

14.10.2020 20.00h
16.10.2020 20.30h
28.10.2020 19.30h
20.11.2020 18.00h 20.00h

Po Chasbēj Liličas qā

Chastè da Tarasp CH
Chesa Planta Samedan CH
Courtenay Sutton Abbey Oxfordshire GB
Acker Stadt Palast Berlin D

Po Chasper e Liricas da Li

ün teater da musica da David Eggert e Hsuan Huang
introduzion cun Lorenzo Polin ed Aline Guidon



chao poet! cha fas? spettas la rima?

gugent vess fat ailch „comme il faut“

一杯一杯復一杯

ma nö'adüna Chasper po

Konrad
Dietze
lighting

Aline
Guidon
actress

Lorenzo
Polin
actor

David
Eggert
concept,
declamation, violoncello
piccolo, xun

Hsuan
Huang
concept, direction,
set design





more performances

2021/2022

Rotterdam NL

Würzburg D

Basel CH

Bern CH

Avignon F

Kaohsiung TWN

Taipei TWN

www.hkb-interpretation.ch/liricas

idea

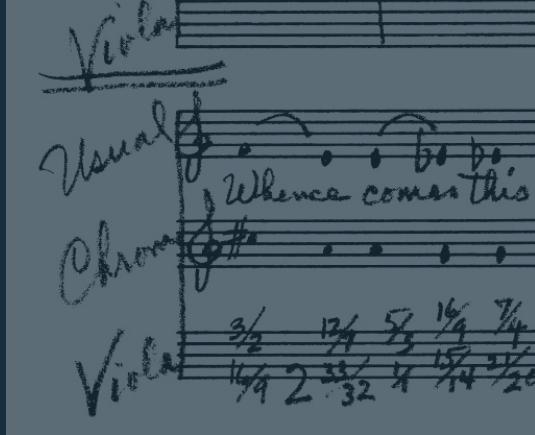
La glüna quinta ad ün giuvnot – simil sco in üna parabla da Hans Christian Andersen – che ch'el-lla es gnüda a savair dürant seis viadi. Ella ha vis scenas e purtrets e dudi musica chi's chatte in quattordesch poesias dal poet chinalis Li Po obain Li Bai 李白 (701–762) e dal poet rumantsch Chasper Po (1856–1936). Quists duos poets sun fingià gnüts congualats avant lönch. Segui a quista istoria fantastica in quindesch scenas cuortas – ün'istoria sur da la suldüm, la brama, amur, amicizcha, sur dal baiver e l'allucinaziun, e giodai il prüm teater rumantsch-chinalis! Il text da las scenas, in rumantsch o chinalis o inglais, as pojä leger süllas prossmas paginas.

Der Mond erzählt einem jungen Mann – angelehnt an ein Märchen von Hans Christian Andersen – was der während seiner Reise vernahm. So sah er Szenen und Bilder und hörte Musik, die in vierzehn Gedichten des chinesischen Dichters Li Po bzw. Li Bai 李白 (701–762) und des rätoromanischen Dichters Chasper Po (1856–1936) enthalten sind. Beide Dichter wurden bereits zu Lebzeiten Chasper Pos verglichen. Folgen Sie dieser phantastischen Erzählung in fünfzehn kurzen Szenen – einer Erzählung über Einsamkeit, Sehnsucht, Liebe, Freundschaft, über das Trinken und die Halluzination und geniessen Sie das erste rätoromanisch-chinesische Musiktheater! Der rätoromanische oder chinesische oder englische Text zu den Szenen ist auf den folgenden Seiten zu finden.



Huanghe Lou 黃鶴樓 painted by Xia Yong 夏永 sometime during the Yuan Dynasty (1279 to 1368)

A poor young worker, new to the rough city, is visited every evening by an old friend from back home, who lifts his mood by telling him of the many things he has seen and heard on his daily travels around the world. Borrowed from a fairy tale by Hans Christian Andersen, this familiar face relates scenes set in elegant verse by the Chinese poet Li Po, alt. Li Bai 李白 (701–762), and Raeto-Romansh poet Chasper Po (1856–1936), two poets that have been compared even during the lifetime of the latter. Comprised of fifteen short scenes, you will hear a spirited recounting of tales of longing and loneliness, love and friendship, drinking and hallucination, and gratuitous depictions of the simple marvels of nature. Enjoy the first ever Chinese-Rae-to-Romansh music theatre piece! The corresponding Raeto-Romansh or Chinese or English texts are to be found on the following pages.



musica

Es doda parts da las 17 *Lyrics by Li Po* (1930–33) dal cumponist american Harry Partch (1901–1974) e poesias da Li e Chasper Po, cha David Eggert ha miss in tuns. Partch douvraiva per sia musica ün sistem da tuns cun blers intervals pitschens ed irregulares ch'el ha dedüt dals surtuns. Cun quists microintervals ha'l tanter oter provà da tschüffer il cling da la lingua svessa, uschenas co ch'ella resuna dürant la declamazion da las poesias da Li Po. Cul istess sistem da tuns sco Partch ha David Eggert cumponü il cling da las poesias da Chasper Po chi sun gnüdas lettas avant da scolaras e scolars dal s-chalin ot da Sent e da l'actura Annina Sedláček.

Es erklingen Ausschnitte der 17 *Lyrics by Li Po* (1930–33) des amerikanischen Komponisten Harry Partch (1901–1974) sowie Li-Po- und Chasper-Po-Vertonungen von David Eggert. Partch verwendete für seine Musik ein Tonsystem mit vielen teils winzigen, unregelmässigen Intervallen, die er aus den Obertönen ableitete. Mit diesen Mikrointervallen versuchte er unter anderem den Klang der Sprache selbst einzufangen, so wie sie beim Deklamieren der Gedichte Li Pos erklingt. Mit demselben Tonsystem wie Partch vertonte David Eggert den rätoromanischen Klang von Chasper Pos Gedichten, gesprochen von den Schüler*innen der Sekundarschule Sent, Pos Heimatdorf, sowie der Schauspielerin Annina Sedláček.

Hum, throughout $\frac{2}{1} + \frac{15}{11} \frac{1}{1}$ + $\frac{64}{33} \frac{121}{95} \frac{1}{1}$

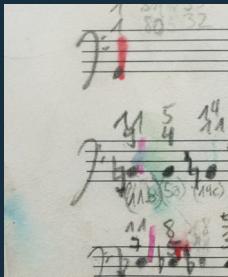
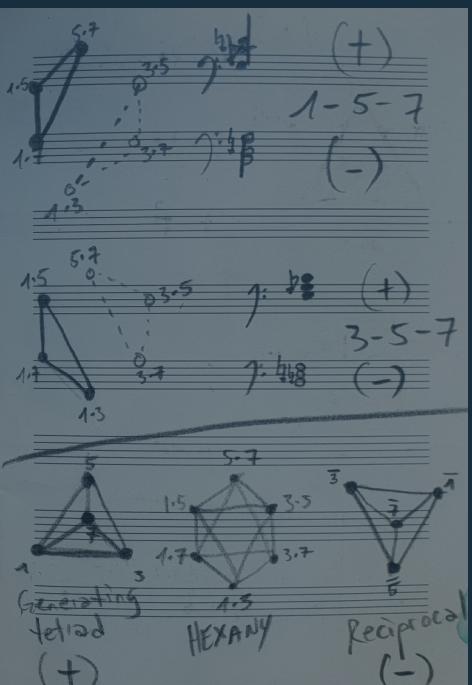
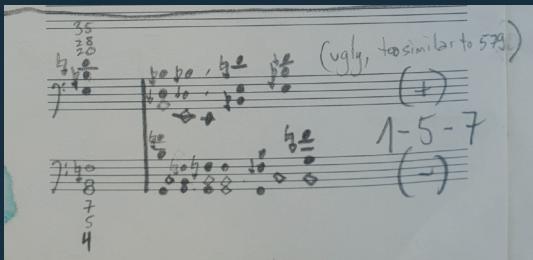
voice of sweet bamboo Flying in the dark?

• • do do do 4

29/1 166 15/8 20/11 35/18 156 3 1/4 235/19 3 25/24 1/4 15/14 25/24 10/9 15/14
13/11 15/14 9/8 13/11 7/6 9/8 5/5 7/6 5/4 4/5 9/7 5/4 9/5 9/7

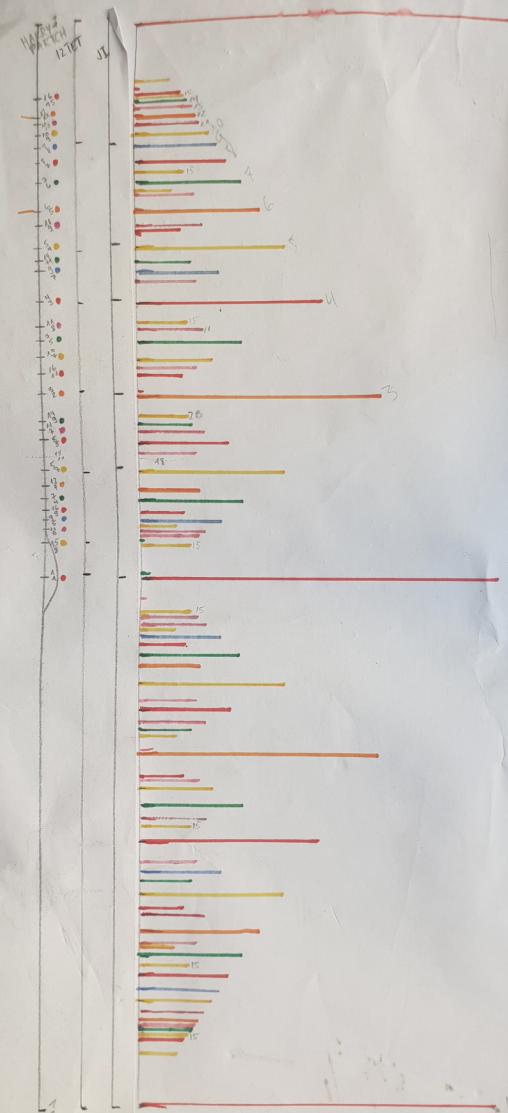
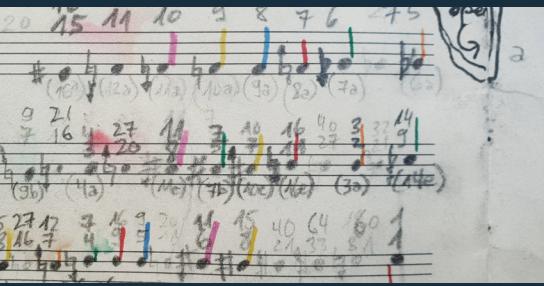
Excerpt from Harry Partch's *On Hearing the Flute at Lo-Cheng One Spring Night*

To be heard are selections from the *17 Lyrics of Li Po* (1930–1933), by American composer Harry Partch (1901–1974) as well as settings of Li Po and Chasper Po by David Eggert. Partch employed for his music a pitch system made up of tiny irregular intervals derived from the series of natural overtones. Using these microintervals, he attempted to emulate, among other things, the natural melody of speech, as it would sound when one declaims the verses of Li Po. Using the same pitch system as Partch, David Eggert set the Raeto-Romansh sonorities of Chasper Po's verses to song as spoken by actress Annina Sedláček and the pupils of the Middle School of Chasper Po's hometown of Sent.



Sbözs da David Eggert per exercitar il sistem da tuns tenor la structura dals surtuns
 Skizzen von David Eggert zur Einübung des Tonsystems gemäss der Obertonreihe
 Sketches by David Eggert to practice the tonal system in accordance with the overtone series

HELIYI



poesias

Harry Partch, Li Po, Chasper Po

李 太 白 像



cuntgnü

scena 1	Tanter Nairs e Scuol
scena 2	Prolog
scena 3	Per A. S. mia proabidina
scena 4	On Hearing the Flute at Lo-Cheng One Spring Night
scena 5	The Intruder
scena 6	Yuan Qing
scena 7	O chara Flurina
scena 8	I Am a Peach Tree
scena 9	Fingià pisserà
scena 10	The Tale of Xin and the Magical Crane
scena 11	Huanghelou Song Meng Haoran Zhi Guangling
scena 12	La rondolina da Sent
scena 13	Yue xia du zhuo
scena 14	With a Man of Leisure
scena 15	A Dream

Tanter Nairs e Scuol

Ün hom sezza del En sper la spuonda,
El guard' in giò, as tgnand il cheu col man,
Non s'inacordscha, co cha plan a plan
La val da milli stailas as circonda,

Co cha d'argentea glüscher resplenda l'uonda,
E neir non od'el dal clucher lontan
Il quaid salüd... Chi ais quel sul crastian?
Eu am domand, ingün non am respuonda,

Qual paina mā uschè chafuel imprima
Nombrusas fodas sün quel stanguel frunt?
... Qua sbragit ün, chi gniva nan d'la punt:
Chao poet! Cha fas? Spettas la rima?

Chasper Po

Between Nairs and Scuol

*A man sits on the banks of the Inn.
With downcast eyes, holding his head in his hand,
he does not notice how, little by little,
the sky becomes encircled with thousands of stars,*

*how the waves sparkle in the silvery light,
nor does he hear from a distant belltower,
the gentle greeting... Who is this strange fellow?
I ask myself, and no one answers,*

*Yet what profound anguish etched
so many wrinkles upon his wearied brow?
... A shout, from one who came along the bridge:
Hey poet! What's up? Waiting for the rhyme?*

scena 2

music by David Eggert

Prolog

Sch'eir na güsta „comme il faut”,
cuort farà'l – plü cuort ch'el po!

Chasper Po



Prolog

*Even if not exactly „as one ought to” („comme il faut”)
He'll keep it short – as short as he can (as short as Po!)*

scena 3

music by David Eggert

Per A. S. mia proabiadina

Id eira sterz'ün di sten chod,
perquai sun i eu aint il god,
suot ün grand bös-ch am sun tschantà
e meis „toscan“ n'ha impizzà.
Quai d'eira propch'ün star stupend!
Be minchatant, portà dal vent,
s'dudiva ün „din-don, din-dan“.
clingiar dad ün clokêr luntan.
Zopads i'l vert utschlins chantaivan
ed ils muglins intuorn sgolaiven...
Qua, jüsta m'impassand sün tai
schi piglet oura meis rasplai;
ailch rimas vessa vogliü far
mo be subit stovet laschar.
„Perché?“
Perché nu's po far poesias
sezand imez a las firmias.
Morala:
Guardai bain pro ant co far vers,
da nu's tschantar sün furniers!

Chasper Po

For A. S. My Little Granddaughter

*Day before yesterday was a hot day,
so I went into the woods.
Under a great tree I sat down
and lit my „toscan“.
What a truly stupendous existence!
Every now and then, carried by the wind,
you could hear a „Ding Dong, Ding-Dang“
from a distant steeple.
Hidden in the foliage birds were singing
and the windmills all around were turning...
There, thinking of you,
I drew my quill.
I would very much have wanted to write down a few rhymes,
but suddenly I had to stop.
„Why?“
Because one cannot write any verses
sitting amongst a multitude of ants!
Moral:
Take a good look, before writing a poem,
that you're not sitting on an anthill!*

scena 4

music by Harry Partch

On Hearing the Flute at Lo-Cheng One Spring Night

Whence comes this voice of the sweet bamboo,
Flying in the dark?
It flies with the spring wind,
Hovering over the city of Lo.
How memories of home come back to-night!
Hark! the plaintive tune of „Willow-breaking.”

Li Po, trans.: Shigeyoshi Obata

春夜洛城聞笛

誰家玉笛暗飛聲，
散入春風滿洛城。
此夜曲中聞折柳，
何人不起故園情。

scena 5

music by Harry Partch

The Intruder

The grass of Yen is growing green and long.
While in Chin the leafy mulberry branches hang low.
Even now while my longing heart is breaking,
Are you thinking, my dear, of coming back to me?

— O wind of spring, you are a stranger,
Why do you enter through the silken curtains of my
bower?

Li Po, trans.: Shigeyoshi Obata

春思

燕草如碧絲，
秦桑低綠枝。
當君懷歸日，
是妾斷腸時。
春風不相識，
何事入羅幃？

scena 6
music by David Eggert

怨情

Yuan Qing

美人卷珠簾,

Mei ren juan zhu lian,

深坐蹙蛾眉:

shen zuo cu e mei:

但見淚痕濕,

dan jian lei hen shi,

不知心恨誰 ?

Bu zhi xin hen shui?

Li Po

The Night of Sorrow

*A beautiful woman folds up a pearl curtain.
Deep frown upon a fair face with eyebrows like the moth:
Though one sees traces of tears,
no one knows whom she laments in her heart?*

scena 7

music by David Eggert

O chara Flurina

La deira blonda, bella ed eu l'amaiva,
mo la crudela disperar am faiva.
Eu hoz la rivezzet; ma che müdada,
che dutsch surrir, che languida ögliada!
Ma eu cun süt salüd am tret be dvart:
O chara flurina, tü vainst massa tard.

Chasper Po

Oh Dear Flurina

*She was blond, beautiful, and I loved her,
but the cruel one left me in despair.
Today, I saw her again; but what a change,
what a sweet smile, what a flirting glance!
But I, with a cool greeting, withdrew myself:
Oh dear little flower, you come too late.*

scena 8

music by Harry Partch

I Am a Peach Tree

I am a peach tree blossoming in a deep pit.
Who is there I may turn to and smile?
You are the moon up in the far sky;
Passing, you looked down on me an hour; then went
on forever.

A sword with the keenest edge,
Could not cut the stream of water in twain
So that it would cease to flow.
My thought is like the stream; and flows and follows
you on forever.

Li Po, trans.: Shigeyoshi Obata

自代内贈

妾似井底桃，開花向誰笑。
君如天上月，不肯一回照。
寶刀截流水，無有斷絕時。
妾意逐君行，纏綿亦如之。

scena 9

music by David Eggert

Fingià pisserà

A sia giuvna duonna dschet Maschel Valentin,
bler da sperar nun esa, eu vez chi va a fin,
perquai't vögl dar uoss' ün cussagl:
sch'eu mour, schi spusa nos famagl.
Main greiv am füss laschar il muond,
saviand ch'in buns mans es nos fuond.
Per tai füss greiv restar suletta,
piglia'l famagl, quai sarà letta.
La duonna dschet trand ün suspür:
„Lascha'ls pissêrs, tuorn'a durmir,
e guarda da nu't agitar,
a tuot il rest 'lain nus pensar".

Chasper Po

Taken Care of...

*Unto his young wife, spake Mayor Valentin,
But little hope remains, I see, the end is nigh,
therefore I would give thee council:
when I die, wed thee with our servant.
It would be less grave to leave the world,
knowing our estate is in good hands.
For you it would be so tough to stay alone.
Take the boy, it would be better that way.
The lady said through a sigh:
„Leave your worries, go back to sleep,
and let nothing disturb you,
leave it to us to care for all the rest.“*

scena 10
music by David Eggert

The Tale of Xin and the Magical Crane

An Ancient Chinese Folktale



黃鶴樓送孟浩然 之廣陵

Huanghelou Song Meng Haoran Zhi
Guangling

故人西辭黃鶴樓，

ren xi ci Huang he lou,

煙花三月下揚州。

Yan hua San yue xia Yang zhou.

孤帆遠影碧空盡，

Gu fan yuan ying bi kong jin,

惟見長江天際流。

Wei jian Chang jiang tian ji liu.

On Seeing off Meng Hao-Jan

*My friend bade farewell at the Yellow Crane House,
And went down eastward to the Willow Valley
Amid the flowers and mists of March.
The lonely sail in the distance
Vanished at long last beyond the blue sky.
Then I could see only the river
Flowing along the border of heaven.*

Li Po, trans.: Shigeyoshi Obata



La rondolina da Sent

La chattet bain la chà, la rondolina,
mo seis vegl gniou nun ha'la plü chattà;
la chasa es ardütt'üna ruina,
be rest'ailch mür amo, s-chür, fümantà.

La rondolina svola disperada,
mo ella voul il gniou rifabrichar
(il gniou prüvà ingio cha ell'es nada)
e seis fatschögn la glioud sta a guardar.

Seis svols guardand, sainta plü d'ün povret
plü greiv amo ch'eir el nun ha plü tet...
mo ella – vi'svoland – para sco dir:
„fains svelt! nu perdain temp! Reconstuir!”

Chasper Po

The Swallow from Sent

*She found the house indeed, the swallow,
but her old nest she did not find;
the house had burned down to a mere ruin,
nothing but one wall left standing, dark, smokey.*

*The swallow flies about in despair,
intent upon rebuilding the nest,
(that cozy nest, in which she was born)
the villagers stand and marvel at her busied efforts.*

*Watching her flight, he feels impoverished,
even more so, for he too no longer has a roof...
but she – flying to and fro – as if to say:
„onwards! no time to lose! Rebuild!”*

scena 13
music by David Eggert

月下獨酌

yue xia du zhuo

花間一壺酒，獨酌無相親。

hua jian yi hu jiu, du zhuo wu xiang qin.

舉杯邀明月，對影成三人。

ju bei yao ming yue, dui ying cheng san ren.

月既不解飲，影徒隨我身。

yue ji bu jie yin, ying tu sui wo shen.

暫伴月將影，行樂須及春。

zan ban yue jiang ying, xing le xu ji chun.

我歌月徘徊，我舞影零亂。

wo ge yue pai huai, wo wu ying ling luan.

醒時同交歡，醉後各分散。

xing shi tong jiao huan, zui hou ge fen san.

永結無情遊，相期邈雲漢。

ying jie wu qing you, xiang qi miao yun han.

Drinking Alone by Moonlight

Among flowery shrubs

A pot of wine,

I drink alone without a friend.

I raise my cup inviting the moon,

And toast to my shadow,

For we are three friends.

But the moon does not drink wine,

And my shadow just follows me in vain.

Oh, my transient companions,

The moon and my shadow,

We must make merry before the end of spring.

So I sing my songs,

The moon begins to wander;

And I dance, my shadow swings erratic.

For we are awake,

We share our happiness,

But after we've drunk, each goes his separate

way, dispersing.

May we forever abide

Through this unaffected bond,

Till the day we meet in the Milky Way.

scena 14
music by Harry Partch

With a Man of Leisure

Yonder the mountain flowers are out.
We drink together, you and I.
One more cup—one more cup—still one more cup!
Now I am drunk and drowsy, you had better go.
But come to-morrow morning, if you will, with the harp!

Li Po, trans.: Shigeyoshi Obata

山中與幽人對酌

兩人對酌山花開，
一杯一杯復一杯。
我醉欲眠卿且去，
明朝有意抱琴來。

A Dream

The sea-farers tell of the Eastern Isle of Bliss,
It is lost in a wilderness of misty sea waves.
But the Sky-land of the south, the Yueh-landers say,
May be seen through cracks of the glimmering cloud.
This land of the sky stretches across the leagues of heaven;
It rises above the Five Mountains and towers over the
Scarlet Castle,
While, as if staggering before it, the Tien-tai Peak
Of forty-eight thousand feet leans toward the southeast.
So, longing to dream of the southlands of Wu and Yueh,
I flew across the Mirror Lake one night under the moon.
The moon in the lake followed my flight,
Followed me to the town of Yen-chi.
Here still stands the mansion of Prince Hsieh.
I saw the green waters curl and heard the monkeys' shrill cries.
I climbed, putting on the clogs of the prince,
Skyward on a ladder of clouds,
And half-way up from the sky-wall I saw the morning sun,
And heard the heaven's cock crowing in the mid-air.
Now among a thousand precipices my way wound round
and round;
Flowers choked the path; I leaned against a rock; I swooned.
Roaring bears and howling dragons roused me—Oh,
the clamorous waters of the rapids!
I trembled in the deep forest, and shuddered at the over-
hanging crags, one heaped upon another.

Clouds on clouds gathered above, threatening rain;
The waters gushed below, breaking into mist.
A peal of blasting thunder!
The mountains crumbled.
The stone gate of the hollow heaven
Opened wide, revealing
A vasty realm of azure without bottom,
Sun and moon shining together on gold and silver palaces.
Clad in rainbow and riding on the wind,
The ladies of the air descended like flower-flakes;
The fairy lords trooping in, they were thick as hemp-stalks
in the fields.
Phoenix birds circled their cars, and panthers played upon harps.
Bewilderment filled me, and terror seized on my heart.
I lifted myself in amazement, and alas!
I woke and found my bed and pillow—
Gone was the radiant world of gossamer.
So with all pleasure of life.
All things pass with the east-flowing water.
I leave you and go—when shall I return?
Let the white roe feed at will among the green crags,
Let me ride and visit the lovely mountains!
How can I stoop obsequiously and serve the mighty ones!
It stifles my soul.

Li Po, trans.: Shigeyoshi Obata

夢遊天姥吟留別

海客談瀛洲，煙濤微茫信難求；
越人語天姥，雲霞明滅或可睹。
天姥連天向天橫，勢拔五嶽掩赤城。
天台四萬八千丈，對此欲倒東南傾。
我欲因之夢吳越，一夜飛度鏡湖月。
湖月照我影，送我至剡溪。
謝公宿處今尚在，渌水盪漾清猿啼。
腳著謝公屐，身登青雲梯。
半壁見海日，空中聞天雞。
千巖萬轉路不定，迷花倚石忽已暝。
熊咆龍吟殷巖泉，慄深林兮驚層巔。
雲青青兮欲雨，水澹澹兮生煙。
列缺霹靂，丘巒崩摧。
洞天石扉，訇然中開。

青冥浩蕩不見底，日月照耀金銀臺。
霓爲衣兮風爲馬，雲之君兮紛紛而來下。
虎鼓瑟兮鸞回車，仙之人兮列如麻。
忽魂悸以魄動，恍驚起而長嗟。
惟覺時之枕蓆，失向來之煙霞。
世間行樂亦如此，古來萬事東流水。
別君去兮何時還？且放白鹿青崖間，
須行即騎訪名山。
安能摧眉折腰事權貴，使我不得開心顏！

David Eggert

concept, declamation,
violoncello piccolo, xun



David Eggert es creschü sü in Canada ed es professur per cello, musica da chombra e musica contemporanea a la Scoul'ota d'art a Berna. E'l ha gudagnà premis in concurrenzas internaziunalas da cello a New York, Stuttgart e Zagreb e maina la musica al teater da musica Opera Lab Berlin. Daspera diriga'l differents cors e gruppas instrumentalas e fa retscherchas scientificas davart möds istorics d'interpretaziun, e specialmaing davart sistems d'intunaziun e da microintervals. Cullas *Liricas da Li e Chasper Po* preschainta'l seis prüm agen teater da musica.

David Eggert wuchs in Kanada auf und ist Professor für Violoncello, Kammermusik und zeitgenössische Musik an der Hochschule der Künste Bern. Er gewann Preise bei internationalen Cello-Wettbewerben in New York, Stuttgart und Zagreb und ist Musikalischer Leiter des Musiktheater Opera Lab Berlin. Ferner dirigiert er verschiedene Chöre und Instrumentalgruppen und forscht im Bereich der historischen Aufführungspraxis, insbesondere aber zu Stimmungen, Temperaturen und Mikrointervallen. Mit den *Liricas da Li e Chasper Po* präsentiert er erstmals sein eigenes Musiktheater.

David Eggert was born and raised in Canada and is currently professor of Cello, Chamber Music, and Contemporary Music at the Bern University of the Arts. He won prizes at international cello competitions in New York, Zagreb and Stuttgart, and is musical director of the musical theater group Opera Lab Berlin. He directs choirs and large ensembles and is an avid researcher in the fields of historically informed performance practice and particularly interested in historical pitch systems, temperaments, and microtonality. He presents with *Liricas da Li e Chasper Po* for the first time his own music theater creation.

Hsuan Huang es crescüda sü in Taiwan, ingio ch'ella ha stübgia già e clavazin, plü tard lura scenografa a l'università d'art a Berlin. Sco scenografa e specialista per costüms lavura ella regularmaing per las grondas operas in Germania, sco eir per palcs e progets in oters païais, impusüt in Austria, Svizra, Frantscha e Taiwan. Dal 2020 d'eira ella tanter oter responsabla —sper las *Liricas da Li e Chasper Po* — insembele cun Stefan Herheim per la scenografia dal *Ring des Nibelungen* da Richard Wagner illa Deutsche Oper Berlin.

Hsuan Huang wuchs in Taiwan auf, wo sie Violine und Klavier studierte, später dann an der Universität der Künste Berlin Bühnenbild. Als Bühnen- und Kostümbildnerin arbeitet sie regelmäßig für die grossen Opernhäuser Deutschlands wie auch für Bühnen und Projekte in anderen Ländern, besonders in Österreich, der Schweiz, Frankreich und Taiwan. Im Jahr 2020 war sie, neben den *Liricas da Li e Chasper Po*, unter anderem zusammen mit Stefan Herheim für die Szenografie von Richard Wagners *Ring des Nibelungen* an der Deutschen Oper Berlin verantwortlich.

Hsuan Huang was born and raised in Taiwan, where she studied violin and piano; she would go on to study stage design at the University of the Arts Berlin. As stage designer and costume artist she has worked regularly for the most prominent opera houses in Germany, as well as set design and theatre projects in Austria, Switzerland, France, and Taiwan. In 2020 alongside her role in *Liricas da Li e Chasper Po*, she was responsible together with Stefan Herheim for the Scenography of the Deutsche Oper's production of Wagner's *Ring des Nibelungen*.

Hsuan Huang

concept, direction,
set design





Aline
Guidon
actress

Aline Guidon es creschüda sü in Engiadina. Ella ha frequentà divers cuors dal JTG (Junges Theater Graubünden) ed absolt il precuors per teater a la Scoul'ota d'art a Turich. Daspö il 2018 ella commembra da la società da teater d'improvisaziun DRAUFFischem e presidenta da la Societed Dramatica da Samedan.

Aline Guidon wuchs im Engadin auf. Sie besuchte diverse Kurse des JTG (Junges Theater Graubünden) und absolvierte den Vorkurs im Bereich Schauspiel an der Zürcher Hochschule der Künste in Zürich. Seit 2018 ist sie Mitglied des Improvisationstheatervereins DRAUFFischem und Präsidentin der Societed Dramatica da Samedan.

Aline Guidon was born and raised in Engadin. She participated in various courses of the Graubünden Youth Theatre, and graduated from the preparatory courses of the acting school at the Zurich University of the Arts. Since 2018, she has been a member of the improv theatre society DRAUFFischem as well as the president of the Societed Dramatica da Samedan.

Lorenzo Polin es creschü sü in Engiadina. El ha frequentà la scoula da teater per film EFAS a Turich, Les però darcheu rivà pro'l teater, sia vaira paschiun. Daspö il 2010 lavura Lorenzo sco actur liber, sco redschissur, manader da cuors e produziuns ed es darcheu tuornà in sia patria a Samedan, ingio ch'el fa eir da paür. El ha giovà dal 2019 la rolla principala 'il toc *Tredeschin* pel 100avel giubileum da la Lia Rumantscha e s'ingascha pel mantegnimaint dal rumantsch, impustüt sco lingua da palc.

Lorenzo Polin wuchs im Engadin auf. Er besuchte die Zürcher Filmschauspielschule EFAS, landete aber in Lerster Linie beim Theater, seiner wahren Passion. Seit 2010 ist Polin als freischaffender Schauspieler, Regisseur, Kursleiter und Produktionsleiter tätig und inzwischen als Landwirt in seine Heimat Samedan zurückgekehrt. Er spielte 2019 die Hauptrolle im Stück *Tredeschin* zum 100jährigen Jubiläum der Lia Rumantscha und engagiert sich für das Rätoromanische und dessen Erhaltung als Bühnensprache.

Lorenzo Polin was born and raised in Engadin. He attended the Zurich Film-Acting School EFAS, settling however foremost in the realm of theatre, his true passion. Since 2010, Polin has been active as a freelance actor, director, educator, and producer, and has returned in the meantime to agriculture in his native Samedan. In 2019, he played the main role of the production *Tredeschin*, marking the 100th Anniversary of the Lia Rumantscha, and he advocates for the preservation of Raeto-Romanish as a language to be spoken on stage.



Lorenzo
Polin
actor

nouva publicaziun cudesch davart il proget

Neuerscheinung Buch zum Projekt

new publication book about the project

2021

Adequat al teater da musica *Liricas da Li e Chasper Po* es gnü realisà a l'Institut Interpretaziun da la Scoul'ota d'art a Berna, insembele cul Institut-Asia-Orient e'l Seminar Romanistic da l'università da Turich, ün proget scientific. Ils resultats da quist proget vegnan preschattants l'invier 2020/2021 in ün cedesch. La prüma vouta insè vegn declarà il purtret da la China in gazettas, periodics e litteratura rumantscha, implü nouvs aspets da la lirica da Li Bai e Chasper Po, da l'ouvra dal giuven Harry Partch sco eir dal fenomen da compositiuns sün basa da poesias da Li Bai i'l occidaint.

Passend zum Musiktheater *Liricas da Li e Chasper Po* wurde am Institut Interpretation der Hochschule der Künste Bern in Zusammenarbeit mit dem Asien-Orient-Institut sowie dem Romanischen Seminar der Universität Zürich ein wissenschaftliches Projekt verwirklicht, dessen Resultate im Winter 2020/2021 in einem Buch erscheinen werden. Erstmals wird dabei das Bild Chinas in rätoromanischen Zeitungen, Zeitschriften und literarischen Texten erklärt und vorgestellt, zudem bietet es neue Aspekte zur Lyrik von Li Bai und Chasper Po, zum Frühwerk von Harry Partch sowie zum Phänomen der Li-Bai-Vertonungen im Westen.

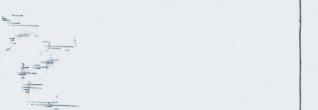
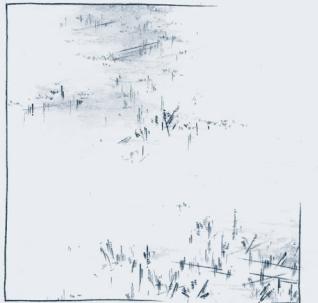
To complement this music theatre production *Liricas da Li e Chasper Po* a scholarly research project was undertaken in Switzerland, the results of which will appear in the winter of 2020/2021 in a published book, made possible through the Interpretation Institute of the Bern University of the Arts in collaboration with the Asia-Orient Institute as well as the Romanish Seminary of the University of Zurich. Beginning with a historical survey of China's image in Raeto-Romansh newspapers, periodicals, and literary texts, it will include new insights into the lyrical poetry of Li Bai and Chasper Po, as well as aspects of early works of Harry Partch, and the phenomenon of Li Bai's poetry as set to song in the West.

Der doppelte Po und die Musik

Rätoromanisch-
chinesische Studien,
besonders zu
Li Po, Harry Partch
und Chasper Po

(Hrsg.)
Mathias Gredig
Marc Winter
Rico Valär
Roman Brotbeck

KÖNIGSHAUSEN & NEUMANN





grazcha fîch
herzlichen Dank
many thanks

Mathias Gredig idea, coordination Roman Brotbeck responsibility Daniel Allenbach, Sabine Jud, Martin Skamletz organisation Lea Cantieni,
Flurin Alesch Felix, Flavio Franziscus, Men Noggler, Selina Poo,
Annina Sedláček declamation in the dialect of Sent Dumenic Andry, Marc
Winter editing stage Chastè da Tarasp, Chesa Planta Samedan, Courtenay Sutton Abbey
Oxfordshire, Acker Stadt Palast Berlin Lea Gredig layout

Cover illustration = visualization of Li Po's poem *Jing ye si*, Lea Gredig, 2020



Hochschule der Künste Bern
Haute école des arts de Berne
Bern University of the Arts



Kulturförderung Graubünden. Amt für Kultur
Promozion da la cultura dal Grischun. Uffizi da cultura
Promozione della cultura dei Grigioni. Ufficio della cultura

TINO WALZ
S T I F T U N G

Willi Muntwyler-Stiftung

LANDIS & GYR STIFTUNG

stiftungcorymbo

Fondation Nestlé
pour l'Art

UBS Kulturstiftung

Stiftung Biblioteca Engiadinaisa

Cumün da Scuol