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## Contribution of the Leo Kristi “Fanbase” Folk Concert Community in Ballad Music in Indonesia ( 1980-2010 )

Samudra Eka Cipta <sup>1\*</sup>, Linda Sunarti <sup>2</sup>

<sup>1,2</sup> *Departement of History Universitas Indonesia*

\*Corresponding author's email: [samudra.eka@ui.ac.id](mailto:samudra.eka@ui.ac.id)

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### ABSTRACT

This research discusses about the people's concert community of Leo Krissi in the development of ballad music in Indonesia. Leo kristi people concert has its own uniqueness which is to be a wrong fan of leo kristi who is considered royal and radical. This study uses a historical approach. Limit for this study is taken in the period 1980-2010 ). Whereas 1980 was where the period of leo kristi has started to be known by his fans. Whereas, The findings in this study are about the loyalty of the producers of leo kristi who always help in the form of materials to help the process of the development of the people's concert of leo kristi. Researchers took the final limit in 2014 which constitutes the Last of Leo Kristi folk concert held in Surabaya with the title of the last of Leo Kristi concert *i Rumput Kemesraan Konser Rakyat Leo Kristi*. The conclusion is that Leo Kristi is a musician who is respected by his fans so they are willing to help develop the Leo Kristi Folk Concert.

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## Introduction

Music in Indonesia in the 1970s was a benchmark period for the growth of music, which is called music with a variety of genres and themes, with the concept of musicians starting to introduce their idealism in music. During the 70-80s, it is also known as the golden era for the development of Ballad Music in Indonesia. One of the composers and singers who can inspire and dedicate his life to music is Leo Kristi, an eccentric singer from Surabaya. Leo, famous for songs with nationalist themes and expressions about the social situation in the state. Gombloh's works are still remembered by the young generation of Indonesia.

Leo Kristi is known by musicians and his fans to have no orientation towards the music industry. Leo who only relies on folk concerts to introduce his songs. So that Leo Kristi's name at that time was very rare to enter various television and recording industries.

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Leo Kristi is also known as a bohemian ie a traveler. As for the term "Kristi" which Leo took as his stage name, it comes from an abbreviation of "Keris Sakti".

Musical talent has been shown by Leo since his teenage years. When Leo was still studying at SMP (Junior High School), he also joined a rock n' roll school band called "Batara" which consisted of his friends from high school namely Ratno, Karim, Soen Ing, John Kotelawala, Andre Muntu, and Harry Darsono. They often sing songs belonging to The Beatles and their name is quite famous in the localization area of Surabaya.

Leo's ability to sing, play the guitar, flute, piano and violin is contagious from his father. Sharpening his musical knowledge, Leo took guitar lessons from Tony Kardijk, Director of the Folk Music School in Surabaya. Then delved into the technique of playing the guitar on Oei Siok Gwan and Poei Sing Gwan. He learned vocal techniques from John Topan and Nuri Hidayat. From his friend, Leo learned the singing techniques of phrasing, vibrato, falsetto, breathing. The pattern of family education was also very influential on Leo Imam Sukarno (real name Leo Kristi), who had been taught to live with ordinary people even though Leo was from a noble family namely R.A. Roekmini Idajati and Raden Ngabehi Iman Soebiantoro as Leo Kristi's parents, but noble culture is no longer applied to Leo Kristi (Abdulghani, 2019).

In 1970, Folk Concert began to be proclaimed Leo Kristi since the mid-1970s. His first formation was Leo Kristi, Naniel, and Mung. As well as two sisters Jilly and Lita who acted as background singers. gave birth to the debut album Nyanyian Fajar produced by Aktuil Musicollection, a music magazine in Bandung that expanded its wings into the recording world. Along the way, this formation changes. Some of the alternate names included, among others, Otte Abadi, Komang, Cak Bagus, Tatiek, Yayuk and the two brothers Nana and Yana van Derkley (Priambodo, 2013)

The characteristics of Leo Kristi's songs are strongly emphasized on the life of the lower class society, but do not relate to political elements. Leo prefers to live a wandering life by visiting villages and a place to see the phenomenon that happens, so that's where the songs he produces are created. For example, a song that Leo once released as a result of his travels is called Lenggang lenggok Badai Lautku, a lively folk song played through flamenco-style guitar passages. This song tells the story of fishermen who fight for their lives in the sea.

Throughout his career in the world of Indonesian music, Leo Kristi was able to create masterpieces that are remembered by the younger generation of Indonesia, especially Indonesian music lovers and observers. Themes of nationalism, patriotism, nature messages, the theme of the social condition of the community up to the theme of songs that sell more and meet the tastes of the public can be created by Leo Kristi. Various songs composed by Leo Kristi include, Fajar Hingga Fajar, also Gulagalugu Suara Nelayan, Beludru Sutera Dusunku, Nyanyian Fajar, Di Atas Sukapura, to a song called Jerami. Then in 1972, Leo released an album that tells his entire journey with the album title Morning Serenade 1971, and sweet stories on the journey such as Kaki Langit Cintaku Berlabuh.

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An interesting thing from Leo Kristi is one of Leo Kristi's works entitled Singing the Drums of the Night Clown Comedy Street Market, how Leo Kristi through the language of the song with his plastic and interpretive lyrics satirizes and criticizes the behavior where a poet, writer and leader who ignoring morality over his social status. There is a paragraph in the lyrics which is: "The snare entangles in the circle of comedy clowns clowns where is the self of a leader where is the self of a leader? Todong menodan in the comedy circle of clowns where is the self of a knight where is the self of a knight?"

Leo Kristi is not a politician or political observer. Leo is just a music artist who tries to see national issues through the language of art, namely singing. Through the language of the song, Leo Kristi does not intend to point the finger explicitly at person to person. Leo Kristi does not mean to point fingers in "Drums Singing the Night Market Comedy Clown Comedy". Leo just joked where the figure of a leader is, where he is a knight (Wijaya, 2016).

It is in this way of singing that it is considered most appropriate for musical artists to express their social criticism. But at least what is implied in the lyrics of the song is very contextual with the reality of the turmoil on the political stage at that time. There are also radical notes in the form of social protest which are none other than a form of critical attitude of musicians in addressing or responding to existing social conditions.

Leo Kristi has a fanatical fan following who collects and continues to hunt for his albums, which may never have the "best seller" label attached to them, but are eternal in the heart of the audience and in used cassette stalls are treated as rare items at exorbitant prices. On the other hand, the topics presented in Leo Kristi's works are Leo's characteristic of always speaking in symbolic language, which is associated with nationality and Indonesianness. So Leo Kristi is also known as a nationalist figure, but then Leo criticizes him for the language games contained in each of his lyrics.

Leo's music was born in a group which he named "Leo Kristi Folk Concert" (KRLK) with Naniel Yakin, Mung Sriwiyana, and the brothers Lita Jonathans and Jilly Jonathans, until his third album. On the fourth album (Singing of Love), Lita and Jilly Jonathans were replaced by Titi Sutopo, Titi Ajeng, Titi Manyar, and still supported by Naniel and Mung.

In the mid-70s, Leo Kristi began to proclaim the Leo Kristi People's Concert, which consisted of Leo Kristi, Naniel and Mung, as well as two sisters Jilly and Lita who served as background singers. This formation gave birth to the debut album at the end of 1975 Nyanyian Fajar which was produced by Aktuil Musicollection, a music magazine in Bandung that spread its wings to the world of recording (Sidharta, 2014).

Because of that, Leo Kristi's fans enjoy it, because it's not just entertainment but also communication between members as a fanatical family unit.

This is somewhat different from the second group, KRLK NGO fans, who are Leo Kristi fanatics who have also known Leo for a long time. They are buyers of Leo's tapes, appreciate and admire, and have at least been part of his life's journey (Budiman, K. 2017).

The LKers community eventually became the facilitator for the performances of Leo Kristi's music and his Rakyat Concerts, both in Jakarta and (later) in various cities. Moreover,

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with the advent of virtual society via the internet (facebook, twitter, and the like), the socialization and communication of this community is assisted in its spread. The success of the KRLK music concert is inseparable from the members of the saweran LKers, or the emergence of personal sponsors, which means they are Leo fans who are ready to provide financial assistance to organize a People's Concert (Ibrahim, M, et al. 1999). For his fans, the figure of Leo is said that Leo is a rigid and serious person, but not a few of them say that Leo is a person who smiles a lot, but some of his fans have been annoyed by him because Leo is considered to be less consistent in working together when the fans made an appointment with Leo Kristi regarding the implementation of the Leo Kristi folk concert.

### **Research Methods**

The data is processed based on literature studies, namely by using various literacy sources that support this study. The sources used are books, journals, previous research, and several reliable internet sources. Using a qualitative approach means that this study was written based on a descriptive description of the sources obtained. Also using historical methodology as the development of the study. The author also uses a historical writing method approach, starting from heuristics, criticism, interpretation, and historiography. Heuristics are activities related to the process of searching and collecting historical sources and using the content study method, namely by using a literature study approach from several sources by examining several findings in the form of collecting books as a reference source as well as a source comparison in this discussion (Ismaun, et al. 2006). Krippendorff (1991) explains that content analysis does not merely make the message content its object, but also relates to newer conceptions of symbolic phenomena in the world of communication. Content analysis is a research technique for making inferences or statements that are replicable.

In this study, researchers conducted a heuristic, namely collecting historical sources by searching several places, such as the Firestone Library in Jatinangor, Sumedang Regency. Ajip Rosidi Library in Bandung City, Padjadjaran University Library and the People's Mind Archive Office in Bandung City. The researcher also uses archives as historical sources by using several newspapers and magazines such as *Pikiran Rakyat*, *Kompas* and *Tempo* as sources for newspapers. Then for magazines, researchers use *Aktuil* and *Gatra* Magazines as historical sources.

In this article the approach used by researchers is the Theory of Action approach from Max Weber. Weber saw sociology as a study of social action between social relations and that is what is meant by the notion of the social definition paradigm and that is what is meant by the definition of the definition paradigm or social science. Human action is considered as a form of social action when the action is directed at other people. This means that human action is not completely determined by norms, habits, values, and so on which are included in the concept of social facts. Although in the end Weber acknowledged that in society there is a social structure and social institutions. It is said that social structure and social institutions are two interrelated concepts in shaping social action (Wirawan, 2012).

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## Findings

The scope of the song is more emphasis on the development of ballad music in Indonesia and the role of Leo Kristi both personally through the various works he produced and his role in building branding as a ballad artist that developed during the New Order era. When the New Order came to power, criticism and polemics voiced by music began to emerge. Various types of music genres are increasingly emerging. This phase is like a honeymoon, where artists who were previously banned by the government are then given the opportunity to work as they please (IPB University & Darmawan, 2020).

Leo Kristi is perhaps almost the only singer who sticks to his ideals, who ignores many things that are often associated with stability and order, including, once again, popularity. Leo Kristi did everything himself, to follow his heart, and travel around the village to hold people's concerts. However, that doesn't make him have no fans at all. In every work that is produced by Leo, he tries to provide a picture of the reality that is happening at this time and a moral message in the song lyrics, which essentially contain criticism of the ongoing marginalization. Example *Salam Dari Desa*, the song tells about agrarian problems that occur in rural areas as a result of reckless development and the tendency to ignore the demands of the people who ask for compensation for the losses incurred by the development. With the aim to be accepted by listeners by cultivating the values of tolerance among human beings, togetherness and awareness in building a unity of life. The message in the lyrics of the song is composed in sarcasm. Of course, the meaning of sarcasm language, according to Gorys Keraf (2010, pp. 136-137) sarcasm is a reference that contains bitterness and bitter reproach.

The relationship between the song and the social aspect can be seen in the content of the lyrics of the song. The message contained in it is that some listeners can immediately digest it and some can't. Therefore to understand and understand the lyrics of the song as a whole and to find out what exactly the sign that is given meaning is contained in the lyrics of the song, as well as to be able to represent the social phenomenon of marginalization that occurs in Indonesia so that it can apply human values to it. nation that is happening in today's society (Shiraishi, 2000).

In this research paper, researchers try to highlight the character and achievements of Leo Kristi as a musician who lived during the New Order era. Contemporary musicians with several figures such as Iwan Fals and Gombloh. However, the name Leo Kristi is not as famous as the names of other musicians and he prefers to live as an independent musician regardless of the offers of the music recording industry by traveling to various places as a source of inspiration in producing some of his works. The researcher also raises the role of Leo Kristi in the development of ballads in Indonesia during the 1970-2000 period. Furthermore, researchers conducted a heuristic, namely collecting historical sources by searching several places, such as the Firestone Library in Jatinangor, Sumedang Regency. Ajip Rosidi Library in Bandung City, Padjadjaran University Library and the People's Mind Archive Office in Bandung City. The researcher also uses archives as historical sources by using several newspapers and magazines such as *Pikiran Rakyat*, *Kompas* and *Tempo* as

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sources for newspapers. Then for magazines, researchers use *Aktuil* and *Gatra* Magazines as historical sources.

The heuristic findings began with the findings of the *Kompas Daily*, published on June 4, 1991 with the article title "Leo Kristi's Newest Cassette, *Anak Merdeka*". This article describes the process of recording songs recorded by Ricks Record Music Studio. The song has a meaning that is about the meaning of an independence which is not only single, but independence can be filled by various groups. So it can be said that the song teaches the meaning of diversity.

Then, was *Sarinah Magazine*, November 5, 1990 edition, with the article title *Leo Kristi Singing a Traveler*. The article describes a collection of interviews conducted by the *Sarinah Magazine* editorial team for Leo Kristi around 1990. In general, the article describes the personality of Leo Kristi. But what's interesting is that the question posed by the *Sarinah Magazine* editorial team is about the points of nationalism values that are conveyed in each of Leo Kristi's works. That is a hope that Leo Kristi aspires to realize "*Indonesia Raya*" in his works. Furthermore, the third finding in the heuristic process was the 1975 edition of *Aktuil Magazine* with the title *Leo & Christie Duo Folsinger the Most Durable*. In the article, it is explained about the origin of the name "Leo Kristi", the band as described in the article explains the story of the journey of a music concert when they had a concert in Bandung in an event entitled *Parade Song in Bandung* in 1973. From the concert, the name "Leo Kristi" "Leo Kristi" has started to be recognized by the public. Not only limited to Bandung, the band also made concert trips to Kalimantan and Sumatra with the nuances of their folk songs.

Furthermore, from the 1976 edition of *Gatra Magazine* with the article title *Peering at Leo Christy's People's Concert Performance*. The title of the article explains the technical implementation of the *Leo Kristi People's Concert*. For example, in his concert, Leo installed a woman as the backsound in the concert. Then there is one thing that is interesting in the article is the figure of Christy, who usually always accompanies Leo at concerts, at that time the figure chose to move with Tamam Husein (a musician). It was also explained that Leo did not know anything about Titi's (Christy's nickname) departure.

Finally, it was *Koran Tempo* August 26, 1978 edition. There are two titles of the article namely, *Leo Kristi People's Concert Without Wounds Without Hate* and *Leo Kristi Soft Fresh Blood*. In the title of the first article it is explained that Leo held his people's concert right on Independence Day. The themes conveyed in the song are also about the spirit of the heroes in the struggle for Indonesian independence. In the title of the first article, Leo said that young people are still fighting for justice in the midst of the injustice that hit Indonesia at that time.

Whereas in the title of the second article, which actually still has the same theme as the *Leo Kristi Folk Concert* which was held at Taman Ismail Marzuki from 16-18 August 1978. In the second article, Leo performed a song entitled *Boven Digul in Memoriam*, a song that tells about the struggle of a warrior figure who, during the era of the national movement, had been exiled to Boven Digul by the Dutch colonialists. From the concert Leo Kristi.

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So in this research the scope lies in the work and progress of Leo Kristi as a musician who has his own characteristics and is different from other famous musicians who lived in his contemporaries.

## **Discussion**

### **The Condition of Ballad Music in Indonesia**

Through his distinctive voice, Gordon succeeded in popularizing Indonesian ballads, not only at the national level, but also at the international stage. He uses a very precise strategy: using the Batak language in the lyrics of the main song. Together with the vocal group Impola, Gordon managed to surf to various countries to perform Indonesian folk songs, from filling in the Press Fest event in Germany in 1965 and being selected by the Australian Art Expert Team to represent Asia at the Art Festival of Perth in 1969 (Haryanto, A 2016) . The wave of American folk music, such as Joan Baez, Peter Seeger, Phil Ochs, Bob Dylan, to groups like Crosby, Stills, Nash & Young, certainly sparked the development of the folk music scene in Indonesia. At least three big cities in Indonesia have famous folk figures, namely Jakarta, Bandung and Surabaya. In Jakarta, there is the Bintang Quartet initiated by Guntur Sukarnoputra, the Noor Brothers and the Prambors Vocal Group. In Bandung, there is the Trio Bimbo to Remy Sylado. Meanwhile in Surabaya, there are Lemon Tees supported by Gombloh and Leo Imam Soekarno, also known as Leo Kristi. The presence of these musicians eventually became the trigger for events such as the Folk Songs Parade which took place on July 8, 1973 at the Bulungan Youth Center, South Jakarta. The event was filled with a number of groups such as Noor Bersaudara, Gipsy, Prambors Vocal Group led by Iwan Martipala and Remy Sylado Company. The following year a Java Folk Songs Festival was also held which took place at the Merdeka Building, Jalan Asia Afrika, Bandung, which featured the Noor Brothers and Prambors Vocal Group from Jakarta as well as Manfred, Vraliyoka and Lemon Never Forget from Surabaya, Azwar AN & The Ones from Yogyakarta, Daniel Alexey from Semarang, as well as Singing Student Bandung (Double SB), The Gangs, The Mad, Numphist Group, Hande Bolon, GPL Unpad and Remy Sylado Company. Folk music developed with the emergence of new figures such as the duo Franky & Jane, Mogi Darusman, Tara & Jayus, Tika & Sita, Iwan Fals, Wanda Chaplin, Tom Slepe, Doel Sumbang, Ritta Rubby Hartland, Elly Sunarya to Ully Sigar Rusady, Ebiet G Ade and Village Group from Yogyakarta. By raising the theme of songs that tell stories about nature, the environment, social criticism and also incorporating elements of humor, the group's works quickly catch the ear and become popular in society (Primasanti & Alrianingrum, 2017).

The development of folk music in Indonesia itself shows very good progress, from musical instruments involving traditional musical instruments to the enthusiasm of the fans. For example, Indonesian folk music leaders Gordon Tobing, Franky Sahilatua, Iwan Fals (80'-90's), Ebiet G. Ade, Guruh Gipsy to Vicky Sianipar, Discus, Navicula, Ubiet and others.

The movement of folk music which is 'mushrooming' nowadays may have been triggered by the presence of Afternoon and Early Day Dialogue. After them, other folk musicians emerged. Like the old people say "if it itches, don't scratch it, it will itch more!", maybe these folk musicians are the itches that are scratched hehe. No one says their work is not good, we can

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say Payung Teduh, Float, Banda Neira, Silampukau, Endah n Rhesa, Stars and Rabbit, Tetangga Pak Gesang, Deer Militan, Nosstress, Mr. Sonjaya, Katjie & Piering and tens or even hundreds of Indonesian folk musicians (Aning, 2005).

This folk music itself has a characteristic in playing it, namely with stringed instruments such as guitars or others and the lyrics of this folk genre have characteristics that usually discuss issues of war, disaster, heroism, even raising political issues that are happening or that they restless as a musician. Popular folk music musicians are idealistic musicians and have a progressive political orientation (Sokawati, Muria Indah, 2009: 195). Folk musicians often in each of their works or songs raise political issues in them, not infrequently their works seem to touch on political events that are happening in that country. It is a protest or delivery of a message about anguish in the form of a song or even the music itself. Not infrequently, the works of these folk musicians speak out about human rights (HAM) (Sinaga, D, 2017). They talk about an injustice in living life in the country they live in. Because music itself is a very effective means of conveying messages or it can be said that music is a means of mobilizing the masses against injustice in a country itself.

### **Founded the Leo Kristi Folk Concert**

After leaving the band Lemon Trees Anno'69, Leo, together with Naniel Yakin, Mung Sriwiyana, and the brothers Lita Jonathans and Jilly Jonathans, formed the Leo Kristi Folk Concert. This lineup gave birth to their debut album at the end of 1975, Nyanyian Fajar, which was produced by Aktuil Musicollection, a music magazine in Bandung that had spread its wings to the recording world. The lineup for the Leo Kristi People's Concert is always changing. Several names have alternated to support Leo Kristi's musicality, including Otte Abadi, Komang, Cak Bagus, Tatiek, Yayuk, and the two sisters Nana and Yana Van Derkley. Leo Kristi's line of supporters can be very long, because every time after traveling in an area, Leo always finds new seeds which are then included in the formation of the Leo Kristi People's Concert.

Every concert that KRLK brings, the themes that are performed are ballads, the spirit of love for the nation, and folk stories which are more in folk, country rhythms, and are supported by poetic lyrics. KRLK has almost never been absent in several performances commemorating Independence Day on August 17 at Taman Ismail Marzuki Jakarta.

Leo Kristi is known as a musician who is different from ballad musicians in general. Other ballad musicians such as Franky Sahilatua, Iwan Fals, and Doel Sumbang have consciously made peace with the market, so that they are more than well off financially. But Leo Kristi remained faithful to his musical path. Leo is a vagrant and has direct contact with the lives of the common people in the creative process of his creation. So, with ballad songs full of patriotism and love lyrics, he still inflames the fighting spirit (Saryono, D. 2016).

Leo, with his Folk Concert, apparently has fans, who are almost a tradition (apart from being the same age as Leo, he also continues to actively contribute). They joined in a community called LKers (Leo Kristi Folk Concert Music Lovers Community). LKers was created by and for connoisseurs of the works of the legendary trumpet musician Leo Kristi, who has been recorded on a number of KRLK albums (Rahoetomo & Haryono, 2017)

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KRLK's albums which are now rare items are *Nyanyian Fajar (1975)*, *Nyanyian Malam (1976)*, *Nyanyian Tanah Merdeka (1977)*, *Nyanyian Cinta (1978)*, *Nyanyian Tambur Jalan (1980)*, *Lintasan Hijau Hitam (1984)*, *Biru Emas Bintang Tani (1985)* yang gagal beredar, *Deretan Rel Rel Salam Dari Desa (1985, aransemen baru)*, *(Diapenta) Anak Merdeka (1991)*, *Catur Paramita (1993)* dan *Tembang Lestari (1995, direkam pada CD terbatas)*, *Warm, Fresh and Healthy (17 Desember 2010)*, and the last of Albums *Hitam Putih Orche (2015)*.

The success of the Leo Kristi People's Concert at that time did not need to be doubted. Folk, Latin, ethnic and even stringed music with poetic ballad lyrics have succeeded in making them a well-known group. To the extent that, on the second album, Irama Tara, which was a leading record company in Jakarta at that time, was interested in working together. 'Crying the Night' was born in 1977 with a single titled the same.

The success of the Leo Kristi People's Concert continued until album after album. There was also a song which satirized the development which continues to be centered on the capital city entitled 'Sweetheart Oh Jakarta'. Stepping on 1993, the Leo Kristi People's Concert reached its peak. Album number 10, 'Catur Paramita' was so successful arranged by guitarist God Bless, Ian Antono. Also followed by the eleventh to thirteenth albums which also captured the hearts of the LKers.

Leo Kristi's popularity also attracted the attention of journalists at that time. As did Bens Leo, it was he who also brought Leo Kristi to record the second album Concert Folk, Singing Night, at Irama Tara in 1977. And managed to bring Leo Kristi's first album, Singing Dawn, to be recorded by AKTUIL Magazine on the recommendation given by Bens Leo which made Leo Kristi's name even more famous at that time.

As for Leo's way of doing folk concerts, he traveled to various regions. Leo's goal in making such a journey is in general to be able to produce a masterpiece, a piece of music that is a struggle for the love of both types of music. Leo said that the characteristics of the music he plays are more inclined to Indonesian diapenta music which is the result of sediment from a long process. Leo, as a creator and singer, is well known to the public not because he often appears on television, but because he is known for directly meeting his fans by conducting various performances in areas such as South Sulawesi, Ujung Pandang, Palu and other places. Leo's goal in carrying out the performance was in order to bring the vision to the small community by giving them an understanding of the nobility of regional music. Menunit Leo, small communities need to receive direction that their music is no less beautiful than music that comes from abroad.

From this performance, Leo hopes that people can be sure that regional music has beautiful and very valuable values. In addition to this hope, Leo is also processing folk songs and at the same time fostering young musicians in the area. That's the activity Leo does to get closer to the people. If in one area he has succeeded in carrying out his mission, then he will move to another area to convey the same mission. He does this continuously without feeling bored in his life, and it is even a pleasure for him (Narasi, 2005). When Leo held folk concerts, he was always surrounded by visitors. The audience always shows extraordinary enthusiasm. Where Leo's appearance is unique because he always carries the Garuda Bird

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Emblem on his shoulder. Leo is indeed capable of performing enchanting vocal and choral improvisations, so his music, poetry and performances are pleasing to the ear and to the eye.

Leo as a folk musician has produced eight albums so far. Indeed, a fairly minimal amount when compared with other songwriters. However, his specialty is deeply felt in the hearts of his fans because the songs he creates continue to be popular and are not bored to be enjoyed (Darmawan, 2020). The lineup for the Leo Kristi People's Concert is always changing. Several names have alternated to support Leo Kristi's musicality, including Otte Abadi, Komang, Cak Bagus, Tatiek, Yayuk, and the two sisters Nana and Yana Van Derkley. Leo Kristi's line of supporters can be very long, because every time after traveling in an area, Leo always finds new seeds which are then included in the formation of the Leo Kristi People's Concert.

### **Leo Kristi Folk Concert Album**

Through KRLK, Leo managed to donate his albums, among others. In his musical journey, Leo has produced about 10 albums. Of course this is a very small amount compared to his career which has spanned four decades. Even so, he always dismissed accusations that he had experienced stagnation. Through the Leo Kristi People's Concert, Leo has succeeded in launching this pentalogy album, marking Leo's productivity in his work. Because each album is only one year apart. It began with the emergence of the Dawn Song which was produced by the music magazine *Aktuil* in 1976. After that, the Night Song, the Merdeka Land Song, the Love Song, and the Tambur Jalan Sing were the cover (Saryono, D.2016). Leo actually wanted to continue the concept of the Pentalogy album Singing with the *Lintas* series. Unfortunately it only had time to stop at the *Lintasan Hijau Hitam* (1983) and *Lintasan Biru Emas* (1985) (Wibisono, N, 2019). (Wibisono, N, 2019). Maybe because the last mentioned title failed to hit the market. To fill the void, he collected some old song material which was re-arranged using some of the newest electronic devices of his day, such as a drum machine and MIDI keyboard, on the album *Deretan Rel-Rel Salam dari Desa* (1985) (Iswatiningsih & Fauzan, 2021).

Leo also produced various other albums including *Diapenta Anak Merdeka* (1991), *Catur Paramita* (1993), *Tembang Lestari* (1995), and *Warm, Fresh, and Healthy* (2010), which was his last album. Among other things, Leo has also worked on music scores for the films *Lieutenant Harahap* (1977) and *Nyoman Cinta Merah Putih* (Nyoman and the President; 1989). Also as an actor, played Bung Tomo in the film *Soerabaia 45* (1991).

Yayu's 5th album was formed, besides Titi, Mung, and Naniel, but Yayu's name was no longer on the 6th album (*Lintasan Hijau Hitam*). About KRLK's 8th album, which is a new arrangement of a number of previous songs, he worked on with Titi Manyar, brothers Yana and Miss Vanderkley, Mung Sriwiyana, Ote Teguh Abadi, Markis Alkatiri and Wahab, as well as several other supporters. The 9th album (*Diapenta Anak Merdeka*) which he worked on in Bali and took a long time involved Cecilia Mars, Jimmy Sila'a on keyboards, drums programming, effects, electric bass, cakra; Boge on keyboards, drums programming, classic guitar. Dore on keyboards, drums programming "Dayu Jiwa"; Sinyo electric guitar "Bra bra December"; Kennedy Gobel: Guitar Hawaii "Free Child's Breath"; Tjok Bagoes (Habil)

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Suparba: Keyboards; Komang Jayanegara: Cakra, Suara Burung, and Slamet R. KRL music hums ballads, the spirit of love for the nation, and folk tales that are more in folk and country rhythms.

### **The Appearance of LKers as Leo Kristi Community Fans**

In the development of the Leo Kristi People's Concert, it is inseparable from the emergence of Leo Kristi's fans whose dynamics are LKers (as Leo Kristi's fans are called). The fans on average have kept Leo Kristi's album collection since the first recording, you can estimate his age. However, the fans have a loyal attitude for each of Leo Kristi's works. The Leo Kristi community is truly united by the romanticism of the troubador's songs (Barendregt et al., 2017). They don't just memorize the song lyrics and melodies, they even come to the twist of the improvised accessories: so unique and hard to find in other singers. The sound of the flute, which is often falsetto, is also accepted as a character.

This may be hard to believe, but it's true. Members of the Leo Kristi mailing list often greet each other with lines or verses from Leo Kristi's song lyrics, according to the situation they are currently in. Community members come from various backgrounds: architects, journalists, lecturers, electricians, automotive employees, television show producers, doctors, radio broadcasters, and of course a number of writers. When the LKers members meet, they sing together, eat together, talk about various topics, and don't forget to take photos together. Each of them brought provisions if they were in the open. With several members bringing along their families (children and wives), the atmosphere that is built is really like that of a big family. This meeting was no longer bound by the figure of Leo Kristi as an idol, but only linked by his songs. Although sometimes spontaneous and limited meetings between members are indeed triggered by Leo's arrival to Jakarta. In fact, not a few of them are ready to help with all logistical needs and set aside funds to finance the stage process and make an album when Leo is about to go on a concert tour or when he is about to release another album from the KRLK series.

### **The Role of the Leo Kristi "Fanbase" Community in the Leo Kristi Folk Concert**

The popular Leo Kristi Folk Concert peaked in 1993 with their tenth album. The rock touch of this God Bless guitarist is felt in the song Hitam, Putih, Hyang. Leo's friend in Surabaya who later also became a ballad musician, Franky Sahilatua, became a producer while they were still in the same music group, although in the end Leo and Franky chose to split up.

Two years later, Leo Kristi personally recorded his eleventh album, Tembang Lestari, in Surabaya. This album was born from his collaboration with Bentara Budaya Jakarta, but was not widely circulated. Leo sold it hand-to-hand, in ten-cd packages along with the nine previous Concert of the People albums, minus the Lintas Biru Emas that did not circulate even though it had been recorded (Shiashi, 1997). In Leo's way of building the Leo Kristi People's Concert, it was Leo Kristi's fans in 2008 who became donors in making Leo's songs, because the LKERS (Leo fans) missed back when Leo published his albums which had been stopped due to difficulties in finding a producer that suited him. vision from Leo. Leo is an Indonesian musician who is able to make a new album with funds from his fans. The album

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is still in limited print. Leo Kristi's fans don't make this a project or business, they just want Leo to release his works soon (Rasuardie, 2018)

After 15 years of not recording, the song-loving community of the Leo Kristi Folk Concert (LKER) took the initiative to jointly produce their 12th album, Warm, Fresh and Healthy. The album, which was recorded in Malang, East Java, explores various musical genres, from ballads, jazz, blues, Latin, to ethnic. Liliiek Jasqee's violin and the touch of a young contemporary musician from Malang, Redy Eko Prastyo, enrich the musical arrangement of the Rakyat Concert. In this album, some of Leo Kristi's old songs that have never been recorded or circulated, such as Biru Emas Bintang Tani and Isa Tani, are finally documented. Two years before the production of this indie album, Leo composed the single, Mars KPC, which was ordered by PT Kaltim Prima Coal in Sangatta, East Kalimantan. Sampeq Dayak music, the sound of river water, the roar of the jungle can be heard in the song (Wibisono, N.2019)

On the occasion of Leo Kristi's 65th birthday, 8 August 2014, LKER has launched its 13th album, Concert Rakyat Leo Kristi, Hitam Putih Orche, in Yogyakarta. This album is very unique because it is a collaboration between Leo Kristi and composer and arranger, Singgih Sanjaya, as well as his orchestra consisting of music students and lecturers from the Indonesian Art Institute (ISI) Yogyakarta. Four guest stars also strengthen this album: soprano Berlian Hutauruk, jazz vocalist Trie Utami, jazz guitarist Wayan Balawan, and contemporary musician Wukir Suryadi. Eleven old songs and a new song by Leo Kristi were recorded in an ethnic orchestral format. From pop, classic, jazz, keroncong, tanjidor, gamelan, until Dayak, to Banyuwangi egrets are heard in the polyphonic album ever released by Leo Kristi (Abadi et al., 2016).

The 13 albums of the Rakyat Concert are the recordings of more than one hundred songs by Leo Kristi. With personnel that continue to change from time to time, Leo has been performing for 45 years from stage to stage. From Balai Muda in Surabaya, the Vice President's palace in Jakarta, the 17 August commemoration at Taman Ismail Marzuki, campuses, galleries and cultural centers in various cities, the Gunung Padang megalith site in Cianjur, cafes in Greece, to the waterfront Buaran Lake in the capital and the workers' village in the Cempluk alley, Malang city. In his no longer young age, he still travels to compose the melodies and lyrics of his songs. From slums in Surabaya, sugar cane plantations on the coast of East Java, train trips in Yogyakarta and Bandung, megalithic valleys in the interior of Central Sulawesi, fishing villages in Bali, the Acropolis theater in Greece, bustling markets on the outskirts of Cairo, Egypt, to the spirituality of Umrah in the city. holy places of Mecca and Medina, Saudi Arabia (Frederick, 1982)

### **Community Response to Leo Kristi's Folk Concerts**

One measure of an artist's weight is his integrity in the world he is in and his aspirations through his works. The world of music is often identified with the entertainment industry, usually rarely having singers or songwriters with very strong integrity in their works. Commercial encouragement often makes mainstream pop music players follow market tastes that determine their popularity. As a result, pop musicians often lack

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consistency in their work. Songs for music industry players are just commodities that don't have to be critical representations of the world or the environment in which they live, let alone voice the struggles of oppressed groups of people.

The appearance of Leo Kristi made music a vehicle for conveying the aspirations of rural, working, and traditional people, which were sung in a creative, cool, beautiful, and brilliant way. This agrees with Anton (2023), who states that Leo Kristi is not only a musician but the works and lyrics that are produced from him are very progressive in the sense that in the lyrics there are meanings that describe environmental issues, especially those that focus on environmental damage.

Leo broke away from the world of mainstream pop music and named his music/show "The People's Concert". Because of this choice, Leo's presence was outside the context of the music industry which was very dominant in 1970-1990. The theme of the lyrics and the style of the music are different from those circulating in the Indonesian music market. Leo doesn't just present music, but he is able to present lively songs. Representing the fighting spirit of working class society in Indonesia (Spiller, n.d.).

Leo Kristi is indeed attached to songs that depict the archipelago from the periphery. He used to travel to all corners of the archipelago, live or do activities for a while, then produce songs that convey the pulse of people's lives.

Stories of farmers, fishermen, hamlet children or village people color many of his songs. The same goes for the description of a city corner, a train, or a coast. This is reflected in his well-known songs, say, such as "Di Rows of Railroads", "Gulagalugu The Voice of Fishermen", "Greetings from the Village", or "My Lenggang Lenggong Ocean Storm".

The stories of the Nusantara hamlets told by Leo are still relevant to the Indonesian nation. What's more, this nation is still struggling to organize itself and sucked in by the tug-of-war between the interests of various community groups. Meanwhile, the strength of the state is too weak, often absent in building a national identity for the community (Kompas, 2010).

In that situation, Leo Kristi's songs injected the spirit to love the Motherland in a more relaxed, relaxed, open and full of togetherness with a populist spirit. The story of the struggles of the little people he raised gives hope: this nation can continue to grow to be big. This spirit of nationalism also makes the Minister of Youth and Sports Andi Mallarangeng fond of Leo Kristi's songs. Last Friday night, he came to watch. He also patiently waited for Leo to appear again after the farewell after the fifth song.

Not only about nationalism, Leo Kristi's songs also open up space for contemplation. Its romantic views, poetic language, and folk music which absorb the spirit of Indonesian elements can invite anyone to think further about the building of Indonesia. Leo also incorporates regional elements, but not the color of the music. This locality appears more in the lyrics of the songs with the use of several idioms or regional languages.

Regarding Leo's idealism, he is an anomaly. For decades he was on the streets, his idealism remained untouched. During the election, many other singers "went into politics",

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Leo remained alone, walking through a bohemian life. He is resistant to being eyed by the industry, although that doesn't mean he doesn't want to be eyed by producers. Honest, resilient. According to Aguslia Hidayah (Tempo, 2009), Leo admitted that he had difficulty finding producers who were in line with him. Because many, today's producers just want to just test the market. This means that Leo doesn't want the music industry system to make musicians feel disadvantaged by the system. Indeed, they were not harmed materially, but the artists were harmed ideally.

This can be seen from the current phenomenon with the market mechanism of the music industry causing these music to lose its identity. Music will tend to be famous in its time but cannot be remembered in the future. Unlike the case with music, which still has its identity, it will continue to be remembered, especially by its fans.

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## **Conclusion**

His inner and physical experiences, the emotional bond that exists between him and the life he lived as a troubador, flow as strong lyrics. Expressions that depict a true portrait of the struggles of Indonesian people in the coast, interior and overhangs of big cities, are not expressed in the form of protests. Leo Kristi only takes pictures, moving the bitter

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landscape of marginalized people, still with a sense of love for the country. It depicts disasters, wars, poverty, social inequality, as well as the struggles of the founders of this republic, with a fervor, a fiery zest for life. At the same time, he is also good at representing the tenderness of love (to women as mothers and lovers) with seductive hums.

The honesty that was conveyed was not with the intention of making faces to the people, let alone the authorities, so that his songs were appreciated only by those who understood him. Not that his poetry is in a high class, but not everyone immediately understands it.

For more than three decades, Leo Kristi has remained idealistic. Although he has the goal of becoming an affluent artist, he has never been tempted to enter the pop route like his fellow soldiers. Leo can be called a rare human being, in the sense of the word he does not work to suit everyone's taste. He walked consistently, with his idealism as an artist. So this is what makes the fans loyal and even tend to be militant in fighting for KRLK together with Leo to popularize the type of ballad music in Indonesia.

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