CHAPTER ONE

RECOLLECTING RESONANCES: LISTENING TO AN INDONESIAN–DUTCH MUSICAL HERITAGE

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A Mutual Heritage?

Recent years have seen an increased involvement of music scholars not only with postcolonial theory, but more generally with the topics of memory, heritage and the workings of nostalgia.¹ Coinciding with such interests is a re-evaluation of historical materials of all sorts. Accounts of travellers, explorers, government officers or colonial linguists have been mined to understand the meaning of music in those colonial days; to show how the Other and his music have been presented and represented, and how such practices persist into the present.

Researchers are increasingly aware of how music, and the performing arts more generally, may offer possibilities to study colonial life. Musical practices cast a light on the customs of both colonizer and the colonized, and the very fabric of everyday life in those days; matters that otherwise might be difficult to untie. Likewise, it offers a useful prism through which to study the often perverse mechanisms of control and suppression so typical of colonial society. Music's meanings, in absence of 'any denotative back-up' need to be constantly established (Born and Hesmondhalgh 2000: 46) and thus may be instrumental in hiding the traces of representational violence; even more so than the literary or visual arts. Consequently, it seems a perfect tool for naturalizing such power imbalances. In respect of music's workings within the colonial project, important insights have lately been derived from postcolonial theory, highlighting techniques and forms through which power is deployed in and through Western music, but also how such techniques and forms may, on the other hand, be

¹ Especially the nineteenth and early twentieth century, the heydays of the imperial era, have proven to be a fertile ground for such postcolonial flavoured music studies. One can think here of, among others, the work of Agawu (2003), Taylor (2007), Bloechl (2008) and Farrell's (1997) account of *Indian music and the west*.

appropriated and inverted by the colonized themselves. Some of the more oppressive practices continue to exist in the present era, due to the rise of an increasingly economically exploitative mass entertainment industry, with modern composers, popular music celebrities and the world music industry now using 'primitive' and 'exotic' sounds as raw materials for their musical explorations into the unknown. Curiosity for the alien and the foreign is not harmful in itself and may even be applauded in a world where many increasingly seem to lack the willingness to understand the other. It may become awkward though once such curiosities are subjected to a late capitalist music industry, the structures of which are at once powerful and potentially exploitative.²

One wonders why, to date, so few of the aforementioned insights have been used in studies on Indonesian-Dutch musical encounters. This has much to do with historical particularities and the ways in which the near (colonial) past is remembered in both Indonesia and the Netherlands, by both academics and the society at large.

Oostindie (2010: 261) argues that, in contrast to the Anglo-Saxon and, to a lesser extent, French-speaking countries, a postcolonial dialogue has hardly developed in Dutch society.³ He blames this absence of a broadly shared reflection largely on the lack of feeling of shared origin or destiny among those Indisch repatriates – at least a hundred thousand migrants of Eurasian descent and born in the Indies – who arrived in the Netherlands after 1949. A number of these repatriates had belonged to the lower echelons of colonial society. Others, mostly detained during the Japanese occupation of the Dutch East Indies, belonged to the European elite, some of whom had been born in the Indies, while others had only stayed there for a brief period. An anti-colonial discourse or unpacking of imperialistic mechanisms and their after effects was hardly to be expected among the Indisch or Indo community that had newly settled in the Netherlands. It was similarly absent among the later wave of Moluccan repatriates who would be in a different position all together, as many of them in the near future hoped to return to a newly independent Moluccan motherland, seeing their stay in the Netherlands as an *intermezzo* only.

² See Feld (2000) but also some of the excellent essays compiled in the volume by Born and Hesmondhalgh (2000).

³ Oostindie even wonders if the Dutch will live to regret this. In other countries such a discussion has been mostly fuelled by a society more polarized and racialized than the Dutch.

Opinions differ on the question of whether such a postcolonial debate should take place. Some, including the renowned Dutch writer Rob Nieuwenhuys (1981), perceive the Dutch East Indies to be ‘a bygone place and era’ (*een verzonken wereld*) in no need of scrutiny. Others see the process of decolonization as only just beginning, arguing that the past must be relived in order to give perspective and place to its events.⁴ Certainly, longing for the beautiful and ‘lost Indies’ remains a conspicuous part of Dutch arts and popular culture, although its forms and expressions have changed considerably over the years (Van Leeuwen 2008; De Mul 2010).

Remembrance of the Dutch era in contemporary Indonesian society is quite a different story as is clearly reflected also in the contributions to this volume, most of which deal with the Dutch or Indische side of things. This is partly due to the historical materials available but also a matter of which episodes of the past are deemed worthy of remembrance into the present and which are to be largely ignored. Indeed, especially among the younger generation, the Dutch legacy is barely an issue. Indonesia has moved on and, fuelled by its economic successes and its central role in the Muslim world, traces of the colonial past surface rarely and only when it is politically opportune. Culturally the previous relationship is deemed to be of little significance.

However, there may be a sea change here, with the making of history in post authoritarian Indonesia now seemingly being revised and democratized, and a young Indonesian middle class arising that is keen to learn about its own history.⁵ In coming to terms with both the near colonial past and their own recent turbulent history, the new historiographers of the post 1998 period are faced with the challenge of how to remove the often suffocating nationalist grip on history. At the same time, they cannot fail to ignore just how much continuity prevails between Dutch rule and subsequent regimes. While historians are busily rewriting the modern Indonesian past, young urban kids, in a sudden upsurge of historical sentiment, are taking to the streets to survey the old cityscapes of Jakarta, Yogyakarta and other Indonesian cities riding on old Dutch bikes and dressed-up as Dutch and Javanese colonial servants (Albert 2008; Sastra-midjaja 2011). Similar colonial flashbacks have dominated for a number of

⁴ Hence, literary critic and specialist in Indies literature Pattynama (2011) sees those writing, longing and singing about the lost Dutch East Indies as working towards ‘the future of the past’.

⁵ For some examples, see Bambang Purwanto (2005 and 2006); Jaarsma and Bogaerts (2006); and Taufik Abdullah and Sukri Abdurrahman (2011).

years in other areas, such as interior house design and the '*tempo doeloe*' architecture of upmarket health spas (Barendregt 2011). Presumably, these are the first signs of a wider trend that is yet to trickle down and that some have dubbed 'colonial nostalgia'. With such interests hanging in the air, it may only be a matter of time before this newly found nostalgia is also sonically expressed on a wider scale, such as the Orkes Sinten Remen, led by Djaduk Ferianto, has been doing for quite some time. This volume, then, is as much a prelude to the possible emergence of such interests as it is a critical interrogation of how such a shared musical heritage may be read and listened to.

There are a number of reasons why we consider music to be a particularly useful prism through which to study mutual forms of Indonesian-Dutch heritage. Much of the shared Indonesian Dutch history was silenced, ignored or expressly forgotten after 1945 (cf. Stoler and Strassler 2000). Prior to Indonesian independence the mutual aspect had been neglected or omitted. Indeed, there has been relatively little space for exchanges on and about the cultural dimensions of the colonial past, with the exception of the mutual care for monuments deemed to be of extreme historical importance to both nations, or scholars working hard to salvage threatened archives (see Oostindie 2010: 258). In contrast to other Dutch colonies, such as Suriname and the Antilles, the newly independent republic had no desire for the former mother country to remain involved with its view of history. It has even been pointed out that the mention of the Dutch is conspicuously absent from many Indonesian history books. Where they are mentioned, in the nation's museums, school books, dramatic performances and films, they are portrayed as cruel, stereotypical oppressors. Any potential to explain contrary attitudes of Indonesian individuals or communities towards the former oppressor is glossed over (McGregor 2003). Likewise, in Dutch society, the colonial past in Indonesian studies has too often been abridged to a version narrating only the last bitter episodes, leaving little room for other dimensions. Until now, little attention has been paid to the culture of the colonizer, in which the musical arts are but one aspect. The Dutch empire has come to a halt, but not all of its cultural practices have faded away and a number of these practices are, in fact, found to persist in new niches. Ignoring such practices prevents us from developing a more thorough analysis of how Indonesian society has coped with the realities of decolonization in various domains of public life. Through music difference has been composed, performed and enacted. At the same time, the power of music has sometimes resulted in a smoothening over of the differences.

Music may provide a means by which to articulate collective identities; it marks ‘us’ versus ‘them’. Yet, under certain circumstances it can also contribute to sociocultural integration and reconciliation (Bohlman 2000). Thus, music – a seemingly innocent practice – can be an arena for starting a dialogue as a way to heal long open wounds (O’Connell and Castelo-Branco 2010).

In this volume we hope to put some of these negotiations with the past – remembrance, resentment and sometimes strategic forgetfulness – into a wider perspective by focusing on musical encounters. We realise the complexities of the term ‘encounters’, with many of the encounters central to this volume rife with inherent power imbalances. The musical encounters described by the authors in their subsequent chapters are many and often very diverse in both character and social impact.

They are shaped by the position of its main actors as well as the time and background to which such encounters were clearly set. It can be encounters of the harmonious kind, music lovers from both worlds seeking to respectfully learn from each other’s traditions, but such encounters can equally be the backdrop of confrontation and challenge such as is the case of musical nationalism or the (resistance to) reform of vernacular music education as advocated by colonial and indigenous elites. Musical encounters can be exclusive in character such as those between indigenous noble families, colonial officers or state-employed scholars, but they can very much also stem from the dark alleys of that very same colonial universe; its drinking locals, home bred cabaret troops or musical genres that due to their association with ‘the folk’ or ‘the people’ are much despised by the contemporary upper-classes. It can be the modern day art music practiced by a few, sufficiently initiated in order to appreciate the blending of musical vocabularies and the sounds of East and West, or *indorock* and *hawaiian*, musics that were widely adored by the masses. It’s difficult to say which musical encounters are also more lasting in character; a Sundanese scholar who inspired by the Western notation system sets out to develop an indigenous variant seemingly has as much impact on today’s musical performance as *kroncong*, a genre once despised for its lack of historicity and blatant syncretism but now increasingly becoming a nostalgic soundtrack of times long bygone both in Indonesia and the Netherlands. Whereas some of the meetings described in this volume have had little long-lasting impact; others, sometimes single encounters, still resonate today. This introduction, then, sets out some of the backgrounds that may imbue these encounters with further meaning.

Upon First Contact

In his account of German-born officer Morgenstern, Van Gelder (2010) describes how, in the eighteenth century Indies, the colonial VOC elite was not only extremely interested in performance and musical spectacle, but was also willing to spend a great deal of money on it. Slave performers and musicians, sometimes imported all the way from Europe, ensured that the Governor-General could entertain audiences weekly, with violin and harpsichord or other 'civilized' European music.⁶ No mention is made in the Morgenstern letters of how indigenous authorities – presumably present at some of these events – may or may not have appreciated such musical performances. However, that these performances were indeed heard, and that some of these sounds had an enduring impact, is proven by the contributions of Sumarsam and Brenner to this volume. Both authors show how, from an early stage, VOC elements were incorporated into local genres, tapping into the power generally associated with VOC performance for their own benefits. Sumarsam argues that the musical materials introduced by the VOC were localized in different ways: either domesticated into local music genres, as in the case of *tanjidor*, used as a symbol as in the *gendhing mares*, or resulting in a hybrid Western-based Indonesian popular music. Brenner analyzes the interaction between the inhabitants of the island of Buton and VOC officers, and the traces this left in terms of both the physical shape of the Butonese drums and in the drumming patterns.

With the VOC on the wane, it was a new colonial apparatus and the church that brought new musical forms, techniques and instruments to the Indies. Jaap Kunst (1934), in his *Westersche Lieder en uit Oostersche Landen*, describes how centuries after the first Dutch seamen had come ashore, one could still find traces of not only fortresses, chapels and markets, but also of the folk songs those early visitors had brought with them. In Larantuka, in Eastern Indonesia, he listened to a couple of songs that 'a man's life ago had been imported by traders from Solor' (Kunst 1934), and which reminded him of the sixteenth and seventeenth century Old European *Valerius song* repertory. The songs, which by then had already

⁶ Such practices endured deep into the 19th century and into the heydays of colonialism. In the 1880s, Van Doren (1854) describes how several wealthy Dutch landlords entertained private ensembles that performed military and festive music. These orchestras often consisted of musicians from various parts of the archipelago.

faded into obscurity in the Netherlands, had been given new lyrics in the local language, but otherwise had survived intact far away from home.

In contrast to other former colonies, there has been little substantial research on the impact of music and its use for proselytizing in the Dutch East Indies, with some positive exceptions, such as (again) the early work of Jaap Kunst.⁷ It is likely that the Victorian concept of ‘voice culture’, so present in the British colonies, and distinguishing the cultivated from the uncultivated vocalist (Damousi 2010) in the Dutch East Indies, was an instrumental part of the civilizing mission. Olwage (2004) explains how the introduction of Victorian choral techniques, both in the motherland as well as in some of the colonies, worked to discipline the citizen subject; and, by working on the body, audible differences could be erased. However, as postcolonial critics such as Bhabba have argued, while such bodily practices may render the Other ‘almost the same’, they never achieve parity; and, the process may, in fact, emphasise the differences (Olwage 2004: 209). Still, many a Western account of that era expresses astonishment at ‘primitive people’ being able to make such eloquent music, further adding to the hope of music’s instrumentality in the civilizing mission. Thus, as Gerard Persoon demonstrates in his essay on the Dutch national anthem in the music culture of Siberut, German missionaries to the Indies applied religious songs in their efforts to educate the Mentawaians.

Kunst and other early musicologists have likewise commented upon the import of foreign instruments, and how their arrival often coincided with new musical hierarchies of both genres and their dominant instruments.⁸ Yet, still, little is known about how local people made these foreign sounds their own. It is likely that most of these new musics were selected and appropriated by local elites who – often no longer politically in charge – now turned to outward spectacle in order to prove that they were cosmopolitan and able to cope with the challenges of the modern era (cf. Pemberton 1994: 124, n25).⁹ In their *Migrating music*, Toynbee and Dueck (2011) deal with some of the colonial contexts in which indigenous

⁷ But see Bos (1999) on the Pater Rosing Collection in the KIT, and Prier (2008) on the development of Catholic Church music in Indonesia.

⁸ For a comparison, see the works of Sutton (1996) on Javanese sound ideology and his dealing with foreign elements, again Farrell (1998) on Mughul emperor Jahanker’s import of the European harpsichord, and Moffat’s (2009) description of the prestigious status of the colonial piano in New Zealand.

⁹ See also the work by Boonzajer (2000) on the incorporation of military brass music into local musical practice throughout Asia, as well as Irving (2010) on the Hispanization of Filipino music.

communities appropriated European music and dance genres, arguing that acts of copying are not only a means to accommodate the foreign and new into existing cultural categories and practices, but that indigenous people were just as capable of employing such (European) technologies as the colonizer. As Brenner shows in her contribution, mimesis, or acts of alterity, work two ways and, in the process of appropriating such foreign musical practices, transgress boundaries that the 'colour conscious' power holders were often keen to uphold (Toynbee and Dueck 2011). And yet, paradoxically – and with these practices often being restricted to ritual circumstances – they also affirmed indigenous difference. Thus, in its encounter between nations, civilizations and communities, musical performance may become a contest of the modern, although its effects are often unpredictable.

With all this focus on power play, one must be careful not to lose sight of the genuine interest taken by some European visitors in local music and its practitioners, as well as the sheer aesthetic pleasure often derived from newly found musical sounds (and this works two ways). In his contribution to this volume, Wim van Zanten describes how Dutch landlords discovered local Sundanese music and entertained their own ensembles, frequently having themselves pictured with local performers. But also among the intelligentsia there was a certain interest for local performing practices. Exemplary of these interests is the 1927 visit of Rabindranath Tagore to the Dutch East Indies, where Dutch musicologist Arnold Bake (who happened to stay at Tagore's Ashram) acted as a mediator and introduced the poet to Javanese courtly and musical traditions. Needless to say, and much in accordance with Dutch archaeological emphasis on the past legacy of the archipelago, it was mostly Hindu Buddhist inspired traditions that were stressed, and the Muslim traditions of the majority of the population were largely ignored. Indeed, Hindu Buddhist heritage was seen to act as a buffer against the 'Muslim threat'. This can be considered an ongoing and extant theme in Indonesian Dutch musical encounters, reinforced by a strong interest on the side of performers in the courtly traditions of Java and Bali, at the cost of Islamic traditions such as *salawat* (see also Rasmussen 2011: 127).¹⁰ The Dutch stronghold on Java also meant

¹⁰ This seems in line with colonies elsewhere where 'folk traditions' mostly were perceived of as a secondary source of language, culture, and customs to be collected for administrative purposes. Postcolonial approaches to such underresearched traditions turn out to shed a light on things as contemporary attitudes towards the division of labour, women's language, or music's relation to religion.

that most interest was automatically directed to Javanese traditions, and the courtly traditions were recognized as coming close to the equivalent of European high art. As always there are exceptions. Liesbeth Ouwehand's essay describes the early expeditions of A.W. Nieuwenhuis to what was then called Borneo. In her essay, Ouwehand compares the scholarly studies of local musicians and dancers by Nieuwenhuis and Groneman with commercial photographs of performers and performances, made at fairs and in studios. Whereas Nieuwenhuis aimed at enabling an encounter between the interested European observer and the performer by means of the photographic representations, the latter in particular appealed to European consumers because of their focus on the exotic.

In spite of this photographic legacy, and occasional reference to the contents of songs or drama, little is known of how such music sounded, with early descriptions such as those by Nieuwenhuis proving how collecting folk music in those early days primarily meant collecting lyrics. Music may not have been deemed worthy of attention, but equally it may have been that during those first encounters there was simply a lack of expertise and/or resources to do musical transcriptions (cf. Farrel and Sorrell 2007). Besides, most of these early explorers were not musicologists by profession and relatively few of them were musical practitioners. Appreciation of local music clearly changes with the coming of recording technology and the long term residence of music scholars in the colony, such as Brandts Buys and the previously mentioned Jaap Kunst, who in 1929 was appointed a government musicologist. In their contribution, Djajadiningrat and Brinkgreve describe how soon after arrival in the Indies, Kunst developed an interest in the Javanese gamelan and how he strove to take tonal measurements determining the exact pitch and absolute vibration numbers of all keys and gongs of the Mangkunegaran gamelan. His thorough work was much appreciated by generations of ethnomusicologists and inspired musicians and composers, including Dutch composer Ton de Leeuw.¹¹ Kunst never succeeded in making extensive fieldwork recordings and an eventual trip to do so in 1940 was cancelled as the outbreak of World War Two made it impossible for him to undertake a new journey to the Indies. However, as early as 1909, representatives of the early entertainment industry had started to collect recordings by local performers in parts of Southeast Asia, including Java and Bali (see Gronow 1983;

¹¹ On Ton de Leeuw and his ideas concerning the meeting between European and Asian music, and the musical acculturation between East and West, see Sligter (1995).

Tan Sooi Beng 1996; Suryadi 2006). Musicologists and other academics were now able to use these recording devices to transcribe and represent local Indonesian music and, in the process, as we will see below, they transformed the ways local people would listen to and experience their own music.¹²

Collecting Otherness

In her chapter for this book, Ouwehand refers to so-called *cartes-de-visite* (visiting card photographs) that in the nineteenth century were commercially exploited by photo studios. Depicted on these cards are anonymous portraits, Indonesian craftsmen and different types of people, including musicians and other performers. European interest, as Ouwehand argues, was not so much in musicians doing musical performance, but rather in the subjects as 'ethnological specimen'. Such depictions were as much in line with the then current fad for fairs and exhibitions (cf. Bloembergen 2006; for a larger history, see Hendry 2000) as they were structured by 1920s scientific paradigms legitimizing the idea of race (and thus also racializing music). An example of evolutionary ideas of race in relation to music is also found in the 1928 experiments of Milton Metfessel, who chose 'the Negro Voice' as laboratory specimen in order to dissect the physicality of African-American sonic renderings (in Radano and Bohlman 2000: 22). The popular visiting card photographs and, to a lesser extent, the academic accounts of Nieuwenhuis and his ilk, proved how, once disciplined, the colonial subject may not be that wild after all and, indeed, able to have a culture of his own.

Such ideas and interests in indigenous worldviews and practices were further amplified by adherents of what was to be the 'ethical policy'. The ethical policy 'was meant to be an optimistic fresh start, initiated in response to a barrage of criticism voiced in the late nineteenth century, when journalists, scholars, and politicians had begun to reproach the systematic and successful Dutch exploitation of its Indonesian possessions' (Gouda 2008: 24). In the aftermath of this renewed appreciation of indigenous culture, Indonesian music increasingly came to be accepted as a source of inspiration for Western composers, the gamelan-inspired works by Debussy being a case in point. Whereas non-Western influences on

¹² See Weidman (2003) for an Indian case of how recording technology changed music perception.

his compositions, but also on the work of Saint-Saëns and Bartók, have received ample attention, little is known of the musical exoticism in the work of the Indisch composers treated in this volume by Henk Mak van Dijk (but see the work by Cohen 2011 and Mak van Dijk 2007). Mak van Dijk focuses here on Indisch composer Van de Wall who, twenty years before Debussy, ventured into oriental music and decided to use the Javanese *pelog* tuning in his rhapsodies and verses. Van de Wall's music challenges the musical boundaries that hitherto had existed, with him even going as far as performing the Islamic conviction of faith set to music; something that by today's standards is controversial, but back then could easily pass for an oriental tune. At the same time, Van de Wall remained convinced of Western superiority. His songs are predominantly set in a Western musical idiom, and are somehow illustrative of the exotic picture of the beautiful Indies that was so much in fashion among belletrists and painters of that era. Interestingly, Van de Wall's career is also characteristic of how attitudes towards orientalist productions began to differ in the 1920s. Van de Wall's opera *Attima*, for example, was received differently in Batavia and the motherland. As a matter of fact, the audience for 'Indisch compositions' was increasingly to be found not in the colony, but at home. Through its music, the colony and its citizens could be presented and represented in the Netherlands, although such representational practices immediately triggered debates on the authenticity of what was performed, with some critics doubting if composers such as Van de Wall were truly equipped with the knowledge to perform 'genuine' Javanese music. This schism is very much represented in Mak van Dijk's allusion to the papier mâché gamelan featured in the *Attima* opera, which is sonically imitated by Western instruments.

Music writer Dresden was sceptical about Van de Wall's knowledge of Javanese music, denying him the status of pioneer. At the same time, hybrid music, such as that of Indisch compositions, aroused more widespread anxieties. Europeans and Eurasians acting as indigenous Javanese obviously have their equivalent in vaudeville, jazz and minstrelsy traditions of the same era, in which 'sounding black' (Strass 2007) is here substituted for simulations of Javaneseness. This coincided with the profound technological changes that took place, such as the emergence of the gramophone industry and early popularity of the radio, both of which resulted in the separation of sound and the performing body, leaving the voice with the possibility to represent another class or other race. Consequently, not only Eurasians, but also Europeans recorded *kroncong*, new hybrid songs often sung in Malay, with Dutch artists passing for Asians (and vice versa).

This was much to the disdain of many elites, both indigenous and European, and the increased debate and claims about authenticity may be interpreted as the need to uphold racial and class order and an anxiety about losing sound as a marker of such differences. While technology seemingly erased all differences, it was also used tactically by the Indies government to keep the worlds of the colonizers and colonized apart. First launched in 1918, Radio Kootwijk, a shortwave transmitter station, would facilitate the communication between the Netherlands and the Dutch East Indies, broadcasting programmes targeted at Europeans in the colony. Jennifer Lindsay (1997) and Philip Yampolsky (forthcoming) dwell on how, deep into the 1930s, several of the Java based radio stations, continued with a separate European and Indigenous programming, in which the East and the West were supposed not to meet. In general, the fear of pollution by the other may explain the interest in pure authentic musical forms, an obsession that still characterises much Indonesian and Dutch musicology today. While things are changing to the better over the past few years and recently popular and hybrid music enjoyed by masses of Indonesians has received the attention it deserved, the majority of performing arts studies have for long dealt with gamelan or any of the other more refined courtly arts that were mostly produced in a few cultural centres known for its 'long traditions'.

Studying Music

Into the 1930s, both Dutch purists and Indonesian nationalists would fear the import of what they saw as Western 'kitsch', caused by the dissemination of global musics by radio and gramophone. Living side by side meant that fears for the degeneration and pollution of indigenous 'traditional' and 'classical' European music in the colony, and the perceived need to uphold hierarchies, was felt more strongly than back in the Netherlands. It explains why both nationalists and the Europeans had very little affinity with new hybrid and urban genres such as *kroncong*, which to many, including government musicologist Kunst, was an outright degradation of local arts (Heins 1975). Also among educated Eurasians – the main performers of the genre – there was a general disregard of such hybrid music. Mak van Dijk explains how *kroncong* was associated with the light-hearted morality of wandering troops and musicians, and how, as an Indisch man, one preferred to pass for European. In her chapter in this book, Mutsaers examines the Dutch contribution to the world of *kroncong* between 1893

and 1913. She uncovers personal encounters between people of different origins and backgrounds, which enriched the genre and whose popularity transcended regions and ethnic groups.

Ironically, back in the Netherlands, *kroncong*, and later *hawaiian* music, was the latest craze, especially in places such as The Hague; a popular retreat for those on leave from the Indies. Restaurants and other facilities there were accustomed to the desires and needs of the ‘Indiëgangers’. But it was the city’s many jazz cafes and clubs that encouraged those on leave to hang on to the Indies atmosphere (Möller 1987). Many musicians from the Indies would play there with and in Dutch ensembles, some deciding to move to the Netherlands permanently, such as the Syncopated Java Serenaders (Bennink 2008).

The aftermath of the ethical policy also resulted in circumstances in the colony being more favourable for the performing arts. Here, however, it was not new danceable sounds, but rather traditional and courtly traditions that were to be much cherished. Purists and conservatives, both European and indigenous, teamed up to protect Indonesian musical traditions – much in the vein of 1930s salvage anthropology – and aimed at safeguarding and preserving what was left of ‘traditional culture’. Few saw the irony that much of these traditions had actually first been threatened upon encountering imported, mostly Western, art forms (an irony captured in Rosaldo’s descriptions of ‘imperialist nostalgia’; see Rosaldo 1989). Despite efforts to ring fence Indonesian music from the West, increasingly Western institutes and forms were being imported. The Java Institute, with a programme for enhancing culture in Java, was founded in 1919. In 1921 it launched a contest to develop a notation system for local music, which resulted in the Javanese *kepatihan* cipher notation. In his contribution, Wim van Zanten describes the contradictions contained in these efforts to safeguard local tradition, in this case in reference to Kusumadinata’s two relative notational systems for Sundanese music. Van Zanten reflects on how the fruitful encounter between Jaap Kunst and Machjar Kusumadinata resulted in the development of these two relative cipher notation systems for Cianjuran music by Kusumadinata, which he elaborated in the course of time. Despite much criticism by foreign scholars, such as the Dutch Brandts Buys, Kusumadinata’s theory continued to be in use in academic circles in Indonesia, however confusing it was for music practitioners. The author discusses some of the recent criticism as expressed by a young generation of Bandung musicologists. He pleads for the development of a new modal theory and the use of an absolute cipher

notation system, in view of the present day international communication on the topic. In the second part of his essay, Van Zanten discusses how his encounters with West Javanese musician Uking Sukri gave an impulse to the performance of Cianjuran music in the Netherlands.

Kunst's encounter with Kusumadinata was given impetus by a shared interest in hard facts, the description of instruments and pitch measurements, but, after a while, even Kunst doubted the reliability of Kusumadinata's work. Olwage (2004) has previously commented upon the 'impossibility of the transcriptive act', but during the May 2010 workshop entitled 'Musical encounters between Indonesia and the Netherlands', organized by the Professor Teeuw Foundation, in cooperation with the KITLV and Leiden University, the Indonesian composer Franki Notosudirdjo also expressed his doubts on whether tuning systems and notation could truly capture the soul of Indonesian music. Nevertheless, the encounter with Dutch music and Dutch musical traditions would forever change the Indonesian musical landscape, in particular the way music was to be taught. Whereas music had mostly been taught by means of oral transmission, now notation became the ultimate mnemonic device, at least in 'modern' settings. Notosudirdjo sees enrolment of Indonesian performers in Dutch vocational schools as the point of departure for Indonesian musical modernism. These schools emerged as social institutions capable of producing modern indigenous composers and intellectuals. It was in this context that Indonesian composers began to engage themselves in the pursuit of cultural expression by means of an individual musical language and aesthetics that was associated with the style of 'modern music'. Addressing the issue of musical exchanges between Indonesians and Dutch, Notosudirdjo argues that they contributed significantly to the birth of highly distinctive new idioms and aesthetics in the global history of twentieth century music. The personal encounter between these pioneers offered a new dynamic cultural perspective on the issue of colonialism, and eventually brought benefit to both Indonesian and Dutch musical practitioners.

Also in other ways the Indonesian education system of music in schools has been impacted. Today's musical education in schools appears much inspired by a Dutch booklet entitled *Als je nog zingen kunt, zing dan mee* (If you can sing, then sing-a-long), a collection of popular as well as religious songs that was first published in 1908. In his contribution, Persoon describes how the book, initially meant to be a key element in the musical education of Dutch children, was later introduced in the Dutch East Indies, where it would become the main source of instruction. Some of

the songs in this volume were far removed from the daily realities of the colony, and it took until 1939 for a modified 'Indisch' version to be published. Today, song books, now representing music from all regions, are still much in fashion in Indonesian primary and secondary education. These song books fitted the New Order government's essentialist approach of multiculturalism, which was conceived in official Indonesian historiography in order to unify the multicultural society and construct a national identity (see Yampolsky 1995; Acciaioli 2001). Based on a 'standard notion of shared archipelagic culture' (Acciaioli 2001: 16), the government stimulated the production of 'official art, parallel to but divorced from the true artistic life of Indonesians' (Yampolsky 1995: 719).

Western-style music education was also the inspiration for Indonesian music institutions, the first of which was the Konservatori Karawitan Indonesia, established in Solo, Central Java, in 1950. The aim of these institutions was to study, teach and preserve traditional music using contemporary methods, within the framework of the building of a national culture after independence (Bogaerts 2012: 233). Books, articles and music transcriptions by Dutch researchers were used as reference works for several educational and political aims. Ki Hadjar Dewantara, for instance, referred to the writings of the Dutch Jaap Kunst, J.S. Brandts Buys and his spouse Linda Bandara, and the German Walter Spies in order to prove the international recognition of certain Indonesian music forms, such as Javanese gamelan music, viewed in the 1950s by some Indonesians as being part of the national cultural heritage (Ki Hadjar Dewantara 1950: 4). Likewise, his opponents, music specialist J.A. Dungga and composer L. Manik, in their educative articles on music in Indonesia (compiled and published in 1952), based their ideas on Dutch (and other foreign) standard works.¹³

Musical Nationalism

In spite of, and even with support of alien educational methods European and indigenous elites were thus preoccupied with pure and authentic cultural forms, in fact ignoring the age old custom of Javanese syncretism, a tradition that absorbed and transformed whatever musical element would come from afar.¹⁴ Meanwhile, music aficionados in the Netherlands, often

¹³ For more information on music education in Indonesia, see Mack (2004).

¹⁴ The 1930s saw the so-called Cultural Polemic (*Polemik Kebudayaan*), a fervent dispute in newspapers and journals between those adherents of pro-Western ideals of modernity

Indonesians who went there to study, were less obsessed with preserving traditional music identities, instead hoping to use music to help shape a Javanese identity that was new and modern. Matthew Cohen's chapter in this book describes the phenomena of 'Indische Avonden' (Indies evenings). These performances by Indonesians and Eurasians from the Dutch East Indies, who had come to the Netherlands for educational purposes, developed from inward looking events into demonstrations of pan-Indonesian unity, and thus functioned as workshops for the formulation of Indonesian national culture. Cohen also describes how, after the Youth Pledge (*Sumpah Pemuda*) of 1928 and its affirmation of the primacy of Indonesian over Javanese or other ethnolinguistic affiliations, such cultural evenings tended to focus less and less on the ethnic modern, but instead promoted all-Indonesian experiments with modernity. The Indische Avond thus nurtured the emergent nationalism far away from home, increasingly making music a vehicle for nationalism.

A different, though related, form of musical nationalism is described by Persoon in his chapter when he refers to how early nationalists, once imprisoned by the Dutch, refused to sing the national anthem, the *Wilhelmus*, on the occasion of the Dutch queen's birthday. The so-called 'little *Wilhelmus* rebellions' even led dissidents to write an alternative '*Digoel*' version of the *Wilhelmus*, named after the camp in which these nationalists were detained. Not surprisingly there is an abundant Indonesian literature on revolutionary songs.¹⁵ Many songs that now belong to the nationalist repertory, and which served to express independence from political and cultural oppression by the colonial powers, are, to a large extent, influenced by the cultural traditions and educational system that the very same powers put in place. The same diatonic music taught at the Dutch vocational schools inspired nationalist composers such as W.R. Supratman – a journalist and former jazz musician – to write a new national anthem for the nation in waiting (Mintargo 2008). During the Japanese occupation this anthem was performed by the Japanese symphonic orchestra Nippon Hosyo Kanri and broadcast at Radio Tokyo in order to win the hearts and minds of the people of Southeast Asia

and progress, including the likes of Sutan Takdir Alisjahbana, and those intellectuals who sought inspiration in ethnic traditions. Some of them advocated full hybridity. Similar debates would resurface well into the 1950s; for the actual discussions, see Achdiat Mihardja (1986); for a summary of the debate, see Holt (1967); Teeuw (1979: 35–38); and Jurriëns (2004: 39–42).

¹⁵ For a Dutch take on such revolutionary songs or *lagu perjuangan* see Van Dijk (2003).

(Mintargo 2003). This Japanese support for nationalist songs coincided with a ban on all songs in Western languages.

Musical nationalism was to have its heyday in the 1945–49 period. Van Dijk (2003) describes how many of the songs from this period still belong to the Indonesian nation's collective consciousness, although at times old songs are given new and different meanings. But it was not only on the Indonesian side that music was mobilized to boost the morale. Gelder (2005) reports on the so-called NIWIN commission (*Nationale Inspanning Welzijnsverzorging Indië*; a welfare organization aimed at the care of Dutch soldiers in the Indies) that was to select artists visiting the 'liberated' Indies to entertain Dutch soldiers defending their colony. He gives the explicit case of the Red White and Blue Stars (chauvinistically named after the colours of the Dutch flag) who, after a long and hard journey, arrived in Buitenzorg to perform at the New Year's Eve concert. Elsewhere, a family website comments on the post 1945 years as a terrific time in musical terms: 'imagine, we had to catch up with four years of jazz and swing. Through Radio Colombo, Australia Calling and later the common local radio stations swing, jazz and bebop, but also country and boogie woogie was brought to us. Somewhat later there were swing and jazz films. Records obtained from Singapore and the NIWIN brought us orchestras such as the Miller Quartet with the unforgettable Sanny Day'.¹⁶

Most of the Dutch ensembles invited by NIWIN had little idea of what was going on in the colony in that period. That said, they were eager to earn a decent wage now the liberation parties at home were waning and people were confronted with everyday reality and the hardships of the postwar era. Apparently there was plenty of time and space for musical entertainment while being in the service. The chapel of the marines stationed in Surabaya regularly performed in canteens, local clubs and even live on air via Radio Soerabaja (Dragtsma, Van Deth and Salomons 2009). Similarly, military bands would later play in Biak on the occasion of the Queen's Birthday to 'entertain' the local Papua population. For many soldiers this proved to be a musical encounter of some sort. Not only did they operate local military radio stations playing Western nostalgic music, often classical in character, but they also inserted the new stars of the global entertainment industry, including army sweetheart Vera Lynn, into their programming. These soldiers had come for a war but found

¹⁶ See <http://www.pesulimahistory.com>, last accessed January 2012.

themselves learning how to play an instrument, with some even performing for audiences in venues such as the Bandung Cathedral.

Listening to the Indies and Other Forms of Auditory Memory

Kartomi (2002) describes, in relation to the Indonesian republican fighters detained in the prison camp Boven Digoel, how music has a certain escapist dimension, enabling its practitioners to withstand the hardships of imprisonment. In Boven Digoel, a gamelan was made entirely from scavenged materials, including kitchenware and old materials. The sounds it produced gave moral support to its players who were alone and far away from home. Similarly, Somers and Schreuder (2005) provide us with portraits of well-known performers and revue artists, whose skills emotionally supported their comrades in the Japanese camps. However, music may also intentionally evoke memories of places of conflict. A special issue of the military veteran journal *Checkpoint* in 2009 features a former Indies-based soldier remembering the song *In mijn klamboe* (Under my mosquito net), a record his wife found for him in a second-hand market after years of searching. On listening to it again, the song instantly triggers the memory of another place and another time 'when Indonesia and the Netherlands were still bound by fate'. There is something about sound that evokes the past in a spectacular and often overwhelming way. Everyone is familiar with that particular childhood song that represents a time now inaccessible and distant both in time and place, but that somehow makes one feel comfortable, as if its sounds represent something better, purer, a safe haven to return to. Music has an undeniable mnemonic function. The idea of a record reiterating the same content each time it is played, is subconsciously transposed onto the experience attached to hearing the music. 'People's expectations to feel the same response each time the record is played, stems from a craving to relive the past as it was – as if the past was a record' (Van Dijck 2006).

Once the colony was lost, it's now distant sounds of gamelan and *lesung* became the stuff of memory work among those forced to leave for the Netherlands. In his chapter, Cohen describes how the longing for our '*mooi Indië*', the paradise lost, started as soon as the Japanese occupied the archipelago. After 1945, nostalgia for the Indies is cultivated in Indisch literature, ego documents, films, and popular novels that together form an 'imaginary space' (Pattynama 2011) for those forced to leave. This nostalgia generates memories today that are amplified by family reunions, local fairs

and online *Indië* sites in which music features prominently and serves to sustain the faraway place the Indies has now become. In Indonesia, on the other hand, one can still find those trained to sing Dutch songs, although with every passing year this becomes increasingly exceptional. Persoon describes how during his fieldwork he encountered a strong, middle-aged Mentawaian man who, sitting on his veranda in Maileppet Village (Siberut Island, West Sumatra), sat upright and announced that he would sing a song that was taught to him by his teachers in the late 1930s. Minutes later he sang a localized version of the Dutch national anthem. Some of us doing research in present day Indonesia can recall similar experiences, with Dutch songs often triggering a discussion on the pros and cons of the colonial era, an era that at least for some of the older generation was far more comprehensible. But even music does not manage to bring back what is lost, with musical memory functioning as selectively as other mnemonic forms tend to do; consciously singling out some musics, while ignoring others. Well remembered are the nostalgic Dutch TV series such as *De Stille Kracht* or *Kris Pusaka*, with their subliminal soundtracks of gamelan and other orientalist sounds. However, this comes at the cost of other, often more pervasive traditions, such as the arts and performances of the Muslim majority of today's Indonesia, and of those ethnic groups whose cultural expressions have been neglected by Dutch and Indische audiences alike. Seemingly, there are at least two versions of the past at play here, as Oostindie illustrates when he refers to the Dutch anxiety about dealing with their colonial experience. They now conspicuously divert the attention away from colonial sensitivities, emphasising nationally the image of a '*mooi Indië*' once found, now lost and longed for.

Diasporic Sounds

Until the 1930s taste in the colonies tended to reflect either European high art or the masculine nationalist music of the military brass bands (Shope 2008). Both filled European citizens of the colonies with nostalgic sentiments, and it was also the music that upheld the colonial and racial hierarchy. This changed with the emergence of new popular genres that were to be distributed by a newly emergent entertainment industry, on record, via radio and later through film. Popular genres, such as jazz, emulated Western aesthetics but its performance was also usurped by Eurasian and indigenous performers. In Indonesia musical genres such as foxtrot and rumba were mixed with the sounds of *kroncong* and *hawaïian*, already

hybrid genres in themselves. Ironically, it was these very music genres, often despised for their hybrid origins and smell of otherness, that were to be emblematic of the longing or trope of the lost tropical paradise. Spoorman describes in this volume how, after the war and during the Dutch struggle to keep their colony, there was a boom in so-called Lowland *hawaiian* (also Nederhawaiian) music. In particular, the arrival of the Moluccans in the Netherlands from the 1950s onwards would contribute to what was to be a genuine revival of the genre. However, the contribution of the new Indisch and Indonesian communities to Dutch music in the post-World War Two years is encapsulated in the fame of what, in retrospect, has been dubbed 'Indo rock'.¹⁷

After the war, repatriates were often met with hostility and suspicion by larger Dutch society. This small European minority in the archipelago had, hitherto, hardly been on the radar, and few in Dutch society understood the position and culture of 'the Indo'. As a result, much of the typical Indisch culture was doomed to stay indoors and in the Netherlands was restricted to family life. In particular, loud music and other forms of low-brow culture did not fit the emancipatory direction opted for by many among the Indisch elite. Whereas some called for emancipation, signalled by the launch of the Tong Tong Foundation in the 1950s, overall the Indisch community wanted to be complimented for the ease with which it had adapted to Dutch cultural life (Van Leeuwen 2008). The emergence of *indorock* shocked both the wider Dutch society and its own Indisch community. This was partly due to the genre's association with youth gangs hanging around in the streets of cities like The Hague (Bennink 2008). *Indorock*, the first European rock-and-roll style, which initially began as imitation, soon found its own ways and sound. Having its roots in three continents, America, Asia and Europe, 'it contained the best of danceable rock elements, the newest of guitar sounds and echo equipment, the loudest drums, wildest guitar licks and sax solos combined with most amusing thievery of film tunes, radio jingles and international hit songs' (Mutsaers 2001: 682). During its heyday, in the period 1956 to 1964, *indorock* was mostly associated with the fame of the Tielman Brothers; four brothers who as children had been celebrities in Indonesia with their band Timor Rhythm Brothers, named after their place of birth

¹⁷ For the most thorough historical analysis, see Mutsaers' *Rockin' Ramona* (1989).

(Tielman 2006).¹⁸ After 1964, the role of these early rock innovators was soon forgotten, with bands such as the Beatles, the Stones and the Mersey Beat in general inspiring a new sound in the Dutch music scene. According to Bennink (2008: 348), it would take until the 1980s before their key position in the Dutch music scene was acknowledged by both the own Indisch cultural elites as well as the larger Dutch audience.¹⁹ Many of the Indo bands would be (financially) more successful in Germany where they played at night- and army clubs, where many black US soldiers were stationed.

With the decline of *indorock*, Indisch performers would, for a time, be less visible and many of them were absorbed into ordinary *Dutch Beat* (Nederbeat) bands. What remained was the soft pop of female singers such as Lydia and Anneke Grönloh. Grönloh was not only popular in Germany, but also in Asia, with the newly founded nation of Malaysia even willing to use her hit song *Brandend Zand* (Burning Sand) as a national anthem (Van Leeuwen 2008: 80). Together with the Blue Diamonds, Grönloh would even undertake a Southeast Asian tour during which they were used by the new state propaganda machine of the Suharto regime. The 1960s marked a rapprochement between Indonesia and the Netherlands. A reconciliation that had previously been noted by the pianist Alex van Amerongen who, in 1964, visited Indonesia for the first time to give some concerts. He experienced a heartfelt welcome in the new republic and met with (especially Chinese Indonesian) music lovers who, in spite of their recent experiences, still felt a continuity in the cultural relationship with the Netherlands. In the tumultuous years after the war, a number of orchestras had been disbanded and many musicians had gone abroad, as Van Amerongen remarked, but he also noted the well-intended efforts by Jakarta's governor Sadikin, who founded the new arts centre Taman Ismael Marzuki, named after the freedom fighter and renowned composer Ismael Marzuki.²⁰

¹⁸ It is no coincidence that Van Leeuwen (2008: 96) brands the fame of Indo rock, with its firm roots in the colony, as a typical postcolonial phenomenon and in fact (part of) the last outburst of Indisch orientalism.

¹⁹ Van Leeuwen (2008) describes this revival of Indische nostalgia in the 1980s, which again would not pass without controversy. Wieteke van Dort had a hit song with 'Arm Den Haag', but was accused by many in the Indische community of cheap exploitation of Indische sentiments; heated debates over her minstrelsy act Tante Lien added to the schism between *totok* and Indo.

²⁰ See the *Nieuwe Rotterdamsche Courant* of 28 June 1969.

Travelling Sound

Many have commented on how the recognition of an Indisch identity in the Netherlands has, in fact, hindered reconciliation with present-day Indonesia, preferring to deal with sentiments at home rather than to keep in sync with modern day developments in the former colony. As a result, the current fourth generation of repatriates in the Netherlands still has, as Oostindie (2010: 241) notes, a nostalgic longing for what had been Indië and a 'vague Asian sentiment', rather than an engagement with contemporary Indonesia. Another often ignored engagement is that of people of Javanese–Surinamese descent. This group, the majority of whom are Surinamese Asians, identifies more with the source regions (India, Java), rather than with Suriname itself, and it has a somewhat neglected status both in scholarly work on Indonesia and the West Indies. Consequently, its musical contributions to Indonesian Dutch musical encounters has been little studied (but see the extensive bibliography by Gieben and IJzermans 1990).

Javanese–Surinamese are a separate ethnic group, present in Suriname since the 1890s, ever since they first arrived as contract workers from what was then still the Dutch East Indies. Whereas nowadays part of their descendants live in the Netherlands, and a few have returned to Indonesia, estimates suggest that the Surinamese-Javanese population currently numbers over 70,000 people, with a similar amount of people being of mixed Javanese descent. The performing arts are indispensable in terms of making sense of Suriname's melting pot of cultures, as Annika Ockhorst illustrates in her description of the Surinamese Doe Theatre. Exploring the multicultural practices of the Surinamese Doe Theatre Company, and in particular the recurring Javanese cultural elements in the group's performances, she demonstrates how the company promoted mutual understanding and Creole cultural nationalism.

Among the Javanese–Surinamese, *krontyong* (as it is spelled here) is still popular; but importantly, its lyrics are not in Malay, but rather in Javanese. Different from Indonesian or Indo renderings of the genre, in Suriname it has evolved from relaxed easy listening music into music to dance to (Cotino and Karijopawiro 2000: 112).²¹ In the 1970s, the popular-

²¹ This is due to the multiple use of electronic instruments, but also to a lack of knowledge among Surinamese sound technicians, as some Javanese complain. Thus, the genre is said to lose subtlety, but gains in sensual pleasure as couples are seen to embrace each other on the dance floor dancing to *krontyong*'s sounds (Cotino and Karijopawiro 2000).

ity of the genre intensified, partly due to its coverage by the newly established Surinamese TV and, importantly, tours by the Indonesian artists Waldjinah and Mus Mulyadi to the South American country. The Indisch dancer Indra Kamadjojo, famous from the Dutch TV series *De Stille Kracht*, also toured Suriname in those years. However, from the 1970s onwards, and different from the Indisch community in the Netherlands, the Indonesian motherland would increasingly become a source of inspiration. A 1999 show by a local Javanese celebrity, Didi Kempot, paved the way for a new commercial genre of pop Jawa; a style lately referred to as *Surja pop* (sometimes spelled ‘suryapop’), acknowledging both its Surinamese and Javanese roots. *Surjapop* shows how musical encounters are no longer favouring purist approaches, but instead are increasingly favouring new hybrid genres. Of course, this is hardly a novel phenomenon and the search for ever new articulations of old and new, the traditional and the familiar, with alien and new sounds may be seen as inherent to the music industry.

Indonesian musicians, and especially those of Moluccan descent have, as Spoorman argues, always been at the forefront of the Dutch music industry, starting with the *kroncong* fame of George de Fretes and Lou Lima in the 1970s and 1980s, and the success of Moluccan ensemble Mas-sada and pop singer Daniel Sahuleka, whose 1978 song ‘Don’t Sleep Away the Night’, topped the Indonesian charts for weeks. Spoorman describes how these successes resulted in a new found Moluccan pride and a call for emancipation that was often sonically articulated. The late 1970s quest for a new Moluccan identity can be found most clearly in the Amsterdam Moluccan Moods concerts of the early 1980s, which propelled Spoorman’s own Moluccan Mood ensemble into the public eye.

Moluccan emancipation took place against a wider sociocultural background. The 1979 Rock Against Racism concerts sparked interest in the new niche market of world music, which had been founded in London by those involved in the recording business (see Frith 2000). Moluccan artists, including the likes of Maurice Rugebregt and Monica Akihary would successfully make use of this new marketing label, experimenting in combining traditional and new pop sounds with a definite Moluccan appeal. Fridus Steijlen’s account of the H-Gang musical collective should likewise be situated against the new sociocultural and political climate of the 1980s. This was an era that saw massive demonstrations against the nuclear bomb, the emergence of the multicultural movement and the organization of a broad Leftish social movement that sympathized with those oppressed in countries such as Palestine, South Africa and

Indonesia. By examining some of the H-Gang's lyrics, Steijlen explains the shifting political and emancipatory interests of a new Moluccan generation, which no longer aspired its own independent republic, but finally seemed to have settled in the Netherlands. It was food, poetry and particularly music which reminded the Dutch audience of its colonial legacy that was now fully celebrated in Eurasian festivals such as the *Pasar Malam Tong Tong* or *Winternachten*, but was increasingly also contested by a new generation that refused to be stuck in the past and self-consciously restyled themselves as Indo 2.0 (Van Leeuwen 2008).

An Open World

Much has happened since the first VOC elites set foot on the Indonesian coasts, bringing with them their musicians from the West. The days that Javanese and Butonese court performers mimicked the newly discovered musical spectacle are long gone and other powerful and modern sources of inspiration are now being tapped. At the remains of Fort Vredenburg, a Dutch fortress built in colonial times in Yogyakarta, techno, trance and so-called tripping parties, that have little to do with the historical setting of the place, are organized.

Returning to some of the questions raised at the beginning of this introduction one may wonder what has happened to Dutch music and its appreciation in present day Indonesia. A quick glance at the entry for 'Dutch Music' on the Indonesian language version of Wikipedia is as sparse as it is telling.²² Included among the groups mentioned here are the Golden Earring and Kayak, both of 1970s fame, and surprisingly enough, Dutch thrash metal band Pestilence, which shows how musical taste has moved on over the last few years. Among those individual 'Dutch' artists still known to Indonesians are Yogya-born Frank Noya, who starred as the bass player in the Dutch children's television series *Ome Willem*, and Dinand Woesthof, Indo lead singer of the famed Hague rock band Kane.

²² And yet it is not the whole story as one of our reviewers rightfully pointed out. The interest of Indonesian youth in contemporary Dutch culture may be bigger than acknowledged in the Netherlands or generally and goes beyond the impact of specific individuals, such as some of the Indo musicians mentioned here. Consider, for instance, the interest in studying in the Netherlands and learning Dutch language and culture through institutions such as the Erasmus Huis. We are also well aware that new technologies, especially the Internet, currently provide a platform for new ways of intercultural collaboration, of which the impact on music in both countries remains as a focus for further research.

Not surprisingly, the list also includes Jos Cleber, the Dutch musician who in 1948 left for Indonesia to establish the Cosmopolitan Orkest at the Radio Batavia premises; a unique ensemble that lived up to its name as its members stemmed from ten different nationalities. It was Cleber who was approached in 1950 by the then director of RRI Jakarta Studios to arrange the Indonesian national anthem, much to the disdain of Soekarno who had hoped for a new musical heritage unspoilt by colonial influence (Van Putten 2008). And then there is a wide open world of music that is more marginal to the mainstream entertainment business, such as jazz, dance music (with Dutch DJ Tiësto regularly performing in Jakarta clubs) or punk, all genres with an outspoken outward look.

It may seem a poor harvest, but then one has to remember that most of the musical encounters described in this book have never been an exclusively Indonesian Dutch affair.²³ Van de Wall's songs were played in Germany, France, the UK, and by French Canadian Eva Gauthier (Cohen 2011). Jaap Kunst, who coined the term ethnomusicology and made the performance of gamelan music an inherent part of his students' training, inspired his most famous pupil, Mantle Hood, to engage in similar bi-musical practices in the US, triggering in its wake a new tradition of gamelan in US academia. Much of the work by Indonesian, Dutch and Indisch musicians dealt with in this volume has always been torn between Indocentric performance and a cosmopolitan syncretism, both of which are characterized by many of the popular entertainment genres in early Java, Bali, Sumatra and elsewhere.

In a world of increased traffic, migration and tourism, fed by constant media flows, Indonesian Dutch musical encounters are no longer restricted to many of the places mentioned throughout the introduction. Indeed, Stokes (2004) mentions gamelan music, probably due to its use of universally graspable interlocking techniques, as one of the musical genres that has proven to travel very well across cultural boundaries. Early encounters have internationalized and a new tradition has blossomed, resulting in an international gamelan network with its own journals and festivals. These musical encounters can be seen as 'contemporary articulations of cosmopatriotism' (De Kloet and Jurriëns 2007: 17), referring to the interplay 'between (being pushed toward) globalism and (being tugged at by) residual particularism' (Chow 2007: 292). The cosmopatriotic point of

²³ See the radio programmes Joss Wibisono made on this topic for the Indonesian broadcasts of Radio Netherlands Worldwide (Wibisono 2010a and 2010b).

view forces us to focus on the different spaces that such music engages with, as Jurriëns and De Kloet insist on ‘thinking and feeling simultaneously beyond and *within* the nation’ (De Kloet and Jurriëns 2007: 13). The concept is also applicable to the comparable openness to both cosmopolitan and local musics in Indonesia in the 1920s and 1930s, and again in the early independence period.

Attending the 2010 workshop were a number of representatives of the new international gamelan scene such as Klaus Kuiper and Jurrien Sligter, both of the internationally-renowned ensemble Gending, radiophonic and electronic music composer Jos Jansen, Sinta Wullur, who experimented with both a chromatically tuned gamelan as well as a fusion of gamelan, Sundanese music and Indian sounds, and cross-cultural fusion specialist Renadi Santoso. These individual performers and composers and their groups not only tour the world, including Indonesia, but also regularly invite Indonesian artists to visit the Netherlands in order to share their musical knowledge.

Download and digitization, combined with an interest in cultural heritage and history, increasingly leads to more frequent and increasingly complex musical encounters. Illustrative is a YouTube video named *Desaku* (My Village of Birth);²⁴ a ‘white man’s rendering’ (*versi Bule*) of an Indonesian children’s song of the same name, showing three Dutch girls and set to a background of the atmospheric Dutch countryside. They sing and perform the Indonesian lyrics, much to the amusement and admiration of Indonesian surfers who leave their often enthusiastic comments about the clip. Many musical encounters, varied in sort are yet to come and scream for our attention.

Music acts as a sonic monument, resonating encounters. It offers a window to vibrant presents and longed for pasts, and through its study we claim attention to now often scattered cultural contacts, proving them to be at once inspiring and enriching. This book then bears witness to the dynamics of this mutual heritage – and aims at broadening discussions on colonial and postcolonial migration and its legacies and the role culture, more specifically musical encounters have played in all of this.

²⁴ www.youtube.com/watch?v=HkTgAYUjQHE&feature=related, last accessed January 2012.

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