

About two books by Henk Mak van Dijk

<https://makvandijk.wordpress.com/>

De oostenwind waait naar het westen

Indische componisten en Indische composities, 1898-1945
2008 KITLV Press (Leiden)

(The Eastern Wind blows to the West; Indische composers, Indische compositions 1898-1945)

The composer Constant van de Wall complained that Indian composers were not noticed or simply ignored in music history. *The Eastern Wind blows to the West* finally gets composers and compositions from the Dutch East Indies out of oblivion.

Henk Mak van Dijk tells the fascinating life story of composers who were inspired by gamelan and krontjong music like Constant van de Wall, Paul Seelig, Linda Bandara, Benhard van den Sigtenhorst Meyer, Frans Wiemans, Theo Smit Sibinga and Fred Belloni. In his contribution to this book, Frans Schreuder describes the development of European music life in the Dutch East Indies.

The CD that accompanies this book gives unique examples of music from the Dutch East Indies in old and new recordings: gamelan music discussed by Jaap Kunst; historical recordings by Constant van de Wall with his wife Maria; krontjong by Belloni and the Eurasia orchestra and recordings by Renate Arends, vocals and Henk Mak van Dijk, piano.

Archive material is the most important source of information about composers from the Dutch East Indies and their music, supplemented by conversations with descendants, material from private collections and reports from the press in The Netherlands and the Dutch East Indies. With countless photos and images, the result is a unique book about the forgotten world of the composers from the Dutch East Indies.

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Tropenjazz

Jazz in Indië, 1919-1950

2019 Uitgeverij West (Den Haag) and Limasan Musik (Yogyakarta)

(Jazz in the Dutch East Indies 1919-1950)

TROPENJAZZ is about jazz in the Dutch East Indies, from the Fidgety Feet One step played in Medan in 1919 to serious jazz concerts on Java in the late thirties. TROPENJAZZ conjures up an exuberant world of cheerful jazz, played by orchestras of all shapes and sizes: ship orchestras of the big ocean liners, top ensembles from overseas, cinema orchestras, Manila jazz, school bands, Eurasian and indigenous bands. A rain of images, advertisements and rare photographs illustrates bands, soloists, clubs, hotels, dance halls, swimming pools, gramophones and records, Hollywood music movies and radio.

The Dutch East Indies jazz world has its drawbacks: the context of colonial society, colonial ideas about white superiority, discrimination against Eurasian musicians, economic malaise, the Japanese occupation, post-war upheaval and a forced departure from the colony for many jazz musicians. The epilogue opens a window on internationally acclaimed Eurasian jazz cats in the Netherlands and jazz in Indonesia.

TROPENJAZZ especially wants to offer an experience, amazement by a whirling jazz world, that, indeed, has disappeared for ever, but certainly deserves a new momentum.

Preface by Naresh Fernandes, writer of Taj Mahal Foxtrot: The Story of Bombay's Jazz Age.

bilingual: English/ Dutch

300 pages, hundreds of illustrations

Design: Arthur Meyer

English translation: Henny Kuut

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