



Librettist

Louise G.-Brissette



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Louise G.-Brissette – Biography

Louise G.-Brissette was born in Quebec (Canada) in the city of Montreal in 1951.

She has been working for 35 years in various kinds of writing: libretto, screenplay, essay, poetry, allegory.

She tries to analyze the behavior of human beings, and her thought leads us in the deepness of the soul.

As a teenager or as a young adult, she was an athlete. She took part in two Canadian championships of gymnastic. At the Canadian university championship, their team won the gold medal.

Thus some of her writings are inspired from her sportive experience. For example, she has given her screenplay entitled Behind the curtain several scenes of dance, and she asks the characters of her opera Lives and Passions to move a lot on the stage.

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LOUISE G.-BRISSETTE
Librettist, writer, screenwriter

PUBLICATIONS

Poetry

Éclats d'être. Éditions Caractères, Paris, 1994, 109 pages

Philosophical essay

Réflexions sur l'Ê(ê)tre et l'A(a)mour. Louise Courteau Éditrice, Montreal, 1990, 96 pages.

Deep tales

- ***Le puits du bonheur.*** Éditions Mots-Agis, Anjou, 1986, 99 pages
- ***Les ailes de l'espoir.*** Éditions Mots-Agis, Anjou, 1984, 102 pages

LIBRETTO

Contemporary classical opera

Lives and Passions.

TO BE PUBLISHED

Poetry

Little flower

WORKS IN PREPARATION

Theatrical version of the opera

Lives and Passions

Allegory

Mélia – A wall for infinite

Poetry

Four poems

SCRIPT

Film

Behind the curtain

CONTRIBUTIONS

Literary magazines in Quebec

Trois, Le Littéraire de Laval, Arcade

Literary magazines in France

Cristal 1994 / 95, Prométhée, Les Saisons du poème

Collection of poetry

De Lanaudière en poésie, Collectif de poésie lanaudoise

SHOWS

A) WITH NORMAND CÔTÉ, GUITARIST AND PERFORMER

B) WITH PIERRE LACASSE, SINGER; LINDA ROUSSIN, PIANIST

Between 1994 and 2002: she took part in 15 shows (Assomption, Crabtree, Laval, Montreal, Repentigny, Saint-Come, Sainte-Elizabeth, Saint-Hyacinthe, Saint-Lambert, Saint-Roch-de-l'Achigan)

PUBLIC READINGS (INDIVIDUAL OU GROUP READINGS), PANEL

QUEBEC

Between 1984 and 2007: she participated in more than 40 readings (Assomption, Deux-Montagnes, Joliette, Laval, Longueuil, Montreal, Quebec, Repentigny, Saint-François-du-Lac, Sainte-Therese and Terrebonne)

ABROAD

Paris, 1992; Geneva, 1993

RADIO BROADCASTS

Magnétothèque, 2004; Radio-Canada FM of Montreal, 1987

LOCAL TELEVISION BROADCASTS

Between 1994 and 2004 : 10 broadcasts. (Lachenaie, Montreal, Repentigny, Thedford Mines)

MEMBER OF A JURY FOR PRIZES IN POETRY

- Concours littéraire de Lanaudière, 2006 (Lanaudière literary contest)
- Société des écrivains francophones d'Amérique, section of Montreal, 2004

ORGANISATIONS AND POSITIONS

- The organisation of several public readings or book launches
- The functions of treasurer and of member of the board of directors in a literary association

ASSOCIATIONS

- Union des écrivaines et des écrivains québécois, 1984-2014
- Écrivains francophones d'Amérique, 2002- 2012
- Conseil de la culture de Lanaudière, 2002-2007
- Association littéraire lanaudoise, 2002-2006
- Carrefour de Poésie de Lanaudière, 2001-2006
- Société littéraire de Laval, 1986-1992

Louise G.-Brissette – Press Excerpts

EXCERPTS FROM AN OPERA ON MARCH 14TH AT HCT

Hebdo Rive Nord – Arts and Entertainment – March 3, 2010, p. 14

Six excerpts from the classical opera Lives and Passions will be presented publically for the first time on Sunday, March 14 at 3:00 pm at the Hector-Charland Theater in l'Assomption (225 Ange-Gardien Boulevard).

Louise G.-Brissette, from Repentigny, has dedicated eleven years of her life and over 12,000 hours of work to this masterpiece. [...]

A compelling story

Lives and Passions is a tragedy on the effects of the ascendancy of the passions and on how a group comes to destroy the person it has rejected. [...]

An opera accessible to everyone

“Audience members will recognize themselves in the characters. They will identify enormously with Émilie. The story represents the present moment, and its content, unusual for an opera both in terms of subject and music, allows everyone to discover and enjoy this artistic genre,” says Louise Brissette. [...]

A. G.

LIVES AND PASSIONS

OPERATIC EXCERPTS TO DISCOVER

L'Écrivain public, Thursday February 18, 2010 – Vol. 22, No. 9, p. 24

On Sunday March 14, at 3:00 pm, the Hector-Charland Theater launches a new operatic creation to lovers of opera and music, those who are interested in lyrical expression, as well as to those who want a unique theatrical experience. Lives and Passions, through its depth, beauty and modernity, presents a tragedy on the ascendancy of the passions and its effects on its victims. Composer André Cormier and librettist Louise G.-Brissette want to share the results of their eleven years of work by staging six excerpts from the complete opera, lasting about thirty minutes, which will be performed publically for the first time.

Alain Beauchamp

Translation : Denis Daigneault – Septembre 27, 2016

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- Lives and Passions -

EMSIS NO. 01-039 S

Libretto – Louise G.-Brissette

Music – André Cormier

SCORE

ÉDITIONS MUSIQUE SISYPHE

Registration Numbers
SARTEC: 22076
OPIC: 1072390

CHARACTERS

ÉMILIE	soprano
SANDRA	soprano
KARINE	soprano
CARMEN	mezzo-soprano
HUGO	tenor
ROBIN	baritone
JÉRÔME	baritone
PHILIPPE	bass
CHORIST 1 / INDIVIDUAL 1	soprano
CHORIST 2 / INDIVIDUAL 2	soprano
CHORIST 3 / INDIVIDUAL 3	alto
CHORIST 4 / INDIVIDUAL 4	alto
CHORIST 5 / INDIVIDUAL 5	tenor
CHORIST 6 / INDIVIDUAL 6	tenor
CHORIST 7 / INDIVIDUAL 7	baritone
CHORIST 8 / INDIVIDUAL 8	bass

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ORCHESTRATION

2 flutes (flute 2 also plays piccolo)
2 oboes (oboe 2 also plays English horn)
2 Bb clarinets
1 bass clarinet in Bb
2 bassoons
2 French horns
2 C trumpets
2 trombones
1 bass trombone
Timpani
Percussion: snare drum, bass drum, cymbals, triangle vibraphone
1 harp
Violin 1
Violin 2
Viola
Cello
Double bass

FOREWORD

Lives and Passions is a large-scale contemporary classical opera divided into three acts. The dialogue generates intense emotions, the stage action is plentiful, the visuals deliver their own discourse – reverberating replies, supporting choreographic elements, colours, decor and costumes, all coming together to form a whole that culminates in a stunning climax.

STORY SUMMARY

Karen, the owner of the pleasure counter, sells rights that satisfy the passion of customers who exchange their behaviours for Jerry's money. Jerry is the owner of the money counter and accumulates all the behaviours that are brought to him because he wants to become a god – and to become one, he needs to have a lot and to acquire numerous skills. When they receive their bags, he gives people tickets. With these in hands, people run to Karen's counter who collects money to, one day, own the world.

Hugo and Sandra, Jerry's employees, work at the money counter. Hugo loves to eat while Sandra is fond of sports, and she plays a great number of them.

As for Robin and Carmen, they are two regular customers. The former finds pleasure in sex while the latter prefers alcohol.

Meanwhile, garbage grows on people before it reaches the ground. When Phillip brooms it away, he picks it up and examines it. But he sees disturbing things in the garbage. There is something in the garbage that predicts horrible things. For example, something in Hugo's garbage looks like a bowel disease, while Carmen's garbage shows her crashed motorcycle.

Emily distributes rights at the pleasure counter. In a universe led by passion, recently hired Emily quickly attracts the attention of the group who ignores her, laughs at her, insults her, and despises her; and Phillip who will repudiate her. But life corners Emily who, alone, cannot serve a crowd of customers who go into a frenzy when they can't be satisfied immediately.

Emily believes she can buy happiness to solve her problems. But reality proves her wrong. Her willingness, courage, friendliness, and insurmountable sadness do not convince Jerry, the aspiring divinity, to give her money, but he also deceives her to practice lying.

Inconsolable, Emily returns to work.

While placing envelopes in the mail rack, she makes a great discovery. There, before her eyes, fall rights that would allow her to be considered and accepted by members of her group. Unfortunately, Emily has no money to keep them... but, she decides to steal them, without Karen knowing about it. Karen had complained to Jerry about her employee.

With his strong background, Jerry is drastic. When people are an obstacle to your success, they need to be eliminated. Undisturbed and frigid, the owner of the money counter recommends the return of Emily to Karen before Karen reveals the excruciating anguish that sometimes invades her and is struck with awe when she sees the incredible thing clinging to Carmen – a very unusual thing in the building, drowned in garbage during the party thrown for Jerry.

Despite the emotion, Karen, who wonders about the meaning of life, is not weak, and she proves it to Jerry. In a controlling tone, she orders Emily, surprised with the right to be appreciated and the right to be accepted by others in her hands, to drop the envelope and to leave the premises. She shouts to her: “Get out!”. Then, all the others repeat “Get out!, Get out! Get out!” in unison to the human who, distraught, passes through the threatening crowd and runs away.

Now without a job, Emily gives up. If she is “nothing”, as everyone tells her, her skin embraces air and her face is a mask – her clothing cover only a pretend body! Extremely sad, the victim of rejection removes her clothing and, in an ultimate gesture, tears up her tunic, raises the pieces above her head, and lies down.

Motionless, Emily is agonizing. However, she is dying in an unusual manner. Emily is closing up, gliding into something; entering a psychic death rather than a physical one. And the chorus, who loves the dying woman, exhorts her to stop, but cannot save her. While pronouncing the word “Emily”, a member of the chorus climbs the staircase of the dominant platform, walks, and suddenly disappears in a hole.

End of the opera.

The artists take a bow while the audience applauds. But another member of the chorus disrupts the applause claiming the show is not over, because it would end on Emily crying if it ended there. Although the opera was only a show, singers must continue.

Emily stands up. What a happy sight for the actors! But what happens now? Emily does not walk toward the audience. Without saying a word, she walks... she walks away... and the singers, who each in turn attempt to keep her from going, shall not be able to persuade her to stay. Emily blandly approaches the staircase of the platform, climbs the stairs, moves forward, and leaves permanently.

Pleading, powerless, and desperate, members of the chorus tear up their clothing (as Emily did) and raise the pieces towards heaven; then collapse. The stick with the end from which the second member of the chorus fell to the ground drops down the staircase and, this time, the opera ends well, but from the wrench of leaving.

POSSIBLE CALL FOR DANCERS

To assist the singers (or take their place if the characters, chorists or individuals do not have the required training), to enhance the action sequences and increase the number of moving artists, in short, to amplify the stage production as a whole, the director might need eight or so dancers and a choreographer. The choreographer would develop, using the skills of a movement professional, the moves pertaining to the ballet by integrating additional substance to the work.

LIBRETTO

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Louise G.-Brissette – Photo Gallery



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