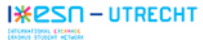


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Americas, the piano as orchestra, chamber music tapas style, and duo for export. Summer concert 2008 will present performances of the musicians from today's concert in a chamber music setting both indoors and outdoors. Website: <http://www.pianoguitar.com/concerten>

# Anne Ku CULTURE SHOCK!

## zindexamen compositie

Toegang vrij  
Maandag 2 Juni 2008  
Tempo giusto 20:00 - 21:00

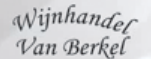
Utrechts Conservatorium  
J.M.Fentener van Vlissingenzaal  
Mariaplaats 27, Utrecht

Anna Zeijlemaker  
Natalia Morelos Gonzalez  
Joke Boussier  
Ilse Bias  
Austrian Kleinpenning  
Filip Vlad Boba  
Maria Pozdnyakova  
Pearlmira Kuesi-John  
Nicky Bouwiers  
Celia Julia Saporit  
Zuri Ramirez  
Alexey Bakhtov  
Constanza van Ojen  
Carlos Puig Ruscalleda  
Charlotte van Tongeren  
Naon Kim  
Allard Hartkamp

Bas van der Starren  
Christiaan van der Weij  
Emile Koper  
Annika Bliak  
Annemarie van Prooijen  
Yao Wang  
Vanessa Pons Placer  
Angel Sanchez Marote  
Lizette Bertelsmann  
Erika Bordon  
Miren Cebario Etxetxipia  
Gerard van den Berg

"Ave Maria" voor alt en piano  
"Encounter" (Ontmoeting) voor viool en cello  
"Elegy" voor Ensemble, dirigent: Jurrien Slijter  
"Culture Shock!" dirigent: Henk Alkema  
<http://www.anneku.com/exam>

(sponsors)



## CONCERT PROGRAMME

### **Ave Maria (2008)**

Nicky Bouwers, alto  
Constança van Ojen, piano

### **Encounter (Ontmoeting) (2004, revised 2008)**

Miren Ceberio Etxetxipia, violin  
Allard Hartkamp, cello

### **Elegy for Ensemble (2008)**

Jurrien Sligter, conductor  
Joke Boussier, soprano saxophone  
Ilse Bies, alto saxophone  
Christiaan van der Weij, tenor saxophone  
Aukelien Kleinpenning, baritone saxophone  
Maria Pozdnyakova, harp  
Vanessa Pons Placer, piano  
Lizette Bertelsmann, violin 1  
Erika Bordon, violin 2  
Naeon Kim, viola  
Jesus Miralles Roger, cello  
Gerard van den Berg, double bass

### **Culture Shock! a chamber opera (2008)**

Henk Alkema, conductor  
Nicky Bouwers, alto soloist  
Pearlmira Kwesi-John, mezzo-soprano soloist  
Anna Zeijlemaker, flute, piccolo  
Natalia Morelos Gonzalez, oboe  
Bas van der Sterren, clarinet  
Filip Vlad Bobe, bassoon  
Emile Kaper, horn in F  
Maria Pozdnyakova, harp  
Constança van Ojen, piano  
Karin Frisk, concert master, violin 1  
Erika Bordon, violin 1  
Carles Puig Ruscalleda, violin 1  
Angel Sanchez Marote, violin 1  
Jens Groenewold, violin 2 leader  
Lizette Bertelsmann, violin 2  
Aleksandra Liubomirova, violin 2  
Allard Hartkamp, cello  
Anna Schweizer, cello  
Gerard van den Berg, double bass  
Zuri Ramirez, choir conductor in rehearsals  
Anneke Blik, Michelle Eekelder, Celia Julia Sapart, soprano  
Annemarie van Prooijen, Rosina Fabius, mezzo-soprano  
Dion Bossers, Vera van Groos, Yao Wang, alto  
Andre Stammsen, Alexey Bakhtov, baritone

Audio recording: Gaston Matthijsse  
Stage manager: Kristen Mitchell  
Stage assistants: Zohar Heller, Davide Muzio, Charlotte van Tongeren  
Lighting: Iván Caramés Bohigas  
Publicity, sponsorship, ushering: Sirin Tugbay  
Programme translation to Dutch: Florian Duijsens, Laura Duijsens  
Photography (on 2 June 2008): Fokke van der Meer  
Poster design: Robert Bekkers

## BIOGRAPHIES



### **Henk Alkema (conductor)**

Born in Harlingen in Friesland, Henk Alkema has served on numerous faculties in the Netherlands and the USA. His academic appointments include professor of composition and acting dean at Utrecht Conservatory, Music Pedagogical Academy in Leeuwarden, Berklee College of Music, and the University of Montana. In addition to his enormous compositional output, he has written two full-length operas, one of which (Bonifacius) received the Bernlef Prize. Henk has conducted nearly all professional symphony orchestras in the Netherlands and has earlier toured as a jazz pianist, composer, arranger, and studio pianist for Dutch Radio and Television. He studied piano at the Royal Conservatory in the Hague. Website: <http://web.mac.com/halkema>



### **Nicky Bouwers (alto)**

Nicky Bouwers studied piano with Rudy de Heus in the preparatory class at Zwolle Conservatory but earned her Masters in public administration at Twente University in 2001. She holds a Bachelor of Music in Classical Singing with honours from Utrecht Conservatory where she is continuing with Eugenie Ditewig and Jon Thorsteinsson for a Masters. She has followed lessons with Pierre Mak. Besides performing alto solo's in several Bach cantatas, the alto/mezzo solo of the Duruflé's Requiem and the alto solos of Rossini's "Petite Messe Solennelle," Nicky has also been active singing music of modern composers, such as David Dramm's "The white whale of Beverwijk." She will also take her Bachelor's exam in HaFa-conducting. She conducted the instrumental version of two extracts from "Culture Shock!" at Theatre Kikker in April 2008. Website: <http://www.dse.nl/~bouwers/>



### **Pearlmira Kwesi-John (mezzo soprano)**

Sierra Leonean (mezzo) soprano Pearlmira Kwesi-John obtained her Bachelor of Music in Classical Singing with honours from Utrecht Conservatory, where she has been studying with Eugenie Ditewig since 2003. Besides her regular lessons, she has also followed masterclasses of Kurt Equiluz and Peter Kooij, among others. Pearlmira was a soloist with various choirs in Sierra Leone, the Netherlands, Belgium and the UK. She was soloist in "Let's have peace please" by Henk Alkema, composed for Her Majesty, Queen Beatrix's visit to the Utrecht "Dome" Cathedral and Anne Ku's first chamber opera "The Jetsetter." In April 2008, she participated in Caroline Ansink's new opera "The Onwankelbare" directed by Marcel Sijm o.v.l. Jussi Jaatinen. Website: <http://www.pearlmira.nl>

## ACKNOWLEDGEMENTS

A big thank you to all the talented musicians who brought my music to life, as it would have been impossible without your commitment. I would also like to thank my composition teachers Henk Alkema, Caroline Ansink, Jeroen D'Hoe, David Dramm, Brian Hulse, Chiel Meijerling, Allan Segall, and Jacob ter Veldhuis for their coaching and wisdom, Gaston Matthijsse for audio recording, stage manager Kristen Mitchell and her dedicated team for a smooth operation, and the generous sponsors and advertisers for publicity and the post-concert reception. Thanks to Sirin Tugbay and Laura Duijsens both pursuing their MA in arts management at HKU and Florian Duijsens for translations, plus others too numerous to name for their help and kindness. Much appreciation for the friendly assistance of concierges Bas, Peter, Barend, Hans, Wim, and Chris throughout my time here. Thank you, reader and audience for coming to what-is-probably the most important concert I've organised in which I don't even play. Finally I thank Robert Bekkers for his patience and enduring support.



I tried to find reasons to move to London. First I went to study. Then I went to work. Each time I got sent away, I wanted to return again and again. What attracted me to London was the diversity of cultures: it's a city bursting with foreigners and foreign accents. English was everybody's second language as it seemed in St John's Wood where I lived for several years. Whenever there is a majority, I would feel like a minority. When the majority is full of minorities, that's when the diversity is the highest and I feel the most comfortable. No wonder I felt like an illegal immigrant when I uprooted from London to Bussum in 2004.

For me, culture shock is not just about moving from one country to another. It is everything about transitions: moving from one culture or situation to another. It could be the shift from being a full-time university student to a full-time salaried employee, from being single to being married, from working for someone to working for oneself, from moderating energy discussion panels in Houston to giving concerts in remote Dutch villages. It all takes getting used to, just like the weather.

Anne Ku, Utrecht, 2 June 2008  
<http://www.anneku.com/exam>

### Reflectie op persoonlijke culture shock ervaringen

Je zou zeggen dat ik, na meer dan twaalf keer verhuisd te zijn in mijn leven, geen last meer zou hebben van *culture shock*. Ironisch genoeg beleefde ik mijn sterkste culture shock toen ik in Nederland aankwam. Zelfs na vier jaar, voel ik me nog steeds in de derde regressiefase, verlangend naar mijn leven in Londen en mijn familie in Taiwan en de VS. Toen ik de speech las waarin de antropoloog Kalvero Oberg in 1954 de term 'culture shock' voor het eerst gebruikte, ben ik verbaasd dat ik nog niet in de herstellingsfase zit.

..... continued in insert



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## PROGRAMME NOTES

### Ave Maria (2008)

*Commissioned by Nicky Bouwers for premiere at her wedding in Rotterdam, February 2008*

Ave Maria is the salutation given by the Archangel Gabriel to the Virgin Mary at the Annunciation (Luke 1:28). Many polyphonic settings of this Catholic prayer survive by Renaissance composers. Numerous others such as Bruckner, Dvorak, Elgar, Monteverdi, Mozart, Rachmaninoff, Rossini, Saint-Saens and Liszt have also made vocal and instrumental settings. However, by far the most famous are that of Schubert and Gounod/Bach. The title was used for Franz Schubert's song (1825) after Sir Walter Scott's *Lady of the Lake*. Originally written for violin and piano (melody superimposed on J.S. Bach's C major prelude from the *Well-Tempered Klavier*) in 1859, Charles Gounod later added the words of Ave Maria. In the 1990's, a relatively unknown "Ave Maria" of Giulio Caccini (1545 – 1618) was made popular by the sopranos Charlotte Church, Lesley Garrett, and Inessa Galante.

#### Latin text

*Ave Maria, gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Amen.*

#### English translation

*Hail Mary, full of grace,  
the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.*

#### Dutch translation

*Wees gegroet, Maria, vol van genade,  
de Heer is met u.  
Gezegend zijt gij boven alle vrouwen  
En gezegend is de vrucht van uw lichaam,  
Jezus.  
Heilige Maria, moeder Gods,  
bid voor ons, arme zondaars,  
nu, en in het uur van onze dood.  
Amen.*

#### German translation

*Gegrüßet seist du Maria, voll der Gnade,  
der Herr ist mit dir;  
du bist gebenedeit unter den Frauen,  
und gebenedeit ist die Frucht deines Leibes,  
Jesus.  
Heilige Maria, Mutter Gottes,  
bitte für uns Sünder,  
jetzt und in der Stunde unseres Todes.  
Amen.*

### Encounter (2004, revised 2008)

The start of a conversation is never simultaneous. Someone has to make the first move, in this case, the cello. "Encounter" or "Ontmoeting" in Dutch is a short, programmatic work tracing the meeting of two strangers.

The term "programme music" was first introduced by Franz Liszt, who defined a programme as "a preface added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it." The narrative or descriptive element, as opposed to "absolute music" where music exists for itself and not to depict or describe anything else, existed long before Liszt, in works such as Beethoven's "Pastoral Symphony" and Vivaldi's "Four Seasons."

## **Elegy for Ensemble (2008)**

An elegy is a setting of a poem or an instrumental piece, lamenting the loss or death of a person. There is no particular form or formula to the elegy other than that it is written in memory of or dedicated to the deceased. The earliest surviving type of musical elegy is the medieval Planctus from the 7<sup>th</sup> century. The instrumental elegy can be traced back to the 17<sup>th</sup> century. The word “elegy,” “elegie,” or “elegiac” may not necessarily exist in the title, such as Ravel’s “Tombeau de Couperin” which are elegies dedicated to his friends who died in World War I.

19th century composers often regarded the elegy as a vehicle for expressing personal feelings about death, and hence many Romantic works may be described as elegiac without bearing title to it: Barber’s Adagio, Mahler’s Adagietto from his 5<sup>th</sup> Symphony, Berg’s Violin Concerto, many of Shostakovich’s trios for violin, cello, and piano. Famous elegies bearing the title include Elgar’s Elegy for Strings and the Elegies of Faure, Grieg, Liszt, Massenet, Poulenc, Rachmaninoff, Saint-Saens, Stravinsky, and Suk, to mention a few.

*When I learned of the death of my dear friend Ayyub Malik, architect, in early January 2008, I was overcome by many emotions: shock, denial, disbelief, confusion, numbness, sadness, regret, anger, and grief. The melody and harmonies took on a new meaning during this period of mourning. What words could not express in my online obituary, I tried to weave into the texture and dynamics. It is my hope to get this piece performed in a forthcoming memorial tribute in London where my friend had spent most of his life.*

*Ayyub Malik (1935 – 2007) left behind important buildings he designed in London and elsewhere, paintings, ceramics, sculptures, and published essays.*

## **Culture Shock! (2008)**

The term chamber opera is used to describe operas of more intimate settings, using an ensemble rather than a large orchestra. The length is also shorter than the typical opera. Famous examples in the 20<sup>th</sup> century include Britten’s The Turn of the Screw (1943), Hindemith’s Cardillac (1926), and the 9-minute chamber opera A Hand of Bridge (1959) by Samuel Barber.

Culture Shock! was inspired by the story of a friend from Taiwan who moved to the Netherlands to live with her Dutch husband. When invited to Amsterdam, she asks, “Should we eat before we go? Will we eat there, do you know?” When this friend invited me to her home in Utrecht for the first time in 2006, I was completely taken by the feast she had spent two days preparing. Thus were her expectations for the invitation to Amsterdam. The story itself has been adapted for the two soloists: Nicky and Pearl.

*Nicky (alto) ponders over her decision to move to the Netherlands, where she meets Pearl (soprano) who arrived a few years earlier. Pearl is eager to introduce her Dutch friends, especially her dear friend Hendrik Jan in Amsterdam. Like many foreigners who take awhile to adjust to the weather, the food, and the customs of this country, Nicky expresses her longing for home in the opening aria "What I Miss."*

## **[1. Overture - instrumental]**

Prior to the end of the Baroque period, the overture served the purpose of signalling to the audience to stop chatting and find their seats. It is now taken seriously as part of the music to set the mood, with the audience entirely seated already. Puccini, however, dismissed the idea of writing an overture altogether because nothing happens on stage during an overture.

According to Oberg, there are five stages of culture shock which may not all emerge or appear in the same order. The first stage, so-called “honeymoon period,” is characterised by excitement of everything new and positive. The second is the “rejection or withdrawal phase” in which problems appear: the newcomer feels rejected because he does not understand the behaviours of others, he finds everything to be difficult and complains incessantly. In the “regression stage” the newcomer withdraws and finds everything about his home country to be wonderful and wonders why he ever left. If he survives the third stage, he then moves to the fourth stage of “recovery,” becoming more comfortable with the language and customs and acceptance of the culture. There is a fifth stage, called “reverse or return culture shock” when he returns to his home country and discovers either he has changed or things are not as they used to be.

---

## **Reflections on my culture shock experiences**

You would think that I’d have overcome culture shock after moving more than a dozen times in my life. Ironically, coming to Holland has been the biggest and longest culture shock I’ve ever experienced. Even after four years, I still have not mastered the language comfortably enough to engage in active conversation. As I read anthropologist Kalvero Oberg’s writings on “culture shock,” I’m aghast that I have not reached “recovery” phase yet.

Born in Brunei of Chinese parents, I moved to Taiwan as a toddler where my sister and brother soon followed. That first relocation by itself would qualify me as a Third Culture Kid (TCK) or global nomad, someone who (as a child) has spent a significant period of time in one or more culture(s) other than his or her own, thus integrating elements of those cultures and their own birth culture, into a third culture.

When I was 7, my family relocated to the island of Okinawa where I was to spend the next 11 years attending American schools, living in an international neighbourhood of translators and editors, and returning to Taiwan every other summer to refresh my Chinese heritage. The culture shock of not speaking English or Japanese was short-lived. By the time I turned 16, I was actively interacting in three cultures: speaking Mandarin Chinese at home and observing all the Chinese rituals with my family, speaking English like an American, and playing the keyboards in an Okinawan rock band.

Growing up on an American air base did not prepare me for the lengthy culture shock at a university in the USA. In my freshman year, I wrote an article for the campus newspaper called “Beautiful People,” a description I gave to my fellow classmates who came from privileged families. I wrote of how I tried but couldn’t fit in. I didn’t have the right clothes or shoes. I didn’t have their athletic looks or sports cars. Although I sounded American and people treated me as though I were an American-born Chinese (ABC), I did not understand their slang or way of asking “how are you,” without expecting a reply. I had to struggle to pass what used to be my best subjects. Music and food were the only comfort I had, and I gained 20 pounds within a few months on a diet of pizza and ice cream. Needless to say, I preferred to hide in sub-basement libraries and piano rooms rather than show my face at sorority parties.

What brought me out of that miserable first year at university was my involvement with activities at the International House, where foreigners congregated with those Americans truly interested in people from other countries. These were also the Americans who wanted to study or live abroad. And so I decided that I, too, would study abroad. Surprisingly I fitted in very well in Montreal where I spent my third year and Oxford that subsequent summer. Between the two schools, I backpacked through Europe and fell in love with London.

### [8. Ham or Cheese – duet + choral at very end]

Pearl: Ham or cheese?  
Nicky: Excuse me please?  
Pearl: Ham or cheese? Ham or cheese? Ham or cheese?  
Nicky: What did you say?  
Pearl: Ham or cheese?

Nicky: Is that the ham from the package?  
Pearl: Cheese from the fridge?  
Together: The salty things you put on bread?  
Thin slice of ham  
Thin slice of cheese

Nicky: A single thin slice of  
something I don't eat  
Unless there's nothing else to eat  
As a guest to Amsterdam  
I've been offered cheese and ham.  
No! No! No!

Pearl: Ham or cheese?  
Nicky: Must I now choose between  
Pearl: Would you please choose between  
Together: Ham and cheese?  
Pearl: Would you please, tell me please?

Together: Ham or cheese? Won't you help me please?  
Ham or cheese? Must I (will you) choose between?  
Ham or cheese to choose between.

Pearl: Don't you want?  
Nicky: I don't want  
Pearl: Don't you want?  
Nicky: I don't want  
Together: Don't you want (I don't want) ham or cheese!

Choir: I will be hungry after all.

---

"Culture shock", said anthropologist Kalvero Oberg who first coined the term in 1954 in a speech before the Women's Club of Rio de Janeiro, "is brought on by the anxiety that results from losing all our familiar signs and symbols of social intercourse. These signs or cues include the thousand and one ways in which we orient ourselves to the situation of daily life: when to shake hands and what to say when we meet people; how to make purchases; when to accept and when to refuse invitations; when to take statements seriously and when not. Some of the symptoms of culture shock are: the absentminded, far-away stare (sometimes called the tropical stare); a feeling of helplessness and a desire for dependence on long-term residents of one's own nationality; fits of anger over delays and other minor frustrations; delay and outright refusal to learn the language of the host country; and finally, that terrible longing to be back home and, in general, to talk to people who really make sense."

### [2. What I Miss – aria]

Nicky: Is it food? Is it home that I miss, when alone.  
Is it hunger or a longing?  
Is it real or am I dreaming of the life that I've left behind?  
Heartache, heartache, heartache in my mind.  
The answer, the answer, answer I must find.  
In these long winter nights  
I remember what I miss.  
Not the cold, the wet or windy.  
Not the dark and gloomy clouds that bring tears into my eyes.  
Another world had I,  
once upon a time.

### [3. It Takes Getting Used To – duet]

Pearl: The cold takes getting used to.  
Nicky: The rain takes getting used to.  
Together: The wind takes getting used to, used to.  
Too cold, too wet, too dark,  
too cold, too wet, too dark, too cold!

Nicky: The cold makes me hungry,  
Pearl: hungry, hungry.  
Together: The cold makes me hungry.  
Pearl: The cold, the cold, the cold  
Nicky: The cold makes me hungry.  
Together: Too hungry, too hungry, too cold!

Pearl: But it can be lovely in the spring  
When birds start to sing  
And the daffodils, tulips they all come out to greet us.  
The cold just takes getting used to.  
But it can be lovely in the spring  
When birds start to sing  
When birds start to sing  
And the daffodils, tulips they all come out to greet us.  
The cold just takes getting used to.

Nicky: The cold just takes  
Together: getting used to.

### [4. Transition to Invitation to Amsterdam – instrumental]

*Oh yes, there are many things to get used to -- not just the weather: the language, getting around on bicycles, restaurants closing at 10 PM, you can't turn right when the traffic light is red, the same word for borrow and lend, learn and teach, and just about everybody has an opinion about nearly everything.*

### [5. Invitation to Amsterdam - duet]

Pearl: My dear friend Hendrik Jan invites us to his home.  
In Amsterdam he lives on his own.  
Hendrik Jan he wants us to visit very soon  
And stay all afternoon.

Nicky: Should we eat before we go?  
Will we eat there, do you know?  
If we leave here before ten,  
I'll be hungry until then.

Pearl: You need not worry when

Nicky: Hendrik Jan

Pearl: Hendrik Jan he is my dearest friend

Nicky: I'll be hungry until then.

Pearl: But you need not worry when

Nicky: I'll be hungry until then.

Pearl: Hendrik Jan

Together: he's our friend

We'll need not worry then.

No worries then.

He is our friend, our friend from Amsterdam.

He is our friend, our friend from Amsterdam.

Nicky: Hendrik Jan

Pearl: Hendrik Jan

#### [6. I Want Something Hot – choral]

Nicky and choir:

I want something hot, hot, hot!

To fill my stomach up, up, up!

Something really hot, hot, hot!

To fill my stomach up, up, up!

Definitely not, not, not

Definitely not, not, not

a cold sandwich.

Tell me have you got, got, got

something really hot, hot, hot?

Something really hot, hot, hot and spicy,

Something really warm, warm, warm and juicy,

sweet, sweet, sweet and sour,

anything that I can devour?

I can devour.

Tell me, tell me, tell me, tell me

What, what, what

have you, have you, have you, have you

got, got, got?

(repeat from the beginning)

#### [7. Dames en Heren – choral, soprano recitative]

Pearl: Dames en heren.

Dames en heren.

Dames en heren.

Dames en heren.

Choir: Over enkele ogen blikken

Naderen wij Amsterdam.

Over enkele ogen blikken

Nad'ren wij Amsterdam, Amsterdam, Amsterdam.

Over enkele ogen blikken

Nad'ren wij Amsterdam, Amsterdam, Amsterdam.

Over enkele ogen blikken

Nad'ren wij Amsterdam, Amsterdam, Amsterdam.

Centraal Station, Centraal Station.

U kunt hier overstappen,

U kunt hier overstappen

U kunt hier overstappen,

U kunt hier overstappen

In de richting van,

In de richting van,

In de richting van

Haarlem, Schiphol, Amersfoort,

Rotterdam, Groningen

Leeuwarden, Enschede,

Utrecht, Den Haag!

U kunt hier overstappen,

U kunt hier overstappen

U kunt hier overstappen,

U kunt hier overstappen

In de richting van,

In de richting van,

In de richting van

Haarlem, Schiphol, Amersfoort,

Rotterdam, Groningen

Leeuwarden, Enschede,

Utrecht, Den Haag!

Pearl: Dames en heren.

Choir: Dames en heren.

Pearl: Dames en heren.

Dames en heren.

Het volgende station is Amsterdam Amsterdam Centraal Station

Amsterdam Amsterdam Centraal Station.

Denkt u bij het verlaten van de trein aan uw baggage.

Choir: Amsterdam, Amsterdam Centraal

Amsterdam, Amsterdam Centraal

Centraal

Amsterdam Centraal Station.