

MARIONETASdoPORTO

Project Dossier

Orfeu e Eurídice



Uma criação do Teatro de Marionetas do Porto

video

Synopsis and Artistic Team

Based on the myth of Orpheus, as recounted in verses 1–85 of Book X of Ovid's *Metamorphoses*, we intend to create a puppet theatre performance that follows the journey of the young hero, son of Apollo (in some versions), his marriage to Eurydice, her death, and Orpheus's attempt to rescue her from the realm of Hades.

The performance seeks to reinterpret the myth through the richness and linguistic and literary qualities of the Latin text, which undoubtedly lend greater expressiveness to the poem about one of the most celebrated myths of Greek mythology: the story of Orpheus and Eurydice — a moving tale of love, retold by the great Roman poet Ovid.

This performance is a proposal presented to the Teatro de Marionetas do Porto by Roberto Merino, and forms part of his desire to bring to a close an entire life cycle devoted to theatre direction and teaching: "The 'Myth of Orpheus' represents the classical culmination of my journey and a metaphorical reward for a life of struggle, love, life, sacrifice, and eternity."

Roberto Merino



Direction and Dramaturgy **Roberto Merino**
Puppet and Props Construction **João Pedro Trindade**
and **Catarina Falcão**

Lighting and Sound Operator **Filipe Azevedo**

Assistant Director **Mário Moutinho**

Text based on *Ovid's Metamorphoses*

Puppets **Hugo Flores**

Set Design **Filipe Azevedo, Hugo Flores and João Pedro Trindade**

Original Music **João Loio**

Lighting Design and Sound Design **Filipe Azevedo**

Costume Design **Inês Mariana Moitas**

Mermaid Character **Joaquim Pires**

Cast **Mário Moutinho, Micaela Soares,**
Flora Miranda and Vítor Gomes
Production **Sofia Carvalho**

Performance for audiences aged 12 and over

Support



REPÚBLICA PORTUGUESA
CULTURA

dgARTES
DIRECÇÃO GERAL
DOS ARTES

Company Biography

Teatro de Marionetas do Porto was founded in September 1988, a symbolic date that coincided with the company's participation in the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières, France.

The company's theatrical practice reflects an unconventional approach to puppetry — a concept that is continually evolving — and an understanding of puppet theatre as a poetic and visual language that evokes the contemporary world.

The company seeks new ways of conceiving puppets, at times pushing them towards the realm of kinetic objects, as well as new possibilities for exploring the grammar of this theatrical language. This includes experimentation in performance and in its cross-disciplinary relationship with other forms of artistic expression, such as dance, visual arts, music and moving image.

In 2013, the year the company celebrated its 25th anniversary, Teatro de Marionetas do Porto fulfilled the great dream of its founder, João Paulo Seara Cardoso (1956–2010), with the opening of the Museu das Marionetas do Porto.

Alongside its performances, which remain its main activity, the company develops a wide range of projects, including workshops, staged readings and exhibitions, strengthening its connection with the community and its audiences.

These activities take place throughout the city of Porto, across its different venues — Teatro de Belomonte, Museu das Marionetas and Polo das Marionetas/Bonjóia — as well as through an extensive touring programme throughout Portugal and abroad.



Teatro de Marionetas do Porto Brings the Tragedy of "Orpheus and Eurydice" to the Stage

The performance *Orpheus and Eurydice*, by Teatro de Marionetas do Porto and directed by Roberto Merino, premieres on Thursday at Teatro de Belomonte in Porto, where it will run until July 7.

Against a backdrop of sky-blue waves, a singing mermaid, and a ship carrying an old man with a white beard and a powerful spirit, thunder can be heard warning of a storm at sea. It is here that an Orpheus approximately two handspans tall appears, dressed in a light-coloured skirt, wearing sandals and an ochre-coloured scarf draped over his shoulders, playing a golden lyre.

The performance lasts approximately 50 minutes and is intended for audiences aged 12 and over. It originated from a proposal submitted to Teatro de Marionetas do Porto by Chilean director Roberto Merino and forms part of his desire to "bring to a close an entire life cycle devoted to theatre direction and teaching", according to the press release.

In an interview with the Lusa news agency, the director and dramaturg of *Orpheus and Eurydice* explained that the performance is a puppet adaptation that "is part of an old project".

Asked by Lusa why he chose the Greek tragedy for a puppet performance, Roberto Merino explained that he chose Orpheus because it is a theme that has haunted humanity "for a very long time".

"The idea of redemption, the idea of rescue, and, in a certain sense, the idea of an unfulfilled love that was never fully experienced," explained the director, who admitted to being someone who "likes classical themes". In this performance, alongside Orpheus and his beloved Eurydice, audiences will also encounter Orpheus's father, Apollo, as well as a peasant woman who narrates the story of Eurydice's death. There is also a symbolic figure representing Hope.

Charon, the ferryman of the realm of Hades, Cerberus, the three-headed dog, Pluto and Persephone complete the cast of characters appearing in *Orpheus and Eurydice*.

"These are the characters from whom Orpheus will ask for the possibility of getting his beloved Eurydice back," added director Roberto Merino. The performance is based on the Greek tragedy of Orpheus, who, in mythology, was a musician and singer who fell in love with Eurydice. The two decide to marry, but shortly before the wedding, Eurydice is bitten by a snake while attempting to flee from an admirer, Aristaeus. Unable to accept her death, Orpheus decides to descend into the underworld and ask Hades and Persephone to allow him to bring his beloved back.

Moved by the story and by the music of his lyre, Hades and his wife agree to let Eurydice return to her beloved, on the condition that Orpheus does not look back until they have both left the underworld and reached the upper world.

Orpheus cannot resist the temptation and loses Eurydice forever.

Observador, 26 June 2024

Orpheus and Eurydice": A Literary Classic Adapted for Puppetry

The play has not yet premiered and is already a success. Tickets for the first performance are sold out. *Orpheus and Eurydice*, "a story about love and redemption, sacrifice and overcoming adversity", as director Roberto Merino describes it to *Renascença*, takes the stage this Thursday at Teatro de Marionetas do Porto.

"The myth of Orpheus originated in Greece, but was essentially addressed later by a Latin poet in Rome," explains the artist, who acknowledges a strong connection to classical literature because of the "quality of the texts".

The story begins with the main character's journey to Hades [the equivalent of the Christian Hell] to rescue his wife, who had died prematurely.

The journey ultimately does not unfold as expected, leading the character on a path towards coming to terms with the theme of death, which the director considers "eternal".

Using puppets presents a challenge compared with actor-based theatre, Merino explains, highlighting the difficulty of giving expression to a static object. Nevertheless, he points out that, in a certain sense, "puppet theatre transcends itself through the fact that we have an actor who is a puppeteer, who gives the figure a voice, but who has to find the soul of the object".

The puppets themselves feature an innovation in their design and construction. Unlike the usual approach, in which these objects are made primarily from paper, the figures are created using a 3D printer, allowing for greater detail than the traditional method.

The play runs until July 7, with performances from Thursday to Saturday at 7:00 p.m. and on Sundays at 4:00 p.m.

Renascença, 27 June 2024

Marionetas do Porto Take Up Director Roberto Merino's Challenge

"Orpheus and Eurydice" Premieres at Teatro de Belomonte on 7 July

Orpheus and Eurydice originated, first and foremost, from a challenge proposed to Marionetas do Porto by Roberto Merino — the Chilean director who has lived in Portugal for almost fifty years, having settled here in exile while fleeing the harsh Pinochet dictatorship (he is now a Portuguese citizen). The company's decision to take up the challenge follows a project undertaken in 2015, when Merino proposed staging *Faustus*, based on Christopher Marlowe, as a tribute to João Paulo Seara Cardoso, the mentor, creator and central figure of Teatro das Marionetas do Porto.

The version of the Greek myth that audiences will see from next Thursday, 27 June, at 7:00 p.m., embodies this legacy of remembrance and tribute to Seara Cardoso, who died in 2010, as well as to the company itself in the present day and to its capacity for post-traumatic survival following the loss of this central artistic figure.

Almost 36 years after the founding of TMP, *Orpheus and Eurydice* is a performance that, although it deals with the question of death, intrinsically constitutes a testament to life and overcoming adversity. Perhaps for this reason, the parallels between the content of the play and the biography of Marionetas do Porto go hand in hand.

With the myth of Orpheus serving as the dramaturgical foundation and source text for the performance — found in verses 1–85 of Book X of Ovid's *Metamorphoses* — the adaptation to the structure required by a puppet theatre performance follows the journeys of Orpheus (son of Apollo and the muse Calliope) and Eurydice. Tracing the course of a passionate, intense and deeply moving love between the two protagonists, this version of *Orpheus and Eurydice* also places emphasis on moments such as the marriage that unites the two characters and mythical figures, as well as the evocation of Eurydice's death and Orpheus's mission to rescue her from the dominion of Hades, god of the underworld and the realm of the dead.

As if confirming the play's primary purpose and its origins, "The first text follows European traditions surrounding the Myth of Orpheus. It even includes a reference to Camões," says Roberto Merino.

He goes on to explain: "The story follows the dramatic thread of Ovid's *Metamorphoses* and essentially explores this material, this theme."

Music is also one of the essential elements of this version of the work, of this poem that is also, at times, a sung poem performed by the actors on stage. Orpheus's lyre, given to him by his father Apollo, produces an enchanting melody when played, capable of captivating anyone. This is clearly reflected in the performance. There are also references to the musical works of Gluck (1714, Germany – 1778, Austria), while the original music was composed by João Lóio.

The scenographic aesthetic is complemented by the principal puppets, whose 'anatomy' — particularly their heads, hands and feet — has been created using 3D printing, making them well worth appreciating.

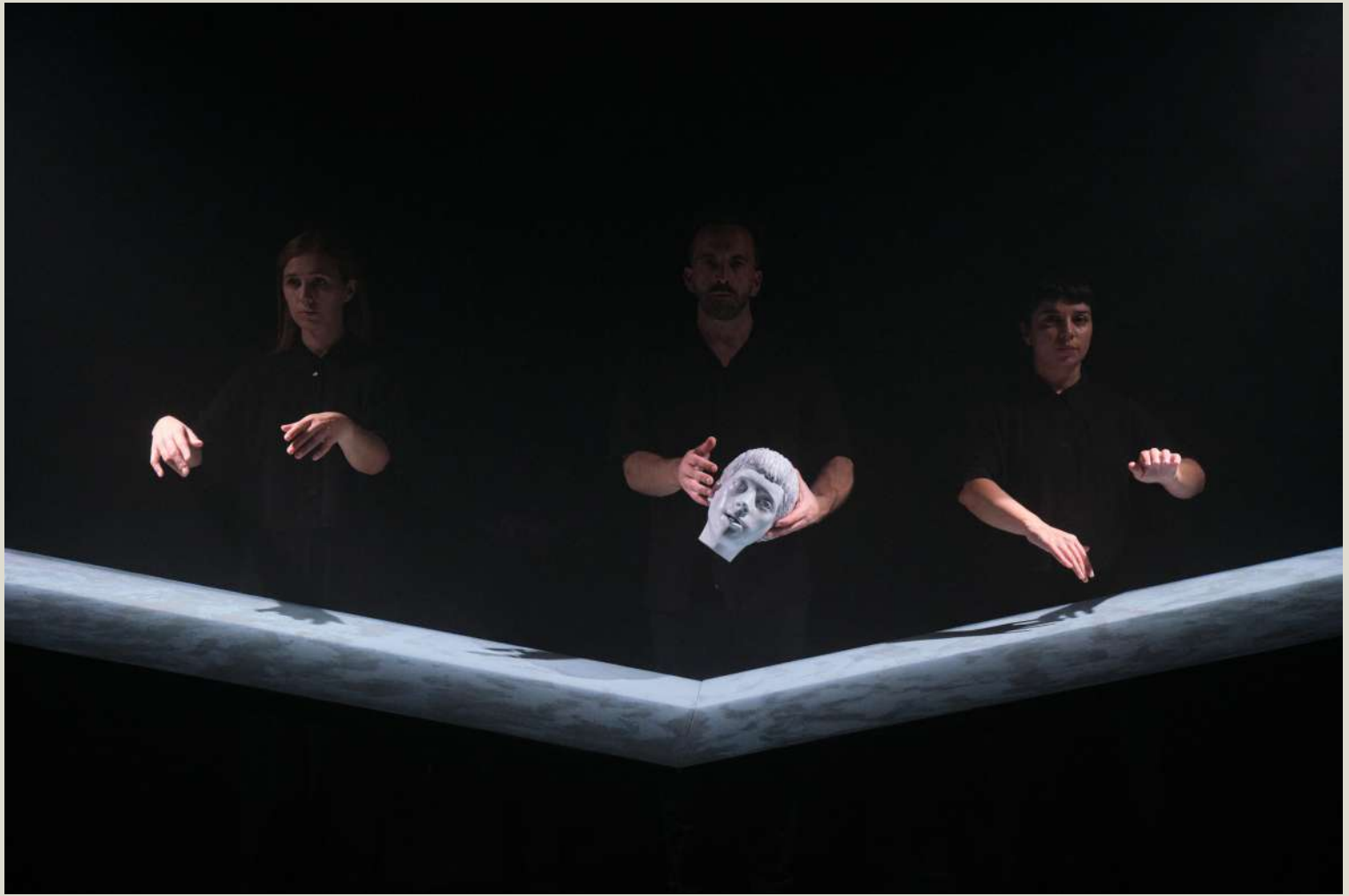
Press release by João Arezes, 17 June 2024







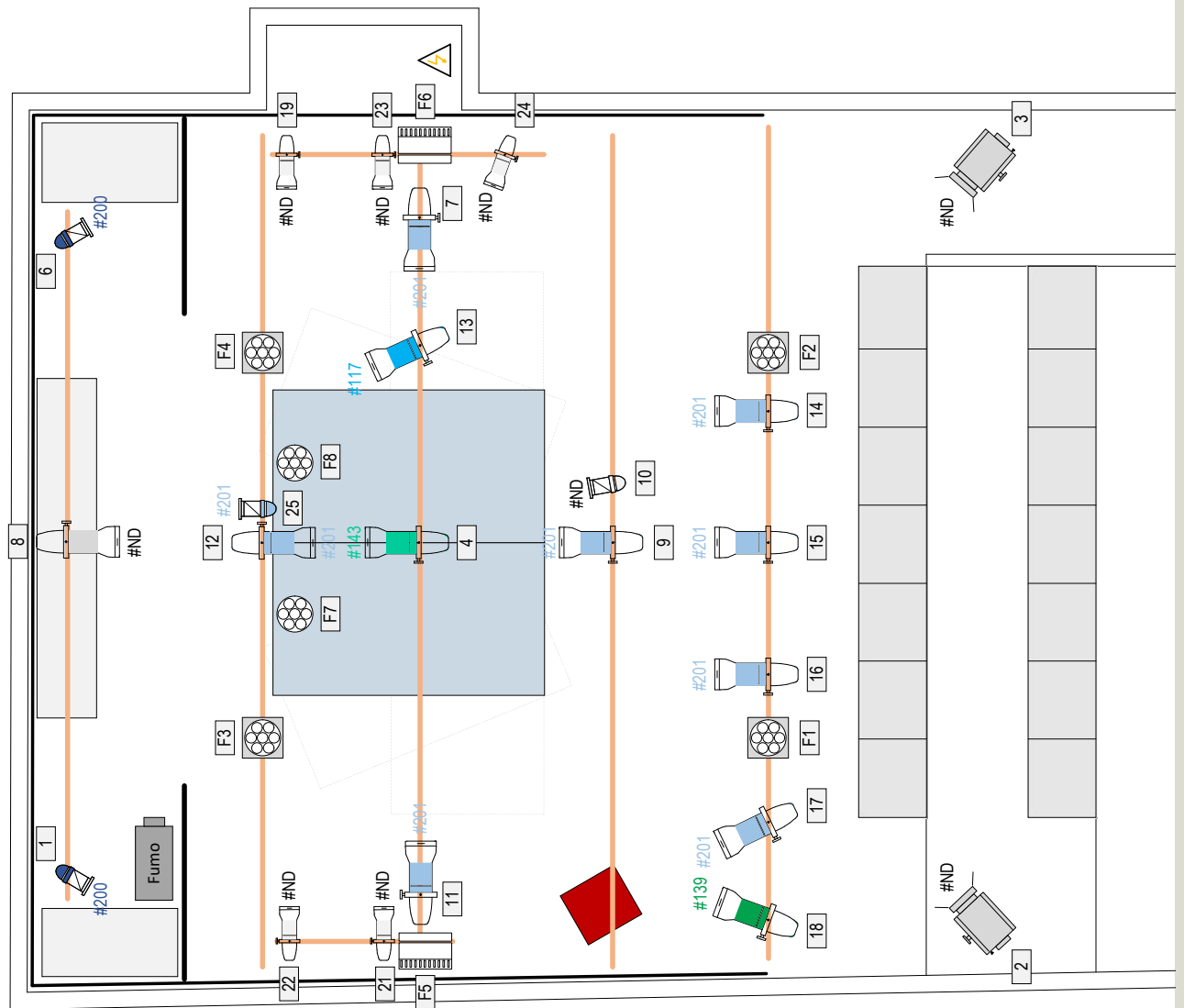






Technical Rider

STAGE — Minimum 6 m — Stage Width (proscenium opening) — Minimum 6 m — Stage Depth — Minimum 4 m — Stage Height — Blackout — 1 black backdrop, 2 side legs (see attached ground plan) — Black stage floor or black linoleum	LIGHTING FIXTURES — 12 × 575W profile spotlights, 23°/50° (with shutters and filter holders) — 2 × 650W PC spotlights (with barn doors and filter holders) — 4 × Lightmaxx Veja Zoom Wash — 2 × RGBW LED PARs — 2 × RGB LED Wash fixtures — 3 × 50W Mini PAR 16 (with barn doors and filter holders) (company equipment) — 5 × 50W Mini Profile spotlights (with shutters and filter holders) — 1 × Haze machine (company equipment) — Digital dimmers — 23 circuits — DMX 512 communication protocol — grandMA2 Command Wing lighting console (company equipment) — Lighting bars/trusses (see attached ground plan) — Lighting filters (company equipment)
SOUND — 2 × stage monitors, positioned stage left and stage right — PA system suitable for the venue — 1 × MacBook for sound operation (company equipment) — 1 × Focusrite audio interface	
FOG / HAZE — Haze is used on stage.	



	12x Recorte ETC Source 4 23°/50°
	2x PC 650W (com palas)
	4x Lightmaxx Vega Zoom Wash
	2x PAR Led RGBW
	2x Led Wash RGB
	5x Mini Recorte 50W
	3x Mini PAR 50W

Hospitality Requirements and Other Information

BACKSTAGE — 4 individual dressing rooms or 2 shared dressing rooms	SET-UP — 12 hours (3 × 4-hour shifts)
STRIKE AND LOAD-OUT — Approximately 2 hours	STAFF REQUIRED — 1 Lighting Technician — 1 Sound Technician — 1 Stage Manager

	SET	BLACKOUT	LIGHTING	SOUND
1ST SHIFT	Set construction	Blackout set-up	Lighting set-up	Sound set-up
2ND SHIFT	Set-up / adjustments		Lighting focus and programming	Sound focus and testing
3RD SHIFT			Final focus	General rehearsal

NOTES — To begin the set-up, the stage must be clear and free of any equipment. The lighting pre-rig must already be completed. — Haze is used on stage.	Running time: 50 minutes Age rating: 12+ MANDATORY ACKNOWLEDGEMENTS IN ALL PROMOTIONAL MATERIAL Support: República Portuguesa / Cultura e DGArtes (logos must be included)
---	---

Contacts

teatro@marionetasdoporto.pt

+351 222 083 341

Rua de Belomonte, 57

4050-097 – Porto