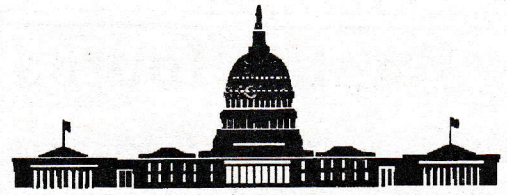


TWVG News

Issue
Winter 2004

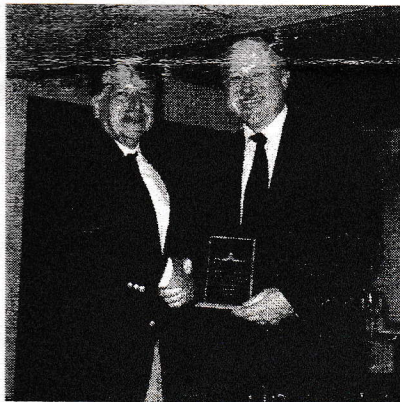


Newsletter of The Washington Group • Association of Ukrainian American Professionals



Ihor Kotlarchuk Relected President at TWG Annual Meeting

In June 2003 TWG held its annual meeting. Ihor Kotlarchuk was reelected president with Adrian Pidlusky being elected vice-president. A new Board was also elected and is listed on page 4 of this issue. During the meeting TWG's officers presented their reports, most of which are printed in this issue. During the meeting, long time TWG treasurer, Roman Stelmach, was presented with a TWG Distinguished Service Award.



TWG President, Ihor Kotlarchuk presents Distinguished Service Award to Roman Stelmach

IN THIS ISSUE

- 2 TWG Editor Wanted
- 3 President's Report
- 4 TWG Board
- 5 TWG Cultural Fund Report
- 6 Membership Report
- 6 Fellowship Fund Report
- 7 Lydia Artymiw performs
- 8 Taras Kuzio
- 9 Leontovych Quartet
- 11 Stefan Szkarafarowsky performs
- 13 TWG Summer Internship
- 14 Between Hitler and Stalin

Celebrating our 20th Birthday

TWG 2004 Leadership Conference to be held
June 11 - 13 at the Key Bridge Marriott, Arlington, VA

Ukraine's Ambassador, Mykhailo Reznik, will address the Conference

Former Ambassadors William Miller and Steven Pifer to participate in Ambassador's Forum

The Washington Group will hold a Leadership Conference to celebrate the 20th anniversary of its founding. At the present time the conference is in the planning stage and therefore this issue of TWG NEWS will provide only a general overview of the conference structure. The next issue will have the complete conference schedule and cost.

The Conference will start on Friday, June 11 with an evening reception at the Embassy of Ukraine. On Saturday, June 12, the Conference will take a retro look at TWG's 20 year history. This will be followed by the Ambassadors' Forum. Former ambassadors William Miller and Steven Pifer will reflect on U.S.-Ukraine relations during their tenure in Kyiv. Next we will have Lunch and an address by Ukraine's ambassador to the United States, Mykhailo Reznik. In the afternoon there will be a panel on *Ukraine on the Eve of Elections*.

The panel will be moderated by Orest Deychakiwsky, Commission on Security and Cooperation in Europe, and will include Eugene Fischel, Bureau of Intelligence and

Research at the Department of State; Nadia Diuk, National Endowment for Democracy; and Ambassador Nelson Ledsky, National Democratic Institute.

On Saturday evening, there will be a

Friday Embassy Reception, Saturday Zabava, and Sunday Cultural Program will provide entertainment and opportunity to socialize

banquet and a Zabava to the music of TEMPO. On Sunday, June 13, there will be a panel on *Improving our Professionals' Organizations*. Extensive audience participation will be encouraged.

This will be followed by Brunch, and a cultural program. Please make your room reservations at the Key Bridge Marriott by calling (703) 524-6400. Ask for The Washington Group block of rooms for a special rate. Key Bridge Marriott is located at 1401 N. Lee Highway, Arlington, VA.

Wanted: Journalist/Editor of TWG NEWS

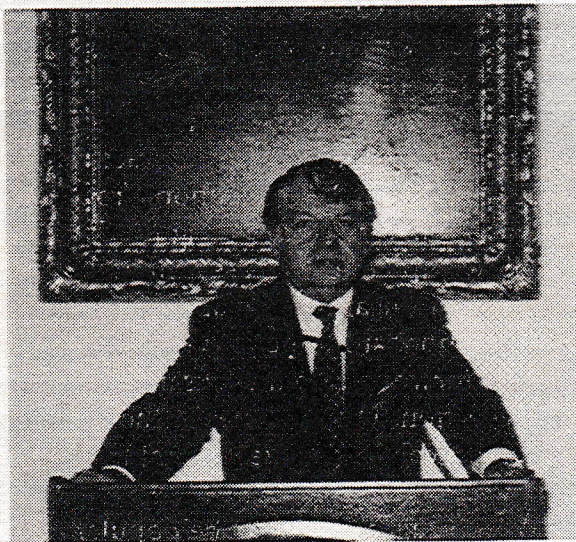
TWG is seeking an individual who would be willing to provide press and photo coverage of all the TWG events as well as to design (layout), edit and publish the TWG NEWS. Computer publishing/editing skills are required. TWG is willing to negotiate a compensation package. For more information call George Masiuk at (202) 863-7317 (d) or (703) 960-0043 (e).

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TWG President Ihor Kotlarchuk, a former career U.S. Department of Justice prosecutor, who was involved in the investigation and prosecution of numerous highly publicized espionage cases involving spies from the former Soviet Union and the Warsaw Pact countries, gave a lecture entitled, "To Catch a Spy" at the Army and Navy Club, Washington, D.C. The lecture was focused on the legal aspects and problems of investigating and prosecuting espionage cases.

President's Report

June 2002 - June 2003

The Washington Group had a very busy and interesting year sponsoring many diverse political, social and cultural activities. The Washington Group Cultural Fund, headed by Ms. Laryssa Courtney, had another very successful year.

The Cultural Fund, under the patronage of the Embassy of Ukraine, in its 2002-2003 Music Series, sponsored and presented a number of world class musicians, singers, and musical groups such as violinist Wasył Popadiuk, singer Ihor Bohdan, Leontovych String Quartet, opera singer Stefan Szkafarowsky, pianist Lydia Artymiw, and the folk ensemble Harmonia.

The Cultural Fund and the Embassy of Ukraine, in cooperation with The Washington Group and other Ukrainian organizations, presented "Because Life is Beautiful," a benefit fashion show and reception, at the Ukrainian Embassy. All the proceeds from this event were donated to the breast cancer awareness project of the Ukrainian Women's Fund. More detailed information about all of the above mentioned events can be found in the Annual Report prepared by the Cultural Fund (see this issue).

The Washington Group, as it has done in the past, sponsored a number of political, educational, and musical events. All of the events were very well attended.

The events, just to mention a few, included: a presentation by Hon. Kostyantyn Gryshchenko, Ambassador of Ukraine, on the topic of "United States - Ukraine Relations," at the The Army and Navy Club; a presentation on the National University of Ostroh Academy by Rector Dr. Ihor Pasichnyk; a "Meet Muskie Fellows from Ukraine" at the Marriott Wardman

Park Washington DC Hotel, where TWG members were able to meet and socialize with over 40 Muskie Fellows from all parts of Ukraine; a joint presentation with the Shevchenko Scientific Society of Dr. Taras Kuzio, an Adjunct Professor in the Department of Political Science at the University of Toronto, who spoke on the topic of "Ukraine: Quo Vadis after Kuchma"; and a presentation by Ihor O.E. Kotlarchuk, Esq., a former federal prosecutor with the US

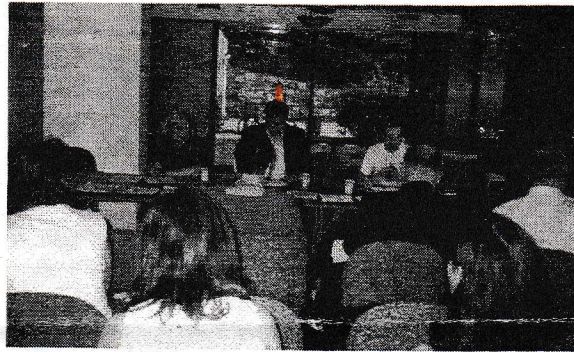
Department of Justice in Washington, DC, on the topic of espionage, titled "To Catch a Spy", at the The Army and Navy Club. The presentation explored legal aspects of investigating and prosecuting espionage cases (see photos in this issue).

Additionally, The Washington Group presented an "Evening of Jazz" with Ukrainian

Canadian jazz pianist John Stetch at the popular Georgetown night club "Blues Alley," and a very enjoyable dinner and dance evening cruising on the Dandy cruise ship on the Potomac River. The cruise ship event was attended by both TWG members and Ukrainian diplomats from the Embassy of Ukraine.

The TWG Fellowship Fund, headed by Mr. Michael Drabyk, has also been very active. The Fund received about 20 applications from capable and talented individuals applying for the 2003 TWG Fellowship Fund Embassy Internship. The names of the applicants, with appropriate recommendations from the TWG Fellowship Fund, were forwarded to the Ukrainian Embassy for final selection. The activities of the fund are detailed and explained in its Annual Report for the year.

TWG socials continue to be popular and offer our prospective members and members an opportunity to meet on a regular basis where



TWG Annual Meeting 2003
Seated at the Head Table former TWG President Daria Stec, Fellowship Fund Chair Michael Drabyk, and Michael Datsenko

they can socialize and network. The socials are usually held on the first Friday of each month.

This year we are presenting Achievement Awards, approved unanimously by the Board of Directors of The Washington Group, to two very deserving long-time members and officers of The Washington Group for their outstanding contributions to our organization. The organization has been extremely fortunate to have such dedicated and talented individuals as Mr. Roman C. Stelmach, who served as the organization's Treasurer for almost ten years, and Ms. Laryssa Courtney, who has also served for almost a decade and continues to serve as the Director of The Washington Group Cultural Fund.

The Washington Group, as an organization, has something to offer every member of the Ukrainian community and, therefore, continues to attract many dedicated and talented Ukrainian American professionals to its ranks. We all need to support its activities throughout the year so that our organization can remain vibrant and relevant.

I would like to take this opportunity to thank the Board of Directors and its officers for their cooperation and hard work during the year. I would also like to thank all of the members for the trust, confidence and the generous support you have given me and the Board. I hope that you will continue to support TWG and its various activities in future years.

Thank you.

Ihor Kotlarchuk
President

TWG Board of Directors (2003-04)

President	Ihor O.E. Kotlarchuk
Vice-President	Adrian Pidlusky
Treasurer	Steve Boyduy
Secretary	Vacant
Business Dev Forum Director	Andrew Bihun
Communications Director	Andy C. Szul
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Cultural Fund Director	Laryssa Lapychak Courtney
Events Director	Olena Gaponenko
Fellowship Fund Chair	Michael Drabyk
Membership Director	Adrian Pidlusky
Special Projects Director	Vacant
Immediate Past President	Orest Deychakiwsky

Members-at-Large: Nick Babiak, Arthur Belendiuk, Oles Berezhny, John Hewko, Oleg Jerschkowsky, George Masiuk, Jurij Mojsiak, Marta Mostovych, Natalie Sluzar, Andrew Sorokowski, Marta Zielyk

Auditing Committee: Jaroslav Dutkewych, Michael Kowalysko, Daria Stec

TWG News Editor: Andy C. Szul

Asst. Editors: Michael Drabyk, Ihor O.E. Kotlarchuk

TWG Cultural Fund Annual Report

By Laryssa Courtney

The Cultural Fund continued its popular Music Series with five Sunday afternoon concerts in the 2002-2003 season. All concerts were held at the Lyceum, a museum in Old Town Alexandria, Virginia, followed by a reception for the artist. The series was made possible by the sponsorship of 62 individuals and we are very grateful for their support.

I would especially like to thank Yaro Bihun for his expert preparation of invitations and programs, for designing our annual Christmas card, and also, along with Zdanna Krawciw-Skalsky and Larissa Diachok-Wild, for writing reviews of the performances for *The Ukrainian Weekly* and *TWG News*.

The first concert of the season on November 3 featured Harmonia, an ensemble based in Cleveland, which specializes in folk music from Eastern Europe. The Ensemble includes two musicians from Ukraine: Alexander Fedoriouk, who played the cymbalom and Andrei Pidkivka, who played the panflute and various other pipe and flute instruments. Their spirited repertoire consisted of music from Ukraine, Hungary, Croatia, Romania and Slovakia. The standing room audience, which included members of the Folklore Society of Greater Washington, was a hugely successful beginning for the Music Series. The next concert on November 24 featured violinist Wasyl Popadiuk and singer Ihor Bohdan. Mr. Popadiuk's virtuoso program, which included his own arrangements blending Eastern European folk music with jazz improvisations, left everyone in the audience breathless. Ihor Bohdan entertained everyone with his special rendition of popular songs from Ukraine.

In the spring, we featured classical music. On March 9, the renowned Leontovych String Quartet, led by violinist Oleh Krysa, gave an excellent performance of a challenging program consisting of Beethoven and the more contemporary classical music of Skoryk,

Prokofiev and Ginastera. A month later, on April 6, bass Stefan Szkafarowsky performed a beautiful program of Italian and German arias, songs from American musicals, and devoted the second half of his program to songs by Ukrainian composers. Pianist Lydia Artymiw performed the grand finale of our season. Her program included works by Beethoven, Brahms, Lysenko and Schumann, and was reviewed in *The Washington Post*.

In addition to the music series, the Cultural Fund brought historian Dr. George Liber of the University of Alabama to Washington on December 14 to participate in a panel discussion at the Dovzhenko film retrospective presented by the National Gallery of Art. Dr. Liber had just recently written a biography of Alexander Dovzhenko. On March 4, we hosted a reception at the Embassy of Ukraine for Ukrainian diva Maria Guleghina, who was performing the lead as Aida in the Washington Opera production at DAR Constitution Hall.

We also broke new ground by organizing a fashion show "Because Life is Beautiful" featuring fashions by three of the top designers from Ukraine - Anna Babenko, Victoria Gres, and Oksana Karavanska - and luxurious furs from Skandia in Vienna, VA, to benefit breast cancer awareness and detection in Ukraine. The June 5 event at the Ukrainian Embassy was sold out, and was featured in the local publication, *The Georgetown*. Special thanks to Marika Jurach, Marta Zielyk and Natalia Holub, Cultural Attache at the Embassy of Ukraine, for their patience and hard work in organizing this special event.

I would like to thank the Embassy of Ukraine and Ambassador and Mrs. Gryshchenko for their patronage. And last, but certainly not least, I wish to thank our Treasurer, Rosalie Norair, for keeping track of our precious resources and preparing timely financial reports.

TWG Membership - 2003 Annual Report

By Membership Director Adrian Fidlusky

TWG Membership stands at 184, down from 328 last year. This consists of 81 Full members, 77 Associate members, and 11 Student members. Corporate members remain at one and Honorary members remain at 10.

I believe that the US economy's decline is the major factor in the drop in membership. In addition, the TWG Leadership Conference and new Membership Directory also historically increased membership, neither of which were offered last year. Current membership levels must also be compared to the banner year in membership of 2001, our highest ever.

There are a number of things that can be done to help maintain and increase membership levels. Probably the best thing I can do is to send frequent Membership Renewal Notices before member terms expire. I will do that quarterly. I recently sent out a Membership Renewal letter but have not yet received responses. I will send another notice in August. Sending these letters helps to remind members to renew their membership and thus maintains retention. Member expiration dates are also always placed on the address labels of the *TWG News*, and other mass mailings.

A number of events in the upcoming year will likely increase membership levels. TWG plans to publish a new Membership Directory in the upcoming year. The 2001/2002 TWG Membership Directory, published in the fall of 2001, listed a record number of members. The request to current and expired members to update their member information for a Membership Directory historically increases membership significantly. TWG also plans a Leadership Conference in the Spring that will likely promote increased membership.

Furthermore, TWG newsletters, brochures, and sign-up sheets will be strategically placed at Ukrainian events and establishments for individuals to submit their addresses so that I can send them application material.

Finally, there has been an increase of requests for membership applications through TWG's website, maintained efficiently by Webmaster Steve Boyduy. The website facilitates communication with our members and provides others with information about our organization and activities.

All TWG members can help by actively recruiting new and former members and volunteering to either organize or help with TWG events. Among others, these events can be either social functions,

outings to various sporting or cultural events, or public talks. If to take a broader look, TWG Membership numbers still average at historically high levels of over 400 in the last seven years, and have steadily grown over time.

Maintaining TWG Membership levels continues to be a team effort, and in addition to all the Board Members, I would especially like to thank Ihor Kotlarchuk for placing great effort in recruiting new members. Also, I appreciate Marta Zielyk's efforts in periodically picking up the mail, which I know from experience is not a small effort. TWG is a very dynamic group and will continue to be so for years to come.

Thank you.

TWG Fellowship Fund - 2003 Annual Report

By Michael Drabyk, Fund Chair

Response to the annual TWG Fellowship Fund Ukrainian Embassy Internship this year was very positive, with a total of 22 applications received from students in this country and abroad. The selection process took a little longer this year, due to this increased volume. (Note: Shortly after the TWG Annual Meeting, the Ukrainian Embassy selected Johns Hopkins SAIS student Roman Didenko as this year's TWG intern. See article in this issue for complete details). The embassy intern will receive a \$1,500 stipend from the Fellowship Fund.

In an arrangement, the Fellowship Fund is trying this year for the first time — the Voice of America (VoA) Ukrainian Desk is reviewing the internship applications of the students not selected by the Embassy. One or more of these individuals may be offered unpaid internships this summer at VoA.

In other activity this year, the TWG Fellowship Fund has awarded a \$500 stipend to Tanya Gaponenko. She is a new student from Ukraine starting her studies this fall at Georgetown University. In return, she will be writing four articles for TWG News, which includes her guest commentary that appeared in a recent issue of TWG News. Tanya's sister is TWG Board Member Olena Gaponenko.

After disbursement of these two stipends, the Fellowship Fund will hold about \$200 in its treasury. Looking ahead, we plan to generate additional income for next year's internship activities with a fundraising campaign later this year.

Lydia Artymiw Performs At the Grand Finale to the Music Series

The last concert of the 2002-2003 Music Series sponsored by The Washington Group Cultural Fund under the patronage of the Embassy of Ukraine was a recital by pianist Lydia Artymiw at The Lyceum in Alexandria, Virginia on Sunday, May 18th. The event was a fitting conclusion to a wonderful concert season. Ms. Artymiw has been described as a pianist with a beautiful touch, an impressive technique, and an ability to communicate her deep feelings for the music she performs. Her playing on Sunday was a shining example of these musical gifts.

The first work on the program was Beethoven's early C Major Sonata, Op. 2, No. 3. Ms. Artymiw's intelligent and sensitive rendition was characterized by clearly articulated passages in the Allegro movements and a beautiful lyrical tone in the Adagio movement. She brought to the fore the interplay between the top and the middle voices both in the first and in the third movements. Joan Reinthaler of *The Washington Post* wrote that "[she moved] through the polyphonic lines of the third movement with a sense of well-balanced momentum."

Ms. Artymiw has a special affinity for Robert Schumann. In an introduction to his music, she spoke briefly about the composer and, in particular, about the "Papillons," which was inspired by Jean Paul Richter's romance "Die Flegeljahre," the final chapter of which describes a masked ball. Schumann wrote that "Papillons" had "tried to turn this masked ball into music."

Ms. Artymiw pointed out the key themes

and the various personalities which appear in the twelve vignettes that make up the "Papillons". After this interesting commentary, she offered a delightful performance of the whimsical "Arabeske" followed by an exquisite rendering of the "Papillons."

The *Post's* Reinthaler wrote, "Her reading of the Schumann "Papillons" offered vivid vignettes of dance and personality set off in a splendid array of tone colors. For this piece to make other than the most superficial sense, there needs to be a vision that governs the relationship of each of the twelve movements to the others and that imposes restraint along the way. Artymiw handled this beautifully, never making too much of an opportunity to make a statement, but not holding back when a statement was needed."

After a brief intermission, Ms. Artymiw introduced the second half of the recital with the playing of Mykola Lysenko's "Song without Words in E Minor, Op. 10, No.1." Her beautiful tone coloring lent poignancy to the gentle intimate melodies of this song. The final work on the program was Brahms Variations and Fugue on a Theme by Handel, Op. 24. As an interesting aside, both this Brahms piece and the Schumann "Papillons" are sets of variations, twenty four in the Brahms and twelve in the Schumann work. However, the two compositions are vastly different in character. Whereas the "Papillons" recreates the gaiety and lightness of a masquerade ball, the hues in the Brahms Variations are dark and the textures thick. Ms. Artymiw delivered a



At the reception following the concert, from the left: Lydia Artymiw, Lesia Bihun, Laryssa Courtney, and Ihor Kiebusinski

DR. TARAS KUZIO: QUO VADIS AFTER KUCHMA?

Compiled from briefing notes by Peter Voitsekhovsky

A briefing by a celebrity usually ends when the audience begins to ask questions. Sometimes, the speaker may fail to engage the audience, leaving them with no questions.

But Dr. Taras Kuzio's briefing at TWG was not like either scenario. Instead, his briefing showed why this celebrated scholar has published more about contemporary Ukraine than any one else in his field. Not only did Dr. Kuzio show profound knowledge of facts and keen analytical insight, but also demonstrated his tremendous industriousness by staying on the podium for nearly three hours while eagerly taking questions from the eagerly engaged audience.

The presentation highlighted three major themes: The first was Ukraine's main political actors and their power relations, the second about Soviet legacies in Ukraine, and the third covered distinctive features of Ukraine's politics among other CIS states.

Political actors. There are three main groups that are conventionally called "national democrats," "centrists" and "the left." "Centrists" is in fact a euphemistic name for the post-communist tycoons (a.k.a. "the oligarchs") who privatized many of the former government's assets and now powerfully control both big business and big politics in the country.

It needs to be remembered that "centrists" lack an ideology and use a variety of "fancy labels." For example, "United Social Democrats" is the party representing one of the oligarchic clans, while another such clan is represented by the "Labor Ukraine" party and the "Green Party" used to be the political lobby of the oil industry. Centrists often change ideologies as quickly as one would change masks — simply for convenience. Leonid Kravchuk, for example, used to

be a chief ideologue of the Communist Party. Later, he became a "nationalist." And, now he's a "social democrat."

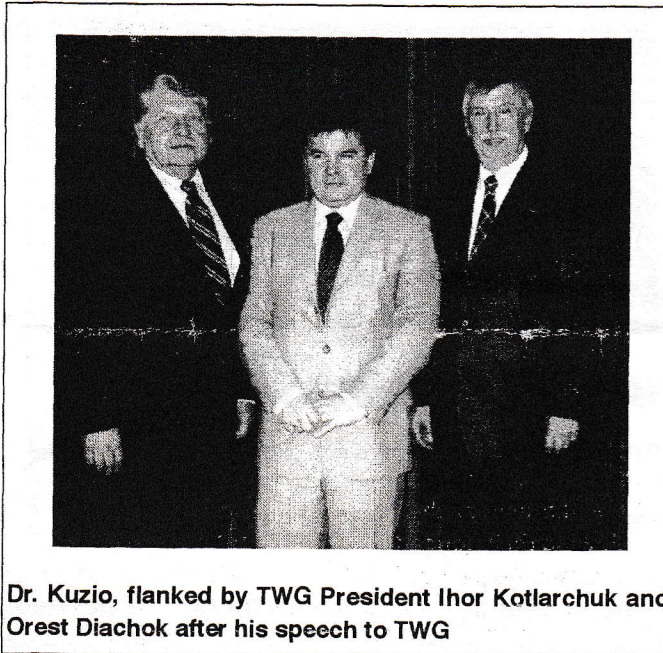
The relationship of "centrists" with "national democrats" (who are genuine reformers) and left-wingers (communists, socialists, and the former Peasant Party) was undergoing changes in the course of the 1990's.

In the early 1990's, when the communists commanded a higher proportion of the electorate and a large part of the Supreme Rada, they posed a bigger threat to the oligarchs. By the same token, the oligarchs at that time saw Russia as a threat to their interests. Therefore, the anti-communist and anti-Russian agenda of the national democrats made it possible to form alliances between national democrats and the "centrist" parties.

During the late 1990's, the communists' influence was curtailed. At the same time, the West became a bigger threat for the

oligarchs than Russia because Ukraine's oligarchic leadership was increasingly criticized as corrupt and undemocratic (persecuting free media, among other things). National democrats, with their natural pro-Western orientation, became the main political opponents of the oligarchs.

The oligarchic regime is not willing to integrate into the Western community because the standards of liberal democracy and rule of law are a threat to the power of the oligarchs. According to estimates reported by Anders Aslund of the Carnegie Endowment, when Yushchenko's government blocked certain opportunities for obtaining corrupt proceeds, the losses incurred by the oligarchs amounted to billions of US dollars per year (or approximately 40% of the country's GDP).



Dr. Kuzio, flanked by TWG President Ihor Kotlarchuk and Orest Diachok after his speech to TWG

Continued on page 10

Leontovych String Quartet performs as part of TWG Cultural Fund Music Series

By Larissa Diachok-Wild

Earlier this year it was a distinct musical pleasure to experience the expert musicianship of the prestigious Leontovych String Quartet, together with Tatiana Tchekina at the piano, at the 3rd concert of the Music Series at the Lyceum in Alexandria, Virginia. The event was sponsored by The Washington Group Cultural Fund, under the patronage of the Embassy of Ukraine.

Following a brief word from the Ukrainian Ambassador, the Hon. Kostyantyn Gryshchenko, in commemoration of the birth of Taras Shevchenko, the program opened with a thoughtful and eloquent presentation of Beethoven's String Quartet in E-Flat Major, Op. 74 ('the Harp'). This work, named after the plucked, rising arpeggios in the opening movement, belongs to Beethoven's Middle Period, a time of tremendous creativity for him.

Op 74 is a wonderfully varied work, marked by a quiet lyricism and heroism. (It was written in 1809, the year that Napoleon occupied Vienna, where Beethoven was living.) The elegant execution of this piece, under the masterful direction of 1st violinist Oleh Krysa, displayed virtuosic playing in all four strings. The group was able to move with restraint and grace through many intricate and difficult passages with a collective, intuitive collaboration. Also, to be commended, was newcomer 2nd violinist Bulgarian Jassen Todorov, who integrated well into all the works presented.

Especially moving were the sublime Adagio with its melancholy harmonies, and the stirring Presto, in which talented cellist Vladimir Panteleyev played with passion and precision.

A special treat was Myroslav Skoryk's Partita No. 6 for String Quartet, a piece dedicated to the Leontovych Quartet, and which received its premiere in 1996 in the U.S.

The haunting Prelude, with its mesmerizing opening, exploits the viola's plaintive possibilities, played admirably by Boris Deviatov.

Skoryk's music held the audience with the characteristic tension he creates between tonality and atonality. Traditional harmonic and rhythmic structures are replaced with tonal clusters and shifting blocks of dissonance, punctuated by intense, erratic pulsations. And yet, evocative sonorities can be heard throughout the Partita, with wistful allusions to slavic motives and Ukrainian folk instruments.

The remaining two pieces on the program were intentionally selected by the

Leontovych Quartet in honor of the 50th anniversary of the death of Prokofiev and the 20th anniversary of Alberto Ginastera's death.

Prokofiev's Sonata for Two Violins, Op. 56, played by Oleh Krysa and Jassen Todorov, was composed in 1932 for the Triton Group in Paris, which promoted new chamber music. This piece consists of four short movements (fast-slow-fast-slow), and is harmonically quite straightforward. Krysa led a sensitive exchange with Todorov.

Completing the program was the Quintet for Piano and String Quartet (Op. 29), written in 1962 by the brilliant Argentine composer Alberto Ginastera.

This passionate work was written in seven movements: four central movements, interspersed with cadenzas for each instrument.



The Leontovych String Quartet and pianist Tatiana Tchekina accept the appreciation of the audience following their concert. From the left: Boris Deviatov, Vladimir Panteleyev, Jassen Todorov, Tatiana Tchekina and Oleh Krysa.

Soviet cultural legacies. Initially, the impact of those legacies on the progress of post-communist change was underestimated by many. But it is easy to see their significance if, for example, one compares Ukraine and Poland in the Soviet times. Socialism did not make such a deep penetration in Poland because it had always maintained the private sector, the independent church, and the people's access to travel abroad, among other things. It was easy to see back in those days that the Polish people had no fear, unlike the Soviets. For instance, they were not afraid to talk with Western visitors at all.

In addition to fear, other legacies of the Soviet past include political apathy and nostalgia. For Ukrainians, this nostalgia has a schizophrenic form: on the one hand they positively recall such things as cheap sausage and vodka, but on the other hand, they are aware of the damage done by the Soviet regime, such as Chernobyl. Apathy is stronger in eastern Ukraine, whereas anticommunism is found primarily in the West.

Another important feature inherited from the Soviet political culture in Ukraine is the proliferation of lies and duplicity, when public statements of government agencies and politicians fail to reflect the real actions and views. The Soviet political culture was "say but not do." So the "talk agenda" of pro-presidential centrists is hardly different from that of the reformers led by Yushchenko — except that Yushchenko says and means it, whereas the centrists just pay "lip service" to the reform agenda.

A perfect example of the culture of falseness and lies is the telegrams of support for "Kuchma's reform initiatives" that are presently displayed on the presidential website. The manner in which those messages are produced and used in the administration's propaganda efforts are remindful of the worst Soviet traditions and standards.

The environment of empty promises and lies generates voter distrust in the leadership and increases their political passivity.

Difference of Ukraine from other CIS countries.

Today, Ukraine is the only country in the CIS where the parliament remains relatively strong as compared to the executive authority (except Moldova, where the parliament is also strong but is dominated by communists). Also unique to the CIS, Ukraine's parliament maintains a large (nearly 50%) pro-reform and pro-Western wing.

Since 1999, Ukraine's politics has demonstrated that the political culture is gradually changing. After revelations of corruption in high places of the Kuchma

government, voters associate the Ukrainian president with the problems of stagnation and corruption — which was not the case just three years ago. More people realize that the country needs a radical change.

Moral issues now come to the foreground of political discussions. The situation becomes comparable with that of 2000 in Peru where the president was forced to resign after a lengthy scandal about secretly made recordings implicating him in corruption and fraud. However, half of the Ukrainian parliament continues to back the president even though they know the conversations on Melnychenko's tapes are genuine. This certainly raises serious questions about the moral standards of the political elites. At the same time, according to public surveys, 70% of the people want Kuchma to resign, and 70% want a fundamental change in the country.

As an opposition leader, Mr. Chemerys remarked that internally Ukraine is already without Kuchma. Political discussions become more open, and civil society activism is now more visible.

This trend can also be seen in the radicalization of the formerly moderate part of the government "nomenklatura" of such individuals like Zhulinsky, Yavorivsky, Plushch and others. In the past, they used to be complacent with Kuchma and his regime, but now they no longer want to deal with him.

The assets and liabilities of Ukraine's politics — Kuzio's balance sheet.

The Ukrainian state is here to stay, but the question remains whether will it be in the sphere of influence of Russia or the West? Ukraine's land borders are now secured, but the question remains whether Russia will agree to their demarcation?

The Hrushevsky school of history now dominates in public education, whereas the Soviet school of Petro Tolochko is in disregard. This factor will have a positive impact on the shaping of the national identity.

However, the recognition of the UPA is still not accomplished and the Orthodox church problem is still unresolved. In addition, Ukraine's 2002 census showed a 2% decrease of those claiming Ukrainian as their native language.

Artymiw

From page 7

powerful performance of this complex work eliciting orchestral sounds from the piano and leading the listener through the contrasts of mood in the variations while at the same time preserving the unity of the whole piece. A standing ovation by the appreciative audience was rewarded with an encore, Schubert's Impromptu in A Flat Major, Op. 90, No. 4, played with delicacy and grace.

Stefan Szkafarowsky performs as a part of TWG Cultural Fund Music Series

by Yaro Bihun

Bass Stefan Szkafarowsky, who has performed with the Washington Opera in the past two seasons, returned to Washington on April 6 with a recital featuring some of the arias he has sung in this hemisphere's opera houses, a few Broadway favorites, as well as a collection of songs by Ukrainian composers.

His recital at The Lyceum, a few miles south of the capital in Old Town Alexandria, Virginia, was part of the Washington Group Cultural Fund's 2002-2003 Music Series, conducted under the patronage of the Embassy of Ukraine.

The first part of the program featured arias from Mozart's *Magic Flute* and *Marriage of Figaro*, Verdi's *Macbeth* and *I Vespri Siciliani*, Wagner's *Lohengrin* and Rossini's *Barber of Seville*, and

concluded with "Old Man River" from Jerome Kern's *Showboat* and "Some Enchanted Evening" from Rogers and Hammerstein's *South Pacific*.

After intermission, the program focused on songs and arrangements of folk songs by Ukrainian composers: Ihor Sonevytsky, Viktor Kosenko, Mykola Lysenko, Valeriy Skorochod, Yuliy Meytus and Oleksandr Bilash.

In response to audience's prolonged applause, Mr. Szkafarowsky returned with two encores — "Mariah" from *Paint your Wagon* and Lysenko's "Bezmezheie pole." Mr. Szkafarowsky was accompanied by pianist Gary Hammond, a respected recitalist and chamber musician.

The last concert of the TWG Cultural Fund's 2002-2003 Music Series was held on

May 18, featuring pianist Lydia Artymiw.

Over the past few years, Stefan Szkafarowsky has emerged as an important American bass, praised for the quality of his voice and his technique. His current season includes a debut in Italy at the Cagliari Opera House in *Oprichnik* by Tchaikovsky and a return, in Stravinsky's *Rakes Progress*, to the Metropolitan Opera,

where he debuted last season as Balaga in *War and Peace*.

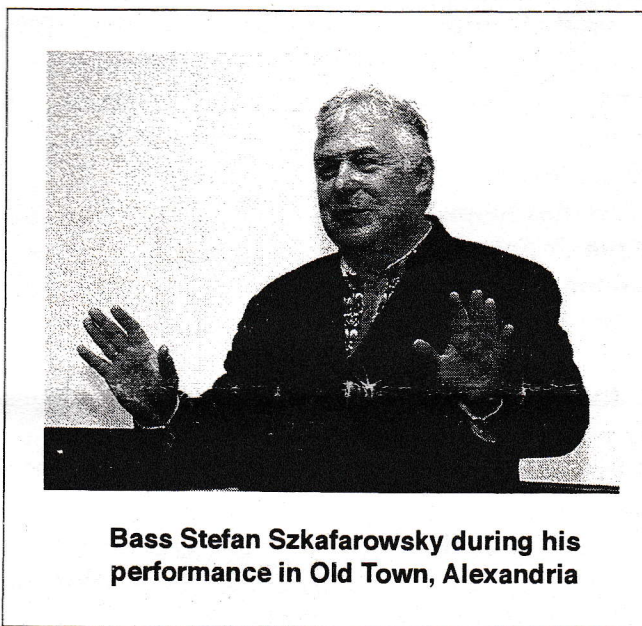
With the Washington Opera in the last two seasons, he sang Crespel in *The Tales of Hoffman* and Ferrando in *Il Trovatore*, and has sung with the National Symphony Orchestra as well.

In earlier seasons Mr. Szkafarowsky has also performed with the Lyric Opera of Chicago and the New York City Opera, as well as with the opera

companies of Grand Rapids, New Orleans, Arizona, San Diego, Dallas, Pittsburgh, Connecticut, Santiago (Chile), Montreal, Minnesota, Sao Paulo, and at the Casals Festival in Puerto Rico.

In addition to the National Symphony, Mr. Szkafarowsky has also appeared as soloist also with the symphony orchestras of Pittsburgh, Minnesota, St. Louis, Colorado, Hartford, Milwaukee, Vancouver and Montreal.

A native of New York, he attended the American Opera Center at The Julliard School of Music and the Westchester Conservatory of Music. He is a recipient of grants from the Sullivan Foundation and the Tito Gobbi Award from the Rosa Ponselle Foundation and is regional winner of the Metropolitan Opera Auditions.



Bass Stefan Szkafarowsky during his performance in Old Town, Alexandria

TWG Member Promotes Baseball in Ukraine

In 1991 the Committee of Physical Culture and Sports of the Soviet Union invited me to help develop the new Olympic sport of baseball. When I learned that baseball was played in Ukraine, I requested to be sent to Kyiv. My first trip to Ukraine lasted six weeks and it marked the beginning of a long relationship.

This past January marked my twenty-third baseball adventure to the country of my ancestors. During these past twelve years I have distributed over 10,000 pounds of donated baseball equipment to schools, baseball clubs, orphanages, and National teams of Ukraine. All this was done as a volunteer. I pay my own way and cover my expenses in Ukraine.

The past three years the Self-Reliance Federal Credit Union of New York has helped sponsor the Ukraine Little League Country Baseball Championship. Special thanks to Dr. Bohdan Kekish, President, and the Board of Directors. Also, thanks to USCAK and its President Mr. Myron Stebelsky for their moral and financial support for many years.

In 1994, I was named the first Head Baseball Coach of a National baseball team of an independent and free Ukraine. Our National team finished in third place at the European Junior Championships held in Kyiv that summer. Since that summer I have traveled to ten different European countries to coach the National baseball teams of Ukraine at European Championships. We have won three European Championships in that time. In 1998, the Ukraine 16 and under team competed in the World Championships in Fairview Heights, Illinois, USA, and finished in eleventh place.

The past eight years I have served as the District Administrator of the Little Leagues of Ukraine. I realized that in order for the National teams to become stronger in the future more and more kids must play baseball. The Little League model in the US serves as the model that I am promoting throughout Ukraine.

Most recently, I planned the fourth annual Ukraine Little League Country Championship held in Kyiv June 19 through 22. I am inviting up to six teams from different regions in Ukraine to compete for the title and to represent Ukraine in

Kutno, Poland, at the European Championships in July.

I am raising money here to pay for the food and lodging for these 11 and 12 year old children. Will you help me help the children of Ukraine?

Any financial assistance would be welcome, no matter how large or small.

Please send to:

Basil P. Tarasko
36-46 212th St.
Bayside, NY 11361 USA

Please contact me for more information (and there is lots of it) via email
BT4UKRAINE@aol.com
Or, by phone / fax at: 718-428-8592.

Leontovych

From page 9

The Quintet employs polytonality and a wide palette of color. Sharp contrasts comprise an essential component of Ginastera's compositional technique. Other elements include sudden accents, syncopation and strong Latin rhythms.

Tatiana Tchekina brought great vibrant energy and mastery to the demanding score, along with each member of the Quartet.

The Leontovych Quartet has been in existence since its founding in Kyiv in 1971, and is one of Europe's leading string quartets. It has won numerous international awards, and so have each of the players.

Since taking up residence in the U.S. in 1991, the Quartet performs regularly in most major U.S. cities, as well as in Europe. The Quartet also participates yearly at Connecticut's Music Mountain Festival and the Mostly Mozart Festival at Lincoln Center. It has recorded for Melodiya, Musical Heritage Society, Yevshan, Koch International Classics and Greystone Records.

2003 TWG Summer Internship at Ukrainian Embassy in Washington DC

By Michael Drabyk

The TWG Fellowship Fund received 22 applications this year for its eighth annual internship at the Ukrainian Embassy in Washington, DC. Mr. Roman Didenko, a recent Johns Hopkins School of Advanced International Students (SAIS) graduate, was selected as the 2003 Summer Intern. He received a \$1,500 stipend for his work.

Mr. Didenko majored in International Economics, and is fluent in four languages – Ukrainian, English, Russian, and Italian. He studied at Johns Hopkins / SAIS in both Washington, DC and Bologna, Italy. Before that, he worked for the British Broadcasting Corporation's media monitoring unit in Ukraine.

Practical Experience

"I was looking for a chance to gain some practical experience at a diplomatic institution," said Mr. Didenko. "In Washington, DC, the natural choice to do this is the embassy of one's own country."

He says the internship bridges a need frequently encountered by Ukrainian students studying in foreign countries. "Many Ukrainian graduates of Western universities often find it difficult to find their way into government institutions," he says. "The problem results in a gap between the young foreign-educated talent and the place where it is demanded, the Ukrainian government bodies. I believe that by sponsoring this internship, the Washington Group is doing its own share of bridging the gap."

Mr. Didenko's background also includes time spent as an Intern at the House of Commons

of the Canadian Parliament in Ottawa, Canada. Besides his Master's Degree from Johns Hopkins, Mr. Didenko also holds degrees in Political Science from Central European University (CEU) in Budapest, Hungary, and in History from Luhansk State Pedagogical University in Ukraine.

The embassy internship has proven beneficial for the Ukrainian Embassy as well, according to the Embassy's First Secretary for the Cultural, Information, and Press Office, Mr. Hennadii Nadolenko.



TWG Fellowship Fund Director, Michael Drabyk, and 2003 TWG Summer Intern, Roman Didenko

"We very much value our eight-year-long cooperation with the TWG Fellowship Committee which allows us every year to bring an intern to the Embassy," said Mr. Nadolenko. "We find the help of interns very valuable as they often bring in new ideas and take care of their implementation.

For example, two years ago we launched a regular up-to-date news bulletin service on the Embassy's website and this was largely made possible by the work of our intern. We hope the internship program will continue for many years to come."

Fundraising Drive

The TWG Fellowship Fund was established by The Washington Group in 1987, and placed its first intern at the Embassy in 1996. A fundraising drive to cover costs for next year's Embassy Internship is currently underway. TWG is a 501c non-profit organization and contributions are tax-deductible. Donations can be sent to: TWG Fellowship Fund, PO Box 11248, Washington DC 20008.

TELLING THE UNTOLD STORY

Andrew Sorokowski

Those accustomed to skepticism or hostility to the Ukrainian cause tend to anticipate objections at every step. We therefore approach a film like Slavko Nowytski's "Between Hitler and Stalin: Ukraine in World War II — the Untold Story" with a mixture of expectation and anxiety. What will it say about nationalism and the Nazis? How will it depict loyalty to Stalin? What about the SS-Waffen Division?

On Monday, November 10 The Washington Group, in cooperation with the Embassy of Ukraine, sponsored the U.S. premiere of this documentary at the historic Avalon Theater on Connecticut Avenue in Washington. The audience, which practically filled the theater, included Ambassador William Green Miller; Sergiy Kyslytsya, Minister-Counselor of the Embassy of Ukraine; Cultural Attache Natalia Holub; and TWG President Ihor Kotlarchuk — as well as a lively but attentive class of high-school students.

TWG Cultural Fund director Laryssa Courtney opened the evening with a message from the Ukrainian-Canadian Research and Documentation Center, which produced the film. She then introduced director Slavko Nowytski, who in a brief presentation explained that the aim of his film was to show "what happened, and why."

The Ukrainian-born Nowytski settled in Canada with his family in 1950. He worked as an actor in Toronto, and studied motion-picture production at Columbia University in New York. Mr. Nowytski has directed a number of documentaries, most notably "Harvest of Despair," on the 1932-1933 famine in Ukraine. For the last ten years he has worked in international television broadcasting for the Voice of America.

In the power of its images as well as the rhythm of its narrative, "Between Hitler and Stalin" is a hard-hitting film. Though his pronunciation of foreign names is sometimes wobbly, narrator Jack Palance's booming voice

marks each salient fact with the force and modulation of the professional actor. The film is a skillful composite of graphics, still photographs, interviews and, of course, archival as well as contemporary footage. Color-coded maps clarify the complex chronology of territorial changes and divisions. One particularly effective chart compares Ukraine's demographic losses to those of other countries in World War II. Voiced-over statistics augment the images of death and destruction. Photographs of original documents in Ukrainian, Polish, Russian, and German, with Mr. Palance reading excerpts in translation, add a literally documentary dimension.

Excerpts from interviews with British historian Norman Davies help the viewer make sense of the complexities of Ukraine's World War II experience. His compatriot Robert Conquest comments on the Terror and Famine, while American scholar John Armstrong and former National Security Adviser Zbigniew Brzezinski provide additional political perspectives. There are also interviews with Rabbi David Kahane, who recounts Metropolitan Andrei Sheptytsky's rescue of Jewish children, and with other witnesses, participants, and victims. Crisp and well edited, the interviews are shot close-up: the faces are always interesting, sometimes haunting.

The centerpiece, of course, is the archival footage. Some of it is the standard stuff: the Red Army parading in Red Square, diving Stukas, Lenin and Hitler haranguing the masses. Rarer material from Ukrainian archives is supplemented by still photos, no less compelling as the camera lingers over the grim faces of UPA insurgents or the bodies of starved peasants. Contemporary video footage shows the new Ukraine, rejoicing in independence but recoiling at the horrors unearthed in places like Babyn Iar and Demianiv Laz.

"Between Hitler and Stalin" is a candid film. It does not shirk the issue of Nazi collabo-

rators who served in police or camp guard units. Many of these, however, faced the alternative of starving in German prisoner-of-war camps. Nor does it condemn those who served in the Red Army, pointing out that while some fought for Stalin, others struggled to expel the invaders and protect their homeland.

This film is neither dumbed-down nor sentimentalized. It compresses a welter of data spanning most of the twentieth century into a clear, orderly presentation of fifty-eight minutes. This is due to the skills of script-writer Kristi Wheeler and of Professor Wsevolod Isajiw, who wrote the storyline, as well as of historian Orest Subtelny and other consultants. There is no excessive pathos, no anti-Russian rhetoric. It is a film particularly suitable for college students. Indeed, every major university film library in the English-speaking world should have a copy. And it is even more important to translate the film into Ukrainian. The net proceeds from the premiere will, in fact, be applied towards producing a version for Ukraine, and the Ukrainian-Canadian Research and Documentation Center is already raising funds for that purpose.

One function of a film documentary is to establish the context of events, so that we may better understand the mental universe of historical actors. This helps us to eliminate the bias of hindsight. What did Ukrainians know and expect in September 1939, when Hitler and Stalin were partners? What did they know and expect in June 1941, when Hitler turned on Stalin? What, on the other hand, could they not have known or expected? As Norman Davies points out, at the outset of the war Ukrainians knew about Stalin's crimes against humanity, but Hitler was still an unknown quantity. Pearl Harbor, the Holocaust, Soviet victory, and Allied acquiescence in the division of Europe could not have been confidently predicted. In that perspective, it is easier to understand Ukrainians welcoming the Germans in June 1941, seeking to work with them to assure their own national survival, or volunteering for the Waffen-SS division to fight the Red Army in 1943. Con-

versely, one can also understand that after a taste of Nazi rule, many joined the Ukrainian Insurgent Army—or the Communist partisans or regular Red Army.

Naturally, the film has some minor flaws; in a couple of instances, for example, the voice-over does not seem to match the image. But the triviality of such imperfections only serves to underscore the overall technical excellence of the production.

A more substantive issue is the portrayal of the Organization of Ukrainian Nationalists. The heroism of its members is beyond question. But the OUN preached and practiced terrorism. And its relations with the Germans were more ambiguous than the film implies. Furthermore, there is no acknowledgment that anti-semitism existed among Ukrainians, as it did among virtually all Europeans — though it was certainly different from the pseudo-scientific racism of Nazi ideology which led to the Holocaust. Yet to those acquainted with Soviet propaganda and Hollywood movies, such topics, while important, are all too familiar. The purpose of "Between Hitler and Stalin" is, after all, to present "the untold story."

Introducing his film Monday evening, Slavko Nowytski recounted that after seeing the Canadian premiere last September 28, Professor Norman Davies had commented that it was the right of every people to present history in its own perspective. This film makes the wartime perspective of Ukraine, situated "Between Hitler and Stalin," abundantly persuasive.

Andrew Sorokowski holds a doctorate in East European History from the University of London, where he studied under Norman Davies. He conducts World War II-related research for the U.S. Department of Justice. The opinions expressed in this review are entirely his own.

The Washington Group Membership Information/Application Form

TWG is an association of Ukrainian-American professionals who live throughout the United States and in several countries of the world. It offers its members an opportunity to meet and get to know each other through a variety of professional, educational and social activities. TWG NEWS is a monthly newsletter for TWG members, and a membership directory, published for members only, helps them in networking.

To apply for membership, please fill out the form below and mail with a check to:
The Washington Group, P.O. Box 11248, Washington, D.C. 20008.
(The Board of Directors considers membership applications at its monthly meetings.)

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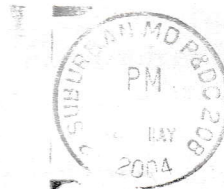
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