

Mykola Silvanskyi as a pianist: the way of formation, milestones of concert and performing activity

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Annotation. The purpose of the article is to review the ways of formation, stages of concert performance activity of the famous composer, teacher and pianist Mykola Yosypovich Silvanskyi. The methodology of the article is based on a complex combination of art history, cultural studies, and historical-biographical (as a component of special historical disciplines) principles, namely: the principle of historicism (which allows to reproduce a panorama of the creative path of the personality of a musician, composer, and teacher), the principle of objectivity (which is based on the systematic application of facts from the life and creative activity of the artist, which, in turn, emphasize the significance of his place and role in the development of musical culture, in particular, the Ukrainian piano school (during the USSR). The article uses a general scientific structural method (it allows a holistic view of the performing component of the creative portrait of Mykola Silvanskyi, as a pianist who successfully combined and creatively rethought within the limits of the author's performing style and form the best achievements from various piano schools that were inherent in this historical and cultural period), as well as biographical and source research methods (which are a component of historical, cultural and musicological investigations), and the interview method (which is an element of sociological research, in particular, in the field of sociology of culture, art and literature). The scientific novelty of the proposed material consists in the application of specific research techniques - in particular, in the analysis of posters (which are stored in the Central Library of Ukraine), conducting a series of author interviews and interviews with figures who were in creative collaboration with Mykola Silvanskyi. Also, for the first time, an attempt was made to trace the path of M. Silvanskyi's development as a pianist, who adopted the traditions of the Kharkiv, Leningrad and Moscow piano schools in his performance. In this regard, his artistic environment will be considered and the factors that directly influenced the formation and development of the creative personality of the pianist M. Silvanskyi will be determined. The conclusions reflect the artist's contribution to the development of not only the Ukrainian piano performance school, but also the composer's school, because M. Silvanskyi often performed himself as a performer of his own piano works. It is also stated that the performing activity of Mykola Silvanskyi, although it did not become his leading activity (as well as pedagogical), but it is considered an integral and complementary part of his creative portrait - this very fact allows us to emphasize that further research of the artist's creative biography should take place in direct connection with a detailed and systematic study of his fruitful concert performance.

Keywords: performance of Mykola Yosypovych Silvanskyi, music, history of Ukrainian musical culture, piano schools.

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INTRODUCTION

Mykola Yosypovych Silvanskyi (1916-1985) was a Ukrainian pianist, a composer and an educator. In the 1950s and 1960s, the artist worked fruitfully as an instructor at P. I. Tchaikovsky State Technical University, providing his students with excerpts of authentic renditions of his own compositions. He actively participated in the academic and musical development of primary school students throughout Ukraine, alongside his associates, notably I. Berkovych.

Silvanskyi's contribution to the development of children's musical creativity and performance is noted with great awe by his contemporaries (within the best traditions of the domestic piano school). He created musical works for children, namely: A. *ballets*: "Ivan, a good fellow", "An unusual day", "Khlopchish-Kibalchish"; B. *symphony* (1966); C. *suite*; D. *symphonic fairy tales*: "Ivasyk-Telesyk" (words by Pavel Tychyna), "Cat Khvostun" (words by Hrytsko Boyko); E. "Ukrainian scherzo" for piano and orchestra of folk instruments; F. *five concertos for piano and orchestra*, "Pioneer Concert" (with an episode on the theme of "March of Young Pioneers" by Kaidan-Deshkin; 1963); G. *three piano sonatas*; H. "Ukrainian Sonatina"; I. "Ukrainian folk songs in an easy translation for piano, 1959"; J. *solos*. In 1985, the Kyiv Academic Musical Theater for Children and Youth debuted with three plays authored by Mykola Silvanskyi, among which was the ballet "Khlopchish-Kibalchish".

This musical heritage allows one to highly appreciate the creativity and Mykola Silvanskyi's performance skills from the perspective of his impact on the musical heritage of Ukraine.

From the standpoint of the state of development of the scientific problem, we note the works of domestic researchers, which are systematized according to the principal groups as follows:

a) works dedicated to the coverage of individual composer works of M. Silvanskyi

(T. Borysenko (Borysenko, 2018), Z. Yuzyuk (Yuzyuk, 2006), O. Sukhovska (Sukhovska, 2014));

b) works devoted to the development of the Ukrainian piano performing school and individual regional schools (A. Rumyantseva (Rumyantseva, 2014), A. Vytovskyi (Vytovskyi, 2013));

c) works that highlight the activities of artists who were in creative collaboration with M. Silvanskyi (in particular, these works are dedicated to pianists V. Topilin and Ya. Flier).

d) sources highlighting the figure of M. Silvanskyi as an educator and a pianist (Zh. Kolodub (Kolodub, 2014), interviews of the author of the current article with outstanding artists of Ukrainian musical art (materials from the author's private archive), posters presenting the artist's creative activity (which are stored in Central State Archives-Museum of Literature and Art of Ukraine in Kyiv).

RESULTS

Mykola Yosypovych Silvanskyi was an artist of versatile talents. He entered the history of Ukrainian musical culture primarily as a composer. It is worthy of note that the vast majority of his works were written for the piano, and this comes as no astonishment, given his orientation as a pianist of exceptional virtuosity and romantic inclination, as evidenced by his concert performances indicated on posters, in the memories of his contemporaries.

Regrettably, the trajectory of M. Silvanskyi's path towards becoming a pianist remains unexplored in any scholarly literature to date. Most of them only mentioned the fact that he studied with Ya. Flier at the Moscow Conservatory. A feature of M. Silvanskyi's performing arts career was his creative synthesis of various piano schools - domestic and foreign. In the research, our aim is to examine the depiction of M. Silvanskyi's development and advancement as a pianist in the realm of performance art.

Mykola Silvanskyi was born in 1916 in Lubotyn, situated within the Kharkiv

region of Ukraine. When little Mykola was three years old, his parents separated, and subsequently became estranged from his life. Mykola was brought up by his aunt Oleksandra in Kharkiv. As M. Silvansky's son recalls in his interview given to the author of the current article, she became his first piano teacher, although his aunt was not a proficient pianist, but rather a cultured connoisseur of music.

In two archival autobiographies, M. Silvanskyi names R. Chesnokova, with whom he began studying at the age of 7, as his first piano teacher. We can guess that probably M. Silvanskyi started studying with her, having already mastered certain basic knowledge. It is highly probable that the significance of his initial mentor in the realm of piano instruction played a crucial role in determining his career trajectory, because in the same two archival autobiographies, M. Silvanskyi, describing his creative path prior to entering the Moscow Conservatory, indicated only the institutions where he studied piano (without specifying the teacher in the subject). That is to say, we can discern from the personal narratives that M. Silvanskyi himself believed that R. Chesnokova and Ya. Flier to whom he explicitly referred in his autobiographical works, were the educators who exerted the most profound impact on his personal growth.

After graduating from secondary school in 1933, M. Silvanskyi was accepted to the third year of study of the art department at the Kharkiv Music and Drama Institute. Demonstrating a proficient level of piano playing may be inferred as early as the third year of study where the young musician was enrolled. The only source that mentions that Alisa Goldinger was M. Silvanskyi's teacher at this institution, is actually the work of N. Lavryk (Lavryk, 1993), which is devoted to Silvanskyi's violin sonata. It was published a few years after M. Silvanskyi's death; it is likely that N. Lavryk had the opportunity to communicate with him. It should be noted that A. M. Goldinger was a prominent figure in the Kharkiv piano school in the first half

of the 20th century; in some sources, she is also mentioned as the last student of M. Rimsky-Korsakov.

A young and promising musician, M. Silvanskyi decided to continue his studies at the Leningrad Conservatory the very next year, in 1934. With resolute determination and unwavering confidence, armed with only enough funds to purchase a single passage, he embarks upon his journey to Leningrad. M. Silvanskyi did not enter the conservatory, however he managed to enter the workshop at the conservatory, and in 1936 he actually joined the ranks of students of the piano faculty of the Leningrad Conservatory.

Young Volodymyr Nilsen (1906-1938) became M. Silvanskyi's teacher during the so-called "Leningrad period". This fact has not yet been mentioned in any publication; it was only brought to light through the interview given by S. Silvanskyi to the author of the current article. In 1934, V. Nilsen had just started teaching at the Leningrad Conservatory (while simultaneously studying at a postgraduate course in performing), although he had been a soloist of the Leningrad Conservatory since 1929. M. Silvanskyi became one of his first students. Notably, V. Nilsen trained a whole galaxy of outstanding pianists, among whom there are also representatives of the Ukrainian piano school, in particular S. Skrynchenko, M. Stepanenko, L. Tsvirko, V. Sagaidachnyi, etc.

The personalities of V. Nilsen and M. Silvanskyi in terms of performanceThe two were unequivocally distinct, if not opposite. V. Nilsen was often referred to as the "poet of the piano", he remained in the memories of listeners as a profound lyricist and a philosopher. However, it is noteworthy that virtuosity did not emerge as his distinctive trademark. V. Nielsen himself mentioned that he was a pianist without a virtuoso inclination, many critics noted a certain limitation of his virtuoso capabilities. In terms of performance, Mykola Silvanskyi exemplified the

"virtuoso" style, as demonstrated by his meticulously curated repertoire.

As M. Silvanskyi himself described in archival handwritten sources, the occurred only two events related to the period of study in Leningrad (1934-1938). The first is an unforgettable impression from a solo concert by Ya. Flier (1912-1977), who arrived to Leningrad in 1937. From the program of this concert, M. Silvanskyi remembered Ya. Brahms's Rhapsody No. 2 Op. 79, E. Donagna's Capriccio, Rhapsody No. 12 and F. Liszt's Sonata in B Minor. The entire program overall presents a purely virtuosic romantic direction of piano music. Mykola Silvanskyi, in an article dedicated to Ya. Flier, mentioned that the pianist Ya. Flier made such a strong impression on him that the night following the concert he could not even get to sleep. It was then that M. Silvanskyi set himself the goal of studying with Ya. Flier (himself, Ya. Flier did not teach at that time as he was engaged exclusively in performing activities).

The second event of this period, which was described by M. Silvanskyi in his memoirs, actually concerns his transfer from the Leningrad Conservatory to the Moscow Conservatory, to the class of Ya. Flier. In his memoirs about Ya. Flier, which were written after his death in 1977, M. Silvanskyi outlined the circumstances that prompted his relocation.

"...In the fall of 1938, Professor Kostiantyn Igumnov of the Moscow Conservatory, who was at one time Ya. Flier's teacher, came to us for the exams (at the Leningrad Conservatory) as the head of the state examination commission. With newfound bravery, I patiently awaited his presence following the conclusion of our exams and implored him to lend an ear as I wanted to transfer to the Moscow Conservatory. The next day, Ya. Flier scheduled an audition for me, and after it he gave his verdict - "I promise to facilitate your transfer to the Moscow Conservatory. Ya. Flier will start teaching here, and I am forming his class." My joy after these words

was boundless..." (from the memories of M. Silvanskyi about Ya. Flier).

Additionally, the significance of these recollections rests on their status as the primary documentation of M. Silvanskyi's performance repertoire. At the audition described above, he performed the Prelude from the English Suite No. 3 by J. Bach, Sonata No. 18 by L. Beethoven (in full) and Transcendent Etude No. 10 by F. Liszt. As a matter of fact, this Liszt's etude has repeatedly appeared in the concert programs of both Ya. Flier and M. Silvanskyi.

In 1938, M. Silvanskyi was enrolled in the second year of the Moscow Conservatory in the class of young Ya. Flier (who was only three years older than his student). Further, M. Silvanskyi studied at Ya. Flier until 1944 (with interruptions due to the war). Their amicable bond and intimate connection endured until Ya. Flier's death, who passed away in 1977. It should be noted that M. Silvanskyi advised his son (at the time when the question arose regarding the optimal institution for him to enter the performance program at the postgraduate school following his graduation from the conservatory) to pursue his career in the class of Ya. Flier (in 1970, S. Silvanskyi entered the assistantship of the Moscow Conservatory in the class of Ya. Flier).

It should be mentioned that Ya. Flier's performance style was completely opposite to that of V. Nilsen's; nevertheless close in spirit to M. Silvanskyi. In this light, it is worth drawing a direct analogy with the performing style of M. Silvanskyi himself. At one of the pedagogues' concerts of the general piano department of the Kyiv Conservatory, Kira Shamaeva (1931-), then still a senior teacher, performed D. Shostakovich's "Concertino" in an ensemble with M. Silvanskyi. Subsequently, K. Shamayeva mentioned in an interview given to the author of the current article: *"... It proved difficult for him to secure a partner from within the department's faculty, as his rendition of this composition exceeded the main tempo by twofold..."*

During the Second World War, M. Silvanskyi was evacuated to Saratov, where he continued to improve his skills in the class of Boris Berlin (1906-1995). The biographical records of B. Berlin allude to a performance prepared by the students under his tutorship in February 1942 in the Great Hall of the Saratov Conservatory (it was dedicated to the music of F. Liszt), in which A. Babajanyan, A. Kaplan, I. Bilokon, G. Bogino, Z. Lichtman, M. Porksheyan, A. Frank, and M. Silvanskyi took part. This fact has not yet appeared anywhere among the sources dedicated to M. Silvanskyi. Presumably, the selection of a teacher for evacuation was not mere accident, since B. Berlin, like Ya. Flier, was also a representative of K. Igumnov's piano school.

Following the re-evacuation, M. Silvanskyi returned back to Moscow and in 1944 successfully completed his studies at the conservatory. As part of his state examination, he meticulously prepared Serhii Rachmaninoff's Third Concerto - a musical masterpiece that is widely regarded as one of the most challenging compositions for pianists to perform with virtuosity and precision. The orchestra part was played by Yakov Flier himself on the second piano.

It is most apt to summarize the importance of Y. Flier's influence on M. Silvansky's development as a pianist, perhaps by quoting M. Silvanskyi himself *"...Already from the first lesson, Yakov Flier drew attention to the fact that I make a lot of extra movements while playing. He gave some advice, showed techniques - and after a few lessons, the piano sounded completely different to me. During the years of study in the class of Yakov Flier, I studied many works that later became the basis of my repertoire during the period of working as a soloist in the Kharkiv Philharmonic, in particular some etudes by F. Chopin, "Mazepa", "Wandering Lights", Sonata-Dante by F. Liszt, Sonata No. 3 by A. Scriabin, "Carnival" by R. Schumann, Concerto No. 5 by L. Beethoven, Rhapsody on a Theme of Paganini by S. Rachmaninoff..."*

(from the memoirs of M. Silvanskyi about Yakov Flier).

On completing the conservatory, M. Silvanskyi was referred to the Kharkiv Philharmonic as a pianist-soloist, where he worked until 1954. It was precisely this "second Kharkiv period" of M. Silvanskyi's life that was marked by his most extensive performing activities (before moving to Kyiv in 1954).

Unfortunately, most of the posters of Mykola Silvanskyi's Kharkiv period of creativity and performance do not indicate the years, only the month and day of the performance. Nevertheless, we noted that M. Silvanskyi's direction of the performance repertoire until 1950 did not undergo significant stylistic transformation processes. Notably, the basis of his programs was virtuosic romantic music.

From the outset of the 1950s, when M. Silvanskyi developed a fascination with composition, he progressively integrated his own piano pieces into his solo performance repertoire.

In 1944-1954, the concert performance activity of M. Silvanskyi in Kharkiv can be conventionally sub divided into two stages: until 1950, he performed exclusively the music of other composers, whereas after 1950, he gradually introduced his own works in concert programs. It should also be noted that Silvanskyi's compositions began to appear at this time.

As can be judged from one of the posters for his solo concert at the Philharmonic (March 17, year approximately 1950), it states that the program of Silvanskyi's solo concert comprises the works by L. Beethoven, R. Schumann, F. Liszt, S. Rachmaninoff, P. Tchaikovsky.

Another poster of that period detailed the program of his solo concert, in particular it contained the repertoire of romantic composers; in the 1st department were performed as follows: F. Chopin's Ballades No. 3, 4, six etudes; Part 2 of M. Glinka's "Memories of a Mazurka", Glinka and Balakirev's "The Lark", A. Rubinstein's

"Polka", "Waltz Caprice", A. Scriabin's Nocturne, Etude No. 12 S. Rachmaninoff's "Polishinel", "Musical Moment".

We find two posters featuring M. Silvanskyi as a soloist accompanied by an orchestra to be of significant interest. At the philharmonic concert on December 21, 1949, he performed F. Liszt's Concerto No. 1, Hungarian Rhapsody (the number is not specified, possibly the 12th), Liszt-Schubert's "Forest King". The orchestra solo performed Schubert's "Unfinished Symphony" (with D. Zlobinskyi as the conductor). Another poster features M. Silvanskyi's performance of the same F. Liszt Concerto No. 1, but with I. Guzman as the conductor.

Summarizing the path of pianist M. Silvanskyi in terms of his composition, it is worth mentioning one more interesting fact, namely that upon the reactivation of performance competitions in Ukraine during the post-war period, Mykola Silvanskyi made a notable impact within their ranks. In 1945, he took part in the First All-Ukrainian competition of performing musicians and readers of artistic reading, at which he was awarded an honorary diploma. The jury of the Competition included outstanding musicians, in particular professors-pianists such as Abram Lufer (1905-1948) and Kostyantyn Mykhaylov (1882-1961) (then - a vice-rector of the Kyiv Conservatory), the head of the jury was Ivan Patorzhynskyi (1896-1960), (then - a professor of the solo singing department of the Kyiv Conservatory).

A review of the philharmonic posters of M. Silvanskyi's concerts in the early 1950s clearly shows us the gradual inclusion of his own compositions in the concert programs, with which M. Silvanskyi introduced Kharkiv listeners.

M. Silvanskyi notes in his autobiography that his first works, written in 1950, were as follows: Two Rhapsodies and "Pioneer Suite"; a review of one of the posters shows us that the first composer's work was immediately presented to the

discretion of the Kharkiv public. The program of this concert (March 10, with the year unspecified, approximately 1950) featured: Solo concert by M. Silvanskyi, 1st section - Chopin's Ballade No. 3, Liszt's Two Etudes, Sonata-Dante; 2nd section - Glinka's "Memories of Mazurka", Glinka and Balakirev's "The Lark", Rubinstein's "Polka", "Waltz Caprice", Scriabin's "Nocturne", Rachmaninoff's "Polishinel", Silvanskyi's "Ukrainian Rhapsody".

The repertoire of the following years of this period of the musician's work is characterized by an even broader inclusion of his own compositions into the programs (on the contrary, this is evidenced by the posters), in which M. Silvanskyi personally performed the entire concert. In forthcoming iterations of these programs, music of other composers was not featured during his lifetime. Most likely, this is due to the increased attention of M. Silvanskyi to pedagogy and compositional activity. In fact, until 1947, he was engaged exclusively in performance. In 1947, he continued his work at the Philharmonic and became a piano instructor at the Kharkiv Music School. Since 1950, M. Silvanskyi's *composing activity* is gaining more and more importance. It should be noted that largely owing to the above circumstance, M. Silvanskyi still occupies a unique place in the history of Ukrainian music.

An example of such transformations of concert programs and a partial change in perspective of M. Silvanskyi's performance activity is the concert given on April 23 (approximately 1953) at a creative evening together with Oleksandra Lesnikova (artistic reading), where each performed one party. M. Silvanskyi's playing section included his Sonata in E minor, Three Etudes, P. Tchaikovsky's Song of the Lark, F. Chopin's "Russian Scherzo," F. Liszt's Three Etudes, and the 12th Rhapsody. Notably, at a joint creative philharmonic concert with Larisa Trotsenko on March 14 (approximately 1954), M. Silvanskyi for the first time performed a party exclusively from his own compositions. The program

of this department included as follows: Sonata in E minor, three etude paintings, Sonatina, two pieces from the cycle "In the native city". It is highly probable that M. Silvanskyi's most recent presentation served as his final performance while working in the Kharkiv Philharmonic.

In the same year, he was an invited instructor at the Mykola Lysenko ten-year music school in Kyiv (now the M. Lysenko Kyiv State Music Lyceum), and M. Silvanskyi and his family moved to Kyiv. In the academic year of 1954/1955, M. Silvanskyi taught at a Kyiv school where he not only demonstrated exceptional teaching skills but also showcased his remarkable talent as a pianist. At the annual report concert of the school (February 11, 1955), M. Silvanskyi played a whole section solo. It is worth noting that only students played in the first part of the concert. The program of this concert included: M. Glinka "Memory of Mazurka", "Tarantella"; P. Tchaikovsky "Song without words", "Russian Scherzo", F. Liszt "Consolation", "Dante Sonata". It should be noted that this repertoire has been performed several times in the Kharkiv Philharmonic.

In 1955, M. Silvanskyi was invited to join the faculty of the piano department as a general instructor of the Kyiv Conservatory. He worked fruitfully in this position until 1985 (the year of his death). The concert and performance activity of this period is characterized by separate solo performances in collective concerts of teachers of the general piano department, as well as participation in author's concerts, where he performed his new compositions.

We were kindly provided with posters of various concerts featuring the esteemed piano faculty members of the Kyiv Conservatory, including M. Silvanskyi's performances. Among them was featured a concert performed on November 16, 1957 in the Small Hall of the Conservatory, dedicated to Soviet piano music. Apart from M. Silvanskyi, among the performers were such outstanding musicians as I.

Berkovich, S. Legur, G. Patorzhynska, E. Tolpin, I. Tsarevich, T. Shanyaeva. It is likely that at this concert, M. Silvanskyi in an ensemble with I. Berkovich performed M. Silvanskyi's Concerto No. 1 (it was composed in the same year). An archival record can serve as a confirmation, namely a report on a joint trip with author's concerts and on conducting a master class in Kharkiv, February 15-16, 1958 for students of local secondary schools, at which I. Berkovich accompanied M. Silvanskyi.

Following that, the poster featuring a performance by M. Silvanskyi at a concert featuring teachers from the general piano department was presented. The said concert took place on November 21, 1963 in the Small Hall of the Conservatory. The theme of the recital was dedicated to piano compositions created by the composer-instructors of the Kyiv Conservatory (devoted to its 50th anniversary). Besides M. Silvanskyi himself, among the performers were represented P. Batyushkov, O. Verikivska, V. Kolizhenko, N. Markevich, Yu. Tolpin, I. Tsarevich, K. Shamayeva, T. Shanyaeva. On the poster itself, only the composers' names are indicated. However, regrettably, the concert program has not endured. It is highly probable that M. Silvanskyi performed his composition, as during that period he typically presented his personal creations.

At yet another concert of instructors at the general piano department (March 28, 1965) in the Small Hall of the Conservatory, which was dedicated to Ukrainian Soviet composers, M. Silvanskyi performed his own cycle of preludes, specifically a concert etude for piano. A year later, on December 10, 1966, M. Silvanskyi took part in a concert of the department instructors in the Teacher's House (the concert was dedicated to Soviet composers).

Among the posters of this period, the concert poster of the piano ensembles of the general piano department instructors (December 8, 1968) attracts attention. It

runs as follows: M. Silvanskyi in a duet with K. Shamaeva performed D. Shostakovich's Concertino. Notably, Mykola Yosypovych used this work quite often in his pedagogical work.

In her interview, kindly shared to the author of the current article, Olena Taranchenko (1953-), the Candidate of Art History, professor of the Ukrainian State University named after P. Tchaikovsky, recalled: *"... When I entered the first year of the conservatory, ... I was assigned to Mykola Yosypovich (one of the theorists of my course) in the general piano course, and the composers from the assignment in his class that year were three, namely Ihor Shcherbakov, Yura Shevchenko and Serhiy Bedusenko. And Mykola Yosypovych put D. Shostakovich's Concertino in the program for all of us, dividing the four of us into two piano ensembles - me with Yura Shevchenko, and Ihor Shcherbakov with Serhiy Bedusenko..."* (Джерело).

The upcoming section of the article is devoted to a comprehensive evaluation of concert posters, where exclusively M. Silvanskyi's music was performed, and the said composer participated in them in person as a soloist or member of an ensemble.

The inaugural musical performance by M. Silvanskyi, the primary composer and performer, was held on October 28, 1959 in the Small Hall of the Kyiv State Conservatory. The piano part was performed by M. Silvanskyi, D. Yudylevich, the vocal parties were performed by a postgraduate student L. Ostapenko, students V. Checherina, Ye. Fedotov. The participants of this event included N. Kryvoruchko and N. Derenovska, both graduates of the ten-year music school specializing in piano, as well as a symphony orchestra from the esteemed opera studio under the direction of conductor M. Kanerstein.

On April 17, 1965, a solo author's concert by M. Silvanskyi was held at the Poltava Music School. In the same year, on December 18, an author's concert took

place in the Scientists' Club, where M. Silvanskyi performed a cycle of romantic songs to the lyrics of S. Yesenin "Pictures of Russian Nature" as well as "Poem about Cosmonauts" to the lyrics of M. Borysova. Also, M. Silvanskyi accompanied to vocalist student A. Shkurat, performed his own "Ukrainian Rhapsody". Pianists D. Yudelevich, S. Silvanskyi (son), V. Selivokhin, L. Guzenko, violist Z. Dashak also took part in the above event.

On December 17, 1967, in the Luhansk Philharmonic, the audience had the opportunity to listen to an author's concert by M. Silvansky, during which the premiere of his symphony took place (with Yuriy Olesov conducting). M. Silvanskyi himself performed the piano part in his romances to the lyrics of S. Yesenin: "Blizzard", "Lilacs", "On the troika", "Evening".

Silvanskyi's author's concert on September 16, 1977 at the House of Composers in Kyiv is significant not only because the composer was a performer of his own works. Furthermore, the concert poster serves as evidence of his strong connections with prominent educators in the field of childhood education during that era. Specifically for this concert, piano students of the Moscow ten-year music school, the class of A. D. Artobolevska (1905-1988), arrived from Moscow to Kyiv. The program of the concert included: Suite "The Adventures of Baron Munchausen", preludes, Sonata No. 3 for piano, the cycle "Pictures of Russian Nature". The performers were as follows: the author, N. Misina (vocals) and students of the special music school at the Moscow Conservatory, A. D. Artobolevska's class. It is highly probable that M. Silvanskyi partook in the occasion in the capacity of a concertmaster.

The most recent poster featuring M. Silvanskyi as the performer, among the archival documents we have processed, is the one promoting his author's concert at the Zaporizhia Philharmonic (February 15, 1981). The program of the concert consisted of the symphonic fairy tale "Ivasyk-Telesyk", concerto for accordion with orchestra (soloist V. Bezfamilnov),

and Concerto No. 1 for piano with orchestra by M. Silvanskyi (soloist - the author).

CONCLUSIONS

As a pianist-performer as well as an educator, M. Silvanskyi acquired the exemplary practices of the piano schools in Kharkiv, Leningrad, Moscow and organized his personal performance and instructional background, thereby enhancing the quality of Ukrainian piano performances of the 1940s-1970s. In fact, M. Silvanskyi's evolution as a pianist is characterized by

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