

TEMBANG PUITIK:
ANANDA SUKARLAN AND THE CURRENT STATE
OF INDONESIAN CLASSICAL VOCAL MUSIC

by
Daniel Tuutau

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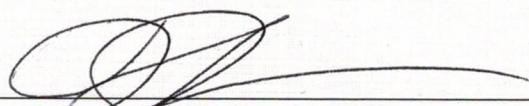
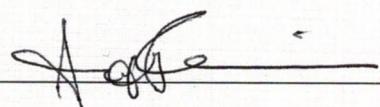
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STATEMENT OF DISSERTATION ESSAY APPROVAL

The following faculty members served as the supervisory committee chair and members for the dissertation of Daniel Tuutau.

Dates at right indicate the members' approval of the dissertation.

 _____, Chair	<u>5.4.15</u> Date Approved
<u>Margaret Rolke</u> , Member	<u>5.4.15</u> Date Approved
 _____, Member	<u>5-4-15</u> Date Approved

ABSTRACT

In spite of what the rest of the world thinks, there is more native music from Indonesia than just *gamelan* music. Indonesian art song is an extremely obscure genre that has received very little research. With scholarly writing on the topic limited to one dissertation and a handful of theses, the author hopes to add to the small body of research on the topic in order to further expand interest in a subject that is relevant to the fourth largest country in the world.

Starting in the early twentieth-century, Western-trained musicians began composing music for voice and piano that would be known as *lagu seriosa* (serious song), *lagu kalssik* (classical songs), or *musik seriosa* (serious music). Deeply tied with the newly formed Indonesian language, this genre grew in relative popularity within certain circles and held an important role in the development of a national identity. Though never truly "popular" music, *lagu seriosa* was an important element in the movement for independence from the Dutch colonial powers during the time leading up to, and out of, World War II.

The anti-communist movement of the late twentieth-century also led to the execution or expulsion of most of the Indonesian composers of art song, and the genre experienced a great dearth of new music for decades. Indonesian-born and Western-trained pianist-composer, Ananda Sukarlan, recognized the lack of Indonesian classical music in the early 2000s and began writing for the voice as well as for other

instruments. His work in establishing festivals, competitions, classes, and venues for the dissemination and creation of native Indonesian music is impressive. His coining of a new term, *Tembang Puitik* (a combination of the Javanese word for "sung or recited poetry" and the Indonesian word for "poetry"), is an example of how he is trying to shift the public view of classical music to allow audiences to create a new opinion of the genre without being influenced by long-standing biases. The goal of this document is to create a better understanding of, and a greater interest in, this vocal genre by tracing its genesis through the social-political context of Indonesia's national history and connecting it with the current state of Indonesian art song. Also included is a performance guide to several of Ananda Sukarlan's works, including two song cycles, as a means of making the music more accessible to Western singers, who most likely have never heard of either Ananda Sukarlan or Indonesian art song.

For Brandy, my Istri Tua.

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PREFACE

On March 9th, 2005 I checked into the Missionary Training Center in Provo, Utah to begin service as a missionary for the Church of Jesus Christ of Latter-day Saints. I would spend the next eight weeks learning Indonesian all day and all night. On May 9th, 2005, I boarded a series of planes that would take me to my home for the following twenty-two months. In that time I lived in Tangerang, Bogor, Medan, Surabaya, and Jakarta. It was an experience that would completely change my life. After returning home, I became acquainted with and eventually married a beautiful girl who also served as an LDS missionary in Indonesia. When we lived in Salt Lake City, we volunteered as Indonesian interpreters for the LDS Church's satellite broadcasts and savored the handful of opportunities we found to speak Indonesian.

I had been home for several years and was doing research for a project while working on my master's degree, when by happenstance I stumbled across a dissertation written in 1999 on the evolution of the Indonesian art song by Richard Rasmindarya at NYU. After looking a little deeper, I found that this was (and is) the only published work in the west on the topic, and I found that Indonesian art song is basically unknown not only in the West but in Indonesia itself. I decided that this would be a great topic for doctoral research and would finally give me an opportunity to use my language skills outside of an ecclesiastical setting.

When I started my DMA at the University of Utah, I began doing more research into Indonesian art song, also known as *Lagu Seriosa*, and came across a current composer, Ananda Sukarlan, an accomplished pianist who was composing music in Indonesian for Indonesians. He, of course, is not mentioned in Richard Rasmindarya's dissertation because he only started composing Indonesian vocal music in the 2000s, after the dissertation's publication. Through interactions with the composer, especially via Facebook, I found that a small handful of master's theses had been written on Ananda Sukarlan's compositions, although none yet from the U.S.A. While most of these theses are written on his instrumental compositions, one by Olivia Sundari for the Kyoto City University of the Arts in Japan focused on Ananda Sukarlan's art song. These sources have been invaluable in this current survey. Historical significance is given to works presented in academic studies, and after becoming acquainted with Ananda Sukarlan's music, it is hard to argue that it does not deserve a fair share of historical significance.

This document is organized into five chapters, beginning with an introductory chapter that presents the problems facing a new country seeking to create a sense of national identity. Chapter 2 covers a brief history of Indonesian art song with a handful of biographical sketches of prominent composers. Chapter 3 focuses on Ananda Sukalan, specifically his composition of art song, or *tembang puitik*. Chapter 4 consists of a performance guide to two of his early song cycles and two of his independently composed songs. And to close, chapter 5 is a conclusion and summary of the earlier

discussed issues. The three appendices contain a complete list of Ananda Sukarlan's published *tembang puitik* at the time of this writing as well as text, translations, and scores of the works included in the performance guide. The included translations were written by the author.

There are so many people that have influenced my journey to complete this project and this degree. I am grateful for the support of my committee. Dr. David Power has been more than a teacher and a committee chair, but an advisor, a mentor, and a wonderful support. Dr. Margaret Rorke has helped deepen my understanding of the musical past and its importance in shaping my current and future musical choices. Jeffrey Price has helped me create beautiful well-informed music over the past few years. I could fill a volume with the good things I could say about these individuals. I am also thankful for all those past instructors, teachers, directors, coaches, and peers who have helped make my musical career as fulfilling as it has been.

I would like to thank Ananda Sukarlan, who allowed me to use himself as my main topic. I appreciate the time he has taken to answer questions for me and for all the great work he is currently doing in Indonesia to establish and encourage native Indonesian talent in singing, playing, and composing.

Most of all I am thankful for the support of my wife, Brandy, who has put in so much effort and sacrificed so much for me to come this far. I hope the late nights of rehearsals, and the later nights of study and work, will be worth it, when you get to brag about your husband being a doctor, even if it is a doctor of music. Thank you, Sayang.

CHAPTER I

INTRODUCTION

The Republic of Indonesia is likely the largest country in the world about which many in the US know almost nothing. With over 255 million people, it is the fourth largest country in the world¹ in addition to having the world's largest Muslim population. As the world's largest archipelagic country consisting of 17,508 islands (about 6,000 are inhabited), Indonesia is also called "Nusantara," meaning "archipelago in between," since it lies between two continents and two oceans.² It is a country of extremes, with hundreds of volcanoes, paradisiacal beaches, engulfing poverty, enormous natural resources, well-known corruption, and deep wells of culture. The focus of this examination centers on vocal art music of Indonesia, but in order to

¹ United States Census Bureau, "Country Rank"
<http://www.census.gov/population/international/data/countryrank/rank.php> (accessed March 01 2015).

² Portal Nasional Republik Indonesia, "The Geography of Indonesia"
<http://www.indonesia.go.id/en/indonesia-glance/geography-indonesia> (accessed Feb 20 2015).

understand its importance, a brief sketch of its history will be required. The role of the Indonesian language (*Bahasa Indonesia*) and the influence of national movements and politics will also be important to understand how Indonesian art song developed, and how the early legacy has evolved and lives now in the current musical scene of Indonesia.

1.1 Indonesia - Creation of a New Country

A complete history of the journey to independence is not within the scope of this study. For a more in-depth look into the creation of the Republic of Indonesia from colonial times to the present, see Adrian Vicker's *A History of Modern Indonesia*, whose second edition, published in 2014, is the most recent history to date. Despite not being able to have an inclusive discussion on the history of Indonesia, in order to understand the role of art song in Indonesia's history, one must have at least a basic understanding of the path to independence for this archipelagic nation.

For over 300 years, the land now known as Indonesia was a colony of the Netherlands. The famed "spice islands" of the Dutch East Indies are actually a group of islands known as the Maluku Islands located in the eastern area of Indonesia. While so many other nations had colonies that rebelled and declared their own sovereign rule, such as England, Spain, and Portugal, the Dutch continued to hold control over this important source of wealth and trade. The foundations for a unified republic were laid decades before declaring independence in 1945. The establishment of Indonesia's first

Intellectual Society in 1908, *Budi Utomo* (meaning High Endeavor), marked a key moment in the solidification of the long growing desire of the Indonesian people to break the bonds of colonialism and gain independence. From this point on, other organizations and national parties began to spring up. The next notable event occurred on October 28, 1928, when several of these various organizations gathered at the Second Indonesian Youth Congress. Those attending this meeting passed a resolution known as the *Sumpah Pemuda*, or Youth Pledge. Here they utilized a term that had not been previously applied to the region in declaring to have one nation, one language, and one land: Indonesia. Although the movement for independence continued through the creation of national political parties, such as the *Partai Indonesia Raya*, which in 1935 incorporated multiple parties, including *Budi Utomo*, in an attempt to enlist all races to fight colonialism, the real revolution did not occur until after World War II. The Japanese occupation during the war almost instantaneously removed the presence of the Dutch. Japan's loss at the end of the war left a void that allowed Sukarno and Hatta to proclaim Indonesian independence on August 17, 1945. This was an important move, despite the fact that it would be four years later before Indonesia would be recognized as an independent nation by both the United Nations and the Netherlands.

1.2 Need of a National Identity

The movement toward independence found a unique challenge in Indonesia: diversity. A country with a populace spread across six thousand islands with over three

hundred indigenous languages will find major difficulties in unifying as a country. Likely, the most important element in this unification and establishment of a single national identity was the creation of a single national language.

Budi Utomo, Indonesia's first intellectual society, not only eventually led to the creation of other organizations demanding independence, but it influenced the wider dissemination of the Dutch language through pressuring the Dutch government to found the *Hollandsch Inlandsche Schools* (Dutch Native Schools) starting in 1914. These schools promulgated Western knowledge and provided an opportunity for native students to learn and embrace aspects of Western culture. Many of the first composers of Indonesian art song attended these schools.³

The need for a national identity became more pressing in the 1930s, when a major intellectual debate, later known as the *Polemik Kebudayaan* (Cultural Polemics), surfaced. In its most basic tenets, the debate was over the approach to creating a national identity. On the one side, there was an argument that Javanese culture (and language) should be used as the basis for the new Indonesian Identity, while others argued that a more Western approach that would assimilate the modern European culture would be better for the future of the country.⁴ It was through these heated debates that decisions on a unified culture were formed.

³ Richard Issachar Rasmindarya, "The Evolution of the Indonesian Art Song: A Historical Study of a New Musical Form in the Indonesian Music Repertoire" (Ph.D., New York University, 1999), 26.

⁴ Franki Suryadarma Notosudirdjo, "Music, Politics, and the Problems of National Identity in Indonesia" (Ph.D., The University of Wisconsin - Madison, 2001), 173.

1.3 Indonesian Language

The establishment of Indonesian as the sole national language and thus one of the leading forces of unification is quite remarkable. In this case, the population was successfully "convinced that a particular outside language should become their own integrative, inter-ethnic, unifying tongue."⁵ There are over 700 recorded languages in Indonesia. That is almost ten percent of the total languages spoken worldwide. Yet today there is one official language, with all governmental communication, national forms, and business transactions occurring in it. This stands in contrast with other Southeast Asian countries such as Malaysia, Singapore, or the Philippines, where no single native language has gained the prominence of becoming a national language, and thus English plays the role of *lingua franca*. Indonesia also contrasts with India, where the 2001 census had to be printed in 17 languages, despite the fact that there are far fewer native languages in India than in Indonesia.⁶

In deciding which language should become the national language of Indonesia, there were three options: Dutch, Javanese, and Malay. Although Dutch was used by almost all educated Indonesians, it had become a symbol of colonial power against whom the nationalists were struggling for independence. There was a strong argument for making Javanese the national language, since it was already spoken by the largest percentage of

⁵ James N. Sneddon, *The Indonesian Language : Its History and Role in Modern Society* (Sydney, NSW: UNSW Press, 2003), 1.

⁶ *Ibid.*, 2.

the population. 75 of the 85 million people who lived in the archipelago spoke Javanese, but it was deemed unfair to the other 15 million to have to learn a new language.⁷ However, by selecting a version of Malay, specifically the Malay language found on the Riau Islands, the entire country was put on a same level of compromise, and thus not alienating one ethnic group for the benefit of another.

The use of Malay as a *lingua franca* throughout the islands predates the earliest European travelers to the Indonesian islands. As early as the seventh century, during the Sriwijaya Empire based in Sumatera, it was used for trade by merchants as well as Islamic traders as the language in their religious and business dealings with the people, rulers, and kings of the islands.⁸ The Dutch realized the importance of Malay from the beginning of their interactions with the native peoples, and the Dutch East Indies Company (also known as the VOC or *Vereenigde Oostindische Compagnie*) preferred the use of Malay in its trade and administration.⁹

By the Second Indonesian Youth Conference in 1928, Malay was reportedly adopted and transformed into Indonesian and was producing a sense of unity in the diverse society. A reporter sent to cover the conference, Wage Rudolph Soepratman, presented a tune he had composed on the violin titled *Indonesia Raya* (Great Indonesia). Afraid the Dutch police would intervene if the lyrics written for the tune were sung out loud at the conference, the session chairman had Soepratman only play it on the violin,

⁷ Rasmindarya, 16-17.

⁸ Ibid., 18.

⁹ Sneddon, 84.

but the song would eventually become Indonesia's national anthem. It also provides the earliest example of *lagu seriosa*.

CHAPTER 2

BRIEF HISTORY OF INDONESIAN ART SONG

Since Jaap Kunst's pioneering volume on Indonesian music, *Music in Java* (1949), much of the long legacy of folk and native music in Indonesia has been thoroughly documented. With the growth of interest in the field of ethnomusicology, many papers, journal articles, and books have been published on the many forms of native Indonesian music such as *angklung*, *suling*, and most extensively, *gamelan*. Even popular forms such as *keroncong* and *dangdut* have received attention in the realm of scholarly research. In comparison, there is relatively little scholarly research done on the topic of Indonesian art music, and even less so on the topic of art song. As mentioned in the preface of this project, the extent of scholarly research focused solely on the topic of Indonesian art song is limited to a PhD dissertation (1999) and a master's thesis (2014).¹⁰ Indonesian art song is also discussed in several other dissertations and thesis as well as Indonesian publications, but generally as a sidenote to instrumental music or in the context of discussing larger issues, such as the politics or history of Indonesian music. With such little research done on the topic, there is still plenty of room for more study and exploration.

¹⁰ See Preface, xi.

The great cultural debates (the *Polemik Kebudayaan* mentioned in Chapter 1.2) that prompted the solidification of Malay as the basis for the Indonesian language also discussed the role of music in the creation of a national identity.

The Indonesian term for art song, which has been in use since about 1955, is *Lagu Seriosa*, or Serious Song.¹¹ Of course, not all art song is serious, but the term is used much as the word 'Classical' is used in the United States to describe "serious or conventional music following long-established principles rather than a folk, jazz, or popular tradition."¹² The use of this terminology will be discussed later in chapter 4, but at this point in the discussion, the term *lagu seriosa* can be used to describe this genre of vocal music that lies outside of the realm of popular or other native forms of music in Indonesia.

While it is possible to trace the history deep into the past starting with the earliest incorporation of Western influences into Indonesian music, for the purposes of this examination, a discussion on the origins of Indonesian art song will commence at the initiation of the Indonesian language as a national language and continue through to the present time. Art song in Indonesia can be grouped into four major time periods: first generation, second generation, third generation, and twenty-first century composers.

¹¹ Before 1955, art songs were called *Langen suara*, or Vocal amusement. See Rasmindarya, 50.

¹² Oxford Dictionaries, "Classical Music", Oxford University Press
http://www.oxforddictionaries.com/us/definition/american_english/classical-music (accessed February 27 2015).

2.1 First-Generation Composers (1928-1945)

This first era of Indonesian art song is bookended by the *Sumpah Pemuda* and the declaration of Indonesia's independence. The composition of *Indonesia Raya* and its premiere at the Second Indonesian Youth Conference in 1928 was a milestone in the birth of a uniquely Indonesian form of art song, especially as there could not be art song before the existence of a language with which to write the text or lyrics.

These first-generation composers generally benefited from the educational reforms encouraged by *Budi Utomo* and similar organizations. Most of these composers attended Dutch-based or Christian-missionary-based schools, where they received an education in, and were influenced by, Western classical music. The 1930s saw some of the most productive songwriting of this period, and the sentiments most frequently represented in the songs are those of patriotism and nationalism. In addition to the patriotic themes, romance was a frequent theme among these songs. Often, these two sentiments combined with the sadness of a lover who must leave to participate in the fight for independence.¹³

Although a full biographical investigation on the lives of the early composers of Indonesian art song is outside of the scope of this paper, a brief sketch of noteworthy composers from different time periods is valuable to the understanding of today's art song. The following composers are just a small sample of the many who helped pioneer and develop this art form.

¹³ Rasmindarya, 48.

The most prolific composer of the first generation of composers was Cornel Simandjuntak. He was born in 1921 in North Sumatra and died September 15, 1946. The Batak people in Northern Sumatra had been introduced to Lutheran Christianity since the mid-nineteenth century, and thus Simandjuntak had been exposed to European church and classical music from his childhood. In the 1930s, several Batak musicians traveled to a teacher's college in Java to further their education. Simandjuntak studied at St. Xavarius College, the best teacher's college in the archipelago for music education.¹⁴ Students at St. Xavarius College not only learned to play instruments, but they also received instruction in music history, theory, harmony, and basic composition. Simandjuntak was not only a good violinist, but he also had a beautiful singing voice. He impressed his fellow classmates not only by the quality of his compositions, but also by the quality of his singing.¹⁵

The Japanese invasion had a two-fold effect on the nationalist spirit experienced in the 1930s. First, it encouraged it, since Japan as an Asian country was able to defeat the Netherlands, who had been the supreme military power for centuries in Indonesia. The strength of their Asian comrades gave inspiration to the concept of independence for many Indonesians. At the same time, the Japanese took no chances with the Indonesian people gaining independence while they were in control. The Japanese dismissed political parties, arrested Dutch citizens, and closed or took over cultural institutions,

¹⁴ Notosudirdjo, 189.

¹⁵ *Ibid.*, 193.

including St. Xavarius College. Dismissed students who lived too far away to return home, like Simandjuntak, were forced to find jobs in Java. Almost all professional musicians in Jakarta worked for the Japanese propaganda machine, where they practiced and developed art forms with nationalistic content when not required to work on Japanese propaganda art projects.

Influenced by his experience with Franz Schubert's art songs during his time at St. Xavarius College, Simanjuntak realized that he would have to look to Indonesian poetry to develop a national style that reflected the characteristics of the Indonesian language. For him, the fusion between melody and the text is what made a good art song, which is why he would start with the text and then move to creating the music.¹⁶ His influence was cut short, when he died from battle-related illness in 1946.¹⁷

Binsar Sitompul was born on March 5, 1923 and died on November 3, 1991. He was one of those children who benefited from the foundation of the Dutch school system, which was a result of *Budi Utomo's* influence. It was in the school setting that he first became acquainted with classical music, especially orchestral and symphonic music. Like Simanjuntak, he was also Batak from Northern Sumatra and studied at St. Xavarius College. During the Japanese occupation, he concentrated his studies on the violin and music theory. In 1950, he had the opportunity to study in the Netherlands for several years, and after returning to Indonesia, he became a professor of music theory at

¹⁶ Ibid., 208.

¹⁷ Accounts differ on the exact cause of death: either an infection from a bullet wound or pneumonia. However, that the death occurred while on the battlefield is agreed upon. Rasmindarya, 50. and Notosudirdjo, 213.

the National University in Jakarta. He was a great educator and helped influence other Indonesian musicians who benefited from his lectures on the fundamentals of musicianship. In addition, he worked for the government as the head of programming in the National Radio Broadcasting Station. This position allowed him to expand the influence of Indonesian art song by giving broadcast time to the genre. His songs were often featured in Indonesia's Annual Radio and Television Competition, however the challenging nature of his songs made them slightly less popular than those of his contemporaries.¹⁸

2.2 Second-Generation Composers (1945-1965)

The second generation of composers created during the time period from the end of the war to the mid 1960s. Based on the models of first-generation composers, such as Cornel Simanjuntak and Amir Pasaribu, critics in the 1950s created a basic rubric to determine if a particular type of music represented the identity of the new nation of Indonesia. Three of the preconditions included first, employing a diatonic scale, second, employing a concept of art music, and third, incorporating elements of regional music.¹⁹ A major advantage to these second-generation composers was the use of a more developed Indonesian language, which was better suited for modern poetry and provided composers with enhanced vocabulary for modern compositions. Revolutionary

¹⁸ Aning Katamsi et al., *Klasik Indonesia : Komposisi Untuk Vokal Dan Piano* (Jakarta: Gramedia Widiasarana Indonesia, 2008), 69.

¹⁹ Notosudirdjo, 266.

themes were still common, especially among the early compositions, but love and human emotion became increasingly more common themes.²⁰

Mochtar Embut and his brother Syafei Embut stand out as the most prominent composers of the second generation. Mochtar was born on January 5, 1934 and died on July 20, 1973. He was educated by his father at a young age, and he composed his first song titled, "Butterflies in My Garden," by the time he was nine years old.²¹ At the age of seventeen, he traveled to Jakarta to study with Nick Mamahit, a jazz pianist. He was an autodidact and his love of reading meant he continued to gain knowledge throughout his life. He was a pianist whose songs were imbued with the subtle flavor of traditional Indonesian music. Familiar with gamelan music, he incorporated aspects of it into his music and art song. He wrote over 200 songs, which included art songs, work songs, children songs, and instrumental works, especially for piano and violin. He was a tireless worker, who passed away from liver cancer in 1973 at the age of thirty-nine.

F.X. Soetopo was born on April 26, 1937 and died February 17, 2006. He gained his formal music education from the *Sekolah Menengah Musik Indonesia Yogyakarta* (Indonesian Music High School) in Yogyakarta, in Central Java, as well as studying with several musicians from abroad, including Willy Piel, Bodmer, and G. Kenny.²² He wrote his first song in 1951. In addition to being a musician, he served in the Army and obtained the rank of colonel. He conducted vocal ensembles, and in 1985 he represented

²⁰ Rasmindarya, 69.

²¹ Katamsi et al., 70.

²² *Ibid.*, 70-71.

Indonesia, while conducting in the ASEAN youth music camp in Malaysia. He often led the morning concerts at the Indonesian independence ceremonies at the State Palace from 1971 to 1988. From 1992 to 1996, he was the Head of the Directorate of Culture under the Ministry of Culture and Education. This position allowed him to encourage interest in Indonesian art song. He was an instructor at the Art Institute of Indonesia in Yogyakarta from 2001 to 2006. His songs are known for their long melodic lines that emphasize word meaning and invoke the mood of the text.

It should also be noted that the radio played a very important role in the dissemination of Indonesian art song during this period. Some Indonesian scholars refer to this period as the *Generasi Bintang Radio* (Radio-Star Generation).²³ The government-sponsored annual National Radio Broadcasting Competition provided opportunities for Indonesian composers to gain national recognition. In this period, songs were no longer patriotic in thematic material but consisted of ballads that dealt with human emotions, such as love, jealousy, and loss.

2.3 Third-Generation Composers (1965-2000)

In the 1960s, the communist party gained a considerable influence, so much so that in 1965 it launched a *coup d'etat*, which although crushed in a matter a weeks left an impact that lasted for years. The reaction from the government was to annihilate all

²³ Suka Hardjana, *Corat-Coret Musik Kontemporer Dulu Dan Kini* (Jakarta: Kerjasama Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia, 2003), 286.

traces of the communist party, which included the cultural and educational endeavors that it supported. Many performers and composers either fled the country or were caught and imprisoned. Any music of composers who were considered leftist or communist was confiscated, banned, or destroyed, even if the music itself was not of a radical nature. Thus much of the Indonesian art song repertoire of that time period is now lost.²⁴

Of this third generation, only Mrs. Hana Priharto composed art songs, but her compositions are not considered on par with the compositions of the other composers.²⁵ Of course, second-generation composers such as F.X. Soepoto, Ibenzani Usman, and Trisuci Kamal were still composing, but there was a complete lack of new composers in the field of art song. Works written during this time period became more difficult to perform and more demanding to listen to. In addition, the demand for Indonesian art song greatly diminished because young singers were more interested in popular music and Western art song than in Indonesian art song.

2.4 Twenty-First Century Composers

The lack of new composers of Indonesian art song mentioned in the previous section continued through the 1980s and 1990s. The economic programs during Soeharto's (Indonesia's second president who held office for thirty-one years) rule

²⁴ Rasmindarya, 51-52.

²⁵ *Ibid.*, 72.

benefited his cronies and managed to create wealthy individuals and a large middle class.²⁶ Some of these more wealthy individuals became increasingly interested in supporting musical activities, which in turn continued the growth of modern Indonesian music. Many Indonesian pianists began to participate in international competitions, and Western classical musical flourished. Unfortunately, that interest did not spill over into native Indonesian art music. It would take an individual with an interest in, and talent for, art music to give it new life: Ananda Sukarlan.

²⁶ Notosudirdjo, 336.

CHAPTER 3

ANANDA SUKARLAN

3.1 Biographical Sketch

Ananda Sukarlan was born on June 10, 1968 to Sukarlan, his father,²⁷ and Poppy Kumudastuti, his mother. He is the youngest of seven children. Although not from a musical family, Ananda showed interest in music at a young age, taking basic lessons from his older sister, Martani Widjajanti, at the age of five. He was enrolled in the *Yayasan Pendidikan Musik*²⁸ (Music Education Foundation) when he was nine years old, but he was considered untalented and expelled. He continued private lessons and in 1985, after performing a piano solo recital at *Taman Ismail Marzuki* in Jakarta, Ananda so impressed the head of Petrof Piano's head of distribution in Indonesia that he earned a Petrof Piano scholarship to study at the University of Hartford in Connecticut, where he stayed for four months. After this short-term stay in the United States, he spent time with his uncle, who was an ambassador to Africa. Upon returning to Indonesia, he earned a scholarship through the Dutch government to study at the Royal Conservatory of The Hague, and in 1987 he began his studies there.

²⁷ It is common in Indonesia (especially in Java) to only have one given name. For example, the first president of Indonesia was Sukarno. He did not have a last name (or a first name, depending on how one interprets it). When Indonesian culture interacts with the West, where having a given name and a family name is required for most official activities, many Indonesians take one of their parent's single name to be used as their new family name.

²⁸ Jakarta's first music school, established in 1952.

After two years of study, strained intergovernmental relationships between Indonesia and the Netherlands led to the cancellation of Ananda's scholarship. Without scholarship support, he was left to play at bars and clubs in order to finance his studies. He also began entering competitions as a way of supplementing his income. Although the motivation for these competitions was initially financial support, they proved to be an important step in his successful career. He won the Edward Flipse Award in the 1988 Netherlands National Music Competition in Amsterdam, as well as first-place prizes at the “Nadia Boulanger” Orleans International Competition in France, the “Xavier Monsalvatge” Twentieth-century Music Competition in Spain, and the Blanquefort Piano Competition in Bordeaux.²⁹ A notable anecdote is that at one point, lacking money for train fare on a ride from Amsterdam to Bordeaux for a piano competition, he would hide in the restroom every time he saw the ticket officer, so he would not be expelled from the train. Winning first prize meant he had the money to purchase the return train ticket home.³⁰

He graduated *summa cum laude* from the Royal Conservatory in Den Haag in 1993.³¹ He made Europe his permanent residence and eventually settled in Spain, where

²⁹ Olivia Evelin Sundari, “Ananda Sukarlan's *Tembang Puitik*: A Study on the Poetic Songs of an Indonesian Composer” (Kyoto City University of the Arts, 2014), 52.

³⁰ The Jakarta Post - WEEKENDER, “Ananda Sukarlan: ‘I Write My Best Music When I Feel Horribly Lonely’”, The Jakarta Post <http://m.thejakartapost.com/news/2008/10/26/ananda-sukarlan-%E2%80%98i-write-my-best-music-when-i-feel-horribly-lonely%E2%80%99.html> (accessed February 20 2015).

³¹ Dina Indrasafitri, “Ananda Sukarlan: A Modest Maestro”, The Jakarta Post <http://www.thejakartapost.com/news/2011/08/16/ananda-sukarlan-a-modest-maestro.html> (accessed February 20 2015).

he lives with his wife, Raquel Gomez, and their daughter, Alicia. He continued to win many competitions throughout Europe and began performing in both solo concerts and in conjunction with orchestras.³² He has many recordings to his name, including the complete piano works of David del Puerto, Santiago Lanchares and Toru Takemitsu. He also had the honor of being a dedicatee of new works by Per Nørgaard, Peter Sculthorpe, John McLeod, and more than fifty other prominent composers.³³ His continued success led him to be the first Indonesian to be listed in the *International Who's Who in Music*³⁴ and *2000 Outstanding Musicians of the 20th Century*.³⁵

3.2 Tembang Puitik

I realized that the piano is not my favorite instrument when I was in my thirties. My favorite instrument is the human voice. It's very expressive, very versatile, very personal. If you play two pianos from the same producer, they sound practically the same but you can't get two people singing exactly the same.

-Ananda Sukarlan³⁶

Ananda Sukarlan has long been inspired by works from great composers, such as Franz Schubert, Benjamin Britten, and Gustav Mahler. Because he has lived in Europe since 1987, he has followed the common European practice of writing songs inspired by

³² Sundari, 52-54.

³³ "Ananda Sukarlan", Naxos Digital Services Ltd.

http://www.naxos.com/person/Ananda_Sukarlan/88842.htm (accessed February 21 2015).

³⁴ Europa Publications Limited., *International Who's Who in Classical Music* (London, England: Europa Publications Ltd., 2002), 89.

³⁵ Jon Gifford, *2000 Outstanding Musicians of the 20th Century* (Cambridge: International Biographical Centre, 2002), 56.

³⁶ Indrasafitri.

poetry.³⁷ He composed songs before 2005, but the text of those songs consisted of poetry from European languages: specifically English and Spanish. He was especially fond of the poetry of Walt Whitman, Robert Frost, Henry W. Longfellow, Lord Byron, and Gustavo Adolfo Becquer.³⁸ In the early 2000s, Sukarlan began to have more exposure to his native language of Indonesian by returning to Indonesia more frequently and through the development of electronic communications, such as Yahoo Messenger and the internet. This exposure naturally led him to begin to write songs in the Indonesian language as well.

He wrote his first Indonesian art song in 2005. Entitled "*Kama*," it was composed for soprano and piano with poetry written by Ilham Melayu. Since then he has written over a hundred other songs in Indonesian and as of the writing of this study, he has published three volumes of songs.

Earlier in this document, chapter 2 covered the main points in the development of Indonesian art song known as *lagu seriosa*. The question may be asked, does Ananda Sukarlan carry the mantle of composer of *lagu seriosa*? The answer is yes and no. While he has breathed new life into a genre that had not been utilized in decades, he disagrees with many of the connotations associated with the long-used term. He feels that the term *lagu seriosa*, or serious song, automatically condemns other genres such as

³⁷ Sundari, 113.

³⁸ *Ibid.*, 61.

jazz or folk music as "not serious."³⁹ However, in Indonesia, the term *seriosa* is applied in a broader sense than to just to a particular musical genre. Singing in a *seriosa* style is often interpreted to mean any type of loud quasi-classical style, including the stereotypical high-pitched, glass breaking noise that many people associate with classical or opera singing.

Tembang is derived from the Javanese language and is defined as "sung or recited Javanese, Madurese or Sundanese poetry."⁴⁰ *Puitik* derives from the English word "poetic." Thus, *Tembang Puitik* are "Poetic Songs" that are based on existing poems. Sukarlan hopes that the application of this term in reference to his art songs will help avoid the bias that many Indonesians have when the term *lagu seriosa* is used. Sukarlan actually feels that the term *tembang puitik* is more appropriate than even the English term "art song" since that in turn implies other genres of vocal music are not art. Just as the term *Langen Suara* was replaced with *Lagu Seriosa* in the mid1950s, Sukarlan hopes that the term *Tembang Puitik* continues to be utilized as the idiom employed to describe Indonesian art song into the future.

³⁹ Ananda Sukarlan, "Surabaya Singing" <http://andystarblogger.blogspot.com.es/2011/04/surabaya-singing.html> (accessed March 1 2015).

⁴⁰ Alan M. Stevens and A. Ed Schmidgall Tellings, *A Comprehensive Indonesian-English Dictionary* (Athens, Ohio: Ohio University Press, 2004), 1014. - The Javanese, Madurese, and Sundanese are the three ethnic groups that reside on the Island of Java, which is also the political and economic center of the country.

3.3 Other Vocal Works

Although not within the scope of this investigation, it is also worth noting that Ananda Sukarlan has spent considerable time writing in other vocal genres, specifically opera and choral works. In December 2014, Sukarlan premiered his fifth opera, *Clara*. Based on the tale of a fictional character inspired by real events, *Clara* recounts the perspective of an ethnic Chinese woman who was raped during the anti-Chinese riots and mass rapes that occurred in Jakarta in the wake of Suharto's (Indonesia's second president) resignation in May of 1998.⁴¹ *Clara* is Sukarlan's first large-scale opera. His previous four operas are considered chamber operas, or as Sukarlan likes to call them, "pocket operas." His idea of a "pocket opera" is an opera that can be easily carried and toured, consisting of a very small group of instrumentalists and one to two singers.⁴²

⁴¹ Ananda Sukarlan, "Let's Keep the Drama Onstage, Not Offstage" <http://andystarblogger.blogspot.com/2014/08/lets-keep-drama-onstage-not-offstage.html> (accessed March 1 2015).

⁴² Ananda Sukarlan, "Original Interview with Erza S.T. For the Jakarta Post" <http://andystarblogger.blogspot.com.es/2011/05/original-interview-with-erza-st-for.html> (accessed Feb 21 2015).

CHAPTER 4

PERFORMANCE GUIDE TO SELECTED WORKS

The following performance guide should be of greatest use for the singing performer. While aspects of theory, such as key relationship, rhythmic development, and harmonic direction, will be discussed, it will be in context of how it can help the singer better understand the pieces and thus create a better informed performance. Of utmost importance will be the relationship between words and music, though in some of the examples that relationship will be more important than in others.

One essential aspect of vocal music is a consideration of the role of the text. Understanding the poetry is often a key facet to understanding the rest of the song. Although not the main focus of this venture, some biographical information on the poets may help with understanding the context of the poetry or at the very least add to the appreciation of the art song.

Text and translations for selected songs are located in APPENDIX 2, while scores for each of the songs discussed are located in APPENDIX 3.

4.1 *Canda Empat Penjuru*

Canda Empat Penjuru is a set of four songs written for Mr. Panigoro, a patron of the arts and friend of both the composer and the poet. After being asked to add a few lines

to a book that was being printed for Mr. Panigoro, Ananda decided to ask his friend, Chendra Panatan, to write a short poem for him to set to music as their gift. "Spring" was the result of that collaboration. They decided to make the piece into a short cycle about the four seasons.

Chendra Panatan is a dancer, director, choreographer, and poet. He started his dance training at the age of seventeen at Sumber Cipta Ballet in Jakarta and continued at multiple international locations including Ecole de Danse in Geneva, Lines Contemporary Ballet in San Francisco, Concordia University in Montreal, Limon Institute in New York, and the Internationale Sommerakademie des Tanzes in Köln, Germany. The poetry for *Canda Empat Penjuru* was written while Chendra was studying abroad in London.

4.1.1 "Autumn"

"Autumn" begins with a quiet sustained trill that floats above flowing eighth note triads. This sets the mood of the song with a sense of quiet dignity. The following block chords marked *quasi organo* and *marcato la melodia* act as a sort of fanfare to announce the beginning of the cycle and the coming of autumn. The smooth melody takes an unexpected leap of a tenth in measure 8, which should be approached with care to continue the same sensation as the stepwise motion. The following phrase covers the span of a thirteenth, which means the singer must be prepared for the high notes before the start of the phrase in order to avoid carrying too much weight up.

At this point is the first mistake or typo of the score. One major issue in music is the transition from the composer's pad to the printer's page. This is an issue that can be difficult to settle in older musical pieces whose composers have passed away. Often one must compare different versions, such as the manuscript, the first published edition, and subsequent editions in order to make an informed decision on which version is correct. This is assuming all versions are still available. Yet even with all these versions available, questions may still arise. The earliest version can quite possibly be the most correct version, but what should happen if the composer realized a mistake on his or her manuscript and thus corrected it in the first, or even second, printing? With the passage of enough time, a clear answer is sometimes impossible to be found. One of the major advantages to new music is that questions of this sort can be answered easily by consulting with the composer directly, a luxury not possible with deceased composers.

There are two mistakes in the printed text. First, the word "pagi" in measure 10 should read "daun." *Pagi* is Indonesian for "morning" while *daun* is Indonesian for "leaf." The copyist's mistake comes from an accidental duplication from the first line of the poem. The translation "When the leaves leave the branches" makes much more sense than "When the morning leaves the branches." The second error is the use of the word, "menjengat" in measure 16. It should read "menyengat." This simple typographical error may cause confusion considering the fact that *menjengat* is not a word, so one would be hard pressed to find it in a dictionary.

Continuing on, there is a bit of word painting in measures 12 and 13, where the falling leaves and the ending day are illustrated by the descending octave motion in the melody. Again, the entire melodic journey must be kept in mind at the onset of the trip in order to maintain an even ride. If the low B is not considered at the beginning of the phrase, the singer runs the risk of losing core in the tone or sounding breathy and uneven.

A change in color is required at the pickup to measure 16, when the reference to "cold" (*dingin*) is signified by the lowering of the chord a half step from E-major to Eb-major. The rest in measure 17 marked "silence" is at the discretion of the singer, since the piano has a rest as well. The pianist should wait for the singer's judgment of the dramatic timing for that rest, taking as much or as little time as he feels appropriate for the audience. The final cadence is slightly delayed in the vocal part. Here in turn, the singer must listen and wait for the piano's resolution on beat 2 in order to appropriately time the placement of the final dotted-eighth note.

Overall, as a representation of Fall, a season that calmly falls between the bleakness of winter and the excitement of summer, "Autumn" must embody both that calmness, while also carrying the energy of an opening song for the cycle.

4.1.2 "Winter"

"Winter" is by far the shortest song examined in this survey, but its thirteen measures have quite a few interesting features. The piano's opening figure of a sixteenth-note on beat 1 with rests until the half-note on beat 2 can be interpreted in multiple ways. One interpretation is that the cold of winter keeps the phrase from continuing smoothly, in the same way that being cold causes one's teeth to chatter or even speech to stutter. The melody that will later be sung by the voice is presented in the piano. The low register presents a challenge for the piano to correctly voice the melody. The notation that the supporting chords should be played *pp* while the melody is played *mf* should help with that voicing. The instruction to play the melody *marcato e legato* may seem a bit contradictory, but Sukarlan is trying to emphasize the need to bring the melody out of the smooth texture while continuing to keep a linked connected feeling.

The singer must pick up where the piano left off by creating a seamless transition into the text. The four adjectives continue the melodic pattern started in the piano, but the challenge is to find a slightly different style for each of the four terms. Dark (*kelam*), Frozen (*beku*), Shrunken (*Susut*), and Fat (*gemuk*) each need to have a different feeling attached to them. The sustained half-notes in the piano allow for a small amount of flexibility in tempo, while dynamics and tone colors are continually at the singer's disposal to help create variation.

For both pianist and singer, measure 10 should be a huge contrast with everything that has come before it. The *forte* should convey the loud laughing (*tawa*) signified in the text. The final "wa wa wa's" should be sung a little more than *pp* in order to leave space for a decrescendo into silence. These "wa wa wa's" represent the actual sound of laughter and what happens to it in the cold winter air. The piano need not wait the full bar to come in with the final chord but can enter after a handful of "wa's." The pianist should also continue to hold the keys down for a reasonably long time to allow the strings to gradually stop vibrating. If done correctly, one can continue hearing the 'wa wa wa's" in the vibrating strings of the piano even after the vocalist has finished singing.

4.1.3 "Spring"

There is a complete change of character as the cold of winter is left behind for the approaching "Spring." The accompaniment moves to the treble clef bringing a dance-like sense of lightness. The tempo marking of *Vivace* with the quarter-note equaling 112 should be taken in consideration with the flexibility and speed of the singer's voice. The vocal entrance at measure 4 is quite challenging, even more so if the tempo is too fast. The ascending sixteen-note pattern that covers the range of an octave in the time of one beat must leave enough time for the singer to allow each note to ring while keeping the feeling of *vivace*.

The *meno mosso* at measure 10 should be treated as a stretching of time as opposed to an abrupt change of tempo. The text that describes the road growing longer and longer is illustrated by the drawn-out tempo. The return of the original tempo at measure 12 coincides with a change in meter to 7/8. Singer and pianist must pay close attention to the ensemble in this section, and creating subdivisions of 2+2+3 or 3+2+2 will help with managing a less common meter.

4.1.4 "Summer"

"Summer" proves the most exciting and most challenging song of this set. The 7/8 meter found in the previous song, "Spring," can be considered a warm-up for the ever-changing metric setting of "Summer." It begins with heavy fanfare-like block chords signaling something important will soon follow. The tempo marking of dotted-quarter note equaling 112 applies more to the 11/8 bar at measure 7 than to the opening measures. There should be some flexibility in tempo in the opening section. The words *Benderang* (Bright), *gempita* (boisterous), and *cemerlang* (brilliant) should be treated like trumpet calls with a well-supported, bright tone. The final sustained dotted-half-note in measure 6 should grow and lean into the downbeat of the next measure with the beginning of the flowing eighth-note pattern in the bass.

Again, finding the smaller rhythmic patterns within each measure will help both singer and pianist to make sense of the constantly changing rhythms. Sub-groupings of 3 beats and 2 beats can be split and divided according to need. There are many options

for 7/8 bars (3+2+2), 8/8 bars (3+3+2), 10/8 bars (2+2+3+3 or 3+3+2+2), 11/8 bars (3+3+2+3 or 3+3+3+2), 13/8 bars (2+2+3+3+3), and even 15/8 bars (3+3+3+3+3). The notation of a small triangle above groupings of 3s and a number 2 written above groupings of 2 can help create an easy-to-read visual guide to each measure.

After the piano interlude from bars 27 to 32, the vocalist must match the intensity of the piano by creating a bright, forward sound. The syncopation in the repeated words of *hangat* (hot) and *basah* (wet) should be thoroughly enjoyed. The singer should not be surprised on the downbeats of both those measures (bar 36 and 39) when the piano has a rest for the first eighth note. A true *pianissimo* should be reached at bar 48 to create a larger contrast with the *fortissimo* on the following measure. The final *gemerlang* at bar 58 should be kept in strict tempo to keep the excitement of the piece through the two beats of rest that precede it.

It is also worth noting that the word "*gemerlang*" does not technically exist in Indonesian, but rather it is the combination of two different words: *gempita* (boisterous) and *cemerlang* (brilliant). This is an example of a portmanteau word which by definition is a word blending the sounds and combining the meanings of two others, for example motel (from "motor" and "hotel") or brunch (from "breakfast" and "lunch").⁴³ A portmanteau word is also known as a 'blend' in the study of linguistics. Along with acronyms, portmanteau words or blends are very common in the Indonesia language,

⁴³ Oxford Dictionaries, "Portmanteau Word", Oxford University Press
http://www.oxforddictionaries.com/us/definition/american_english/classical-music (accessed March 10 2015).

especially in journalistic writing and in reference to governmental activities and organizations. Quite frequently it is also utilized in informal contexts. Their usage is so common that often journalists and commentators do not bother to first mention what the acronym or blend represent, causing many letters to the editor to be written complaining of the profusion of acronyms occurring in the press without explanation.⁴⁴ But blends are frequently used in contexts that everyone understands, such as *bandar* (port) and *udara* (air) becoming *bandara*, *warung* (cafe) and *internet* (internet) becoming *warnet*, and *becak* (pedicab) and *bermotor* (motorized) becoming *bemo*. So while the combination of *gempita* and *cemberlang* create a word that does not technically exist in Indonesian, it is an acceptable practice to blend the words to create one word with the meaning of both.

4.2 Gemuruhnya Malam

Ananda used the poetry of Goenawan Mohammad for the text of the following song cycle. In 2006 while visiting Indonesia, Ananda received a copy of the complete poems of Goenawan Mohammad as a present, which became his "official book" on his flight back to Spain.⁴⁵

Born in 1941, Goenawan Mohammad is a prominent Indonesian writer and poet. In his youth, he was a crusader for freedom of the press under the harsh rule of Soeharto,

⁴⁴ Sneddon, 146.

⁴⁵ Ananda Sukarlan, "Gemuruhnya Malam (Program Notes for Jcom Fest)" <http://andystarblogger.blogspot.com.es/2007/07/gemuruhnya-malam-program-notes-for-jcom.html> (accessed March 15 2015).

Indonesia's second president. He has published poems, essays, and was editor and writer for Indonesia's *Tempo* magazine, which is somewhat like Indonesia's version of *Time* magazine (the word "tempo" even has the same meaning as the word "time"). His importance should be noted by the fact that he was included in a recently published book, *The 33 Most Influential Figures in Indonesian Literature*.⁴⁶

After the premiere of this song cycle, the poet approached Sukarlan and expressed his surprise that Sukarlan had chosen only poems dealing with anxiety, and that the repeated-note figure helped to bring out that emotion.⁴⁷

4.2.1 "Sajak Untuk Bungbung"

Out of all the songs examined in this project, "Sajak Untuk Bungbung" has the most poetic text, or in other words, this text is the least straightforward out of the selected songs. This song should convey the sense of longing for a time long past. The markings of *misterioso* and *molto legato* should be carefully followed. The vocalist's low register at the start should stay forward and bright in order to prepare for the higher notes that will arrive in bars 5 and 9. The presentation must be even throughout, and it is essential that the smoothness continue to the very end of the song. The piano should not signal the end of the piece with a *ritardando*. Just as the vocal part ends quite unresolved, so too the piano should leave the audience surprised that the song has already ended.

⁴⁶ ZEN, "Saya Tak Layak Masuk Ke Dalam Daftar 33 Orang Itu" <http://goenawanmohamad.com/2014/01/05/saya-anggap-saya-tak-layak-masuk-ke-dalam-daftar-33-orang-itu/> (accessed February 5 2015).

⁴⁷ Ananda Sukarlan, *Tembang Puitik* (Jakarta, Indonesia: 2007), 4.

The piano is limited to one staff, and that staff is written in alto clef. With different theories of why it was written in that clef, I approached the composer concerning it. He had a simple answer: he used the alto clef so that he could notate the lower and upper parts on the same staff and thus keep the entire song on one page. That very practical answer was not the one expected, and only helps prove the fact that sometimes a composer does not have ulterior motives but rather is just taking the most practical route.

4.2.2 "Hari Terakhir Seorang Penyair, Suatu Siang"

The flowing sixteenth-note pattern that begins with the rest on the downbeat creates a slight challenge for the singer's entrance. Non-verbal communication between singer and pianist will help put both on the same tempo and establish a clear downbeat. A calm legato is essential for the singer throughout this song as well. At the *Andante con moto* at bar 20, the somewhat static block chords in the piano part require the pianist to pay attention to the phrasing of the singer to understand where the phrase is going. The fermata at measure 19 and the fermata at measure 23 should be given plenty of time to create a clear separation between sections. Excitement should build to the very end of the song. The song ends on an F-sharp, the highest note of the song. The singer should begin preparing for that F-sharp at least two measures before, so that the B and C-sharp in bar 30 are not sung with too much weight, which would make it difficult to end the song with an appropriate vocal balance.

4.2.3 "Perjalanan Malam"

This poem immediately attracted Ananda's attention because it is based on Johann Wolfgang von Goethe's poem "Der Erlkönig." As a great admirer of Schubert, Ananda adapted the repeated-note pattern from the previous songs in the cycle and composed this piece while keeping in mind Schubert's famous version. In the Program Notes, he remarks, "Of course I wouldn't dare to emulate the Austrian master, but my piece certainly couldn't have existed without it."⁴⁸

As with the treatment of "Spring" in the cycle *Canda Empat Penjuru*, the tempo marking of *vivace ritmico* should only be taken as fast as the singer can appropriately handle. Although the song does require a sense of frenetic rushing, a tempo taken too fast will cause the diction to suffer and the singer to become unintelligible. With a song that is so text driven, it is important to take every step possible to make sure the text can be understood clearly.

Besides handling the speed and the amount of text, the next major challenge for the singer is to portray the drama and the four characters within: the narrator, the son, the father, and the ghost. In performance, a visual change of focus can help create this differentiation. Having a different focal point for each of these characters will help the audience understand the story as it unfolds. There are two points in which the text setting is especially awkward, but that will be discussed a little later in section 4.3. This by far is the most dramatic song of the set, and attention to that drama will help pull the

⁴⁸ Ibid.

audience into the story. The final extended note held on an E must be fully sustained, but the singer must keep in mind that there is one more song in the set to avoid overtaxing the voice.

4.2.4 "Saya Cemaskan Sepotong Lumpur"

The singer may need a substantial break in between "Perjalanan Malam" and "Saya Cemaskan Sepotong Lumpur," depending on how much effort was spent on the previous piece. "Saya Cemaskan Sepotong Lumpur" is quite simple in both the text and the melodic writing. It is sung almost a cappella, with minimal accompaniment. The instruction to hold down the pedal throughout allows the strings on the piano to pick up the vibrations of the singer. The melodic pattern consists of the repeated C figure that we have seen earlier in the cycle. That figure is built upon by progressively increasing intervallic distances. First is a minor third, then a minor sixth, a seventh, and finally a ninth. Instead of ending with a bang, the cycle ends with a fizzle, softly fading to nothing.

4.3 Song Cycle Titles and a Maturing Style

One note of interest is the fact that Sukarlan likes to incorporate the initials of the poet into the title of the song cycle. So that *Gemuruhnya Malam* is built on poems by Goenawan Mohamad, *Canda Empat Penjuru* is from Chendra Effendy Panatan, *Whispering Wind* is from Walt Whitman, and so forth.

The next two songs are contained in Ananda Sukarlan's third volume of *Tembang Puitik* published in 2012. Though published later than his first two volumes, the songs in volume 3 were generally written before 2010. Through personal communications with the composer, I have come to understand that his compositional style in regards to text setting has greatly matured between the two previous song cycles and the next two songs. In questioning about why "Summer" had such an inconsistent metric pattern, I received the simple answer that "I just heard it in my head." On further questioning, I learned that it has only been within the past few years that he has felt that he could allow himself to be "mastered" by the words. His earlier song cycles were composed for the piano first with the words placed somewhat as an afterthought, or at least without having the weight and importance as with his later songs.

This helps to explain the awkward text setting in bars 14 – 15 and 35 – 36 of "Perjalanan Malam." In both these examples, the emphasis of the important words fall on quite unnatural musical stresses, creating a phrase that is not only less musical for the singer but also difficult to recite. Ananda explained that it was only after spending time writing operas that he felt that he could truly serve the words. The following two songs exemplify that growth and are great examples of that beautiful relationship between words and music.

4.4 "Menulis Cinta"

Sitok Srengenge is an award-winning poet, novelist, and playwright. Born in 1965, he has found national and international success for his writing skills. His work includes anthologies of poetry, such as *Wild Love* and *Wild Rooster*, and an anthology of short stories, *Liars*. Over the last few years, Sitok has participated in events in Europe, including the Rotterdam International Poetry Reading and the Winternachten Festival in the Netherlands as well as the Poetry Society in England.⁴⁹ His success, however, has been quite overshadowed by public allegations of sexual misconduct. In a country with the largest Muslim population, sexual misconduct is a major issue in both the court system as well as the media, even more so with the media. After almost a year of investigation from the initial reporting of the incident, in October 2014 Sitok was named a suspect in the rape of a University of Indonesia student that resulted in pregnancy.⁵⁰ Sitok continues to deny the allegations stating that the relationship was consensual. At the time of writing, the case has not yet gone to court. Regardless of the validity of the claims, the accusations placed a major stigma on Sitok's poetry in Indonesia.

The poem "Menulis Cinta" (Write Love), was included in Sitok's 2005 anthology of poetry titled, *On Nothing: Selected Poems*. Because of the scandal surrounding Sitok

⁴⁹ University of Melbourne, "Sitok Srengenge (2002)", University of Melbourne http://asialink.unimelb.edu.au/arts/residency_program/past_residents/past_writing_residencies2/australia/sitok_srengenge (accessed March 1 2015).

⁵⁰ The Jakarta Post, "Sitok Named Suspect in Rape Case", The Jakarta Post <http://www.thejakartapost.com/news/2014/10/06/sitok-named-suspect-rape-case.html> (accessed Jan 15 2015).

and the taboo associated with his poetry, to the knowledge of the composer Ananda Sukarlan this song had never been publicly performed until the lecture recital associated with this project in Utah in April 2015.

A most beautiful love song, "Menulis Cinta" should be sung with the emotion of loving sadness. The lover is being asked to do something that he feels wholly incapable of doing: writing his love. The E at measure 16 blossoms from the previous accompaniment to be sung with a full tone that must lack any sense of anger. Although the text does read "Do not ask me to write love again," it is not as much a command as a plea. From measure 22 to the end, the texture completely changes and the singer is free to take as much time as desired. The melodic figure in the penultimate measure can be interpreted as the expression of that love that cannot be written in letters or words.

4.5 "Aku Ingin Menjadi Malam"

Sirikit Syah is a lecturer, correspondent, poet, and reporter. Born in 1960 in Surabaya, East Java, she graduated in English Literature from IKIP Surabaya and worked as a reporter and editor of the *Surabaya Pos* for about a decade before receiving a fellowship to study broadcast journalism at Syracuse University in New York.⁵¹ She is currently a Lecturer of Media Ethics and Law at Airlangga University in Surabaya.

Sukarlan's setting of "Aku Ingin Menjadi Malam" is arguably his best set song and is definitely one of his personal favorites. It is one of his longer *tembang puitik*, running

⁵¹ Sirikit Syah, "A Short Story by Sirikit Syah," *Indonesia & the Malay World* 33, (2005): 87.

at about six minutes compared to the other songs in this project that average about a minute and a half in duration.

The song must begin with an overarching feeling of reverence and calm. The tempo marking of *largo maestoso ma con tristezza* is fitting, but the *tristezza* or sadness should be that of longing or yearning rather than of total loss. Both the singer and the pianist should take advantage of the fermata in bar 6. Do not be afraid of the passage of time and the silence that comes from the decay in sound of the piano. Calmness and yearning should pervade through the first page of music. At bar 20, where the flowing triplet motion is replaced by the flowing sixteenth-note figures, the singer must be sure not to rush, but rather connect with the pianist to continue forward motion while still staying in perfect syncopation.

The low eighth notes in bar 32 can be taken out of time, but the singer must continue with a bright forward sound or the tone and text will become muffled and unclear that low in the vocal range. The piano interlude in bars 37 - 42 must be filled with the utmost stillness by the singer. *Menjadi malam*, or "become the night," is the most repeated phrase in the song, and thus it needs the most variety. The reiteration of the phrase in bar 47 should be the heaviest time presented in the song.

The next section that begins at bar 50 will contain a gradual building in tempo, dynamics, and texture. With this in mind, both the singer and the pianist must leave room to grow in all these aspects. The climax of the section will not arrive until bar 61 with a key change, so the performers must avoid peaking too soon and running out of

space to grow. The *maestoso* there at bar 61 should be slower in tempo because the singer is motivated by joy, as opposed to just singing it loud and slow because it is notated that way. The final chord of that section in bar 65 should be allowed to settle for quite a while before the singer comes back in at bar 66 with the *subito piano*. As with the relationship between "Perjalanan Malam" and "Aku Cemaskan Sepotong Lumpur," the singer must avoid over singing the word "*tiada*" in bar 64 in order to continue with beautiful singing in the following section that is both slower and quieter. The ending should be completely unrushed and even. The song is a beautiful representation of unconditional love that asks nothing in return, and it must be sung that way.

CHAPTER 5

CONCLUSION

"There are still some songs (solo & duet) from the past unpublished that couldn't be included in this book. I think if I publish them, they would easily make another book, and that's it. Those will be the complete songs of my life. And since I was so aroused to write dramatic works, my interest in writing short songs diminished. Since vocal works involve words and texts, I realized that I wasn't just interested in that highly expressive and unique "musical instrument" (which is the human voice) but also the character and drama that comes together with it. So, although I am quite sure of a 4th volume of my song collections, I am not so sure if there will be a 5th one, since I quite lose interest lately in doing them. Except if suddenly someone like Fischer-Dieskau or Peter Pears come to my life and totally inspires me."⁵²

Ananda Sukarlan - Preface to *Tembang Puitik* vol. 3

In 2012, Ananda Sukarlan had assumed his days of composing art song were behind him. His focus had moved to working on opera and instrumental music, and as stated above, he was not so sure that there would ever be a fifth volume. Recently, I communicated with the composer and asked him that if now, three years later, he still felt the same way toward the genre. He said he had a void of four or five years in which he wrote very little *tembang puitik*, but recent excitement from young singers has rekindled his enthusiasm for composing them.

These young singers are emerging from the only national competition for singers of art song. Founded and organized by the Amadeus' Enterprise, *Kompetisi Nasional*

⁵² Ananda Sukarlan, *Tembang Puitik Vol.3* (Jakarta, Indonesia: 2012), 2.

Tembang Puitik Ananda Sukarlan (Ananda Sukarlan National Art Song Competition) started in 2011 and is held biannually. This is the only outlet in Indonesia through which many young singers have the opportunity to sing Indonesian classical music in a setting that appreciates artistry and hard work. To say that it is bringing *tembang puitik* into the public spotlight would be somewhat of an overstatement, but it is an important step in keeping the tradition alive and providing a venue for native Indonesian talent to thrive.

Since the foundation of the Republic of Indonesia, the Indonesian people have sought ways to unify their country. With language being such an integral part of that unification, art song or *lagu seriosa* was created as a vehicle for promoting that language. Consisting of native Indonesian poetry set to Western-influenced music, *lagu seriosa* played an vital role that contributed to developing a sense of national identity. The long dearth of new art song ended with the songs of Ananda Sukarlan, under a new name, *tembang puitik*. Through his continued efforts of composing in this genre, he is keeping alive a tradition that will hopefully see a new renaissance. This survey and song guide should help contribute to the scholarly attention paid to his work and continue to revive interest in an art form and genre that truly does deserve attention.

APPENDIX 1

COMPLETE LIST OF PUBLISHED TEMBANG PUITIK

VOLUME 1	
TITLE	POET
<i>Canda Empat Penjuru</i>	
Autumn	Chendra Panatan
Winter	Chendra Panatan
Spring	Chendra Panatan
Summer	Chendra Panatan
<i>Senyap Dalam Derai</i>	
Hujan Turun Sepanjang Jalan	Sapardi Djoko Damona
Yang Fana Adalah Waktu	Sapardi Djoko Damona
Eugenggam Erat	Sapardi Djoko Damona
Akulah Si Telaga	Sapardi Djoko Damona
Di Kebun Binatang	Sapardi Djoko Damona
Ketika Kau Entah Di Mana	Sapardi Djoko Damona
<i>Gemuruhnya Malam</i>	
Sajak Untuk Bungbung	Goenawan Mohamad
Hair Terakhir Seorang Penyair, Suatu Siang	Goenawan Mohamad
Perjalanan Malam	Goenawan Mohamad
Saya Cemaskan Sepotong Lumpur	Goenawan Mohamad
3 + 1 = 2	
Tiga Sajak Pendek	Sapardi Djoko Damona
Sihir Hujan	Sapardi Djoko Damona
<i>Ilham di Penjara</i>	
Kama	Ilham Melayu
Setelah Penjara	Ilham Melayu
Spider's Ballad	Ilham Melayu
Saksi	Chendra Panatan
<i>Duet dari Ars Amatoria</i>	
Hatiku Selembar Daun/ Lirik Untuk Lagu Pop	Sapardi Djoko Damona
Angin 3	Sapardi Djoko Damona
Dalam Doaku	Sapardi Djoko Damona
Dalam Sakit	Sapardi Djoko Damona
Naik Bus di Jakarta	Joko Pinurbo

VOLUME 2	
TITLE	POET
I Sit and Look Out	Walt Whitman
Darkness and My Lover	Walt Whitman
<i>3 S Dalam Cinta</i>	
Malam Kebumen	Sitor Situmorang
Pria Yang (pergi) Jauh	Sapardi Djoko Damono
Surat Kertas Hijau	Sitor Situmorang
<i>Dua Sapardi Untuk Binu</i>	
Hutan Kelabu dalam Hujan	Sapardi Djoko Damono
Terbaring	Sapardi Djoko Damono
<i>3 Sajak tentang Piano</i>	
Suara Piano, Suatu Malam	Medy Loekito
Sunyi dan Bunyi	Aspahani
Hitam Putih	Chendra E Panatan
<i>2 Lagu untuk Aning</i>	
Rumah Sejati	Eka Budianta
Sejarah Sajadah	Hasan Aspahai
A untuk Akis, Alam & Angkasa	
Kesetian Pohon	Sapardi Djoko Damono
Kenangan Masa Kecil	Eka Budianta
Salju di Musim Semi	Chendra E Panatan
Selokan	Sapardi Djoko Damono
Berkicaulah Burungku	Eka Budianta
<i>7 Sajak Medy Loekito</i>	
In Solitude	Medy Loekito
Sendiri di Sudut Petang	Medy Loekito
Iowa River	Medy Loekito
Saat Duka	Medy Loekito
Bulan	Medy Loekito
Di Laut	Medy Loekito
Danau Maninjau	Medy Loekito
Berapa Semalam Mataku Mati Terpejam	M. Aan Mansyur
Palestina	Hasan Aspahai
<i>Nyanyian Malam</i>	
Kematian Kecil	Abang Edwin S.A.

VOLUME 2 continued	
TITLE	TITLE
Hujan di Jendela	Eka Budianta
Nostalgia	Eka Budianta
Tidurlah Intan	W.S. Rendra
Kasih	Chendra E Panatan
Lonceng Gereja	Nirwan Dewanto
Meninggalkan Kandang	Eka Budianta
Malam Berkaca Pada Rembulan	S. Yoga
Oktava Tanggal Tua	Eka Budianta
Jam Luruh	Ook Nugroho
Lukisan Masa Depan	Eka Budianta
Duet aria Hidayat di Penjara	S.T. Alisjahbana

VOLUME 3	
TITLE	TITLE
Aku ingin menjadi malam	Sirikit Syah
Menulis Cinta	Sitok Srengenge
<i>7 Lagu dari puisi Nanang Suryadi</i>	
Seorang yang Menyimpan Kisahnya Sendiri	Nanang Suryadi
Langit Kenang	Nanang Suryadi
Malam yang Ditikam Sepi	Nanang Suryadi
Jemari Menari	Nanang Suryadi
Jejak Pudar	Nanang Suryadi
Kata Menjelma Nada	Nanang Suryadi
Dalam Diam	Nanang Suryadi
Bangwin's Hatiku	Abang Edwin
<i>5 Lagu pendek dari puisi Ready Susanto</i>	
Bunga	Ready Susanto
Setangkai Kembang Sepatu	Ready Susanto
Sepucuk Pesan Ungu	Ready Susanto
Sepucuk Pesan Jingga	Ready Susanto
Sekuntum Mawar Putih	Ready Susanto
Dua Lagu untuk vokal & gitar	
Sajak 3 bagian	Sapardi Djoko Damono
By the Seaside, Twilight	Hnry W. Longfellow
Meeting at Night	Robert Browning

VOLUME 3 continued	
TITLE	TITLE
As Adam, early in the morning	Walt Whitman
Pohon Kepuh	S. Yoga
Tujuh Hutan	Cecep Syamsul Hari
Di Depan Sebuah Lukisan	Ook Nugroho
Senyap Sedang Sendirian	Clarentia Prameta
Cinta Telah Tiba	Joko Pinurbo
<i>4 lagu dari puisi Hasan Aspahani</i>	
Tak Ada yang Tahu	Hasan Aspahani
Dari Mana Memulai dan ke Mana Kembali	Hasan Aspahani
Chrysanthemum	Hasan Aspahani
Nepi, Nyepi	Hasan Aspahani
<i>2 lagu dari puisi Sitor Situmorang</i>	
Kaliurang	Sitor Situmorang
Ziarah Gereja	Sitor Situmorang
<i>2 Retweetings</i>	
Retweeting @ aanmansyur	@aanmansyur
Retweeting @ jlmejia	Jose Luis Mejia

APPENDIX 2

TEXT AND TRANSLATIONS OF WORKS IN PERFORMANCE GUIDE

Canda Empat Penjuru

"Autumn"

"Winter"

"Spring"

"Summer"

Gemuruhnya Malam

"Sajak Untuk Bungbung"

"Hari Terakhir Seorang Penyair, Suatu Siang"

"Perjalanan Malam"

"Saya Cemaskan Sepotong Lumpur"

"Menulis Cinta"

"Aku Ingin Menjadi Malam"

SELECTED SONG TEXTS

CANDA EMPAT PENJURU

Autumn

Kala pagi terus memanggil
Bias sinar mencumbu embun....

Kala daun meninggalkan ranting
Usang jalan berserak warna....

Kala hari menjadi susut...
Dekap dingin menyengat tengkuk...

Kala Gugur menyapa....
dingin menghampiri matahari.

Winter

Kelam,
Beku,

Susut dan Gemuk....
Tawa menjadi wa..wa...wa.....

Spring

Kuning mulai tumbuh....
Putih merona merah muda...

Cahaya memberi warna...
Jalan semakin panjang...

Daffodil mulai mengintip,
malu dan segar.....
Cherry Blossom tertawa
putih menutup ranting....

Ahhh...lucu nya.

Summer

Benderang.....gempita.....cemerlang.

Musik bergema memanggil

JOKING FOUR CORNERS

Autumn

When the morning continually calls
Rays of light fondle the dew....

When the leaves leave the branches
Empty streets are strewn with color...

When the day becomes low...
With folded arms, cold stings the nape...

When Autumn greets...
cold approaches the sun.

Winter

Dark,
Frozen,

Shrunken and Fat....
Laughing becomes wa... wa... wa...

Spring

Yellow begins to grow...
White blushes pink...

Light gives color...
The road grows longer...

Daffodils begin to peek,
shy and fresh...
Cherry Blossoms laugh
white encloses the branches...

Ahhh... how cute.

Summer

Bright.... boisterous... brilliant.

Resounding music calls

serangga dari tidur...
Gema menggema geliat meronta....

Sinar benderang ramai menerjang...
Terang membasuh gema bersinar....

Surya mencumbu kulit, hangat!.

Titik menembus kulit,
pori menguap...basah.

Silau menusuk retina,
pupil berkerut...ciut.

Tenaga mengalir darah,
pesona tersirap...merah.

Rona kan datang menyambut surya.....
gemerlang!

the insects from their sleep...
Echoes resound, stretches struggle....

Busy bright rays crash...
Light washes over, echoes shine....

The sun caresses the skin, hot!

Drops penetrate the skin,
pores yawn... wet.

Glare pierces the retina,
pupils contract... narrow.

Energy flows in the blood,
Throbbing enchantment.... red.

Color will come welcome the sun...
boisterously brilliant!

GEMURUHNYA MALAM

Sajak untuk Bungbung

Tiap tengah malam hujan mendarat
pada atap anak yang mimpi
Tentang seorang pilot, tanpa pesawat
di atas sawah dan pagi hari
Cemas itu, Nak, memang telah jadi umum
dan akan sampai pula kemari
Nah, rapikan rambutmu sebelum kucium
dengan tangkai daun yang lama mati

Hari Terakhir seorang Penyair, Suatu Siang

Di siang suram bertiup angin.
Kuhitung pohon satu-satu

THUNDERING OF THE NIGHT

Rhymes for Bungbung

Each midnight rain landed
on the roof of the child who dreams
About a pilot, without a plane
above the rice fields, and morning,
full of worry, Child, indeed has become common
and will likewise come here.
Now, comb your hair before kissing
with a leaf stalk that long dead.

The Last Day of a Poet, An Afternoon

In the bleak afternoon the wind blows.
I counted the trees one by one

Tak ada bumi yang jadi lain:
 daun pun luruh, lebih bisu
 Ada matahari lewat mengendap,
 jam memberat dan hari menunggu
 Segala akan lengkap,
 segala akan lengkap, Tuhanku.

Kemudian Engkau pun tiba,
 menjemput sajak yang tersua
 Kemudian hari pun rembang
 dan tanpa cuaca
 Siang akan jadi dingin,
 Tuhan, dan angin telah sedia
 Biarkan aku hibuk dan cinta
 berangkat dalam rahasia

Perjalanan Malam

Mereka berkuda sepanjang malam,
 sepanjang pantai terguyur garam.
 Si bapak memeluk dan si anak dingin,
 menembus kelam dan gempar angin.

Adakah sekejap anak tertidur,
 atau takutkan ombak melimbur?
 "Bapak, aku tahu langkah si hantu,
 ia memburuku di ujung itu."

Si bapak diam meregang sanggurdi,
 merasakan sesuatu akan terjadi.
 "Kita teruskan saja sampai sampai,
 sampai tak lagi terbujur pantai."

"Tapi 'ku tahu apa nasibku,
 lepaskanlah aku dari pelukmu."
 "Tahanlah, buyung, dan tinggallah diam,
 mungkin ada cahaya tenggelam."

Namun si hantu tak lama nunggu:
 dilepaskannya cinta (bagai belenggu).

There is no earth that becomes another:
 Even the leaves fall, more silent
 There's a sun past settling,
 hours become heavy and days wait
 Everything will be complete,
 everything will be complete, my Lord.

Then you arrived,
 picking up a rhyme you accidentally met
 Then the day was peaking
 and without weather
 Afternoon will be cold,
 Lord, and the wind has been prepared
 Let me be busy and love
 leave in secret

Night Journey

They rode all night,
 along the coast washed with salt.
 The father hugged and the child was cold,
 the dark penetrated and the wind roared.

Is there an instant when the child falls asleep,
 or is he afraid of the flooding waves?
 "Father, I know the ghost's step,
 he hunted me to the end."

The father in silence tightens the stirrup,
 sensing something will happen.
 "We will just continue until, until,
 until we are no longer stretched on the beach. "

"But 'I know what is my fate,
 release me from your embrace."
 "Hold on, son, and stay silent,
 there may be a sinking light."

But the ghost didn't wait long:
 release your love (like shackles).

Si anak pun terbang ke sebuah cuaca:
 “Bapak, aku mungkin kangen di sana.”

Saya cemas sepotong lumpur

Saya cemas sepotong lumpur
 di koral halaman
 Saya cemas
 sepotong daun di koral halaman
 Saya cemas kau,
 malam yang mengigau
 dengan gerimis tak kelihatan

Menulis Cinta

Kauminta aku menulis cinta
 Aku tak tahu huruf apa
 yang pertama dan seterusnya
 Kubolak-balik seluruh abjad
 Kata-kata yang cacat yang kudapat.

Jangan lagi minta aku menulis cinta
 Huruf-hurufku, kau tahu,
 Bahkan tak cukup untuk namamu.

Sebab cinta adalah kau,
 yang tak mampu kusebut
 Kecuali dengan denyut.

The boy flew into the sky:
 "Father, I might miss there."

I worry about a piece of mud

I worry about a piece of mud
 in the coral yard
 I worry
 A leaf in the coral yard
 I worry about you,
 delirious night
 with the invisible drizzle

Write Love

You ask me to write love
 I don't know what letter
 is first and on and on
 I waver through the alphabet
 I get deformed words.

Don't ask me again to write love
 My letters, you know,
 Aren't even enough for your name.

Thus love is you
 of whom can't be spoken
 Except with a pulse.

Aku Ingin Menjadi Malam

Sirikit Syah 2001

Aku ingin menjadi malam,
semalam saja.
Supaya dapat kudatangi rumahmu,
kuselimuti kau dalam lelap tidurmu
dan kukunjungi mimpimu,
kuingin tahu, adakah aku di situ.

Seandainya aku sempat menjadi malam,
semalam saja,
akan kubawa gerimis kawanku
mengetuk-ngetuk jendela kamarmu,
seperti hasrat yang tak henti
berdenyut dalam urat nadi,
dan dengan sangat perlahan,
terlalu perlahan membasuh luka hati,
sejak kau tinggalkan.

Biarkan aku menjadi malam.
Agar mampu menjelajahi dunia fantasimu.
Akan kuciptakan senyum di pagi harimu
lewat embun yang memandikan kuncup mawar
hanya sesaat lagi bunga-bunga itu mekar.

Dan ketika kau buka matamu
aku mungkin sudah akan tiada.
Hanya cinta yang membuatmu merasa
bahwa aku pernah
dan akan selalu ada.

I Want to Become the Night

I want to become the night,
only the night.
So that I can come to your home,
Enfold you in deep sleep
and I'll visit your dreams.
I want to know, if I am there.

If for a moment I became the night,
only the night,
I will bring a drizzle of my friends
tapping on the window of your room,
like the desire that never stops
throbbing in the veins,
and very slowly,
too slowly washes my wounded heart,
since you left.

Let me become the night.
That I may sail to your world of fantasy.
I will create the smile of your morning
passing the dew that bathes the rosebud
for only a moment until the flowers bloom.

And when you open your eyes
I might already be gone.
It's only love that helps you feel
that I had been
and always will be.

APPENDIX 3

SCORES OF WORKS IN PERFORMANCE GUIDE

<i>Canda Empat Penjuru</i>	
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<i>Gemuruhnya Malam</i>	
"Sajak Untuk Bungbung"	64
"Hari Terakhir Seorang Penyair, Suatu Siang"	65
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"Aku Ingin Menjadi Malam"	75

dedicated to Rainier 'Pepi' Revireino

Canda Empat Penjuru

Autumn

Ananda Sukarlan

$\text{♩} = 60$

tr. *fast trem.* *pp* *mf* *quasi organo* *marcato la melodia*

una corda *tre corde* *una corda*

Ka - la pa-gi te-rus me-

mang-gil, bi-as si-nar men-cum-bu em - bun. Ka - la pa-gi me-ning-gal-kan ran-ting, u-

sang ja-lan ber-se-rak war-na. Ka - la ha-ri men-ja-di su-sut, de - - kap di-ngin men-je-ngat

17 *mf* (silence)

teng-kuk. Ka-la Gu-gur me-nya - pa, di - - ngin meng-ham-pi - ri ma-ta - - ha - ri.

17 *mf* subito *p*

Winter

Ananda Sukarlan

$\text{♩} = 48$

melody marcato e legato (mf)
chords pp

pp misterioso

sempre una corda

6

Ke-lam, Be-ku, Su-sut dan Ge-muk...

6

10

f Ta - wa men - ja - di *pp* wa wa wa wa wa wa etc.* *(comme un eco)*

ppp *< f > pp*
dal niente al niente

sfz
tre corde

* disappear in the tremolo of the piano

untuk Pak Dedi Panigoro yang lahir 60 tahun lalu di musim semi

Spring

Ananda Sukarlan

Vivace ♩ = 112

simile

4
Ku ning mu lai tum - buh, Pu tih me ro na me - rah mu - da, Ca - ha - ya

7

mem-be-ri war-na, Ja -

pesante

10 *meno mosso* (♩ = 100) *a tempo*

lan se-ma-kin pan-jang Daf-fo dil mu-lai meng-in-tip, ma-lu dan se-

rit.

14 *subito lento* (♩ = 60)

gar Cherry Bloss ter-tawa putih me-nu-tup ran-ting Ahhh..lu-cu-nya.

pp

una corda 8^b

Summer

Ananda Sukarlan

quasi fanfarria ♩ = 112

marcatissimo ***ff*** Ben - de - rang... gem - pi - ta...

ff

scd. *

5

ce - mer - lang... ***mf*** Mu -

p

always accent on first note of the group

9

sik ber - ge - ma me - mang - gil se - rang - ga da -

12

ri ti - dur. Ge - ma meng - ge -

p lontano *p*

15

ma ge - li - at me - ron - ta. Si - nar ben - de -

mf *una corda*

20

rang ra - mai me - ner - jang, Te - rang mem - ba - suh ge - ma ber - si - nar.

ff *tre con*

27

33

Surya mencumbu kulit, hangat! Hangat! Hangat!

p

37

Titik menembus kulit, po ri meng - u - ap, ba sah, ba sah, ba - sah. Si -

p

40

lau me - nu - suk re - ti - na, pu - pil ber - ke -

p

44

rut ci - ut, ci - ut, ci - ut, ci - ut, ci - ut.

pp

una corda *

49 *ff*

Te - na - ga meng-a - lir da - rah, pe - so - na ter - si - rap me - rah.

staccati

ff subito *mp* *ff* *mp*

staccati

tre corde *senza ped.* *Teo Teo Teo* *senza ped.*

53

ff Ro - na kan da - tang me - nyam - but sur - ga

mf *ff* *dim.*

con pedal

58

fff ge - mer - lang!

fff *fff*

Gemuruhnya Malam

Sajak Untuk Bungbung

Ananda Sukarlan

$\text{♩} = 50$ *misterioso, p, molto legato*

Ti ap te ngah ma lam, hu jan men- da rat pa - da a tap a nak yang mim - pi Ten-

pp

do not change until the end

7 tang se o rang pi lot, tan pape sa wat di atas sawah dan pa - gi ha ri. Ce mas i-

13 tau, Nak, me - mang te lah ja di u - mum dan a - kan sam - pai pu la ke ma - ri.

loco

19 Nah, ra pi kan rambut - mu se be lum ku ci - um dengan tangkai daun yang telah la ma ma - ti.

Hari Terakhir Seorang Penyair, Suatu Siang

Ananda Sukarlan

Andante $\text{♩} = 52$

p Di si - ang su - ram ber - ti - up a - - - ngin. Ku -

pp

una corda *ped.*

4

hi - tung po-hon sa - tu sa - tu. Tak a - da bu - mi yang ja - di la - in: da -

8

un pun lu - ruh le - bih bi - su. A - da ma - ta - ha - ri le - wat meng - en -

12

dap, jam mem-be-rat dan ha-ri me-nung-gu se-ga-la-a-kan leng-kap, se-

16

ga-la-a-kan leng-kap, Tu-han-ku.

lunga

6

20

Andante con moto ♩ = 72

poco piu mosso ♩ = 80

mudi-an Eng kau pun ti-ba, men-jem putsa-jak yang tak ter-su-a. Ke-mu-di-an ha-ri pun rem-bang dan tan-

3

25

pa cu - a - ca. Si - ang a - kan ja - di di - ngin, Tu - han, dan

28

a - ngin te - lah se - di - a. Bi - ar - - - kan a - ku hi -

30

buk dan cin - ta be - rang - kat da - lam ra - ha - si - - - a.

Perjalanan Malam

Ananda Sukarlan

Vivace ritmico $\text{♩} = 66$

p Me - re - ka ber - ku - da se - pan - jang ma - lam,

f
pp subito

3
se-pan-jang pan-tai ter - gu - yur ga-ram. Si ba - pak me - me - luk dan si a - nak di - ngin, me -

5
nem-bus ke-lam dan gem-par a - ngin. A - da - kah se-ke-jap a-nak ter-ti-dur, a -

7
f
tau ta kutkan om bak me limbur? "Ba - pak, a - ku ta - hu lang-kah si

7
(*sempre pp*)

10

han - tu, i - a mem - bu - ru - ku di u - jung

13

i - tu." Si bapak diam meregang sanggudi, me - rasa kan sesua tu akan ter jadi. "Ki - *f*

16

ta te - rus - kan sa - ja sam - - pai sam - pai, sam -

19

pai tak la - gi ter - bu - jur pan - tai." "Ta -

22

pi 'ku - ta - hu a - - - - pa na -

24

sib - ku, le - pas - kan - lah a - ku da - ri pe -

27

luk - - - mu." "Ta - han - - - kan,

29

bu - yung, dan ting - gal - lah di - am, mung - kin a -

32

da ca - ha - ya teng - ge - lam." *p* Na - mun si han tu tak la ma nung gu: di-

35

lepaskannyacinta (bagai belunggu). Si anakpunterbangkesebuahcua - ca "Ba - pak, a -

35

f

38

ku mung - kin ka - ngen di sa -

38

sf

41

na."

41

cresc. molto ff fff

loco

Menulis Cinta

Sitok Srengenge

for baritone & piano

Ananda Sukarlan

Andantino con molto tristezza

6

Kau min-ta a - ku me - nu - lis cin - ta, A - ku tak ta - hu hu - ruf a - pa yang per - ta

11

ma dan se - te - rus nya Ku - bo - lak ba - lik se - lu - ruh ab - jad Ka - ta ka - ta ca - cat

15

yang ku - da - pat. Ja - ngan la - gi min - ta

2

17

a - ku me-nu-lis cin - ta Hu-ruf hu - ruf-ku, kau-ta-hu bah-

20

kan tak cu - kup un - tuk na - ma - mu. *poco riten ...* Se-bab cin - ta a-da-lah kau yang

Led. *

24

falsetto

tak mam - pu ku - se - but. ke - cu - a - li de - ngan de -

27

falsetto

nyut. *riten ...*

Led. d#f

Aku Ingin Menjadi Malam

for mezzosoprano or baritone

Sirikit Syah

Ananda Sukarlan

Largo maestoso ma con tristezza

p, con tenerezza A - ku i-ngin men - ja-di ma-lam, se - ma-lam sa

p, "quasi organo"

ja. Su - pa - ya da - pat ku - da - ta - ngi ru - mah - mu, ku - se - li - mu - ti kau da -

poco rit ... a tempo

lam le - lap ti dur - mu... dan ku - kum - ju - ngi mim - pi - mu, ku - i - ngin ta - hu, a - da - kah

a - ku di si - tu. Se - an - dai - nya a - ku sem - pat men -

2

22

ja - di ma - lam, se - ma - lam sa - ja, a - kan ku - ba - wa ge - ri - mis

25

ka - wan - ku me - nge - tuk nge - tuk jen - de - la ka - mar - mu. se -

28

per - ti has - rat yang tak hen - ti ber - de - nyut da - lam u - rat na - di

31

dan de - ngan sa - ngat per - la - han, ter - la - lu pe - la - han mem - ba - suh lu - ka ha - ti, se -

ritenuto e piu pesante ... *quasi a tempo*

ppp *mp*

35

jak kau ting-gal kan

L.H. (sempre come un'eco)

pp

mf

39

pp (come un'eco)

mf

43

misterioso

Bi-ar-kan a - ku men-ja-di ma- lam. Bi - ar - kan

p, misterioso

47

molto pesante

a - ku men-ja-di ma - lam. A - gar mam-pu men-je - la-ja-hi du-ni-a

a tempo

4

52

fan-ta-si mu A-kan ku-cip - ta kan se-nyum di pa-gi ha-ri-mu le-

56

wat em-bun yang me-man-di-kan kun-cup ma-war_ ha-nya se-sa-at la-gi_ bu-

59

Maestoso

nga bu-nga i - tu me - kar. Dan ke-ti-ka kau bu-ka_ ma - ta - mu a-

ff *mf-f*

63

subito p, con molto tenerezza

ku mung-kin su-dah a - kan ti - a - da lunga Ha-nya cin-ta yang

ff *subito p, con molto tenerezza*

(arpeg. ad lib)

67

mem-bu - at - mu me - ra - sa bah - wa a - ku per - nah dan

70

(falsetto if sung by baritone)

a - kan se - la - lu a - da

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