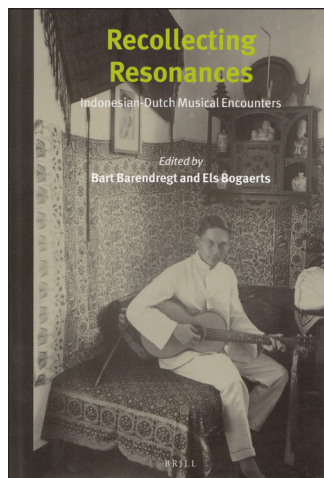


Bart Barendregt and Els Bogaerts (eds), *Recollecting resonances; Indonesian-Dutch musical encounters*. Leiden: Brill, 2013, xii + 354 pp. [Verhandelingen van het Koninklijk Instituut Voor Taal-, Land- en Volkenkunde / Southeast Asia Mediated, 4.] ISBN: 978-9-004-25609-5. Price: EUR 125.00 (hard cover).



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*Exploring the meaning and function
when music links cultures*

For the last ten years or so there seems to have been a growing interest in cultural studies of music and colonial studies in (ethno-) musicology. As music itself covers a wide range of functions and purposes in human society, the articles published in this volume deal with a variety of topics, places

and times.

In this publication, Bart Barendregt, Director of Studies at the Leiden Institute of Cultural Anthropology and Development Sociology, and Els Bogaerts specialized in Southeast Asian languages and cultures (Leiden University) present fourteen studies (chapters), the majority by well-known experts in and researchers studying the music of Indonesia and Suriname who are teaching and researching in the Netherlands and the US. Most articles in this volume are also illustrated.

Chapter One, "Recollecting resonances; Listening to an Indonesian–Dutch musical heritage" written by Barendregt and Bogaerts, provides a short introduction to this field, traces the outline of the multiple aspects of music and society and deals with the historical dimension of memory. This text is also a great help in positioning the studies which follow by providing the essential political, historical and sociological background information to the topics discussed and analysed. Even though they have been brought together under a common title, the following thirteen chapters are still separate scientific studies and articles and therefore can be read independently as a reader requires.

Chapter Two, "Photographic representations of the performing Indonesian", by Liesbeth Ouwehand presents an analysis of the colonial picture collections of two Dutch physicians and of *cartes-de-visite* (visiting card photographs) produced in commercial studios in nineteenth-century Indonesia. Chapter Three by Gerard A. Persoon takes a closer look at how the Dutch national anthem, the *Wilhelmus*, became a part of the musical

culture of Siberut. The very specialized topic of the Gamelan/Karawitan genres is discussed by Sumarsam in Chapter Four, "Past and present issues of Javanese-European musical hybridity; Gendhing mares and other hybrid genres", including a discussion of the aspect of hybridity as one of the possible threads in the volume. The aspect of intercultural influences is an important theme in Chapter Five, written by Miriam L. Brenner, entitled "Drummers of the Sultan of Buton; The lasting influence of the Dutch East India Company on local music traditions".

In Chapter Six, "Musical modernism in the twentieth century", R. Franki S. Notosudirdjo gives a detailed insight into the musical development in the more recent history of Indonesia and the interchange with the Netherlands.

The individuals and their personal cultural exchange in the widest sense could be said to form a kind of main theme in the next two chapters. Henk Mak van Dijk focus on the most important compositions by "Constant van de Wall, a European-Javanese composer", while Madelon Djajadiningrat and Clara Brinkgreve take a closer look at "A musical friendship; The correspondence between Mangkunegoro VII and the ethnomusicologist Jaap Kunst, 1919 to 1940".

Wim van Zanten turns the reader's attention to West Java, one of his main fields of study, and in "Encounters in the context of inspiring Sundanese music and problematic theories" discusses some quite specific but interesting issues in the regional developments in national culture building.

Chapter Ten by Matthew Isaac Cohen, in his description the activities of composers, dancers and musicians the author sheds some light on the activities in "Indonesian performing arts in the Netherlands, 1913-1944", and in Germany.

Lutgard Mutsaers is the author of Chapter Eleven "Barat ketemu Timur; Cross-cultural encounters and the making of early kroncong history", following the development of this well-known genre from the initial Portuguese influence in Indonesia right up to the Dutch influences introduced to suit performance conditions and by songwriters.

Chapter Twelve, "Tradition and creative inspiration; Musical encounters of the Moluccan communities in the Netherlands", is an analysis of the mechanisms by which cultural identity of minorities could be preserved in a country of emigration in the 1950s by Rein Spoorman.

Again revealing aspects of a minority abroad but in this case with the more deliberate use of cultural identity elements is the topic of Chapter Thirteen, "Multicultural encounters on stage; The use of Javanese cultural elements by the Surinamese Doe-Theatre Company".

In Chapter Fourteen under the title, "Kollektief muziek theater's repositioning of Moluccan issues", Fridus Steijlen comes back to the Moluccan culture in the Netherlands, but this time with a far more progressive, hence political aspect. He writes about the diverse activities of this collective of performers, consisting of a theatre group, a choir and a popular music band, and their involvement in political protest and left-wing movements.

As this is a book review, the short description of the chapters given in the same sequence as that in the book, noting the titles, the majority of which give summary succinct summary of the topic of the article, is sufficient to reveal the lack of a clear common framework. The overall topic of musical connections between Indonesia and the Netherlands is – as mentioned at the beginning of this review – a very wide field and also encompasses a long historical period. Therefore, it is certainly helpful to improve the understanding of the multiple dimensions of Indonesian-Dutch musical encounters, even though just some of these studies maybe of deeper interest to the most readers.

As always when reading about music in a book, one wishes one could also hear the sounds described or watch a performance on video, especially because many of these studies have introduced relatively unknown composers or musical pieces which cannot easily found on the Web. Nevertheless, compiling a music/video CD to accompany this book would have been a real challenge, not least because of the difficult processes linked to copyright issues.

This book should be an integral part of the libraries of every institution involved in research in music and cultural studies. For private use the price of 125,- Euros is probably a little on the steep side. However, the web portal of Brill Open (<http://www.brill.com/brill-open-0>) offers the interested student and researcher with no physical access to the book the possibility to download a complete PDF-version of *Recollecting Resonance* free of charge.