s to the

1910s — *Zarya* [*Dawn*], *Kievskoe slovo* [*Kiev Word*], *Kievlyanin* [*Native of Kiev*] and *Kievskaya gazeta* [*Kiev Newspaper*]). The news of the musical life of Odessa from the second half of the 1850s were presented on the pages of *Odesskii vestnik* [*Odessa Gazette*], *Novorossiiskii telegraf* [*Novorossiisk Telegraph*] and *Odesskii listok* [*Odessa Folio*] by Konstantin Kartamyshev (under the pseudonym “K. K.”), and Ivan Kuzminsky (under the pseudonym “Bemol” [“Flat”]); Lev Kupernik published his musical articles on the pages of *Odesskie novosti* [*Odessa News*]. The musical Tiflis from the last quarter of the 19th century to the early 20th century is imprinted on the pages of the local editions *Tiflisskii listok* [*Tiflis Folio*], *Kavkaz* [*Caucasus*] and *Kavkazskii vestnik* [*Caucasus Gazette*] in the articles of Alexander Amfiteatrov, Genary Korganov and Vasily Korganov. Among the articles of musical overviews in the provincial press, especially noteworthy are the musicians who won fame throughout Russia — composers and folklorists Kostantin Vilboa (*Khar'kovskie gubernskie vedomosti* [*Kharkov Gubernia Gazette*] in the 1860s and 1870s), Piotr Sokalsky (published in all the aforementioned periodicals of Odessa in the 1870s and the 1880s under the pseudonym “Fagot” [“Bassoon”]) and Alexander Zataevich (*Varshavskii dnevnik* [*Warsaw Diary*] in the 1900s and 1910s).

The very high level of provincial musical journalism is testified by the fact that some of the authors collaborated with various publications in the capital cities, becoming their local correspondents. For example, Gustav Hess de Calve and Piotr Sokalsky

¹¹ Serov A. N. Muzykal'noe izvestie [Musical News]. *Stat'i o muzyke: v semi vyp. Vyp. 1. 1847–1853* [Articles about Music: In Seven Issues. Issue 1. 1847–1853]. Comp. and with Comment. by Vl. Protopopov. Moscow: Muzyka, 1984. P. 7.

had their articles published in the *Sankt-Peterburgskie vedomosti* [*St. Petersburg Gazette*] (in the 1830s and in the 1870s and 1880s, respectively), Lev Kupernik — in the *Russkie vedomosti* [*Russian Gazette*] and Genary Korganov — in the *Nuvellist* [*Novellist*] and the *Novoe obozrenie* [*New Review*]. The process of engaging regional music critics into the metropolitan press intensified in its activities due to the development of the specialized musical periodical press. Victor Chechott cooperated with the *Muzykal'nyi listok* [*Musical Folio*], the *Muzykal'noe obozrenie* [*Musical Review*], the *Bayan* and the *Artist*; Ivan Larionov in the 1880s became a special correspondent of *Muzykal'noe obozrenie* [*Musical Review*] in Saratov; Vasily Korganov had his articles published in *Bayan* and *Muzykal'no-teatral'naya gazeta* [*Musical and Theater Newspaper*]; and Piotr Sokolsky's articles appeared in *Muzykal'nyi listok* [*Musical Folio*], *Muzykal'noe obozrenie* [*Musical Review*] and *Bayan*.

The musical periodical editions of the late 18th and early 19th centuries presented compilations of sheet music, which were published more or less regularly. With the appearance of properly musical periodical publications (compiled of articles about music, rather than sheet music) in the middle of the 19th century in the capital cities, questions concerning musical life in the provinces were examined first among the other reviews, and then in special sections, bearing the title: “Correspondence from the Provinces” (published in a number of editions, such as the weekly *Russkii muzykal'nyi vestnik* [*Russian Musical Gazette*], published by the editors Alexander Astafiev and Victor Mandelstam, St. Petersburg, 1880–1882), “Music in the Provinces” (published in the *Russkaya muzykal'naya gazeta* [*Russian Musical Newspaper*] by

Nikolai Findeizen, St. Petersburg, 1894–1918), “Provincial Chronicles” (published in *Teatr i iskusstvo* [*Theater and Art*], weekly illustrated journal by the editors Zinnaida Timofeeva and Alexander Kugel, St. Petersburg, 1897–1918), and “Provincial Information” (published by *Muzykal'no-teatral'nyi sovremennik* [*Musical-Theatrical Contemporary*], weekly edition on music and theater, published by editor Emiliy Borman, St. Petersburg, 1900–1901).

During the development of specialized musical press in the capital cities in the second half of the 19th century, the attention given by it to the provincial musical events stimulated the publication of musical newspapers and journals in various gubernia cities and towns. They were directed to a considerable degree at the local musical problem range of the particular region, including the latter's correlation with the musical life of the capital cities. In the 20th century the following periodicals were published: *Muzykal'noe samoobrazovanie (muzyka doma, v shkole i na estrade)* [*Musical Self-Education (Music at Home, in School and on Stage)*], biweekly newspaper, Odessa, 1906–1907); *Muzyka gitarista* [*Guitarist's Music*], monthly musical and literary journal edited by Alexei Afromeev (published in Tyumen during the years 1907–1910 under the titles of *Gitarist* [*Guitarist*] and *Akkord* [*Chord*]); *Gusel'ki yarovchaty* [*Gusli Made of Maple*], monthly popular musical and literary journal published by Vasily Lebedev (Tambov — Novgorod, September 1907 — December 1914); *Bayan*, monthly accessible people's singing journal published by editor Polikarp Bogdashev (Tambov, 1907–1909); the weekly periodicals *Nizhegorodskie muzykal'nye novosti* [*Nizhny Novgorod Musical News*] published by Vladimir Dianin (Nizhny Novgorod, 1909–1910), *Muzykal'no-literaturnyi vestnik* [*Musical*

and Literary Gazette] (Elizavetgrad, 1913–1914), *Gomel'skii muzykal'no-teatral'nyi vestnik* [*Gomel Music and Theater Gazette*] (1914, published in St. Petersburg), and *Yuzhnyi muzykal'nyi vestnik* [*Southern Musical Gazette*] by the publisher and editor, “free artist” Nikolai Martsenko (Odessa, 1915–1917).

The musical life of the provincial cities was illuminated in various materials of the periodical press diverse in their characters — from concise information about the events of the local musical life to unfolded journalistic articles and historical survey devoted to particular sides of musical practice (opera theater, salon music-making, concert activities) and personalia. A significant part of materials published daily by the metropolitan and provincial press about the musical life in the different regions of Russia was comprised of articles, obituaries, ethnographic presentations, critical-biographical surveys, advertisements and announcements. Of considerable interest is the publication of memoirs, recollections and other materials of personal sources. Any publication, in itself, depending on its scale and aim, could be of a one-time or a continuing type.

Against the background of other sources of study of the musical culture of the Russian

province — documents of personal character (memoirs, reminiscences), referential-statistic materials, administrative-legislative acts — the special value of the prerevolutionary periodicals is determined by its cultural-historical component. Not only the events of musical life in the different regions of Russia are imprinted on the pages of the press, but also the names of numerous performers and authors “of the local scale”: the artistic tastes and interests of the broad public remaining beyond the boundary of the official metropolitan circle found reflection in them. All of this makes it possible to form a clear perception of musical routine, which comprises a deep stratum of the being of the Russian art of music (see, for example: [8]).

The presented analysis shows that the periodical press vividly demonstrates, as no other source does, the place of music in social existence of the prerevolutionary Russian province. Presented by materials greatly diverse in their genres and territorial affiliation, having undergone a significant transformation of content during the time period between the 18th and the early 20th centuries, the musical periodic press of the various regions of Russia has made a significant contribution to the formation and development of Russian music criticism and Russian musical culture in general.

References

1. Polyakova E. V. Concept Sphere of the Provincial Periodicals of the Second Half of the 19th — Early 20th Centuries. *Theoretical and Practical Problems of the Development of Modern Humanities: Materials of the VII International Scientific and Practical Conference*, Ufa, April 23, 2021. Ufa: Bashkir State University. 2021, pp. 215–217. (In Russ.) DOI: 10.33184/tpprsgn-2021-04-23.30
2. Zhilyakova N. V., Esipova V. A., Shevtsov V. V., Mogilatova M. V. Censorial History of Provincial Journalism (on the Materials of Periodical Press of the Ante-revolutionary Tomsk Province). *Russian Foundation for Basic Research Journal. Humanities and Social Sciences*. 2021. No. 2 (104), pp. 87–103. (In Russ.) DOI: 10.22204/2587-8956-2021-104-02-87-103

3. Kosheleva A. I. Communication Space of the Provincial Official Periodical Press of Russia in the Middle of the XIX Century. *Vestnik of Orenburg State Pedagogical University. Electronic Scientific Journal*. 2018. No. 2 (26), pp. 166–175. (In Russ.) DOI: 10.32516/2303-9922.2018.26.11
4. Valkova V. B. Provincial Conflicts: Concerning the Issue of “the Center vs the Periphery” in the Activities of the Imperial Russian Musical Society. *Problemy muzykal'noi nauki / Music Scholarship*. 2018. No. 4, pp. 140–147. DOI: 10.17674/1997-0854.2018.4.140-147
5. Yudina V. I. Musical Culture of a Provincial City through the Lens of Artistic Urbanism. On the Problem Statement. *Journal of Integrative Cultural Studies*. 2019. Vol. 1, No. 2, pp. 134–140. (In Russ.) DOI: 10.33910/2687-1262-2019-1-2-134-140
6. Radzetskaya O. V. The Music Publishing Catalogues of Provincial Music Stores in the Second Half of the 19th and the Early 20th Centuries: “M. Bernard” and “Vostochnaya Lira” (from the Collections of the Russian State Library). *Problemy muzykal'noi nauki / Music Scholarship*. 2022. No. 1, pp. 134–142. (In Russ.) DOI: 10.33779/2782-3598.2022.1.134-142
7. Udina V. I. The Metamorphoses of Musical Theater in the Culture of Pre-revolutionary Russian Province. *Tomsk State University Journal of Cultural Studies and Art History*. 2022. No. 46, pp. 224–236. (In Russ.) DOI: 10.17223/22220836/46/19
8. Salambieva A. V. Advertising and the Needs of Provincial Urban Society (On Materials of the Grozny Periodicals in the Early 20th Century). *Bulletin of the Academy of Sciences of the Chechen Republic*. 2018. No. 6 (43), pp. 68–74. (In Russ.) DOI: 10.25744/vestnik.2018.43.6.011

Information about the author:

Vera I. Yudina — Dr.Sci. (Culturology), Cand.Sci. (Arts), Associate Professor, Teacher of Music Theoretical Disciplines.

СПИСОК ИСТОЧНИКОВ

1. Полякова Е. В. Концептосфера провинциальной периодической печати второй половины XIX — начала XX в. // Теоретические и практические проблемы развития современной гуманитарной науки: материалы VII Международной научно-практической конференции, Уфа, 23 апреля 2021 года. Уфа: Башкирский гос. ун-т, 2021. С. 215–217. DOI: 10.33184/tpprsgn-2021-04-23.30
2. Жиликова Н. В., Есипова В. А., Шевцов В. В., Могилатова М. В. Цензурная история провинциальной журналистики (на материалах периодической печати дореволюционной Томской губернии) // Вестник Российского фонда фундаментальных исследований. Гуманитарные и общественные науки. 2021. № 2 (104). С. 87–103. DOI: 10.22204/2587-8956-2021-104-02-87-103
3. Кошелева А. И. Коммуникационное пространство провинциальной официальной периодической печати России в середине XIX века // Вестник Оренбургского государственного педагогического университета. 2018. № 2 (26). С. 166–175. DOI: 10.32516/2303-9922.2018.26.11
4. Valkova V. B. Provincial Conflicts: Concerning the Issue of “the Center vs the Periphery” in the Activities of the Imperial Russian Musical Society // Problemy muzykal'noi nauki / Music Scholarship. 2018. No. 4, pp. 140–147. DOI: 10.17674/1997-0854.2018.4.140-147

5. Юдина В. И. Музыкальная культура провинциального города в оптике художественной урбанистики. К постановке проблемы // Журнал интегративных исследований культуры. 2019. Т. 1, № 2. С. 134–140. DOI: 10.33910/2687-1262-2019-1-2-134-140

6. Радзецкая О. В. Нотоиздательские каталоги провинциальных музыкальных магазинов второй половины XIX — начала XX века: «М. Бернард» и «Восточная лира» (из фондов Российской государственной библиотеки) // Проблемы музыкальной науки / Music Scholarship. 2022. № 1. С. 134–142. DOI: 10.33779/2782-3598.2022.1.134-142

7. Юдина В. И. Метаморфозы музыкального театра в культуре дореволюционной российской провинции // Вестник Томского государственного университета. Культурология и искусствоведение. 2022. № 46. С. 224–236. DOI: 10.17223/22220836/46/19

8. Саламбиева А. В. Повседневная жизнь жителей Грозного (по материалам периодической печати начала XX в.) // Вестник Академии наук Чеченской Республики. 2018. № 6 (43). С. 68–74. DOI: 10.25744/vestnik.2018.43.6.011

Информация об авторе:

В. И. Юдина — доктор культурологии, кандидат искусствоведения, доцент, преподаватель музыкально-теоретических дисциплин.

Received / Поступила в редакцию: 04.09.2023

Revised / Одобрена после рецензирования: 22.09.2023

Accepted / Принята к публикации: 25.09.2023