



UKRAINE –
JOURNEY TO FREEDOM

A CENTURY OF CLASSICAL MUSIC FOR VIOLIN AND PIANO

SOLOMIYA IVAKHIV *violin*
ANGELINA GADELIYA *piano*

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Disc 1

VIKTOR KOSENKO (1896-1938)

Two Pieces Op. 4 (1919)

1. Dreams 4:14
2. Impromptu 4:23

MYROSLAV SKORYK (b.1938)

Hutsul Triptych (1964-1965)

3. Allegretto 4:36
4. Dance 4:02

IVAN KARABITS (1945-2002)

5. Muzýka – Musician (1974) 7:59
for solo violin
first recording

BORYS LYATOSHYNSKY (1895-1968)

Sonata, Op.19 (1926)

6. Allegro impetuoso 8:26
7. Tempo precedente 6:07
8. Allegro molto risoluto 5:41

SOLOMIYA IVAKHIV *violin* **ANGELINA GADELIYA** *piano*

Angel's Touch was commissioned for Solomiya Ivakhiv by the Ukrainian Institute of America

An Episode in the Life of a Poet was commissioned for the Ivakhiv-Gadeliya Duo by Troppe Note Publishing

Disc 2

ALEXANDER (OLEKSANDR) SHCHETYNSKY (b.1960)

1. An Episode in the Life of a Poet (2014) 8:42
Fantasy based on the opera *Interrupted Letter*
first recording

VALENTYN SILVESTROV (b.1937)

Post scriptum Sonata (1990)

2. Largo-Allegro 10:28
3. Andantino 3:57
4. Allegro vivace con moto 3:30

YEVHEN STANKOVYCH (b.1942)

5. *Angel's Touch* (2013) 10:20
first recording

BOHDAN KRYVOPUST (b.1975)

6. *Capriccio* (2014) 8:35
for Solomiya
first recording

Recorded July 2015 at the American Academy of Arts and Letters, New York City

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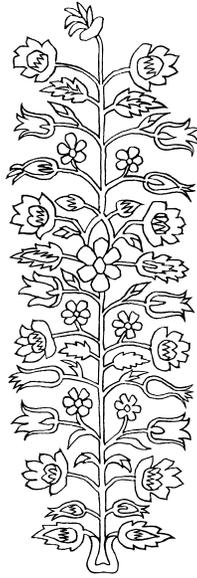
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The dynamic **IVAKHIV – GADELIYA DUO** was founded in 2006 and has performed to high critical acclaim in venues and festivals across the United States, including the MATI Series at the Ukrainian Institute of America and Merkin Concert Hall, both in New York City; the Institute of Modern Art in Chicago; and the Bach Festival of Philadelphia. Comprised of violinist Solomiya Ivakhiv and pianist Angelina Gadeliya, the duo has been hailed for its “contemplative and sophisticated” playing (*America*, Philadelphia).

Both natives of Ukraine, Ivakhiv and Gadeliya met and formed their duo at Stony Brook University while working on their doctorates in performance. The duo has collaborated with such artists as members of the Emerson Quartet, members of the New York Philharmonic, pianist Gilbert Kalish, and violinists Ani Kavafian and Pamela Frank. In December of 2014, the duo gave the world premiere of Oleksandr Shchetynsky’s “An Episode in the Life of a Poet,” which was written for them, at Ukrainian poet Taras Shevchenko’s bicentennial celebration in New York. The Ivakhiv-Gadeliya Duo always strives to create innovative programming, has a passion for promoting new music, and brings their individual artistry and similarity of backgrounds into a unity of style and spirit.



The title of this CD, **UKRAINE – JOURNEY TO FREEDOM**, may read as a political slogan suggesting its content is patriotic music, but that would be a serious misreading. It is an artistic endeavor by the brilliant violin and piano duo of Solomiya Ivakhiv and Angelina Gadeliya to bring to audiences a program of major works for violin and piano music composed by Ukrainian composers over the course of a century. So why choose such a provocative title? Because until August 24, 1991, when Ukraine officially restored itself as an independent state encompassing most of its traditional lands with internationally recognized borders, a fully independent state of Ukraine simply did not exist. Only at that watershed moment did the Ukrainian Soviet Socialist Republic become simply Ukraine. Culturally, 1991 brought Ukrainian artists and organizations of all kinds the ability to interact directly across national

borders. Before then, Moscow had crippled the culture's ability to communicate directly with the rest of the world by bestowing or withholding its approval.

This musical journey began in the last quarter of the 19th century with the emergence of the composer, pedagogue, organizer, and acknowledged founder of the national movement in Ukrainian music, Mykola Lysenko (1842-1912.) Lysenko stood in contrast to such eighteenth-century representatives of the Ukrainian Baroque and Classical styles as Artemiy Vedel, Maksym Berezovsky, Mykola Dyletsky, and Dmytro Bortniansky.

Trained in Leipzig, Lysenko chose to return to Ukraine and develop schools and music organizations. An indefatigable and nurturing teacher, he produced and influenced the first wave of professional Ukrainian composers of exceptional quality, which made possible the full bloom of the next generation in the 1920s and 1930s (the twentieth-century renaissance of Ukrainian cultural development). Thus, the chronological program of this CD begins in the epochal year of 1919.

Two works on the CD, Kosenko's *Two Pieces*, Op. 4 and Lyatoshynsky's Sonata Op. 19, represent that important decade in the history of Ukrainian music, 1919-1929, when release from cultural bondage created artistic fervor and optimism – albeit short lived. Viktor Kosenko (1896-1938) and Borys Lyatoshynsky (1895-1968), together with Levko Revutsky (1889-1977), are arguably the three most renowned composers of Ukrainian instrumental tradition of that period. This was the period when much of the traditional Ukrainian territories, except for Western Ukraine, became integrated into the

Soviet Union as the Ukrainian Soviet Socialist Republic. Until the end of the 1920s, this new state retained a degree of cultural autonomy, including direct international contacts that were lost in the 1930s and finally regained in 1991.

VIKTOR KOSENKO: Two Pieces, Op. 4 (1919)

Unlike Lyatoshynsky, Kosenko was not in any sense “modern,” although the two composers were friends, and Kosenko dedicated one of his best works, the Third Piano Sonata, to Lyatoshynsky. Kosenko’s artistic credo was “back to the Classical style.” His large work reflecting that interest is *Eleven Etudes in the Form of Old Dances*, Op. 19.

The *Two Pieces*, Op. 4 (composed in 1919), exhibit a degree of harmonic complexity suggestive of early Scriabin. The music is emotionally sensitive (notice the change in the coda of “Dreams” from the movement’s slow triple time into a 12/8, giving it a nostalgic, waltz-like ending), with a predisposition for structural clarity. Clearly tonal, the first is in E minor, and the second in A minor. The *Two Pieces* demonstrate the two dominant tendencies of Kosenko’s first decade of creativity: a nostalgic, lyric-dramatic pathos in “Dreams,” and unrestrained virtuosity in *Impromptu*.

MYROSLAV SKORYK: *Hutsul* Triptych: Allegretto and Dance (1964-65)

Skoryk (b. 1938) became well-known for his original score for the 1964 Ukrainian film *Shadows of Forgotten Ancestors*, which was directed by Serge Paradjanov. The generation of the 1960s in Ukraine produced two

distinct styles: music of highly abstract nature that grew out of the experience of the European avant-garde (the well-known “Kyiv avant-garde,” to which Valentyn Silvestrov and Leonid Hrabovsky belonged), and music that can be described as the “new folklorism,” the precursor of “new romanticism,” a movement that reached its full development in the 1980s (Skoryk being its undeclared leader in Ukraine). Skoryk’s music from the mid-1960s through the mid-1980s is very much wedded to folklore, especially Carpatho-Ukrainian. With the Violin Concerto No. 1 (1969), Concerto for Orchestra *Carpathian* (1972), and the Cello Concerto (1984), Skoryk fully realized his style of building a work from a short melisma (derived by synthesizing idiomatic folk rhythms and melodic gestures): a succession of asymmetrical phrases that expand by means of troping. These works placed him in the front ranks of late 20th-century Ukrainian composers.

The two violin and piano transcriptions were done from Skoryk’s *Hutsul Triptych*, a suite of three movements for orchestra based on the music from *Shadows of Forgotten Ancestors*, originally composed in 1964. The two movements chosen for this CD are Allegretto [*Ivan and Marichka*], which beautifully illustrate the melancholy tenderness that haunts the two tragic lovers, and Dance [*Childhood*], is a joyous reflection on childhood games.

IVAN KARABITS: Muzýka - Musician (1974)

Karabits (1945-2002) was one of Ukraine’s preeminent composers who came to maturity in the 1970s, the second wave of the generation of the sixties.

A student of Lyatoshynsky, he continued his studies after the latter's death in 1968 with Myroslav Skoryk, graduating from the Kyiv Conservatory in 1971. Very active throughout his life as a presenter of music, he served until his death as the Music Director of Kyiv Camerata and co-founder and director of the International Kyiv Music Festival. Karabits' mature musical language is a cross section of tendencies rooted in and protected by tonality—no matter how extended and elusive it may seem at times. We hear the influence of Classical-Romantic elements (neo-romanticism), an expanded tonal system that employs chromaticism freely (free atonality) and borrows from both harmonic and modal orientations that he shaped into various subsystems governed by a predominantly classical, Apollonian outlook. As a composer centered in the great renaissance of polyphony that the 20th century has seen, Karabits thought and felt the harmonic movement polyphonically. In his works, every musical idea fits into a musical tapestry in which the interplay of melodies is woven by use of contrapuntal devices, some of them notably fleeting. His wonderful *Musician* is a great, freewheeling improvisation of a highly sophisticated “country fiddler,” fully written out, but without a single bar line. The Ukrainian title *Muzýka* suggests that a more accurate translation might be *Fiddler*. Hidden within the various scale patterns is a strong reference to Ukrainian folk fiddle music (*troista muzyka*), a style to which Karabits made a number of references in his output. Last, but far from least, this piece is infused with his love of the improvisational art of jazz, a passion he mentioned to me personally a number of times.

BORYS LYATOSHYNSKY: Sonata for Violin and Piano (1926)

Many years ago, in an article for the contemporary music journal, *Melos*, I wrote, “Only two voices from the chorus of Ukrainian culture have received international recognition and acceptance: the sculptor Alexander Archipenko and film-maker Alexander Dovzhenko. Some also know the inimitable and magical poetry of Taras Shevchenko. The rest is a murmur, still undifferentiated from the powerful chant of Soviet Russia.” Today, however, we are able to add the names of Borys Lyatoshynsky and his student Valentyn Silvestrov (with Stankovych and Skoryk close on their heels) to that still short but ever-growing list. In the 1920s and early ‘30s it was Lyatoshynsky who assumed a position similar to that of Szymanowski, Kodály, Bartók, Nielsen, and Enescu in their respective countries. Lyatoshynsky initiated the modern movement in Ukraine with a series of intense and highly expressive works that, in an original way, reflected a central preoccupation with expressionism. Lyatoshynsky was no doubt influenced by the then prevalent *Romantic vitalism*, a loosely defined Ukrainian artistic current that shared with other modernist movements of the day an exuberant belief in the dawning of a new age. *Active Romanticism*, as it was also known, ceded primacy to genius and the developed intellect, and to the artist’s role as guardian of the right to perpetually re-examine.

By the time he composed the Violin Sonata in 1926, the identifying features of Lyatoshynsky’s style were firmly established. The music often begins as if suddenly startled out of deep slumber. Tense, and with hints of apprehension, the themes unfold gradually, propelled by insistent rhythms and extreme

dynamics. His melodies are essentially shy: they are woven out of short phrases, full of romantic ecstasy, and seemingly incomplete. It is the structure of the composition that forces the music to emerge. The effect is achieved by placing the motives on rhythmic and dynamic waves that cajole the music to open up and affirm itself. In more recent performances in the U.S., critics praised the work, writing, “[Lyatoshynsky’s Violin Sonata is] a less familiar but hardly less compelling sonata (than Brahms’ Violin Sonata in D Minor)...” (*The New York Times*) and “[it is] a virile, declamatory Sonata, somewhat Bartokian in outlook but full of sinewy drama; here is a strong work I commend to the attention of any fiddler...” (*The Chicago Tribune*). Although there are three movements, they are bound together in a curious way: each ending is immediately stated as the next beginning, so that the final phrase of the first movement (a retrograde of the violin’s opening three notes) is the opening of the second movement, and the last movement begins decisively with the last questioning chord of the second movement.

Aside from his composing, Lyatoshynsky cannot be overlooked as a pivotal pedagogue, having been the teacher of many significant Soviet Ukrainian composers. Among these were Valentyn Silvestrov, Leonid Hrabovsky, Yevhen Stankovych, Volodymyr Zahortsev, Volodymyr Huba, Lesya Dychko, and Ihor Shamo. His great musical erudition made him one of the spiritual fathers of the Kyiv avant-garde and part of the phenomenon of “*shestydesatnyky*,” which translates as “the generation of the sixties.” It was Ukraine’s second renaissance, and it encompassed all the arts.



ALEXANDER (OLEKSANDR) SHCHETYNSKY: Fantasy, An Episode in the Life of a Poet (2014)

Shchetynsky was born in 1960 in Kharkiv and currently lives in Kyiv. His style is essentially that of a structuralist, relying on a synthesis of a variety of modernist techniques and exploring in each piece a particular musical metaphor. This method explains his reliance on pieces with descriptive titles. The influence of an especially Eastern European variety of minimalism (more meditative and less didactic) is also apparent in the carefully worked-out relationship between different degrees of sound and silence, the predominance of soft dynamics, and in the smallest details and changes in pitch, timbre and rhythm. About “An Episode in the Life of a Poet,” the composer writes:

The Fantasy is based on my opera Interrupted Letter, the main character of which is the Ukrainian poet and painter Taras Shevchenko. In the late 1840s, Shevchenko is exiled to a remote province of the Russian Empire because of his participation in a secret political association. The Tsar has strictly prohibited him to write and paint. Nevertheless, the poet surreptitiously creates new poems full of reminiscences of Ukraine, its dramatic history, and the desperate status of the Ukrainian people. The reality of being summoned for a soldier's drill interrupts the poet's dreaming.

VALENTYN SILVESTROV: *Post scriptum* Sonata (1990)

Silvestrov (b. 1937), a Ukrainian composer internationally recognized as one of world's leading living composers, has written in every genre except opera. A student of Lyatoshynsky, Silvestrov is best known for his postmodern musical style. Using traditional tonal and modal techniques, Silvestrov creates a very individual and unique soundscape—"a tapestry of dramatic and emotional textures"—a style he often refers to as *metaphorical*: "I do not write new music. My music is a response to and an echo of what already exists."

As noted musicologist Larysa Bondarenko wrote:

In (recent) pieces Silvestrov has continued to move away from singleness of style, although at the same time consciously confined himself to traditional methods, but in an allegorical manner.... Employing the genres and stylistic norms of the 17th to 19th centuries, these pieces exhibit the paradox of an intimate personal expression contained within fixed forms.

In my discussions with Silvestrov soon after *Post scriptum* was newly completed, he stated that originally he wanted to title this three-movement work as a "post-sonata." But someone had already used such a title. In this case, the title does say a great deal about the work (just as the word "sonata" still does mean something to the listener). This is music written after the holocaust of 20th century musical revolutions—but with only partial, deeply submerged, memory of the violent revolutions so recently experienced. *Post scriptum* is, in Silvestrov's words, "a postscript to Mozart, and more generally, to classicism."

To a certain extent this and other late works are due to his final 1972 revision of his early Piano Sonata No. 1 (originally written in 1960). When we spoke about the sonata in 1974, he said that his renewed interest in it was due to an increased reaction against “hammer music”:

...I wrote it originally a long time ago, as a reaction against “hammer music.” I wanted to write a piece that didn’t force itself on the listener, didn’t hit the listener over the head all the time. I needed to write it at the time, but soon after rejected it. But recently I “rediscovered” it, simplified it, cut it...

Post scriptum sounds like an extended overtone: a *pianissimo* from which more turbulent and explosive melismas appear and then quietly disappear. The three movements (essentially fast-slow-fast of the 18th-century model) are overtly tonal (there are key signatures: B-flat Major in the first, A-flat Major for the second, and C Major for the third). The opening introduces a quasi-Mozartean lyrical line in which a diminished chord establishes the tension as well as the dominant interval of the whole, the diminished 5th. In the Allegro, the two elements, the lyrical and the jovial, alternate. The second movement is a song that gradually unwinds like a spool of thread and prepares the listener for the final movement, which is but a series of reverberating echoes of a Big Bang that occurred long ago, during a period when the sonata ruled and made great noise and held a position of honor among composers and listeners — and for many still does.

YEVHEN STANKOVYCH: *Angel's Touch* (2013)

Stankovych (b. 1942) is one of the central figures of contemporary Ukrainian music who, together with such composers as Valentyn Silvestrov, Leonid Hrabovsky, Valentyn Bibik, Ivan Karabits, and Volodymyr Zahortsev, developed the different strands of avant-garde in Ukrainian music. A prolific composer, he has composed in every genre, including music for over 100 films. Stankovych studied at the Kyiv Conservatory under Borys Lyatoshynsky and later under Myroslav Skoryk. Beginning with his first compositions, Stankovych declared himself a composer of dramatic temperament. While his technique is contemporary, folkloric themes of Ukraine's cultural groups (especially his native Carpathian roots) are paramount in his works. The reliance on ethnographic sources (to "drink from that bottomless well" of collective memory) has become a traditional method for focusing the divergent energies of an awakening culture. Stankovych's uniqueness lies in his pronounced affinity for the vernacular and in his blending of folk motifs with orchestral colors, reproducing the unique aspects of the folk song, of multi-layered polyphony, and meditative lyricism.

Angel's Touch was commissioned for Solomiya Ivakhiv by the Ukrainian Institute of America to celebrate the 25th anniversary concert season of Music at the Institute (MATI) in New York City. A lyrical piece with a neo-romantic melodic narrative played over unfolding sequences of gently modernist ostinato patterns in the piano, Ms. Ivakhiv has described it as embodying

...a child-like mysticism, exploring naivety, hope, and inner peace leading to enlightenment. Deliciously dark motifs are triumphed by happiness in the end. Performing Stankovych's work brings memories and aspirations to me of when I was little.

BOHDAN KRYVOPUST: Capriccio (2014)

Bohdan Kryvopust was born in Zaporizhzhya in 1975. He graduated with degrees in composition and piano from the Kyiv National Music Academy of Ukraine, where he also completed his postgraduate studies in composition in 2004. Since August 2010 he has been Director of the State Specialized Publishing House “Muzychna Ukraina” (“Musical Ukraine”).

Capriccio was written for Solomiya Ivakhiv and premiered at the National Union of Composers Concert Hall in Kyiv in June of 2014 with the Kyiv Camerata conducted by Valeriy Matiukhin. It was arranged for piano by the composer in 2015.

The piece is written in a polymodal system, somewhat similar to the technique and language of Bartók, Lutoslawski, and Roslavets. To some extent, the fabric and the nature of the piece were inspired by the manner of Solomiya's playing and the sound of her violin.

–Kryvopust

Capriccio is a virtuosic game for two, composed to show off the brilliance of the two performers.

–Virko Baley

ABOUT THE AUTHOR

Virko Baley, composer, conductor, pianist, and writer is a Jacyk Fellow at the Harvard Ukrainian Research Institute, Distinguished Professor and Composer-in-Residence at the University of Nevada, Las Vegas, and contributor to The New Grove Dictionary of Music; co-founder of the international Kyiv Music Fest. In 2007 he received the Grammy® Award as recording co-producer for TNC Recordings and in 2008, the prestigious Academy Award in Music for his work as a composer from the American Academy of Arts and Letters.

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Ukrainian violinist **SOLOMIYA IVAKHIV** performs with “distinctive charm and subtle profundity” (*Daily Freeman*, New York) and “crystal clear and noble sound” (*Culture and Life*, Ukraine) in venues such as Carnegie Hall, Merkin Hall, and the CBC Glenn Gould Studio. In addition to making solo appearances with the Charleston Symphony, the Bach Festival Orchestra in Philadelphia, the National Symphony of Ukraine, and China’s Hunan Symphony, she has been featured at many prestigious chamber music festivals, including Tanglewood, Ottawa Chamberfest, Newport Music Festival, and Prussia Cove. Since 2010, she has been the Artistic Director of the “Music at the Institute” (MATI) Concert Series in New York City, where she also regularly appears as a performer. An avid proponent of new music, Ms. Ivakhiv has premiered works by Eli Marshall, David Ludwig, John B. Hedges, Bohdan Kryvopust, Yevhen Stankovych, and Oleksandr Shchetynsky. As an educator, Ms. Ivakhiv has conducted master classes at Yale, Columbia, Boston Conservatory, and Curtis SummerFest. She currently serves as Assistant Professor of Violin and Viola at the University of Connecticut, and on the violin faculty at the Longy School of Music of Bard College. Born in Lviv, she holds degrees from the Curtis Institute, M. Lysenko Music Academy in Lviv (Ukraine), and a Doctorate from Stony Brook University.

Pianist **ANGELINA GADELIYA** was born in Sukhumi, Georgia where she began her musical studies at the age of 5, continuing afterwards in Ukraine before moving to the US in 1990. She subsequently studied at the Oberlin Conservatory, the Juilliard School, Mannes College, and holds a Doctorate from Stony Brook University. Her work with Ensemble ACJW and the Decoda ensemble brought her to the stages of Carnegie Hall, Germany, Abu Dhabi, Princeton University, and the Trinity Wall Street series. She has appeared as soloist with numerous orchestras, and at festivals including Tanglewood, Fontainebleau, Aspen, Banff, Philadelphia Chamber Music Society, and the Emerson String Quartet’s 2007 Beethoven Project. Ms. Gadeliya’s debut solo album, *Music of Tribute: Schnittke and His Ghosts*, was released in 2015 with Labor Records. She has given many premieres of new works and has worked closely with composers John Adams, Thomas Adès, Steve Reich, Steven Mackey, Matthias Pintscher, John Harbison, and others. Angelina currently serves as piano faculty at the University of Colorado in Colorado Springs, where she resides with her husband Misha, her son Felix, and her daughter Anastasia.

ЛІНА КОСТЕНКО

«Крила»

А й правда, крилатим ґрунту не треба.
Землі немає, то буде небо.
Немає поля, то буде воля.
Немає пари, то будуть хмари.
В цьому, напевно, правда пташина...
А як же людина? А що ж людина?
Живе на землі. Сама не літає.
А крила має. А крила має!

Вони, ті крила, не з пуху-пір'я,
А з правди, чесноти і довір'я.
У кого - з вірності у коханні.
У кого - з вічного поривання.
У кого - з щирості до роботи.
У кого - з щедрості на турботи.
У кого - з пісні, або з надії,
Або з поезії, або з мрії.

Людина нібито не літає...
А крила має. А крила має!



LINA KOSTENKO

“Wings”

It's true, the winged don't need the ground.
With no ground, they'll be sky bound.
With no field, freedom will stream.
If there's no steam, then clouds will gleam.
That might be the truth of birds...
But what about humans? What about a man?
He dwells on the earth but cannot fly.
But he does have wings, he does have wings!

The wings aren't made of down or feather,
But made of truth, of virtue, and of trust together.
One person's wings are made of loyalty in love.
Another's – of eternal aspiration.
Another's – of sincerity in their work.
Another's – of generous compassion.
Some wings are made of hope, or song,
Some made of poetry, or dreams that come along.

A man supposedly cannot fly...
But he does have wings, he does have wings!

TRANSLATED BY ANGELINA GADELIYA AND MISHA TATINETS

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