

O. M. Harhay. Transcriptions of violin miniatures of Stanislav Lyudkevych: first experience of analysis. The article presents analysis of individual-style arrangement of Z. Dashak and V. Stetsenko of piano miniatures of S. Lyudkevych «Lullaby» and «Broody hen» and defines the creative foundation and motivation sense of appeal of outstanding Ukrainian performers to the genre of transcription. The article also proves dependence of the interpretation style on character-semant

The stress is made, that aside from such masterpieces as «Tilting doll» and «Lamenting» of special interest are arrangements of piano compositions of S. Lyudkevych for violin with piano accompaniment that effectively supplement national violin repertoire and in artistic manner convincingly diversify the imaginative-poet

Turning to the piano heritage of Lyudkevych and transcribing its pieces for the violin the authors of arrangements are guided by different arguments. The first argument is most natural – a great chance to display respect to the creative figure of the outstanding Ukrainian composer and at the same time get to know better his heritage in the sphere of solo instrumental music. The second argument – an adequate reflection in the violin arrangement of the specific features of the composing style of Lyudkevych: melodiousness of his works, originality of harmonious reasoning, vivid distinctness of musical images. The third argument is of educational-peda

The «Lullaby» (in the arrangement of Zenon Dashak and the «Broody hen» in the arrangement of Vadym Stetsenko) are antipodes, pieces differing in the emotional mood. The former presents a lyrical melodiousness in the expressive folklore coloring, the latter presents distinctness characteristic of numerous composer's experiments. Each possesses the aspects of creative individuality of the Galician master: originally expressed romantic poetry and inclination to the keen analytical observation of realities of daily life.

The «Lullaby» strikes with the inexpressible charm of the miraculous naturalness and simplicity of expression. The genre of lullaby imposes on the melodic pattern of this miniature its "attribution", mainly in the exposition *Semplice, con molto sentimento*. The form – traditionally ternary, is aesthetically attractive by its roundness and tranquility, which corresponds to the depicted genre scenes from everyday life or the image dreamed up by the composer. The chosen compositional structure allows to express the notional contrast between the marginal and middle parts.

Harmonization of the main melody is a separate, deserving a detailed examination object of analysis that demonstrates the fundamentally organic for the composer's style combination of the folk roots and professional principles. The texture decision inspired by the piano piece of Lyudkevych is successfully transcribed in the violin miniature. Homophonic-harmoThe

charms of unpretentious but touching violin cantilena are subtly accentuated by the articulate touches, phrasing slurs, by the choice of appropriate fingering and string timbre colors.

Reprise – the joy of recognizing of the familiar, kind and soothing. The delicate violin melody line (*con sordino* and *pianissimo*) floats weightlessly over the lullaby background. The author adds up to the quiet cradle song a small coda-epilogue (*calando*), where the dying echo of the main melody is in a parting manner intoned in canonical imitation. Thoughtfully placed agogic denotations and dynamic nuances will help a young violinist synchronize her play with the "breath" of the musical form and harmony, which color here generously the melody and reveals expression of internal motion hidden therein.

From the very first stroke these articulation elements closely tied to the characteristic triple sound submotive with resiliently pointed dotted rhythm are subordinate to the sound illustrating ideas, help to express the artistic-*associa* crescendo and *diminuendo*. An interesting finding is sketchily drawn canonical imitation that appears between the violin and the piano parts in the initial bars of both parts. At first it is initiated by the soloist, and the piano melody reflects its melodic idea late with a semi-bar delay and an octave lower.

Strikingly characteristic figurative poetry of the piece in unison with the children's world does not, however, make it a small instrumental miniature lost in the array of educational repertoire. The impression of this violin miniature is unique – as a live and unforgettable "interlocution" with a talented author, whose creative talent which emits miraculously noble wisdom and the depth of the artistic expression. A unique balance of the high artistic professionalism and a brilliant artistic imagery and ingenuousness of the emotional expression is concentrated in harmonious language of the piece, filled with of dissonances, non-banal by their structure chords, brilliant technique of tonal transitions and "deceptions", a cascade of elliptical phrases.

The lawfulness of arrangements was repeatedly confirmed by Lyudkevych himself willingly practicing in this area with his own and borrowed pieces (including legacy of V. Barvinsky).

The most brilliant violin miniatures of S. Lyudkevych, including their arrangements, have justly taken the leading place in the concert and pedagogical repertoire of national and foreign performers.

Key words: violin, genre, style, miniature, arrangement, masterly performance.