

# Wang Xilin—Chinese Shostakovich

## Research on Wang Xilin's Musical Life and Musical Achievements

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**Abstract**—Wang Xilin is considered one of the most famous Chinese composer in the international music scene. He has won the highest Symphonies Composing Award of Chinese government twice and visited the United States, Britain, Italy and other countries. His works *The No.3 Symphony*, *Quartet*, and other works were appraised highly by Poland famous composer Krzysztof Penderecki and Russian famous composer Sofia Gubaidulina. This paper sorts out his music career from life profile, the general situation of creation, evaluation of his works and character.

**Keywords**—Wang Xilin; composer; life profile; the general situation of creation; evaluation of works and character

### I. INTRODUCTION

He was evaluated as “the most noteworthy Chinese composer”<sup>i</sup> by Krzysztof Penderecki, and Sofia Gubaidulina said “it is a work of a master, and I hope more people in the world can hear his work”.<sup>ii</sup> He has written 9 symphonies, 10 symphonic poems and more than forty film and television scores, and held seven personal works concerts in mainland China. He was invited to lectures in the American eight famous universities, such as Music School of Yale University, Music School of University of Cincinnati and participate in the world’s top composer music festivals in countries in Europe and former Soviet Union and other countries and regions. His works were wide played in more than 20 countries and regions and sung highly by audience and media in the countries. However, such a great talented composer was dismissed from his position and has suffered the brutal political persecution for 14 years in the special time (the 10-year Great Proletarian Cultural Revolution in mainland China). Even after he was redressed, he was short of money, lived in a bad condition and had to be supported by his friends financially for a period of time. In the worst period, he could not afford the money to bury his mother. All these difficulties and hardships never stopped his will to become the first-class composer in China. He is the China's Shostakovich, the famous contemporary composer- Wang

Xilin.

### II. LIFE PROFILE

Wang Xilin was born in Henan Province, China in 1936. Henan is in the Central East of China and the middle and lower reaches of Yellow River, where soil is fertile and the products and resources are abundant. However, in the 30s and 40s of 20th century, the whole China was suffering the chaos of wars and the province was not spared. In order to escape the war and making a living, the young Wang Xilin and his family went to Henan, Shaanxi, Hebei, Gansu and other places desperately. In 1948, on the eve of foundation of new China, his father died in a war. Affected by that strike, his brother tried to kill himself for many times, and after being rescued, he became to a man with dementia. The death of his father and the sickness of his brother, the financial situation of the family naturally went bad and the life of the family was in a big trouble.

In July 1949, PLA's<sup>iii</sup> Northwest Field Army wen to Pingliang County in Gansu Province, in order to cooperate the publicity of troupe's cultural troupe, recruited new students in the local place. When Wang Xilin just attended Grade 7 at 13 years old, he became a literary and art soldier. Benefiting from the experience that he had learned accordion in a church primary school, so he mainly played the instrument after joining the army. In 1952, Northwest Field Army established the military band and needs a teacher who just knew a little knowledge of European classical music. Wang Xilin was selected successfully at 16 years old and his duty was to teach his comrades simple music theory. In 1955, according to admission rules of the Military Command School of the Central Military Commission in Beijing, PLA asked each army to send a person to attend the school. In views of his past outstanding performance, he won the rare chance. While learning at the school, he had an access to a large number of works by famous western composers, such as Mozart, Beethoven, Dvorak, Chopin, and Griegsoon and so on. Soon, he was not satisfied with the teaching content of the school at that time, believed that the education in the school was backward. And the school fond his talent in music and sent him to the Teacher Preparation School of Military Command School of Shanghai Military Commission in January 1957, where provided higher level of music education.

At that time, some teachers from Shanghai Conservatory of Music taught in the school and they saw his full passion in

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music, so recommended him to apply for Shanghai Conservatory of Music. The former school of Shanghai Conservatory of Music was Shanghai National Academy of Music and founded by Cai Yuanpei as the Education Minister of Republic of China<sup>iv</sup> and the Doctor Xiao Youmei who ever studied in Germany, which is the earliest Western-style university in China. The school had the most authoritative and professional teachers like He Luting, Ding Shande, Qian Renkang, Chen Mingzhi, Mao Yurun, as well as a large number of foreign teachers. Wang Xilin wrote a brass music work *Young Solider* by using all his accumulated knowledge and was finally admitted by the composing department. Just when he received his offer from Shanghai Conservatory of Music, the Military Command School of Shanghai Military Commission was dismissed by the higher authority, all students had to return their former schools. Because he had been admitted by Shanghai Conservatory of Music, he didn't need to come back, stayed in Shanghai and continued his study, which was regarded as the biggest turning point in his life and career.

From being admitted in September 1957 to graduating in June 1962, Wang Xilin laid the solid foundation in Shanghai Conservatory of Music as the highest music institution in China.

After graduating in 1962, Wang Xilin was assigned to work in the Central Radio Symphony Orchestra. It was the working experience in the Orchestra to start his painful and eventful career. In the 1950s and 1960s, the new China just established, in order to unify thoughts and the public, a variety of political and cultural movements were more than ever. In order to cooperate the movements, the orchestra actively responded the literary and art principle of nationalization, popularization and radio and television made by higher authority department Central Radio Symphony Orchestra. Focusing on the work guideline, the orchestra often organized the staffs to learn and discuss. In order to make the learning and discussion more profound, the existing leader asked Wang Xilin to provide suggestions. The 26-year-old Wang Xilin was young and energetic, under the repeatedly enlightenment and inspiration of the leader with an ulterior motive, he criticized the principle on a meeting hardly and thought "the principle was nonsense"<sup>vi</sup>, and the western should be followed suit to engage in symphonies.

In 1964 when China was on the eve of the Great Cultural Revolution, the left political policy dominated the work of literary and art, and the western classical music, especially new techniques and new thinking of modern music were banned totally. After Wang Xilin made such a speech, he immediately brought upon himself a great catastrophe. He was expelled from the position, labelled as the object of "internal dictatorship", viiexpelled to the colder Yanbei Art Troupe in Datong City, Shanxi Province to work as handyman. His duties were picking up dinners for other staffs, getting them water to wash feet, cleaning floor the toilets, carrying props and so on.

In May 1966, the unpreceded havoc in China, Great Cultural Revolution started. Wang Xilin suffered the more

cruel political oppression because he had made the speech against the party's literary and art principle. When he was sleeping at night, he was covered with his eyes and filled a towel in his mouth, and his hands were tied up with ropes, he was injured all over the body and his knees were kicked badly from the back by someone. It happened a lot when he was educated in the public and slapped in the face. In the endless political movements, he lost his teeth and 30% high frequency ear hearing in his left ear. In the later time, when he saw the portrait of Chairman Mao and the color of red, he began to tremble and became incoherent.

In 1971, When Wang Xilin had been in Datong City, Shanxi Province for 7 years and was expelled to the remoter Southeast Shanxi Opera Chorus in Changzhi City, Shanxi. He was reforming the opera while receiving the endless persecution.

In October 1976, the ten-year brutal and inhuman cultural revolution was ended. With the help of Li Delun, who graduated from the Shanghai National Academy of Music and the Commend of Chinese Symphony Orchestra, he was transferred to the capital Beijing in December 1977 and served as the full-time composer at the little-kown Beijing Song and Dance Troupe. Since then, 14-year inhuman political persecution on him was ended.

In December 1978, China began to establish the policy of reform and opening to the outside world, all walks of life in China was gradually on the correct tracks. However, Wang Xilin founded that he was separated from the professional music scene because of the long persecution. When he retook the pen to write, he felt confused and didn't know where to start. He taught by himself with the strong will after analyzing the famous western composer's works in the long term and finally keep up with the pace of creation in music circle. Arguably, his later life should get better and better like most of other musicians who were redressed. However, due to the 14-year cruel persecution, his hearing was damaged seriously. When he talked to others, he often raised his volume in order to let others hear clearly, which led people think he was in the quarrel with others. And when he was persecuted, he could not explain himself and nobody listened to him, although what he said is reasonable, which left him with a great psychological shadow. When talking with other, as long as people didn't agree with his ideas, the picture that he was persecuted would appear in his brain, he was afraid that others would not listen to his explanation. In such a situation, he grew impatient and incoherent. The after-effects of the persecution hindered his rehabilitation to the normal life. The long-term persecution gave him a unique thought on music, life and creation, and he recorded these thoughts with pen and reflected in his music works, which gradually formed one of the most unique and featured music languages. Although he was recognized by the composers in each music school in China, he was still excluded in the music scene. In order to improve his life and change his financial situation, Wang Xilin taught a lot of students. The students having his education have won many prizes in international composition competition. Because of being the object rejected in the music scene, these students never mentioned that they were instructed by Wang Xilin. With

more and more works of his awarded works, he gradually accepted by the music scene of the western. In the western countries, his works were always highly sung. However in China, in terms of his works and him, there formed a condition that his music works could be played but his speech could not be allowed. The situation lasted for years and it changed in recent years.

On November 19, 2011, Wang Xilin held his fifth personal works concert in Beijing Zhongshan Music Center in mainland China and received the lecture invitations from China Conservatory of Music, Central Conservatory of Music and Tsinghua University. It had been 10 years since he had the last invitation in China. Since then, his condition turned better gradually and nobody could replace the status and achievement he made in music scene. At that movement, he was over 80 years old.

### III. GENERAL SITUATION OF MUSIC CREATION

His earliest music education was gained in the church school in the primary school. In 1945, his father Wang Jiansan lost his job in Kuomintang government, followed with other idle military officer to the Pingliang County in Gansu Province. The region in the northwest of China, the weather is bad, the desert is everywhere, where is poverty-stricken and remote. Wang Jiansan tried to send his children to the local church primary school. In the school, he learned to play the accordion and understood the staff, which was the earliest music education he had. It was the two techniques learned in Pingliang in Gansu that enabled him to join the Art Troupe of PLA's Northwest Field Army. In the troupe, he was first responsible for playing the instrument, then self-taught the music knowledge, Huqin, accordion, and various Brass instruments in the troupe. In order to cooperate the demands of publicity of the troupe, Wang Xilin began to write music for small bands, which were the revolutionary songs and folk music favored by the public. Those became his earliest music creations, at that time, he was only 14 or 15 years old. Then, his learning experiences in Military Command School of the Central Military Commission in Beijing and Military Command School of the Shanghai Military Commission let him access to western classical music, which laid a professional foundation for him to apply for the admission to the highest music in China, Shanghai Conservatory of Music. In 1957, he set up his mind to attend the school. In his work *Young Solider*, he used the most complex techniques that was only limited in the Western European classical harmony-Altered chord and Secondary dominant chord. Wang Xilin was 21 years old that year. It was the brass music *Young Solider* that he entered the gate of Shanghai Conservatory of Music.

In September 1957, Wang Xilin was admitted to Music Composition School of Shanghai Conservatory of Music and taught by the most excellent music teachers eventually, which also opened his career prelude to become a professional composer. During the study in Shanghai Conservatory of Music, he was dubbed as "Symphony Wang" by classmates for his hard study and outstanding composition skills. Besides the works assigned by teachers, he completed works "String Quartet No.1" (Op.1, 3

movements in total, 1961) and "Symphony No.1" (Op.2, the first movement, 1962) as well in the time of a student. The latter was also the work he submitted for graduation, embodying the broad heart to humans' destiny and the history, and was praised as a work with broad layout and full of sentiments by Qu Wei,<sup>viii</sup> his tutor, a famous composer. After graduation from Shanghai Conservatory of Music in 1962, he was allocated to the Central Broadcasting Philharmonic, since then, he had successively completed the final two movements of "Symphony No.1" (Op.2, the second and third movement, 1962) and the symphonic suite "Yunnan Scenes" (Op.3, 1962) one after another.

From 1964 to 1971, Wang was driven to the Art Troup of Yangbei District, Datong City, Shanxi Province to become a handyman, and completed merely one work "Tibetan Village Chorus" in this period (Op.4, 1964). In the early period of the Great Cultural Revolution (begun from 1965), he suffered endless cruel torture, naturally making the music composition impossible in this period. In 1971, one composition worker was urgently needed by the Song and Dance Ensemble of Shanxi Southeast in Changzhi, Shanxi Province due to embarking model plays, so Wang was dispatched to that ensemble to lead for opera reform while suffering ongoing denouncing. He picked up his pencil due to work demand. In this period, he composed six works including the small orchestral suite "Tree Planting" (Op.5, 1972), the opera "Anthem of Red Tassel" (Op.6, 1973), the symphony of Shandang Clapper "Shajabang", etc. Oppressed by the political environment, his compositions in this period were just some occasion-conformed works with thick political color to closely cooperate with the political propaganda.

In December, 1977, with the help of Li Delun, Wang was vindicated and dispatched back to Beijing to be a full-time composer. Then, the Great Cultural Revolution was ended and old national leaders died one by one. The new generation of Chinese leaders headed by Deng Xiaoping collectively realized that the ultra-left and ultra-aggressive deeds in the former China must be corrected resolutely and declared to carry out the national policy of reform and open in 1978, thus making the society, economy, politics and culture of China become normal gradually, people's ideologies turn toward healthy and positive side gradually and the composition of literary and art workers present new situation. Since 1978, Wang composed one new work nearly every year—"Symphony No.2" (Op.12, 1979), the orchestral quintet "Estampes" (Op.15, 1979), the chamber music work "To The Southern"-two pieces (Op.17, 1981), the symphonic suite "Impression of Taihang Mountain" (Op.19, 1982), the Symphonic Overture "Poem of China"-composed for bands of pianos, chorus and symphonies (Op.21, 1984), "Two Pieces of Symphonic Poems-Dedicated to the Tenth Anniversary of the Death of Shostakovich" (Op.22, 1985)...Wang got a relaxed composition environment eventually.

The compositions of Wang were dominated with large symphonies-it is his preference for composition. He has signed "Wang Xilin, a symphony composer"<sup>ix</sup> in multi papers published by him in journals of Mainland China. It

rooted in the study experience in Specialized College of Martial Music Conducting of Beijing Central Military Commission and Teacher Preparatory School of Specialized College of Martial Music Conducting of Shanghai Military Commission on one hand. In these two colleges, Wang was exposed to a lot of works of western classic masters that is impossible to expose to outside world, wherein, the symphonies of Beethoven and others shocked Wang who was 19 years old then greatly. In the symphonies of Beethoven, he felt unprecedented strength and pleasure, which sowed the first seed for his preference to the genre of symphonies. The second factor that stimulates him to aspire to engage in symphonies is the following case: In 1960, during the summer vacation when Wang studied in Composition School of Shanghai Conservatory of Music, he participated in the labor of countryside to response to the call of "Great Leap Forward" <sup>x</sup>. While he was working energetically in countryside fields, two students of piano school were practicing the piano hard in the university piano house secretly, then participated in an international piano competition and won an international medal during that summer vacation. After school opening, these two students of piano school who won the international award was cited by the university, while Wang who had done farm work in countryside fields for an entire summer vacation got no praise at all. Thinking his major had fallen far behind and feeling his self-esteem was hurt, Wang attempted to win. Hence, he chose the composition of symphonies-which was considered as the thing with most difficulty in music by himself- to prove his ability. These experiences had all caused his preference to the genre of symphonies in the future composition road.

Till today (October, 2016), Wang has completed 9 symphonies, 5 symphonic suites, 10 symphonic poems, 13 chamber music, 1 piano concerto, 1 violin concerto, over 40 incidental music for movies and TV plays, and abundant solo works of vocal music and instrumental music in addition.

#### IV. EVALUATION ON WORKS AND CHARACTERS

Wang's earliest work well known to Chinese audiences is his symphonic suites "Yunnan Scenes". In 1981, Chinese Ministry of Culture and Chinese Musicians Association jointly held "The First Session of Awarding for National Symphonic Musical Works". Wang's "Yunnan Scenes" was cited as excellence award which is the highest-level award in the competition of Chinese symphonies. This work was composed in 1964. It adopted folk tones of Yunnan minorities as source material, conducted layout and development by the method of symphonies, outlined customs, human feelings and legends of mountains and waters of Yunnan. It consists of four movements which have been widely welcomed by audiences since 1978 when initial performance in Beijing China. Especially "Torch Festival", the fourth movement, has been performed for over 60 scenes in over 20 countries and regions including USA, British, French, Italy, Singapore and Austria so far, becoming one of the most welcomed Chinese works at home and abroad.

The symphonic suite "Impression of Taihang Mountain" (Op.19, 1982) is his another work well appraised widely.

This work is formed by adapting the chamber music suite "the Scenes of Taihang Mountain"-his another work (Op 14, 1979). "Impression of Taihang Mountain" was performed in "Modern Chinese Music Concert" held by "Center of Cultural Communication of America and Sino" and live broadcasted by VOA in 1981. After adaption, in September, 1983, the symphonic suite "Impression of Taihang Mountain" was initially performed in "The Second Session of Music Festival of North China-Concert of Jinyang Autumn" in Taiyuan, Shanxi Province by Philharmonic of Beijing Song and Dance Ensemble conducted by Chen Xieyang, a famous conductor of China and achieved huge success, becoming the most attractive focus in the music festival of that session. In the same year, this work was performed again in the World's Fair of Paris, French. "Impression of Taihang Mountain" includes five movements, highlighting the artistic conception and interest of the countryside lifes in the Taihang Mountain area. The fourth movement "Broken Stele", adopting twelve-tone serial technique combined with the sob tune in scattered clapper of Chinese folk operas, with the composer's sigh and chant to the tragedy of past history, is commented as "a work can make human feel the immutability of loftiness and solemnity"<sup>xi</sup> by critics.

"Symphony No.3" (Op. 26, 1990) is the work with most profound tragedy. This work has spent 22 years from plotting to completion. In 1968 when Wang suffered political persecution, he was escorted to accept denouncing in all corners. At that time, he hoped to compose a work to meditate this part of miserable history someday in future. In 1977 after he was vindicated, this composition desire was more stimulated. He began to write at the beginning of 1989 eventually and completed it in the September of 1990, lasting for one year and nine months in total. After completion, the work was initially performed in "The Concert of Symphonic Works of Wang Xilin" by Symphonic Band of Central Philharmonic conducted by Han Zhongjie, a famous conductor of China in Beijing Concert Hall on March 10, 1991. This work consists of four movements and the performance duration is about 58mins. The work's keynote is mainly to express the composer's serious meditation for the ten-year inhuman Great Cultural Revolution occurred in 1960s. The work has created the struggling prisoners with much desire, resistance with full of anger, ghost-similar sobbing, pain and sigh of desolate old men and other musical images. The entire work is heartrending with sad hue which is so cold even to bones, fully reflecting the deep inner experience and philosophical connotation of the composer. This work is the one with most profound Wang's thought and the multi performances at home and abroad have all given great shock to audiences. "If an alien came to the earth to acquaint the history of humans a century ago, he/she is recommended to hear 'Symphony No.9' of Beethoven; if another alien came to the earth to acquaint the history of humans today, he/she is recommended to hear 'Symphony No.3' of Wang Xilin", said Krylow, the chief conductor of Philharmonic of Petrograd, Russia when commenting this work in 1955. Kholopova <sup>xii</sup>, a Prof of Moscow Music College, praised Wang Xilin as the Shostakovich of China after hearing this work and said he felt China and Russia,

two countries having suffered the same distress, that “the destinies of these two tragic nationalities have been knotted together” from this work.

Furthermore, most of his other works have also drawn concerns and high evaluation at home and abroad. His “Symphony No.4” was evaluated as that “it is a great work based on European Avant-garde. Though the composers of China have isolated from the world for decades, Wang Xilin is not limited by the mainstream music style of his country and find his exclusive language, he is worth to become the winner of such serious award prize as Graweywe Music Award” by Penderecki, a contemporary famous composer(Op.38,2000). His “Quartet” (Op.41, 2002) was evaluated as “it is a work of a master, giving me strong impression...very quiet, very lyrical, beautiful feeling. These tone changes, dramatic contrast and plotting characters are all from skills of a master” “Such music is still scarce, exclusive and fresh even in the world today, I hope it can be heard by more people all over the world. It is a big complementation to the modern music of the world today”<sup>xiii</sup> by Gubaidulina <sup>xiv</sup> when gave lectures in Central Conservatory of Music of China on Oct 13, 2005.

The flowers bloomed inside a court always release fragrance outside the court.<sup>xv</sup> Different from the favorable evaluation abroad, the home music circle held a delicate attitude to his works due to his radical rhetoric and oversensitive composition subjects<sup>xvi</sup>. But with the development of the time and the progress of the society, those ever sensitive subjects will not be regarded as those must be prohibited as before any more and the social environment of public opinions has been improved abundantly. The music critics circle at home has accepted the fact that Wang Xilin is an outstanding composer gradually. Gao Jiajia, a famous composer and music theorist of China evaluated him as “a composer with the most personality in China”, Zhou Yaping, a famous performer of Beijing Philharmonic evaluated him as a “most talented, most profound and most great” composer, and Su Lihua, a famous music critic of China regarded him as “His music (Wang Xilin’s) is the lingering sound lost by a crazy time already gone in the way...a courier between humans and ghosts”<sup>xvii</sup>.

## V. CONCLUSION

Wang Xilin is unlucky, because he was dismissed from official position and suffered cruel persecution for 14 years in his best youth time. However, Wang Xilin is also lucky, because he caught up with the change of the entire environment of China in 1978 when he was 42 years old, a middle age of lifetime. He was vindicated and started normal composition career ultimately. Since 1980, he has gotten “Excellence Award” in the symphonic composition competition held by Chinese Ministry of Culture (The highest award in China Government) for two times, held private concert of personal works for seven times, visited USA<sup>xviii</sup>, Europe<sup>xix</sup> and Countries of Soviet Union for many times. His works have been performed in all countries of the world widely and researched as graduation papers by decades of musical masters and doctors of multi universities. Today, Wang Xilin is well deserved to be the top of

composers’ rank of China as if standing the tip of Pyramid. However, Mainland China hasn’t built a complete copyright system so far and the income of composers’ copyright royalty can’t be guaranteed at all. Hence, you can often see this famous composer around the old small building of red brick structure in Beijing China. His house is at the fourth storey of the short building which is inharmonious to surrounding large mansions, occupying merely 50m<sup>2</sup>. In addition, he hasn’t attained a teacher position in conservatories of music of China, so he can’t enjoy those precious music scores, books, documents and lecture resources certainly. Therefore, you can also often see an old man with strong figure and cold expression hurrying up to hear the lectures made by those latest-visiting international famous composers while dragging legs with “degenerative strain”<sup>xx</sup> and walking jerkily around the several famous conservatories of music in Beijing, the capital of China.

In 2016, Wang Xilin celebrated his 80-year-old birthday. However, his pencil in hand has never stopped composition yet. It is just Wang Xilin, Shostakovich of China, a well deserved great composer.

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- i. Su Lihua. *Wang Xilin is the Courier between Humans and Ghosts* [J]. *Characters*, 2013, 11: P149
- ii. Quoted from Wang Fengxia's *The Music Era of Wang Xilin* on [http://www.zgm.roobo.com/](http://www.zgm.roboo.com/)
- iii. PLA: Chinese People's Liberation Army
- iv. Republic of China: The predecessor of the People's Republic of China is the Republic of China, the President is Chiang Kai-shek, the time is 1912-1949
- v. At that time, the work of Chinese university graduates is a unified national arrangements
- vi. Xiao Leng Wang Xilin, My Classmate in Lower Class—Memories of the Past Matters When Studying in Shanghai Conservatory of Music [J]. *Fujian Art*, 2010. 5 P52
- vii. Internal Dictatorship: in 1949, after the foundation of new China, in order to consolidate the new state power, all kinds of political movements were more and more. Object of Internal dictatorship is different from the contradictions between ourselves and the enemy. The objects were people that could be educated well after the people's internal education and labor education reform. As the movements was out of control, the kind of people were suffered brutal persecution and many people even lost their precious life.
- viii. Qu Wei (1917.5.9-2002.5.20), a famous composer of China, the former name is Qu Shixiong. He has ever been Vice President of Chinese Musicians Association, and Vice President of Shanghai Musicians Association, etc. His representative works include the opera "The White-haired Girl" (a coauthor), the symphonic poem "Monument of the People's Heroes", etc.
- ix. Wang Xilin. General Luolang and Chinese Martial Music [J]. *Fujiang Art*, 2010.5. P35.
- x. "Great Leap Forward" refers to the campaign of ultra-left route developed in Mainland China from 1958 to 1960. The core of this campaign is to propose some impractical production missions and indexes continuously. The root cause is that the Chinese leadership was impatient to get rid of the poor and primitive national face, attempted to enter the rank of developed countries through all civilians devoting to the production campaign within 3 to 5 years. This campaign failed at price of big loss of national economy ultimately.
- xi. Cited from the brief attached on CNE100000000- the CD in 1990 of Beijing Song and Dance Ensemble Symphonic Band of Chinese Central Philharmonic in ISRC published and issued by China Record Corporation
- xii. Kholopova(Russian name: Юрий Николаевич Холопов, 1932.8.14— ) a famous music theorist of Russia, a professor of Moscow Conservatory of Music, an art doctor. He has won " National Award" of Russian Federal Government (in 1990) and the title "Distinguished Artist" of Russia (in 1995).
- xiii. Cited from "Musical Time of Wang Xilin" written by Wang Fengxia on Website of China Dream on August 19, 2016
- xiv. Sofia Gubaidulina (1934. 10.24—Russian Name: София Аскатовна Губайдуллина), a famous composer of Soviet Russia who immigrated to Germany in 1992. Her representative works have "Offertorium", "Seven Words" and "In Croce" etc.
- xv. This is an old chinese proverb, It means that their own people against, but outsiders are cherished.
- xvi. Some subjects of Wang Xilin's compositions involve the Great Cultural Revolution in 1990s which is a sensitive topic in Mainland China for long term. Since 2000, this topic has not been so sensitive any more and the atmosphere of politics and public opinions have both been greatly abated.
- xvii. Su Lihua. *Wang Xilin, the Courier between Humans and Ghosts* [J]. *Characters*, 2013, 11. p148
- xviii. He was invited to visit USA in 1994 and lectured in 8 universities including Music School of Yale University, Cincinnati Academy of Music, etc.
- xix. In 2004, he was invited to perform in Europe by ISCM78 Music

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Festival. The full name of ISCM is International Society Contemporary Music. It was founded by Schoenberg in 1923 and its honorable members include Bela Bartok, Hindemith, Messiaen and Cutt, etc. The session that Wang Xilin participated in is the 78th.

xx. Degenerative Strain: also named degenerative osteoarthropathy or senile arthritis. For the heavy suffer, it may turn to myopathism and joint deformity.