

Legendary Composers from Batak Land in the Eyes of Artist in Millennial Era

1st Flores Tanjung¹, 2nd Abd. Haris Nasution², 3rd Lister Eva Simangunsong³
{flores_tanjung@yahoo.co.id¹, abdharisnasution@unimed.ac.id²,
listerevasimangunsong@unimed.ac.id³}

Department of History Education, Faculty of Social Science, Universitas Negeri Medan, Indonesia^{1,2,3}

Abstract. This paper entitled *Legendary Composers from the Batak Land in the Eyes of Artists in Millennial Era* is the result of research conducted since the beginning of the COVID-19 pandemic, to be precise since April 2020. This research aims to determine the composers from the Batak Land during the Dutch colonial period in Indonesia until the beginning of Indonesian independence day, the role of the composers in fighting for and defending independence, and the privilege of the composers in the eyes of millennial-era artists. Scientific publications through reputable journals so that they can be read, understood and interpreted by readers, especially connoisseurs of reading in the fields of history and art. The method used is descriptive qualitative with a historical approach through heuristic steps (collection of primary and secondary data relevant to the topic of study), verification (criticism of external and internal sources), interpretation and analysis using semiotic theory (Ferdinand De Saussure) namely content analysis (content analysis), in order to see the meaning and description of the features from the artists' works. Furthermore, drawing conclusions and then describing them systematically and communicatively (historiography) so that they are easily understood by the readers. Sources of data obtained through documents by using library research (Library Research), observations, interviews, and online media via internet. The results showed that Nahum Situmorang and Cornel Simanjuntak were the composers of Tanah Batak from the colonial era until the beginning of Indonesian independence day. Through his works in the form of songs compositions whose lyrics are patriotic, and his movements play an active role in transforming the revival of the revolutionary spirit in fighting for filling and advancing the nation state. The existence of the composers provides a comprehensive, factual, and accurate picture so that they appear as historical figures who have privileges, from which artists can imitate as a legacy that can be processed into a new vital force in the millennial era according to the present.

Keywords: Legendary composer, artist, millennial era.

1 Introduction

The existence of composers in Indonesia has experienced a long history, as stated in the writings of Vlekke, *The History of the East Indian Archipelago* (2008), and Riclefs, *A History of Modern India* (1981). These two works provide an early exposure of music brought by Western music artists into Indonesia. North Sumatra is one of the thirty-four provinces in Indonesia which the hometown for many composers, especially musicians with various genres that are well known in national and international level. Especially in Tanah Batak (Tapanuli), the existence of composers is inseparable from the preaching of the gospel to the Batak

community by missionaries who came from Europe during the Dutch colonial period. The composition of hymns in the Batak language became an important medium for missionaries to spread the gospel, who gradually employed Batak people under colonial direction, both in churches and as entertainers. As a result, whether intentional or not, a process of cultural acculturation emerged which produce music with a new genre. Later, the tradition of singing in the church played a major role in the formation of composers from Batak land.

A melancholic hum with a distinctive voice, Batak people are considered good at singing. This perception creates an inductive stereotype of society, which is justified because the Batak people actually like to sing. Everywhere they sing while strumming the guitar. They tend to be in groups, when one of them pulls a sound, the others immediately pick up a tone with a very harmonious voice so that it creates a harmonious and discordant chorus of humming songs. This is the reason why the name of Batak people is known as a good singer or a human singer (the singing man). This reality cannot be denied when the Batak people give the most various color in the wilderness of regional, national and international music stages, proven by the rows of singers and songwriters who have traveled the world across foreign countries, and give colors to music from classical, pop, jazz, blues, country, cha-cha, tango, calypso, rumba, waltz, mars, baleno, slow rock, bossanova, keroncong, hawaian beat, stambulan, soul, and faxtrot, each with its derivatives.

A composer as part of art is defined as a person who has artistic talent and has succeeded in creating works of art. Artist refers to someone who is creative, innovative and proficient in creating works in the field of art such as music (composer), who uses imagination and talent to create works with aesthetic value [1]. Composers are also artists or creators of musical works, referring to people who write instrumentals and vocals in solo, duo, trio, quartet, and so on up to the orchestra form, which is passed on to other people to play it. Legendary comes from the word legend which means folklore or events that actually happened, but are not considered as sacred, and has secular or worldly value [2]. The two opinions above give the concept that the legendary composer referred in this paper is a person or character in his time, who is able to express his imagination to innovate and to be creative in creating works of art (music). Music is produced as a medium to express ideas, feelings, and views to the public, as a medium of cultural inheritance, entertainment facilities, educational facilities which have aesthetic values that can be enjoyed by others and be a trigger to work enthusiasm, especially during the colonial period to the independence day of Indonesia. The artist works as a mean of communication to the wider community to fight for and maintain independence. Later, the work of these composers considered as a meaningful thing in the eyes of millennial era artists (related to the generation born around the 1980s to 2000s). Who were the composers from the Batak lands in the colonial era and the beginning of independence which their works succeeded in motivating the people so that they fought together to defend their independence. What are the viewpoint of millennial generation towards these legendary composers, and what are the distinction of this composers so that they can motivate millennial or contemporary artists? here is the discussion.

2 Results and Discussion

2.1 Legendary Composer from Batak Land

Legendary Maestro Nahum Situmorang. Nahum Situmorang, a Batak figure of pomparan Sipitu Ama, was born at the beginning of the national movement on February 14, 1908 in Sipirok. The singing talent of a man who graduated from Hollandsch Inlandsche School (HIS) Tarutung (1924) is very prominent. The Hawaiian song Aloha 'Oe (Farewell to Three) became his favorite. He was able to translate this song into Batak language entitled Horas Ma by playing the piano. While developing his singing skill, he continued his studies at Kwekschool Lembang Bandung and graduated in 1928. In the same year, he became part of the Barisan Perintis Kemerdekaan as a member of the Indonesian Youth Congress (Jong Batak). In the same year, Nahum participated in a competition to compose the national anthem. The title of the song is Fajar Kemerdekaan Telah Menyingsing and is in second place after Wage Rudolf Supratman (song entitled Indonesia Raya).

In 1932, Nahum moved to Tarutung and became a teacher at the private HIS Instituut Voor Westers Lager Onderwijs which was founded by his brother (Guru Sopar). Despite teaching, Nahum still enjoys singing and composing songs while looking for inspiration. In this area, he managed to compose songs with the title O Tao Toba, and Rura Silindung. These two songs tell the beauty of nature, in addition to that, a song called Holong Ni Roham Do Sinta-sinta di ahu is also created, a poem that tells the story of adolescent relationships. Walter Sirait, one of Nahum's favorite students, is the figure which inspire him in his work entitled Sirait Paredang-edang. Later, Walter Sirait also became the leader of the vocal group known in the 1960-1970s era under the name Solu Bolon. Nahum's milestones from one city to another became his journey that recorded in his compositions from various perspectives, such as songs entitled Luat Pahae, Aek Sarulla, and Pulo Samosir which became the winner of the Sumatra Keroncong Concours in Medan in 1936.

During the Japanese occupation (1942-1945), Nahum became part of the musician called Sendenhan Handokan. In this group, survival songs were created like a song called Gyugun Laskar Rakyat. The poem tells the homeland soldiers who are always ready to defend the country with blood and life to destroy the enemy until they are destroyed and must end in victory. Besides being a Japanese musician, Nahum also opened a restaurant in Tarutung, traded gold and gems, and became a car broker. He has done various kinds of work, but his talent as a songwriter, singer, leader of bands, various musical instruments players, remains as a pleasure that he cannot leave.

When the British and the Dutch wanted to regain control of Indonesia under the name of the Netherlands Indies Civil Administration (NICA), built a military force and waged a battle to reclaim Indonesia, it triggered the people to fight and expel the invaders from this country. The battle that raged since the beginning of independence until the military aggression (1947) demanded that the people continue to fight according to the existence and talents that exist in each citizen. Inspired by this condition, Nahum created the song Mariam Tomong, which describes the struggle of the Batak sons, who used bamboo cannons as their weapons. Later, Mariam Tomong became the national anthem, depicts many young people having to leave their loved ones, both family, children and lovers, go to the battlefield to fight against the invaders, with uncertainty, whether can they return to meet their loved ones. Surely, the youth must fight against the invaders, and must be willing to sacrifice in order to fight and defend the independence.

The legendary songwriter and singer whose name is immortal in the history of the national anthem and nostalgic Batak songs that are timeless in the rain is known as the fifth son of Guru Kilian Situmorang of eight brothers, renowned for his timeless compositions. In his journey as a songwriter, various songs from ethnic nuances to adopting western style and modern pop, he appeared with various rhythms such as rumba, blues, cha-cha, march, soul, balero, slowrock, bossanova, keroncong, hawaian beat, stambulan, soul, foxtrot, waltz, bossa, folk, and jazz. His music has lyrics with high vocabulary, rich in metaphors, contain the philosophy and traditional values of the community by inserting advice and hope without showing didactic attitude to characterize the composition. Among the 171 out of 205 song titles that have been registered to the Directorate General of Intellectual Property Rights No.034679 on December 10, 2008 music produced are: Nasonang do Hita Nadua, Alusiau, Ansideng ansidoding, , Da Na Tinittip Sanggar, Dengke Julung-julung, Dijou Ahu Mulak Tu Rura Silindung, , Anakhonhi do Hasangapon in Ahu, Ketabo-ketabo, Sitogol, Lissoi, O Tao Toba, Pulo Samosir, Marombus-ombus, Situmorang Nabonggal, Tumba Goreng, Madekdek ma Gambiri, Anju Ahu, Alusiau, Mariam Tomong, Malala Rohangki, Rura Silindung, Marina (once in the 1960s film Marina), Ketabo Tu Padang Sidempuan, Modom Ma Damang Ucock. Until now, Nahum's songs are still often played at national events, party entertainments as well as in famous cafes and restaurants both domestic and abroad.

In the early 1950s, Nahum managed to form a musical group called Nahum Band's. The group then recorded with the Lokananta music label. Together with his band, Nahum was invited by the President of Republic Indonesia during the Soekarno administration in the state palace. Various events of several foreign embassies in Indonesia, have also asked to play his songs. This condition shows that Nahum is a talented composer who is greatly admired by his fans, both national and international. This is reflected in every appearance that always gets applause and praise from his audience. For his services in the world of music, Nahum received an Award for Penghargaan Piagam Anugerah dan Seni from the Government of Indonesia (1960), an Award from the Organizing Committee of the North Sumatra Popular Tapanuli Rhythm Festival (1962), and an Award from the National Radio Day Committee (1965).

At the end of 1966, Nahum fell ill and was treated at the Medan Central General Hospital. He still received the Art Award from the Indonesian government on August 17, 1969. Two months after receiving the award, the composer who remained celibate until the end of his life, leave this world precisely on October 20, 1969. Buried in Jalan Gajahmada Cemetery, Medan. On the tombstone which has 1.5 x 3-meter measurement, it was written Adong sada parende tarbonggal net tarbarita (There was a wasted and reported singer), taken from a verse of one of his compositions entitled Situmorang Nabonggal. His grave is decorated with ornaments depicting musical instruments (guitar, percussion, trumpet, saxophone). Nahum's contribution to the world of music has made him as the recipient of the Satya Lencana Budaya and Honorary Award from the President of Republic Indonesia Susilo Bambang Yudoyono (2006). The North Tapanuli district government has also affixed his name became a street name and an inscription as maestro, in the Sigompulon Tarutung area. Nahum himself never expected to become a hero who was continuously worshiped until he was no longer alive, never imagined his name would live until the millennial era, and never fully understood his life journey until his age was completely gone. He just follows the flow of his heart and mind as he passes through the episodes of life that full of romance, inherent in the actors of the adventurous lifestyle. In fact, Nahum Situmorang has moral integrity, consistent and national spirit, which contributed to the nation state, raised the dignity of the nation in the eyes of the world, especially in the field of music and creative works.

In commemoration of the 110th anniversary of Nahum Situmorang in 2018, the North Sumatra Artist community held an event at the North Sumatra Pavilion of Taman Mini Indonesia Indah Jakarta, entitled *Menyusur Jalan Sunyi Nahum Situmorang*. The event was filled with songs by Nahum Situmorang, his life journey, and testimonies from the audience who knew him in real life. In fact, Nahum's works are not only owned by the Batak people, but also belong to Indonesians and even the world's citizens, because his songs have been sung by music lovers in various countries, even the song *Sing-sing So* has been translated into Mandarin. Until now, Nahum Situmorang's compositions have been continuously hummed, entertaining people, enhancing the music, making profits for entertainment entrepreneurs, and the music industry, especially Indonesia.

Bahana Maju Tak Gentar Cornel Simanjuntak. *Maju Tak Gentar* is a national anthem composed by Cornel Simanjuntak which was originally titled *Maju Putra-Putri Indonesia* created in the early time of Indonesian independence day. The verse aims to ignite the spirit and ignite the psychology of the Yogyakarta student army front fighters. This song is also used as a means of art education by every teacher, in order to arouse the spirit of patriotism and to challenge colonial rule. The rhythm of the march is full of enthusiasm, melodies that are harmonious and in harmony with very patriotic and suggestive poetry, making their presence reach a climax, able to motivate the struggle of Indonesian youth to defend their homeland.

Cornel Simanjuntak, the son of a police officer named Talpus Simanjuntak and Rumiana Siahaan, was born in Pematang Siantar, North Sumatra in 1921. He was a pioneer in creating heroic and patriotic songs in Indonesia. Devoting his thoughts to the creation of his art which become a milestone that will last forever. Dutch educated, graduated from HIS St. Fransiscus Medan (1937) and HIKS Xaverius College Muntilan (1942). Cornel is known to his friends as a very self-disciplined child and is very fond of music. HIKS, which prioritizes music education, has shaped its talent when J. Schouter became its teacher. Cornel became the attention of Schouter among students because of his outstanding musical talent, own a tenor voice similar to Enrico Carusa (a legendary Italian singer), skilled at playing the piano, clarinet, and violin. Cornel is also a diligent student who never missed any special classes. It seems that Cornel himself was impressed with Schouter because he was able to compose 600 songs, some of which became *lieder* (poems that were played). All the works of contemporary poets such as Goethe, Schiller Heine, Klopstack, Muller and Stadder became Cornel's source of inspiration, including the English writer Shakespeare. His favorite song is *Ave Maria*. In composing songs, Cornel was inspired by the poems of his favorite poets such as Amir Hamzah, J. E. Tatengkeng, Sanusi Pane, and Sutomo Djauar Arifin. Madah Kelana's collection of poems by Sanusi Pane was among the works he enjoyed and later explored in an overture drama, in addition to that, he also composed Tatengkeng's *Kupinta Lagi* and Usmar Ismail's *Pada Pahlawan, Majapahit, and Citra*.

When the Japanese troops landed in Indonesia, he produced a song called *Mekar Melati*. The era of Japan's arrival in Indonesia was a period of power that was difficult to challenge. This condition has an impact on people's lives, especially the world of education. HIKS in Muntilan was closed because the German teacher had to go home, otherwise he would be arrested. This condition made him unable to continue as a teacher at HIKS Muntilan. Becoming a teacher in Magelang was his choice and then moved to Jakarta, teaching at Van Lith Elementary School. His dominating artistic talent makes teaching seems boring, forcing him to join a composer called Nabuo Lida at the Japanese Culture Office (*Keimin Bunka Shidosho*). Besides studying music from Nobuo Lida, composing songs for the Japanese rulers

was Cornel's job at Keimin Bunka Shidoso. The song Hancurkan Musuh Kita, Asia Bangun Sudah, Puji Kepada Heiho, Menabung, Di Kebun Kapas, and Awaslah Inggris dan Amerika created, for the sake of the hidden propaganda of the Japanese authorities. Through public radio, these songs were echoed throughout the country, including other non-propaganda songs by Cornel Simanjuntak such as Kupinta Lagi, Taufan, Tanah, Tumpah Bloodku (with Sanusi Pane), Maju Indonesia, and Pada Pahlawan.

The 1942-1945 period was the peak of Cornel's creativity with the addition of his compositions such as O Ale Alogo, Andigan Ma, O Angin and Kemuning, which earned praise from listeners, especially composers such as Liberti Manik (a doctor of music from Germany and the creator of the song Satu Nusa Satu Bangsa). Liberti praised the melodies and chords of the piano accompaniment, that can be seen in the beauty of movement and pressure of the words which combined organically, especially in the songs O Angin and Kemuning. According to Binu D. Sukaman (Indonesia's leading soprano), Cornel's works are ranging from simple, melodic, beautiful, and easy-to-digest poetry integrated into harmonious rhythms such as the songs Mari Berdendang and Mekar Melati to difficult levels with melodies, long melodies and intervals between notes that require special mastery. At that time, Cornel's songs have become the standard at vocal competitions on every radio and television star show.

Binsar Sitompul (Indonesian musician) argues that Cornel's songs generally contain strong but simple music, architectural atmosphere (nice, neat, and intact), born with sincerity so that they can last for a long time. Hersri Setiawan in his article mentions that Cornel is a pioneer and founder of Indonesian music with his compositions of march songs in Indonesian, which generally easy to understand because it is simple but still in an agitate, solid and original style, making him as a leading figure in the 45th generation of aesthetic and artistic music.

The presence of the allies in Indonesia (1944) weakened Japan's power, resulting in a decline in people's lives even though Indonesia was able to become independent on August 17, 1945. This condition made Cornel turn from music to the vortex of political movements to defend and seize independence and become the leader of the Angkatan Pemuda Indonesia (API) Tanah Tinggi branch which headquarter is in Menteng 31 Jakarta. In his biography, Cornel tells his colleagues that "The colonialists must be fought, I don't want our freedom to be lost if others take our freedom, our freedom will also be lost. Now there is a battle, for this freedom I am involved in it." The old pick-up car he was driving with Binsar Sitompul and other fighters toured from villages in Jakarta to Karawang area, providing information about the meaning of independence to society. The accompaniment of a guitar echoed the song "Sorak-Sorak Berharga and Maju Tak Gentar" while waving the red and white flag, they did this to raise the spirits of the people along the road [3]. Since then, the song Sorak-Sorak Berharga dan Maju Tak Gentar has become very popular among the Indonesian in raising the spirit of revolution in the battle field and the survivor for independence. The alumni of HIK Muntilanpun, where Cornel studied music, have formed a youth choir association for the Nusantara Youth which specifically sings survival songs and is broadcasted regularly at RRI Kotabaru Yogyakarta.

December 1945, the arena of battle against the allies raged in the Senen area of Jakarta. Cornel, who took part in the arena, pointed the tip of his gun at the Gurka (British) soldiers, but unfortunately, the gunshot wounded his thigh preceded the shooting movement of his weapon, so he had to be treated at the Cipto Mangunkusumo Hospital. The purge from the enemy forced Cornel to be smuggled into Karawang and then taken to Yogyakarta, where he lived with Usmar Ismail, Gayus Siagian, Suryo Sumanto and D. Jaya Kusuma. It is said that the bullet was still lodged in his thigh, when a dry cough lashed Cornel without end, making

his health condition so weak that he could not survive and passed away on September 15, 1946. On the same day, the body was buried in the Karkop public cemetery in Yogyakarta. The young age (24 years) reached the peak of his fame by composing songs inspired by his favorite poems, but he was still a simple young man and loved the independence of his nation state.

The news of his death is a sadness for Indonesian citizen, especially his lovers. Cornel died, but he left something valuable, something alive for the next generation to enjoy. He still bequeaths his works to be enjoyed and imitated by the next generation, especially singers and composers of patriotic songs, because his works will not fade with time. Some of his compositions have become a mandatory national anthems. His tomb is simple, low with three steps with a scale on his head "Fall as Artists and Soldiers of the Fatherland", according to the words written on his tombstone. Cornel with his patriotic compositions, composers of all time, brought a good name in the eyes of the nation.

2.2 The Role of the Legendary Composers in Defending Independence

The description of the legendary composer from the Batak land above shows an understanding of the causality between songwriters and social movements and changes that occurred as a result of colonial life in an effort to seize and maintain independence. The lyrics of the song are used as a generator of the spirit of struggle that can transform the revival of the revolution according to the wishes of the creator. Experience as a fighter can trigger a struggle to fill and develop the nation state in a sustainable manner.

The analysis of the composers' song lyrics contained in the text is an expression of how passionate the fighters are in defending the truth as a portrait of a battle that is rationally unbalanced in terms of weapons, but in reality the people continue to advance without fear. A constructive movement by realizing an act of feeling and a desire to free oneself from oppression for the sake of Indonesia's true independence is getting stronger through rhythms, simple and provocative lyrics that are easy to understand by the public while maintaining musicality. This is proven in the lyric of the song *Mariam Tomong* by Nahum Situmorang, which contains the struggle of Batak sons and daughters in expelling invaders from their homeland. By using a bamboo cannon as their weapon like a machine gun, one must be willing to leave their loved ones, be it family, children and lovers because they have to participate in forced labor or fight against the invaders to the battlefield which is full of uncertainty, whether they can go home or not, unable to returned to their loved ones, but was still willing to sacrifice for the sake of fighting for and defending Indonesia's independence. Likewise, with Taralamsyah's song *Tading Ma Ham*, although the lyrics are in the Simalungun regional language, the meaning contained in it describes the situation felt by young people who had to leave their families and loved ones to go to war against Dutch colonialism, while young women had to live in the village to work in fields to prepare all the food needed that will later be brought to the battlefield.

As for the song *Bangun Pemuda Pemuda* by Alfred Simanjuntak, it is known as a song that has musical elements, structure of the song, and the lyrics in which it contains the meaning of carrying the spirit of nationalism of the youth to fight for independence which is manifested by having character and self-pride, being brave, working hard to achieve the independence, to defend the independence of our beloved homeland. *Bahana Maju Tak Gentar*, written by Cornel Simanjuntak, firmly invites the people or fighters who at that time were fighting to continue and must go forward bravely to fight for and defend the nation's right to independence, by remaining united and believing that the Indonesian nation is capable of

fighting against the invaders and defending its independence, which was disseminated throughout the country and broadcast through public radio, including the farthest corners, so that by itself this song blared throughout the archipelago, especially in the post-independence period (1945–1949). The essence of the song *Maju Tak Gentar* lies in the value of unity, describing the burning spirit felt by the fighters to defend Indonesia's right to be independent which was in danger of being retaken by the invaders who came with their allies. Musical techniques and song lyrics that are patriotic have created a conversation among music lovers who has a high nationalism, long for freedom and independence. These talks raised the name of the composer to the brink of fame.

The lyrics of the legendary composers' song, hinting at a hope for freedom from the clutches of the invaders, became an enthusiastic persuasive call to the Indonesian people to unite and create a glorious country based on the values contained in Pancasila which is used as the ideology of the Indonesia. The role of the composers directly gave a considerable impact by increasing the fighting, and patriotic spirit so that they were able to unite people from various ethnicities to defend Indonesia's independence. In addition, the works produced by the composers were also able to foster a sense of love for the homeland, willing to sacrifice for the sake of fighting for and defending Indonesia's independence.

2.3 Privileges of the Composers in the Eyes of Millennial Artists

The milestones of the long journey from Batak composers produced results until the millennial or present era after the appearances of Nahum Situmorang, Amir Hamzah Pasaribu, Taralamsyah Saragih, Alfred Simanungkalit, Liberty Manik, Notier Simanungkalit, Ismail Hutajulu, and Gordon Tobing. Later, exploration of songs, especially Batak songs, was performed later Dakka Hutagalung, Bunthora Situmorang, Bill Saragih, Charles Hutagalung, Rinto Harahap, Jack Marpaung, Edi Silitonga, Diana Nasution, Victor Hutabarat, Christine Panjaitan, Tiofanta Pinem, Ramona Purba. In addition, there are group singers such as Panjaitan Brothers (PanBers), Ambisi Trio, Lasidos Trio, Hutaaruk Sisters, and others. Followed up to this day by millennial generation performers such as Joy Tobing, Judika Sihotang Viky Sianipar, and even non-Batak singers, singing the works of legendary composers such as Koes Hendratmo, Mus Mulyadi, Broery Pesolima, Emilia Kontessa, Ade Manuhutu, Nurafni Octavia, Edu Kondologit and others.

The two composers' poems are generally strong in terms of theme, the spectrum is also wide, the lyrics are simple but musical. Exploring the potential that exists in the area, mobilizing the energy of the community with social, cultural themes, love for the homeland that are elegant, martial, and epic. His contribution to fostering the spirit of Indonesian nationalism and independence from colonialism, and revealing a bit of the backwardness of the Batak people in the past, became his trademark. The power of lyrics and musicality from the traditional to the popular modern has strengthened the variety of themes and musical works by the composers, making it interesting for the audience to sing and listen to. In fact, some foreign singers enjoy singing the compositions of these composers, such as the song titled *Lisoi* by Nahum Situmorang, which has been translated into Mandarin and sung by singer Theresa Teng from Negara Tirai Bambu (China). Likewise, the song *Sisksik Sibatu Manikkam*, which was popularized by Gordon Tobing to foreign countries, has also been sung by Thai Youth Choirs from Thailand and China, including *Sinanggar Tullo* by S. Dis which was popularized by Viky Sianipar. This condition shows that the legendary composer from Tanah Batak has become part of the music atmosphere in the international world until now.

3 Conclusion

Legendary composer is a term given to artists who can communicate creatively and produced ideas, thoughts, and inner experiences as a medium of expression in the form of visualization. During the Dutch colonial period until the beginning of Indonesian independence, the works of composers, especially the art of music, were used as a means of communication to the public. Every composition of song lyrics and arrangements produced is presented beautifully and attractively so as to stimulate and motivate the audience. The works of composers such as Nahum Situmorang and Cornel Simanjuntak can be said to be a medium of cultural inheritance, a means of entertainment, educating, binding the spirit of unity, and guiding humanity that is social in nature. Their work is still reverberated throughout the country by its distinctive art work especially music.

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