



The River and the Sea

The People's Musician in a Time of Chaos

CHRISTINA MIU BING CHENG *

ABSTRACT: Born to a poor Tanka fishing family in Macao, the Distinguished Son of Macao—Xian Xinghai—led an itinerant life and died in Moscow. In his short life, he composed almost 300 patriotic musical works. His iconic masterpiece *The Yellow River Cantata* was created as a weapon for defence and resistance during Japan's invasion of China in the 1930s. Playing a significant role in the history of New Music in China, he has been enshrined in the Chinese music pantheon.

KEYWORDS: Tanka minority; Sino-Japanese Wars; New Music movement; Paris Conservatory; People's Musician

A TANKA BOY IN MACAO

Macao lies at the estuary of the Pearl River into which flow the waters of south China's three great rivers—the East, North and West Rivers. Intrinsically, Macao has been impregnated by the river and the sea. Xian Xinghai 冼星海 (alternative spelling in Cantonese: Sinn Sing-hoi) (1905-1945) was born into a Tanka 蜑家 fishing family off the coast of Praia do Manduco 下環街 in the inner harbour of Macao in 1905. The Tanka, known in *pinyin* as Danjia 蜑家 or referred to as Dan people (Dan *min* 蜑民), are a small ethnic subgroup of boat people in south China. They live on their boats and pursue their

traditional livelihood of fishing.

These boat dwellers are often marginalised as a race inferior to the Chinese and pejoratively put at the lowest social stratum. They are discriminatorily dubbed Dan barbarian (Dan *man* 蜑蠻), and “a race outside civilization” (*hua wai zhi min* 化外之民), not to mention that they are disdained and bullied by the land people (*Guangdong Dan min she hui diao cha*, 2001:15-16; Chen, 2012:32-33). Literally, they are the unclassifiable because they are not even recognised within China's 56 ethnic groups (55 ethnic minorities in addition to the Han majority). Hence, they always carry a disparaging stigma.

Despite their low social status, Robert Elwes has described a pleasant image of the Tanka girls in his travel journal, “They are better-looking than most of the Chinese, not that their features are very handsome, but they are good-tempered, and their laughing mouths show fine white teeth” (Elwes, 1854:336). Moreover, the Tanka minority has been a popular subject matter in paintings and literature. For instance, the English painter George Chinnery (1774-1852) had a preference in portraying the

* 鄭妙冰 is the author of *Macao: A Cultural Janus* (1999), *In Search of Folk Humour: The Rebellious Cult of Nezha* (2009) and *Tracing Macao through Chinese Writers and Buddhist/Daoist Temples* (2013). *Macao: A Cultural Janus* has been translated into Chinese. She has received a Ph.D. in Comparative Literature at the University of Hong Kong.

Doutorada em Literatura Comparada pela Universidade de Hong Kong. Autora de Macau: A Cultural Janus (1999), obra traduzida para chinês, *In Search of Folk Humour: The Rebellious Cult of Nezha* (2009) e *Tracing Macau through Chinese Writers and Buddhist/Daoist Temples* (2013).



The Tankas in Macao (1930s). Reproduced from José Neves Catela, *Macao Memories Revealed* 《永不回來的風景：澳門昔日生活照片》 (Macao: The Macao Museum of Art, 2001), p. 156.

Tankas while he stayed in Macao.¹ And, a Tanka girl's tryst with a Portuguese sailor was novelised in the short story, "A-Chan, A Tancareira", by the Macanese writer Henrique de Senna Fernandes (1923-2010).² He won a literary prize for it from the University of Coimbra in 1950.

Before Xian was born, his boat-worker father died in 1904, at 35, in an accident at sea. This Tanka boy was raised by his mother Huang Suying 黃蘇英 (b. 1872) and his maternal grandfather (He, 2015:31). As a child, Xian was pampered by his mother's lullabies and vernacular fisher folk's songs. He also learned simple musical instruments from his maternal grandfather, an avid player of Chinese flute. His early memories may have aroused his passion for music later.

No sooner had Xian's maternal grandfather—the main "breadwinner"—died than both the mother and the son were left in wretched times. At the doorway of south China, the desperate mother longed for a better and regenerated life with her son. The sea is a symbol of flux and liberty, and alludes to the longing for adventure

and spiritual exploration (Olderr, 1986:95). The port city Macao was the very conduit channeling them toward adventure. By a sea route, they drifted away from the Pearl River in 1911.

In 1911 the Qing Empire collapsed. The demise of Manchurian rule was followed by yet another anarchic period—the Warlord Era (1916-1927).³ It was a time when the fledgling Republic of China was fragmented and controlled by various military cliques. In 1927 the divided country dominated by warlords was reunified by Chiang Kai-shek (1887-1975) and his National Revolutionary Army (Guomin Gemingjun 國民革命軍). Shortly, the first phase of the civil war (1927-1936) between the two ideologically opposed parties—the Chinese Nationalist and the Chinese Communist—began. The two forces struggled to regain domination of China and their conflict was interrupted by the Second Sino-Japanese War (1937-1945).⁴ This war is commonly referred to as the Anti-Japanese War or the War of Resistance against Japan by the Chinese. Xian Xinghai lived through all these historic chaos.

MUSIC

FROM SINGAPORE TO GUANGZHOU

The widow and the 6-year-old son landed on Singapore. While the mother earned a living as a domestic maid, the son received his early schooling through “private tuition” (*si shu* 私塾), and was introduced to traditional Chinese studies. At that time, British-ruled Singapore was a backwater, with a population of less than 500,000 (He, 2015:48). Xian's mother went on to Malaya (reconstituted as Malaysia in 1963) with him in order to look for a better-paid job.

In 1915 they returned to Singapore, and the 10-year-old Xian was admitted to St Andrew's School (established by the Church of England in 1862), which aimed at providing a mission education. Xian studied for only one year, and was transferred to Yangzheng 養正 Primary School (founded in 1905) in 1919. Xian's mother found a job in the laundry at Yangzheng to

maintain their living.

Xian Xinghai's flair for music was discovered by the Hong Kong-educated teacher Ou Jianfu 區健夫 (d. 1948) at Yangzheng. A passionate musician, Ou was the conductor of the school's military music band. Under Ou's tutelage, Xian was assigned to learn flute and clarinet in the band (He, 2015:92, 96). It was at this time that Xian was nurtured with songs relating to military march to protest against the warlords in China. Xian had studied for three years at Yangzheng and completed his primary education. After a sojourn of 10 years in Singapore, the 16-year-old Xian was brought to Guangzhou—the provincial capital of Guangdong province. One may wonder why he left Singapore after having settled there with his mother.

At the *fin de siècle*, late Qing China had already been plagued by enormous impacts externally and internally, and suffered national humiliation at the

Xian Xinghai (1st from left, second row) in the music band at Lingnan, Guangzhou. Reproduced from Qi Yuyi (ed.), *Xian Xinghai Tu Pian* (Beijing: Renmin Yinyue Chubanshe, 1986), p. 1.



MÚSICA

hands of foreign powers.⁵ The year 1905 when Xian Xinghai was born, cataclysmic reforms in education were implemented for modernisation. Significantly, the Qing government abolished the age-old imperial civil service examination system,⁶ which was established in the Sui dynasty (581-618) to select candidates for the state bureaucracy.

In that same year, a new educational ideology that associated universal literacy with national wealth and power was introduced against the backdrop of mass rural illiteracy (Peterson, 1997:15). That year saw the promulgation of a modern school system, in which music education was boosted, and “singing” was included as a subject on the curriculum. Unprecedentedly, a new musical genre of the “schoolsong” was earnestly promoted, thus laying the groundworks for the patriotic “mass songs” during the anti-Japanese singing activities in the 1930s (Liu, 2010:30-31, 883).

It could be surmised that in view of these new educational reforms, Lingnan University 嶺南大學 in Guangzhou⁷ established a middle school (attached to Lingnan University). It specially aimed at recruiting returned overseas students (Liu, 2015:32). In this context, the Principal of Yangzheng Primary School in Singapore, Lin Yaoxiang 林耀翔 (1888-1983), was appointed Vice-principal of Lingnan Middle School in Guangzhou, because of his longtime connection and close relationship with Lingnan University.⁸ In 1921 Lin returned from Singapore bringing with him more than 20 students, including Xian Xinghai (He, 2015:111). That Xian had been taken from Singapore to Guangzhou was largely due to Lin’s fervent support of the new educational programs of Lingnan.

Xian Xinghai enrolled at Lingnan Middle School and was recruited into the music group. Excelled in clarinet, he performed on various occasions.

After completing secondary education, his further studies were disrupted as he was too poor to pay the school fees. He then took up different jobs, including teaching music. In 1925 Xian resumed matriculation at Lingnan, with financial aids from teachers and an award of scholarship (Liu, 2015:32-35).

UNFULFILLED ASPIRATIONS IN BEIJING

In the spring of 1926, Xian Xinghai reached Beijing and was admitted to the Music Department of the Peking National Specialist Arts School, majoring in

music theories and violin (Liu, 2015:39).

At that point, the open-minded educationalist Cai Yuanpei 蔡元培 (1868-1940)⁹ took over the helm as the President of Peking University (from 1917 to 1926), which was founded in 1898. Cai was best known for being the Republic of China’s first Minister of Education in 1912, and the first President of the Academia Sinica (China’s highest national research institute) in 1928. Cai was also noted for his pioneering work in reforming the traditional education systems with a synthesis of Chinese and Western approaches.

Under Cai Yuanpei’s leadership, the Peking University Music Research Society was re-organised in 1922 and renamed the Peking University Institute of Music. It was headed by Cai, and Xiao Youmei 蕭友梅 (1884-1940),¹⁰ a pianist/composer, was appointed Dean of Studies. Xiao was one of China’s first composers to master Western compositional techniques (Liu, 2010:99-101). With Xiao Youmei’s help,¹¹ Xian Xinghai was given a part-time job as an assistant in the library at Peking University to support his living (Liu, 2015:40).

Meanwhile, Zhang Zuolin 張作霖 (1875-1928), the warlord of Manchuria (from 1916 to 1928), gained control of Beijing in 1926. In 1927 Liu Zhe 劉哲, the Minister of Education in the Northern Warlord’s government, declared that music “was deemed a danger to social morals” and “was a waste of the nation’s revenue” (*you shang shehui fenghua, lang fei guojia qiancai* 有傷社會風化, 浪費國家錢財) (Liu, 2015:42). Liu ordered the closing down of all college music departments and the winding up of the Peking University Institute of Music (Liu, 2010:90).

Having existed for five years under Xiao Youmei’s mantle, the Peking University Institute of Music was forced to disband. At this juncture, Xian Xinghai’s aspirations to study music in Beijing were at a standstill. He went back to Guangzhou and enrolled in the Arts Faculty of Lingnan University, where he worked as a music assistant at the same time (Huang, 1998:241).

A CUL-DE-SAC IN SHANGHAI

The closure of the Peking University Institute of Music prompted the founding of China’s first conservatory of music in Shanghai; henceforth, the centre of New Music shifted from Beijing to Shanghai. As a genre new to China’s musical culture, New Music

MUSIC

was actually music composed by Chinese musicians using European compositional techniques and musical idioms (Liu, 2010:3).

The rubric New Music was coined by Lu Ji 呂驥 (1909-2002), one of the most active composers of revolutionary Chinese music in the 1930s. Lu called for a New Music movement, and the nature and purpose of such a movement should be:

a weapon in the struggle to liberate the masses and a medium to convey and reflect their lives, ideas and emotions. It should rouse, educate and organise them; and those involved in the movement should find their inspiration by entering into the life of the masses (...). New Music was the “New Music of realism”, the method and purpose of which were to point to the truth about society as it really is, and to offer a positive indication of a promising way ahead that gives a clear idea to singer and audience alike of the path they should take, and encourages them to walk along it happily together. (Lu, quoted in Liu, 2010:7-8)

Liu Ching-chih 劉靖之, an ardent music lover and scholar, is of the opinion that the New Music movement was *de facto* a left-wing music movement. During the Anti-Japanese War, New Music came up as the nucleus of a broad coalition of left-wing musicians in the united front of the music world (Liu, 2010:8).

The German-trained Xiao Youmei had set his heart on establishing a conservatory to train China's own musical talent. By virtue of Xiao's dedication for music and Cai Yuanpei's staunch support, the National Conservatory of Music in Shanghai was inaugurated in November 1927. The two alumni from Germany's Leipzig University took up the mantle of this first Western-style institution of higher learning for music on Chinese soil—Cai acting as President and Xiao taking up the post as Dean of Studies and professor. In September 1928 Xiao succeeded Cai, and a new chapter was opened in the development of New Music. Due to huge efforts and achievements of Cai Yuanpei and Xiao Youmei, they were considered the founding fathers of New Music education in China (Liu, 2010:90-91, 101).

Learning of Shanghai's newly established National Conservatory of Music, Xian Xinghai left Guangzhou. He gained admission to this institution in September 1928 to study violin, piano and music

theory. In that same year, he joined the Southern Drama Society (Nanguo She 南國社) (Liu, 2015:45). It was a spoken drama (*huaju* 話劇) troupe, established by Tian Han 田漢 (1898-1968)¹² in 1925, aiming at promoting revolutionary activities. Tian was a typical “celebrated writer” and a leading literary figure of the League of the Left-Wing Writers in Shanghai (founded in 1930 and dissolved in 1936) (Huang, 2014:121).

The Japan-educated Tian Han composed the famous lyrics of *The March of the Volunteers* in 1934, which was set to music by Nie Er 聶耳 (1912-1935)¹³ the next year. Full of astounding momentum, the song was an expression of the courageous volunteers' patriotism and resistance to the invading Japanese army. In 1949 *The March of the Volunteers* was adopted as the national anthem of the People's Republic of China, now including its special administrative regions of Hong Kong and Macao. Nie Er, along with Xian Xinghai, turned up as the Communists' two great model musicians. They were applauded as the “musicians of the Proletariat”, not least they were constructed as “the standard-bearers for Chinese Communist music” (Liu, 2010:209, 212).

In Shanghai, Xian Xinghai published an essay entitled “*Pubian de yinyue*” <普遍的音樂> (“The Universal Music”), in which he advocated that music was not merely for the elite class, and what China needed was universal music. Those who learned music should have a mission to save a wobbly China, and to reinvigorate it with liveliness (*Xian Xinghai Quanji*, Vol. 1, 1991:15-16). Ever since, he has envisioned national salvation through music.

At the National Conservatory of Music, there was student unrest in June 1929 and all teaching and learning were suspended for a while. In August that year, the National Conservatory of Music was renamed the National Institute of Music (became the Shanghai Conservatory of Music in 1949). Xiao Youmei started to recruit excellent teachers for New Music education, among them was the America-educated Huang Zi 黃自 (1904-1938).¹⁴

In 1930 Huang Zi, 26, was appointed Dean of Studies and professor of theory and composition, and music history at the National Institute of Music. He was the first theory and composition teacher in the history of modern Chinese music. While Xiao Youmei founded China's first conservatory of music, Huang Zi nurtured China's first generation of theorists



Xian Xinghai at home in Shanghai (1929). Reproduced from Xian Xinghai Quanj, Xian Xinghai Quanj Bianji Weiyuanhui (ed.) (Guangdong: Guangdong Gaodeng Jiaoyu Chubanshe, 1991), Vol. 7, p. 15.

MUSIC

and composers (Liu, 2010:101, 138-139). Both were pioneers *par excellence* in New Music education.

Subsequent to the student unrest, all the students, except those agitators, were required to re-register in order to continue their studies in the newly-formed National Institute of Music. Given Xian Xinghai's involvement in the protest, he was denied re-registration (Liu, 2015:48). Xian was caught in a *cul-de-sac* after the dismissal, and the road in pursuing his career in music was full of thorns and brambles.

STRAITENED TIMES IN PARIS

With steadfast determination, the 24-year-old Xian Xinghai ventured to study music in Paris. Without enough money, he was helped by a native friend, who was a sailor, to hide in a cargo ship which sailed to Singapore in late 1929. From there, he travelled across the Indian Ocean for Paris by ship in early 1930 and managed to work as a handyman on the ship (Huang, 1998:244).

There was a silver lining when Xian came to know Ma Sicong 馬思聰 (1912-1987)¹⁵ in Paris in the summer of 1930. Ma Sicong enrolled at Le Conservatoire de Paris (the Paris Conservatory) majoring in violin in 1928 and he started to study composition in 1930. Graduated in 1931, the 19-year-old Ma returned to China and served as the professor of violin at Nanjing Central University. Later, he headed the Central Conservatory of Music. He was dubbed the "Ambassador of Music" as he was frequently sent abroad to perform violin concerts during the early regime of the People's Republic of China (Ye, 1990:165). In fact, Ma Sicong was more a composer than a violinist and he was considered one of the outstanding composers of New Music (Liu, 2010:245-246).

With Ma Sicong's introduction and recommendation, Xian began to take violin lessons from the celebrated violinist, Paul Oberdoeffler, the teacher of Ma. In an epistolary style, Xian has told of his experiences in Paris:

Mr Oberdoeffler used to teach Brother Ma Sicong for 200 francs a month (at that time it was roughly about 10 Chinese dollars). When he taught me, he waived the tuition fee as he knew I had to work for a living. Then, I studied harmony, counterpoint, and fugue (a pre-requisite for studying composition) with Mr Noël

Geallon. Mr Geallon was a renowned teacher of the Paris Conservatory, and he also used to charge 200 francs per month. He too taught me free soon after he realised that I was very poor. I studied composing under Mr Vincent D'Indy, a teacher at the Schola Cantorum. (It is a singing school—one of the best-known music schools in Paris, as famous as the Paris Conservatory. Both institutions take to heart nurturing talented students. Quite different from the Paris Conservatory, the Schola Cantorum sets no age limit for students, while the Paris Conservatory only accepts students of about 20 years old. Besides, the Schola Cantorum does not merely stress technique; it also pays more attention to theory.) Mr D'Indy was my first composition teacher. Later on, I took composition lessons with Mr Lioncourt, and learned conducting from Mr La Bey. All of this was before I was admitted to the Paris Conservatory, when I was living in extreme poverty and was often interrupted from studying. (Xian, 1980:2, my translation)

Obviously, Xian had fond memories of Paul Oberdoeffler and Noël Geallon, who were benignly supportive of this pauperised student from the East. It could be conjectured that the slightly over-aged Xian, at 26, must have exerted extra efforts in his studies and in mastering the French language.

Xian underwent poignant experiences of working and studying at the same time. Often unemployed and penniless, the tattered Xian once fainted from hunger and cold on the street and was saved by local vagabonds. In straitened times, he even busked by playing violin in cafés and restaurants, as well as doing odd jobs and hard labour for long hours. Living in dire straits in Paris, and having little time to pursue his studies, he endured helplessness, loneliness, sorrow, and frustration (Xian, 1980:2-5).

It was a turning point when Xian made the debut of his work *Wind* for the entrance examination for the advanced level of composition at the Paris Conservatory. *Wind* was a music score of soprano solo with clarinet and piano accompaniment. Xian recounted the dreary situation under which *Wind* was composed. On a freezing night in his dilapidated small room, the empty-stomached Xian curled himself in his shabby overcoat as he was too poor to have a cotton quilt. He was wistful when the roaring wind pounded

MÚSICA

the broken window; and blew off the kerosene lamp (too poor to afford electricity). He then rushed down to the street and jogged amid the fierce wind in order to keep warm. Drowned in a sea of desolation and agony, he was struck by a muse to compose *Wind* (Xian, 1980:5-6).

Xian received many rounds of applause for this impressive oeuvre, and was reported as “a genius in music” in a Paris newspaper (Huang, 1998:252). Xian’s debut of *Wind* fulfilled his dream for admission to the Paris Conservatory in 1931. With the merit gained in the entrance examination, he was awarded an honorary prize. When he was asked to choose among the material things as his prize, he preferred to have food coupons (Xian, 1980:6-7). Under stringent economic conditions, Xian could be very much haunted

by the pain of starving and struggled to “eat to live” (to paraphrase the French comic dramatist Molière’s (1622-1673) aphorism: One should eat to live, and not live to eat).

On 18 September, 1931 the Imperial Japanese Army launched a sweeping invasion of Manchuria,¹⁶ northeastern China. The invasion is referred to as the “September 18 Incident” (*Jiuyiba shibian* 九一八事變), also called the “Mukden Incident” (Mukden 奉天 was the former Manchurian name of Shenyang, Liaoning province). In 1932 Japan’s puppet state of Manchukuo 滿洲國 was established, and Puyi 溥儀 (1906-1967), the last emperor of the Qing dynasty, was enthroned as the Kangde 康德 Emperor of Manchukuo.¹⁷

At the Paris Conservatory, Xian studied under the acclaimed composer Paul Dukas (1865-1935).

Xian Xinghai (2nd from right, first row) in Paris with teachers and fellow students from the composition class (1935). Reproduced from Qi Yuyi (ed.), *Xian Xinghai Tu Pian* (Beijing: Renmin Yinyue Chubanshe, 1986), p. 4.



MUSIC

Dukas often gave him not only encouragement, but also clothes and money (Xian, 1980:6). In the spring of 1935, Xian completed the studies. In May Dukas died of a heart attack. Xian wrote a touching essay in memory of this sympathetic and generous mentor/benefactor (*Xian Xinghai Quanji*, Vol. 1, 1991:17-20). In summer that year, the-30-year-old Xian decided to go back to Shanghai to support the anti-Japanese campaigns and to see his mother.

During his six-year sojourn in Paris, he composed *Wind, Song of a Wanderer, Ancient Poetry of China, Violin Sonata in D Minor*, and other works. His style in these pieces was much influenced by the Impressionist school and showed little trace of Chinese style (Liu, 2010:210). In Paris—the City of Light¹⁸—Xian was enlightened in music with sweet and sour memories.

MUSIC AS A WEAPON

Equipped with his newly gained knowledge in music, Xian was unable to find a full-time job upon his return to Shanghai in 1935. He still led an impoverished life with his mother, and only taught violin to a few students at home. Meanwhile, Xian met Tian Han again, who advised him to take part in the Association of Composers, and to study and create music for the proletariat (Huang, 1998:260-264).

In Shanghai, Xian participated in the Anti-Japanese National Salvation Singing Movement, and joined the National Salvation Drama Troupe to carry out propaganda campaigns. At the same time, he composed revolutionary songs for Pathé Records¹⁹ and the Xinhua Film Company. In 1937 he moved on to Wuhan where he organised many large singing meetings and wrote numerous military songs to defend the motherland against Japanese atrocities (Liu, 2010:206-207).

In the wake of a series of military victories since 1931, Japanese militarism became blatantly aggressive. On 7 July 1937 the Imperial Japanese Army waged an incursion by forcing their way to cross the Lugou 盧溝 Bridge on the outskirts of Beijing. This battle, known as the “July 7 Incident” (*Qiqi shibian* 七七事變) or the “Marco Polo Bridge Incident”, marked the outbreak of the Second Sino-Japanese War.

Overwhelmed by their expansionist ambition, the Japanese military promptly launched a wide-ranging invasion of China and the whole of Southeast

Asia under the banner of “Great East Asian Co-prosperity” (Liu, 2010:189). On 13 December 1937 Japanese troops captured Nanking (in *pinyin*: Nanjing), the capital of the Republic of China, followed by a sanguinary period of mass murder, widespread rape, looting, and burning over six weeks. The episode is referred to as the Nanking Massacre or the Rape of Nanking.²⁰

The aftermath of these onslaughts, on the one hand, generated the full resistance of the people of China to the Japanese invaders. Notably, the civil war between the Nationalists and the Communists was temporarily suspended from 1937 to 1945.²¹ In a strife-torn China, both parties shared the same sentiment to resist the invading Japanese army and mounted relentless campaigns to save the nation. And, on the other hand, it gave birth to a new generation of musicians, who devoted their strength to using music as a weapon to defeat the enemies (Liu, 2010:189). New Music, at this stage, sprouted and began to thrive.

In the areas ruled by the Nationalists, music education was emphasised. Songs were intended to fight against Japan; regain the territory lost; and build a strong China. In the areas controlled by the Communists, a mass singing campaign was boosted among the peasants and the soldiers. Mass songs, based on the “schoolsong” form introduced since 1905, were sung to encourage attacks on the enemies; and to stress increasing production and practising economy. Singing activities in places dominated by the two parties escalated as the war became rampant. China’s people, regardless of their political allegiance, were united in defense of the native soil as their foremost task (Liu, 2010:190).

Xian Xinghai was absorbed in the War of Resistance against Japan, and chose to stand on the Communist side. He later joined the Communist Party in June 1939 while he was in Yan’an. By employing music to raise fighting spirits against Japanese troops, Xian and his contemporaries composed combatant songs for national salvation. It was at this particular time that the developing New Music came to be a mighty and formidable torrent streaming from all corners of the country and pounding the whole vast land of China. The New Music movement in this way fully displayed its vitality (Liu, 2010:203-204). In a word, New Music was mainly political serving as a tool to educate and mobilise the masses of workers, peasants and soldiers in the large singing gatherings.

MÚSICA

THE YELLOW RIVER CANTATA

After years of roving and roaming in a peripatetic life, Xian Xinghai left Wuhan and finally settled down in Yan'an with an appointment as Dean of the Music Department at the Lu Xun Academy of Arts. Yan'an was then the Communist headquarters and "the centre of singing for the whole of China" (Liu, 2010:208). Xian reached there in November 1938 with his newly-wed wife, Qian Yunling 錢韻玲 (1914-1994), a music teacher and daughter of the social scientist Qian Yesi 錢亦石. The next year, their daughter was born.

Xian's 18-month sojourn in this revolutionary base (from November 1938 to May 1940) was perhaps

the best moment in his life—having formed a new family and secured a prestigious job. Moreover, he could concentrate on creating music without worrying about food, though rationed and simple. When recalling the bitterly cold in Paris where he had to jog in order to keep warm, he felt cozy and warm dwelling in a *yaodong* 窯洞 (cave house)²² even in frosty winter (Xian, 1980:19).

Xian was very productive from 1935 to 1940 and composed multitudinous songs in support of the Anti-Japanese War; the production campaign; and the policies of the Communist Party. By far the majority were anti-Japanese national salvation songs for the masses, which were widely sung (Liu,

Xian Xinghai and daughter, with music teachers of Lu Xun Academy of Arts outside a cave house in Yan'an (1940). Reproduced from Xian Xinghai Quanjì, Xian Xinghai Quanjì Bianjī Weiyuanhui (ed.) (Guangdong: Guangdong Gaodeng Jiaoyu Chubanshe, 1991), Vol. 7, p. 87.



MUSIC



Xian Xinghai conducting the rehearsal of *The Yellow River Cantata* (1939). Reproduced from Qi Yuyi (ed.), *Xian Xinghai Tu Pian* (Beijing: Renmin Yinyue Chubanshe, 1986), p. 16.

2010:210). Among his bountiful musical creations, the representative oeuvres include *The Song of the Salvation Army*, *Midnight Song*, *Song of Guerrillas*, *Song of War*, *The Roads are opened by us*, *The Vast Siberia*, *Children of the Motherland*, *To the Rear Areas of the Enemies*, *On the Taihang Mountains*, *Liberation of the Nation*, *Sacred War*, *Red all over the River*, *September 18 Cantata*, *The Production Cantata*, and above all, *The Yellow River Cantata*.

According to Xian, he composed *The Yellow River Cantata* in a cave house in Yan'an (Xian, 1980:37). The cantata was inspired from a poem written by Guang Weiran 光未然 (the pen-name of Zhang Guannian 張光年) (1913-2002). When the young poet led an anti-enemy troupe across the Yellow River (Huang He 黄河),²³ he saw boat trackers fighting against the heavy

gales and roaring waves with their spirit-lifting chants near the Hukou 壺口 Waterfall.²⁴ He was deeply moved by their uplifted morale through chanting.

During this propaganda activity, Guang Weiran accidentally fell from a horse and was allowed to retreat. The injured poet was hospitalised in Yan'an, where he composed "Ode to the Yellow River". The poem spoke of the oppression of the Chinese people in the hands of the horrendous Japanese military, and the poet called for all to take up arms to defend China (Liu, 2015:180). Meanwhile, he turned the poem into lyrics.

In a gathering on the Chinese New Year Eve in February 1939, Guang Weiran recited the poem-turned-lyrics. Greatly impressed by the recitation, Xian passionately set the lyrics in a stunning eight-movement cantata at an incredible pace in just six days, from 26

MÚSICA

to 31 March 1939, and completed the whole choral composition in another week (Huang, 1998:279-282; Liu, 2015:194). Xian employed traditional folk melodies and evoked the image of the Yellow River as a symbol of the Chinese people's determined spirits to safeguard the motherland and their resolute resistance to the aggressors. These two talented youths created the marvelous combination of poetry and music, which represented the patriotic and enduring voice of the age.

In April that year, Xian conducted the premiere of *The Yellow River Cantata* in Yan'an. It was performed by a 30-people strong choir accompanied by violins and traditional Chinese musical instruments, as many Western instruments were not available (Liu, 2015:181). The coming on stage of the cantata reflected a tempestuous epoch of a war-ravaged China. It struck a deep cord with the audience, and soon emerged as a popular musical piece performed in the mass singing movement in many parts of China.

Later, in 1941 when Xian was in the Soviet Union, he revised *The Yellow River Cantata* adding some complex modulations for performance by a fully equipped Western symphony orchestra, with some Chinese instruments. Moreover, he made amendments to the choral arrangement, added a prologue, and increased the work to nine movements, combining the techniques of modern music and folk melodies (Huang, 1998:280-282). The nine movements are:

1. Overture (orchestral music);
2. The Song of the Yellow River Boatmen (mixed chorus);
3. Ode to the Yellow River (baritone solo);
4. The Yellow River Descending from the Sky (recital with background music);
5. The Yellow River Ditty (mixed chorus);
6. Responsorial on the Yellow River side (male antiphonal singing & mixed chorus);
7. The Wrath of the Yellow River (soprano solo);
8. Defending the Yellow River (unison chorus);
- and
9. Roar! The Yellow River (mixed chorus).

On the structure of *The Yellow River Cantata*, Liu Ching-chih has commented:

Its structure is modelled on that of European oratorios of the eighteenth and nineteenth

centuries, with solos, duets and three- and four-part choruses. All the songs are preceded by a recitation, which at the time was a new departure. *Huanghe dahechang* [*The Yellow River Cantata*] may be simple in song forms and traditional in harmony (with the melodies having a very Chinese flavour to them), but it is an extraordinarily effective work as a patriotic song during that time. (Liu, 2010:214)

At the peak of the Cultural Revolution (1966-1976), Western orchestral works were forbidden to be performed and *The Yellow River Cantata* was banned. At that instant, the pianist Yin Chengzong 殷承宗 (b. 1941) and other musicians from the Central Philharmonic Society in Beijing re-arranged it into a four-movement version—*The Yellow River Piano Concerto* (1969). It comprises the following:

1. The Song of the Yellow River Boatmen;
2. Ode to the Yellow River;
3. The Wrath of the Yellow River;
4. Defending the Yellow River.

The adapted arrangement of *The Yellow River Piano Concerto*, together with *The Butterfly Lovers Violin Concerto* (1959)²⁵ by He Zhanhao 何占豪 (b. 1933) and Chen Gang 陳鋼 (b. 1935), are perhaps the two best internationally known Chinese orchestral compositions. The coming into being of these admirable oeuvres by the gifted young men, all in their 20s, left a laudable mark in the history of Chinese music.

A JOURNEY WITH NO RETURN

In May 1940 Xian Xinghai bid farewell to a settled life with his wife and their 8-month-old daughter, but continued to lead an itinerant life. He was among a group of film-makers, including Yuan Muzhi 袁牧之 (1909-1978), an actor and famed film director of the 1930s, sent by the Central Committee of the Communist Party to the Soviet Union. They were assigned to compose the music score for the documentary film *Yan'an and the Eighth Route Army* (a wartime propaganda film), as well as to study the Russian film industry and their musical art form (Yu, 1991:280; Liu, 2015:201). For the sake of evading the Chinese Nationalist Party's possible persecution,

MUSIC

Xian used a pseudonym Huang Xun 黃訓 and arrived at Moscow in December 1940.

As a twist of fate, Xian's stay coincided with the Nazi German invasion of the Soviet Union on 22 June, 1941.²⁶ Under the code name Operation Barbarossa, it was the most powerful and largest invasion in the history of warfare. Caught in the fury of war and driven by the hope of returning to China en route to Xinjiang, the northwest province of China, Xian Xinghai, Yuan Muzhi and some others managed to reach Ulan Bator, the capital of Inner Mongolia in the spring of 1942 (Li, 1988:372).

Xian's plan of going home was foiled. Xinjiang at that moment was an impasse as Sheng Shicai 盛世才 (1897-1970) took the reins of this remote, yet strategic, region in 1933. Sheng was a warlord of the Nationalist Army (Guominjun 國民軍)²⁷ and he switched allegiance to the Nationalist Party in the summer of 1941 (Liu, 2015:215). Under Sheng's control, many Communists were arrested and executed. Given the fact that Xian had joined the Communist Party, he was aware of the most probable retaliation if he set foot in Xinjiang. Xian remained in Ulan Bator, and under another pseudonym Kong Yu 孔宇 he taught music in the Chinese Workers' Club (Huang, 1998:288).

In December 1942 Xian left Ulan Bator and set out for Almaty in Soviet Kazakhstan (the Kazakh Soviet Socialist Republic).²⁸ In mid-1943 Xian's health began to deteriorate due to malnutrition. In February 1944 he reached Kustanay, north of Soviet Kazakhstan, and was assigned to work in the National Music Institute. Mired in a poverty-stricken situation and food was in short supply, Xian had to pawn his clothing and a watch for foodstuffs (Li, 1988:372-375).

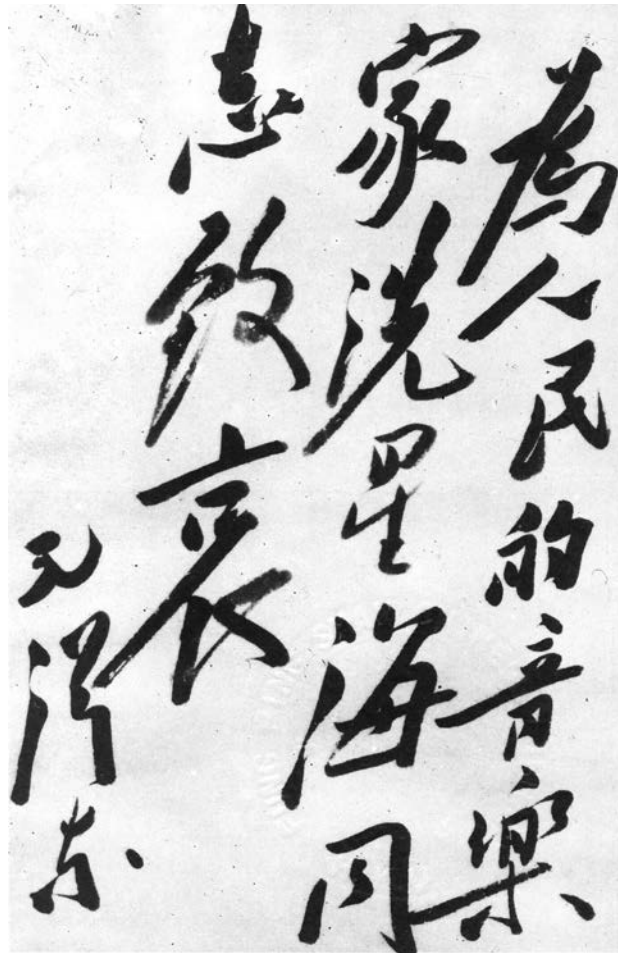
In Soviet Kazakhstan, Xian collected and edited many Kazakh folk songs (Liu, 2015:227). During that period, he moved away from the combatant style of the songs he had created in China, but concentrated on composing symphonies, instrumental and large-scale orchestral pieces. In the evening of life, he wrote more lyrical topics and set ancient Chinese poems to music (Liu, 2010:211-212). *The China Rhapsody* was his last piece, completed in February 1945, when he was very frail. Combining Western musical instruments with Chinese ethnic melodies, this suite was a sheer expression of his nostalgia for the motherland.

With no hopes of crossing the barrier back to

the homeland, Xian was stranded in Soviet Kazakhstan for more than two years. He lived an abjectly destitute life and contracted various kinds of diseases in his final days. In May 1945 he was taken to Moscow for medical treatment but died of pulmonary tuberculosis in Kremlin Hospital in October that year, at the age of 40 (Li, 1988:376). Xian might have heard of the utter defeat of Japan in World War II in August 1945,²⁹ but he could never return home and join the celebrations of the Pyrrhic victory.

POSTHUMOUS HONOUR

In the memorial service held in Yan'an in November 1945, Mao Zedong, the then Chairman of the Central Military Commission of the Communist



"Mourning for People's Musician Xian Xinghai Comrade" written by Mao Zedong (1945). Reproduced from Qi Yuyi (ed.), *Xian Xinghai Tu Pian* (Beijing: Renmin Yinyue Chubanshe, 1986), p. 21.

MÚSICA



A set of stamps commemorating the 80th anniversary of Xian Xinghai's birth (1985). Reproduced from Xian Xinghai Quanji, Xian Xinghai Quanji Bianji Weiyuanhui (ed.) (Guangdong: Guangdong Gaodeng Jiaoyu Chubanshe, 1991), Vol. 7, p. 117.

Party of China and the future helmsman of mainland China, deplored the untimely death of Xian Xinghai. Mao wrote a eulogy, in running script calligraphy, “Mourning for the People’s Musician Xian Xinghai Comrade” (*wei renmin de yinyue jia Xian Xinghai tongzhi zhi ai* 人民的音樂家冼星海同志致哀) (Huang, 1998:292).

Ever since, the eulogised appellation—“People’s Musician”—has become a “halo” crowned on him. By creating *The Yellow River Cantata* and many other pulsating songs that galvanised the Chinese people’s spirits to combat the invading enemies, Xian was honoured as a national hero.

After a lapse of 38 years, Xian’s ashes were returned from Moscow in 1983 and interred in the Babaoshan 八寶山 Revolutionary Cemetery in Beijing. This cemetery has been the main resting place for the highest-ranking revolutionary heroes and high government officials. In 1985 his ashes were removed

and laid in Guangzhou (Huang, 1998:293), where he first came as a teenager in 1921.

The year 1985 marked the 80th anniversary of Xian’s birth, and on this commemorative occasion, memorial stamps were issued in Beijing. In Guangzhou, Xinghai Garden—comprising the Xian Xinghai Memorial Hall and the Xinghai Concert Hall—were inaugurated inside Luhu 麓湖 Park. In addition, the Xinghai Conservatory of Music was named after him, and a statue of Xian Xinghai was erected in People’s Park. As Guangzhou was Xian’s “first port of call” in China, it seemed to make plain the *raison d’être* for his posthumous fame there.

In that same year, a committee was formed to prepare a 10-volume *Xian Xinghai Quanji* 《冼星海全集》 (*The Complete Works of Xian Xinghai*).³⁰ Xian’s biography was also novelised in *Xian Xinghai Zhuan* 《冼星海傳》 (*The Legend of Xian Xinghai*) (1985), and in *Huanghe Hun* 《黃河魂》 (*The Spirit of the Yellow River*) (1987) respectively.

In celebration of the 60th anniversary of the founding of the People’s Republic of China, and the 10th anniversary of the return of Macao in 2009, Xian’s early life in Macao and Singapore was made into a musical film, *Xinghai* 《星海》 (*The Star and the Sea*), also entitled *Shaonian Xinghai* 《少年星海》 (*Young Xinghai*). The title directly refers to his Chinese name

The 10-volume Xian Xinghai Quanji (1991). (photograph by the author)





Avenida Xian Xing Hai in Macao. (photograph by the author)

Xinghai, which poetically suggests a sea of stars.

Xian Xinghai's greatness in music also brought glory to Macao. This port city has always taken pride in begetting pre-eminent personages. In commemoration of Xian's 100th birthday anniversary, coinciding with the 60th anniversary of the victory over Japan and the end of the World War II, a 3-meter-high bronze statue of Xian was installed in 2005, and Avenida Xian Xinghai, adjacent to Rua de Berlim, was named after him.

With a determined facial expression, the statue of Xian is dramatically portrayed. Heavy emphasis is put on the raised left arm, which is enlarged disproportionately. The right arm shows tensed fingers in earnest gestures. The whole image appears to allude to his vigor and passion in conducting a brisk musical piece to combat the Japanese invaders.

The statue sits on a humble pedestal, where Xian's splashy appellation—People's Musician—is engraved in golden colour. At the back of the pedestal, a paean is inscribed in Portuguese and Chinese languages. Below is the English translation:

Xian Xianghai 1905-1945

Xian Xinghai, the illustrious People's Musician, was born on 13 June, 1905 in a small fishing boat off the coast of Praia do Manduco in Macao. This port city was once the main gateway through which Westerners entered the East. Xian was nurtured in Macao and his artistic acumen was inspired by the hymning sea under the starry sky and countless lullabies chanted by fishermen. Xian Xinghai left Macao at a tender age. He studied music in Singapore, Guangzhou, Beijing, Shanghai, and as far as Paris. With enormous perseverance in music, he lived a brilliant life as a composer. From Wuhan to Yan'an, he was fighting against the Japanese invasion by using songs as a weapon. Xian Xinghai passed away on 30 October, 1945 in Moscow, due to illness. In his short but luminous 40 years of life, Xian Xinghai contributed to the Chinese nation with almost 300 musical works. His most

MÚSICA

representative oeuvre *The Yellow River Cantata* is considered an immortal stand-up fight. It symbolises the unyielding spirits of the Chinese people, and encourages all Chinese nationals in the world to dedicate themselves to the country for national strengthening and triumph.

Xian Xinghai is a distinguished son of Macao and the pride of China. On the occasion of the 60th anniversary on the victory of the Anti-Japanese War; and the 100th anniversary of Xian Xinghai's birth, an erection of a statue to perpetuate his legacy was proposed by two Associations. The inauguration has gained full support of the Government of the Macao Special Administrative Region, and sponsored by the Macao Foundation; and the Institute for Civic and Municipal Affairs of Macao. The statue was

sculpted by Professor Yu Chang, Dean of the Guangzhou Sculpture Academy.

The spirit of Xian Xinghai will live forever in Macao.

The Association for the Protection of Macao's Historical and Cultural Heritage

Macao Media Advancement Association

On 16 October, 2005.

(my translation)

That the Macao-born Xian Xinghai was lauded as the "Distinguished Son of Macao" (*Oumen youxiu de erzi* 澳門優秀的兒子) was a testament to the glory and pride he had brought to Macao.

The bronze statue of Xian Xinghai in Macao at the junction of Avenida Xian Xing Hai and Rua de Berlim. (photograph by the author)





Tanka boys at Hác-Sá Beach. Reproduced from Ou Ping 歐平, *A Voyage in Time: Photographs of Macao by Ou Ping* 《澳門舊事：歐平濠江昔日風貌攝影集》 (Macao: The Macao Museum of Art, 2005), p. 41.

CONCLUSION

Leading a peripatetic, straitened, and short life in an epoch of incessant warfare, political strife, and socio-economic turmoil, Xian Xinghai's fate was inseparably woven into the tumultuous history of a war-torn China. A prolific composer, he played a salient role in the history of New Music in China. Leonardo da Vinci (1452-1519) once said, "Life well spent is long" (*Little Oxford Dictionary of Quotations*, 2008:228). Xian had given meaning to his life; and his short life was spent in intensity in music. So much so that he was enshrined in the Chinese music pantheon, because of his patriotism expounded in his oeuvres. His musical creations were largely full of tremendous momentum and immersed in the spirit of the age with a strong national style to defend the homeland in a time of chaos.

Against the backdrop of countless military defeats and the ensuing "scramble for concessions" by Western imperialist powers on Chinese soil in the nineteenth century, saving the mother country at the

hands of foreign humiliation was an utmost important national policy. Just as Zheng Guanyin 鄭觀應 (1842-1921) called for "national salvation through wealth and strength" (Cheng, 2016:95-96); and Liang Piyun 梁披雲 (1907-2010) advocated "national salvation through education" (Cheng, 2017:67-68), Xian Xinghai upheld "national salvation through music". Xian's last name "hai" means "the sea", and by composing a panegyric on the Yellow River, he has been linked to a trope of "the river and the sea", which constituted the spirit of anti-Japanese resistance. The agitato piece, *The Yellow River Cantata*, materialised as an iconic masterpiece of music during the Japanese invasion. All in all, the composer and the cantata were imbricated as an abiding signifier for national salvation.

Xian Xinghai's elevation to a national hero brings to mind William Shakespeare's (1564-1616) *Twelfth Night*. Shakespeare has written, "Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy fates open their hands, let thy blood and spirit embrace them and to inure

MÚSICA

thyself to what thou art like to be, cast thy humble slough, and appear fresh" (Shakespeare, 1985:70). This Tanka boy had invariably strived for success in music and his perseverance earned him glistening sobriquets. He was hailed as the "Son of Yangzheng" (named after the primary school he attended in Singapore) (He, 2015:16), and the "Proud Son of Lingnan" (named after the middle school he attended in Guangzhou) (Huang, 1998:231).

Above all, Xian Xinghai was extolled as the

Chinese "People's Musician" and the "Distinguished Son of Macao". Under a sea of stars, Macao has been sprinkled with the glitter of a Tanka boy. This tiny fishing port can pride itself on fostering a musical immortal, thus fulfilling its aspirations as a "City of Culture". **RC**

Author's Note: This paper was presented at the International Symposium on 'China/Macao: Sailing Routes, Sea Straits, Global Oceans', Lisbon 9-11 October 2017.

NOTES

- 1 On Chinnery's chronicle of the images of the Tankas, see Patrick Conner, *George Chinnery: Artist of India and the China Coast* (Suffolk: Antique Collectors' Club, 1993).
- 2 See Henrique de Senna Fernandes, "A-Chan, A Tancareira", in *Nam Van: Contos de Macao* (Macao: Cultural Institute of Macao, 1997).
- 3 The beginning of the Warlord Era was distinctively marked by the death of Yuan Shikai 袁世凱 (1859-1916) in 1916. Yuan played a pivotal role in the events leading up to the abdication of the last emperor of the Qing dynasty. He became the first President of the Republic of China, but soon reinstated the monarchy, with himself as the Hongxian 洪憲 Emperor of the Empire of China, which lasted for only 83 days.
- 4 In the First Sino-Japanese War (1894-1895), China was defeated and Taiwan was ceded to Japan.
- 5 The Qing Empire was humiliated by a series of military defeats, namely, the First Sino-British Opium War (1839-1842), the Second Opium War (1856-1860), and the First Sino-Japanese War. Internally, China was shaken by the Taiping Rebellion (1850-1864) and the Boxer Movement (1899). The latter prompted the subsequent storming of Beijing by the Eight-Nation Alliance in 1900.
- 6 Passing the imperial civil service examination at the county level for the *xiucai* 秀才 degree, candidates could proceed to sit for the provincial level for the *juren* 舉人 degree, then the national level for the highest *jinshi* 進士 degree.
- 7 Lingnan was a private university established by a group of American missionaries in 1888. In 1953 it was incorporated into Sun Yat-sen University, also known as Zhongshan University 中山大學.
- 8 The Hong Kong-born Lin Yaoxiang was educated at Queen's College (founded in 1862) in Hong Kong. He served as the Principal of Lingnan Primary School (attached to Lingnan University) from 1910 to 1913. In 1918 he was recommended by Lingnan to join Yangzheng in Singapore. See He Naiqiang, *Xian Xinghai zai Xinjiapo shi nian 1911-1921* (Singapore: Lingzi Chuanmei Siren Youxian Gongsì, 2015), pp. 84-85.
- 9 Born in Shaoxing, Zhejiang province, Cai Yuanpei passed the national level for the highest *jinshi* degree, or Advanced Scholar, in the imperial civil service examination in 1890 at the age of 22. In 1907 Cai set off to Germany and studied philosophy, psychology, anthropology, and aesthetics at Leipzig University (founded in 1409). He died and was entombed in Hong Kong.
- 10 Xiao Youmei was born in Zhongshan County, Guangdong province. With his family, Xiao moved to nearby Macao in 1889 at the age of 5 and received his early education there. Xiao studied piano, vocal music, and pedagogy in Japan before going to Germany, where he received a Ph.D. from Leipzig University in 1916. He continued studying composition, orchestration and conducting in Berlin, and returned to China in 1920.
- 11 Xian Xinghai was accompanied by Situ Qiao 司徒喬 (1902-1958) to go to Beijing in 1926. Situ later emerged as an eminent oil painter of the Lingnan School of art. It was Situ Qiao who introduced Xiao Youmei to Xian. See He Naiqiang, *Xian Xinghai zai Xinjiapo shi nian 1911-1921* (Singapore: Lingzi Chuanmei Siren Youxian Gongsì, 2015), p. 125.
- 12 Tian Han became a member of the Chinese Communist Party in 1932. During the Cultural Revolution, Tian was incarcerated as a "counter-revolutionary" and died in jail. He was rehabilitated posthumously in 1979.
- 13 Recommended by Tian Han, Nie Er joined the Communist Party in 1933. His creative life lasted for only two years, from 1933 to early 1935. Born in Kunming, Yunnan province, Nie Er died an early death in July 1935, at 23, while swimming in Kanagawa, Japan. See Liu Ching-chih, *A Critical History of New Music in China* (Hong Kong: The Chinese University of Hong Kong, 2010), pp. 152-156.
- 14 Born in Chuansha, Jiangsu province, Huang Zi reached Ohio to study music theory and piano at Oberlin College in 1924 at the age of 20. He graduated with a Bachelor Degree of Music at Yale University's Music College in June 1929, and returned to Shanghai in August that year. He died an early death of typhoid, aged 34, in Shanghai.
- 15 During the Cultural Revolution, Ma Sicong suffered brutal persecution and humiliation. In 1967 he managed to escape to Hong Kong, and then to the United States. He was branded a traitor and defector, but was rehabilitated in 1985. See Ye Yonglie, *Ma Sicong zhuan: Ai guo de "pan guo zhe"* (Beijing: Renmin Wenxue Chubanshe, 1990), p. 321, 348.
- 16 Manchuria was the "homeland" of the Manchus, the ethnic group of the ruling Qing family.
- 17 Manchukuo had lasted for 14 years and was abolished in 1945 after the defeat of Japan at the end of World War II.
- 18 The popular nickname of Paris is "City of Light" ("*la Ville Lumière*"), as it is regarded as the centre of new ideas and enlightenment.
- 19 Pathé Records (Baidai Changpian 百代唱片) was a France-based international record company, active from the 1890s through the 1930s in Shanghai.
- 20 According to Chinese estimates, Japanese troops killed 300,000 people after the sack of Nanking. A post-war Allied tribunal put the death toll at 142,000. See Sylvia Yu, "Wartime sex slaves still overwhelmed by trauma," *South China Morning Post*, 14 December, 2017, p. A4.
- 21 Soon after the surrender of Japan, the second phase of the civil war

MUSIC

- resumed in 1946 and lasted through 1949. The strife eventually resulted in two *de facto* states—the Nationalist's Republic of China in Taiwan and the Communist's People's Republic of China on mainland China.
- 22 The cave house is a particular form of earth shelter most popular in northern Shaanxi province. These loess cave dwellings characteristically have the advantage of being cool in summer and warm in winter, both fire-proof and sound-proof. The history of cave houses goes back centuries, and they continue to be used today.
 - 23 The Yellow River is the “mother river of China” and the cradle of Chinese civilization. The name Yellow River comes from the huge amounts of “yellow” loess sediment it carries when flowing through the Loess Plateau.
 - 24 The Hukou Waterfall is the largest waterfall on the Yellow River.
 - 25 *The Butterfly Lovers Violin Concerto* attained popularity only after the Cultural Revolution came to an end in the late 1970s.
 - 26 The invasion was intended to annihilate the Communist state and the Jews of the Soviet Union, and to seize oil resources and grain supply.
 - 27 Guominjun is a term referring to the military faction founded by Feng Yuxiang 馮玉祥 et al. during China's Warlord Era.
 - 28 Almaty was Kazakhstan's former capital until 1997. Kazakhstan was the last Soviet republic to declare independence following the dissolution of the Soviet Union in 1991.
 - 29 On 6 August, 1945 the United States detonated an atomic bomb over the Japanese city of Hiroshima, and on 9 August, on Nagasaki. The surrender of Japan was announced on 15 August and documents were formally signed on 2 September aboard the United States Navy battleship USS Missouri, thus closing a hostile chapter of World War II.
 - 30 Most of Xian Xinghai's music scores had neither been published nor were ever performed. It was not until the publication of *The Complete Works of Xian Xinghai* that all the scores were collected in Volumes 2, 3, 4, 5, 6, 8, 9, and 10. While Volume 1 comprises his biography, letters, and other related information, Volume 7 contains photographic images. *The Yellow River Cantata* is found in Volume 3.

BIBLIOGRAPHY

- Catela, José Neves. *Macao Memories Revealed* 《永不回來的風景：澳門昔日生活照片》. Macao: The Macao Museum of Art, 2001.
- Chen, Lie 陳列. “Guan yu Dan min wen hua ruo gan wen ti de zhe xue si kao” <關於華民文化若干問題的哲學思考>. In *Dan min wen hua yan jiu: Dan min wen hua xue shu yan tao hui lun wen ji* 《華民文化研究：華民文化學術研討會論文集》. Lin Youneng 林有能, Wu Zhiliang 吳志良, Hu Bo 胡波 (ed.). Hong Kong: Hong Kong Chubanshe 香港出版社, 2012.
- Cheng, Christina Miu Bing. “The Son of Macao and the Mandarin's House.” *Review of Culture*. International Edition No. 52, 2016.
- . “The Land of the Lotus Flower: A Haven for the Diasporised.” *Review of Culture*. International Edition No. 55, 2017.
- Conner, Patrick. *George Chinnery: Artist of India and the China Coast*. Suffolk: Antique Collectors' Club, 1993.
- Elwes, Robert. *A Sketcher's Tour Round the World*. London: Hurst and Blackett, 1854.
- Guangdong Dan min she hui diao cha* 《廣東華民社會調查》. Guangdong Sheng Minzu Yanjiusuo (ed.) 廣東省民族研究所編. Guangzhou: Zhongshan Daxue Chubanshe 中山大學出版社, 2001.
- He, Naiqiang 何乃強. *Xian Xinghai zai Xinjiapo shi nian 1911-1921* 《冼星海在新加坡十年 1911-1921》. Singapore: Lingzi Chuanmei Siren Youxian Gongsi 玲子傳媒私人有限公司, 2015.
- Huang, Xuelei 黃雪蕾. *Shanghai Filmmaking: Crossing Borders, Connecting to the Globe, 1922-1938*. Leiden; Boston: Brill, 2014.
- Huang, Yue 黃樾. *Yan'an si guai* 《延安四怪》. Beijing: Zhongguo Qingnian Chubanshe 中國青年出版社, 1998.
- Li, Ming 李明. “Xian Xinghai zai Sulfian de zao yu” <冼星海在蘇聯的遭遇>. In *Zhongguo xin yin yue shi lun ji (1920-1945)* 《中國新音樂史論集(1920-1945)》. Liu Jing Zhi 劉靖之 (ed.). Hong Kong: The University of Hong Kong Centre of Asian Studies, 1988.
- Little Oxford Dictionary of Quotations*. Oxford: Oxford University Press Inc., 2008.
- Liu, Ching-chih 劉靖之. *A Critical History of New Music in China*. Caroline Mason (trans.). Hong Kong: The Chinese University of Hong Kong, 2010.
- Liu, Disheng 劉迪生. *Da he zhi hun: Xian Xinghai he ta de fei chang sui yue* 《大河之魂：冼星海和他的非常歲月》. Guangzhou: Hua Cheng Chubanshe 花城出版社, 2015.
- Lu, Ji 呂驥. “Introduction.” In Liu Ching-chih. *A Critical History of New Music in China*. Caroline Mason (trans.). Hong Kong: The Chinese University of Hong Kong, 2010.
- Ma, Ke 馬可. *Xian Xinghai zhuan* 《冼星海傳》. Beijing: Renmin Chubanshe 人民文學出版社, 1985.
- Olderr, Steven. *Symbolism: A Comprehensive Dictionary*. Jefferson: McFarland & Co. Inc., 1986.
- Ou, Ping 歐平. *A Voyage in Time: Photographs of Macao by Ou Ping* 《澳門舊事：歐平濠江昔日風貌攝影集》. Macao: The Macao Museum of Art, 2005.
- Peterson, Glen. *The Power of Words: Literacy and Revolution in south China, 1949-95*. Vancouver: UBC Press, 1997.
- Senna Fernandes, Henrique de. “A-Chan, A Tancareira.” In *Nam Van: Contos de Macao*. Macao: Cultural Institute of Macao, 1997.
- Shakespeare, William. *Twelfth night*. J. M. Lothian and T. W. Craik (ed.). London: Methuen & Co. Ltd., 1985.
- Yu, Guoqiang 余國強. *Dongfang Juxing* 《東方巨星》. Guangzhou: Hua cheng chu ban she 花城出版社, 1991.
- Xian, Xinghai 冼星海. *Wo Xuexi Yinyue de Jingguo* 《我學習音樂的經過》. Beijing: Renmin Yinyue Chubanshe 人民音樂出版社, 1980.
- Xian Xinghai Quanji* 《冼星海全集》. 10 Volumes. Xian Xinghai Quanji Bianji Weiyuanhui (ed.) 冼星海全集編輯委員會編. Guangdong: Guangdong Gaodeng Jiaoyu Chubanshe 廣東高等教育出版社, 1991.
- Xian Xinghai Tu Pian* 《冼星海圖片》. Qi Yuyi 齊毓怡 (ed.). Beijing: Renmin Yinyue Chubanshe 人民音樂出版社, 1986.
- Xu, Xingping 徐星平. *Huang he hun* 《黃河魂》. Beijing: Zhongguo Qingnian Chubanshe 中國青年出版社, 1987.
- Ye, Yonglie 葉永烈. *Ma Sicong zhuan: Ai guo de “pan guo zhe”* 《馬思聰傳：愛國的“叛國者”》. Beijing: Renmin Wenxue Chubanshe 人民文學出版社, 1990.
- Yu, Sylvia. “Wartime sex slaves still overwhelmed by trauma.” *South China Morning Post*, 14 December, 2017.
- FILM
- Xinghai* 《星海》 (*The Star and the Sea*), also called *Shaonian Xinghai* 《少年星海》 (*Young Xinghai*). Directed by Li Qiankuan 李前寬 and Xiao Guiyun 蕭桂雲. Produced by Shanghai Film Studio 上海電影製片廠, 2009.