Ashley: a chamber opera in four scenes.

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ASHLEY: A CHAMBER OPERA IN FOUR SCENES

By

Ron Karahoda
B.A. Bard College, 2013
M.A., University of Louisville, 2022

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

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in Music Composition

Department of Composition
University of Louisville
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May 2022
ASHLEY: A CHAMBER OPERA IN 4 SCENES

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A Thesis Approved on

Wednesday, May 4th, 2022

by the following Thesis Committee:

Dr. Allison Ogden

Prof. Michael Ramach

Dr. Krzysztof Wolek
DEDICATION

I dedicate this work to all the families of which I am a part, to my grandparents, and to our ancestors without whose gifts of humility, kindness, and strangeness I would not be whole.
ACKNOWLEDGMENTS

I would like to thank my mentor and professor Dr. Allison Ogden, for making the dream of this opera and future works a reality and for opening a door to a new world of possibilities through her all-encompassing support, expansive knowledge, and robust mastery.

I would also like to thank my committee members Prof. Michael Ramach and Dr. Krzysztof Wolek for opening my eyes and ears to new dimensions of drama and music, and for helping me grow in many important ways.

I am ever grateful to my closest friend, spouse, and partner Sara Gottesman for her belief in me, and for discussing this piece with me over and over again, until I finally understood the story I had wanted to tell for years.

I also want to thank some of my oldest friends Luiko Yoshimoto, Daniel Goulden, Nell Crumbley, Nick Gnat, Allegra Rosenbaum, and Ariana Stultz, for enriching my life with their care, laughter, and utter uniqueness.

A big thank you goes to my newest colleagues, particularly Tanner Jones, Isaac Smith, Roger Knight, Emery Tackett, and Isaac Barzso for their endless creativity, friendship, and kindness, in making these categorically unimaginable years cherished, and for becoming permanent fixtures in my life for the journey ahead.

I continue to thank my past instructors Dr. Kyle Gann, Dr. Steve Rouse, Dr. Alisher Latif-Zade for their guidance, and for having the grace to help me find my own voice as a composer.

Finally, I thank Eni, Teuta, and Jeton Karahoda, Tobi and Andy Gottesman, Bayla and Luis Gottesman de Ramirez, all my family abroad, the families in Louisville and Texas I have joined in these past 5 years, and for all the families that helped raise me.
This thesis is an intimate chamber opera which explores an original story of a young woman finding her place in the world at the same time she is dealing with unresolved feelings of regret, jealousy, and confusion over her sister’s death. This journey is complicated by people on all sides seeking to benefit by exploiting her and her sister’s legacy. As these two threads collide, the opera reveals itself to be about introducing and synthesizing dualities (in the dialectical sense of thesis–antithesis–synthesis), both musically and dramatically. Octatonic and whole tone pitch sets learn to intermingle, as do whole families of instruments. Even the role of the voice splinters and is reconstructed as principals give way to an onstage chorus, only for the line between character and chorus to be blurred at the climax of the final scene.
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CAST

Soprano – Ashley
Soprano – June/Olivia
Alto - Kai
Tenor – Irv
Baritone – Ambrose
SATB Chorus – Guests

ENSEMBLE INSTRUMENTATION

Solo Flute I + II
Solo Clarinet in Bb I+II
Solo Trombone
Solo Percussion
Solo Violin I + II
Solo Viola
Solo Violoncello
Solo Contrabass

PERCUSSION LIST

Tian Jin Gong w/ filled water container
Temple Blocks
Feng Gong
Concert Bass Drum
Vertical Kick Drum w/ 8” splash
Vibraphone
Crotales

DURATION

Total – 26’
Scene 1 – 5’
Scene 2 – 9’
Scene 3 – 4’30”
Scene 4 – 7’30”
PERFORMANCE NOTES

**All performers:**

- X Indicates free or unmetered time.
- | 120-151 * Indicates the duration of a period of free or unmetered time, and denotes the end point for such a section.

**Flute:**

- **Air tone:** Produce an air sound in addition to pitch, the amount of pitch is determined in the score.

**Bisbigl:** Bisbigliando. A timbral trill using alternate fingerings. Unless otherwise indicated, pacing should be like that of a typical trill.

**Clarinet:**

- | Flz/Fluttertongue: Perform a single pitch tremolo by fluttering the tongue behind the reed or using a glottal growl. This second option is preferred throughout the opera.

**Bisbigl:** Bisbigliando. A timbral trill using alternate fingerings. Unless otherwise indicated, pacing should be like that of a typical trill.

**Trombone:**

- | Air + Fluttertongue: Produce an air sound in addition to pitch, the amount of pitch is determined in the score. At the same time, perform a fluttertongue effect through a glottal growl. The performer will be called upon to transition from producing no pitch to full pitch while using this technique.

**Split tone:** Produce an unstable noisy effect by lip bending the partial not in the parenthesis down to a point midway between itself and the included partial.

- | Singing through the instrument: The performer uses the throat to “sing” the pitch indicated by the diamond notehead into the instrument while playing the indicated pitch.

**0° - 90°:** The performer should turn in their place or seat such that a slight doppler effect is generated. 0° is considered to be the performer’s default “facing forward” position in the ensemble.

**A.E.I.O.U.:** The performer should change their embouchure to the designated vowel shape such that a unique tone is produced. “A” represents the default. Bracketed vowels indicate embouchures the performer may choose and switch between freely.
Embouchure rate of change: Used in tandem with the bracketed embouchure notation, this vibration graphic indicates the general rate at which the performer switches between embouchures. The smaller wave indicates a faster rate of change, and the larger wave a slower one.

**Percussion:**

*Tan Jian Gong:* To be performed with a bucket of water easily accessible to the performer. Each line on the staff indicates the level to which the gong is submerged as it is played. The performer should always leave some amount of space left for them to bow the gong, and should be actively bowed while submerged. Attention should be paid to bring out the pitch shifting effect of submerging the gong, both after bowing and while bowing.

![Tan Jian Gong notation](image)

*Arco:* Bow the gong with the indicated bow at a perpendicular angle. While submerging the gong in water, the available space will shrink both on the instrument and in relation to the container of water. Some amount of deviation from this angle is expected, and experimentation can yield interesting, repeatable interactions between the bow, gong, and water to add variation to the performance of this instrument. Bow speed should be variable, based on the performer’s interpretation.

**Temple Blocks:** A set of five temple blocks pitched to the D pentatonic scale (D₄ - B₄)

![Temple Blocks notation](image)

*Feng Gong:* The performer should drag a friction mallet in a circle near the rim of the gong, moving in an either clockwise or counter-clockwise direction (whichever is more comfortable). The motion around the circle should be uninterrupted but can be slowed drastically at the player’s discretion, as with rubato.

![Feng Gong notation](image)

*Arco:* Bow the gong with the indicated bow at a perpendicular angle. Bow speed should be variable, based on the performer’s interpretation.

**Concert Bass Drum:**

*Tremolo:* All tremolos are double stroked.
**Vertical Kick Drum w/ 8” splash:** A standard kick drum should be turned on its side, such that the drumhead is facing up and parallel with the ground. A loose 8” splash should be placed on the drumhead at all times. Its starting position is not specified. Dampening is allowed if the splash resonates audibly with other instruments while not being played.

![Diagram of Vertical Kick Drum w/ 8” splash]

**Tremolo:** All tremolos are double stroked. A dashed slur indicates that the gesture should continue as one motion and the strikes reapplied for the duration of the slur.

\[
\begin{align*}
\text{\(\downarrow\)} &\quad \text{Strike the kick drum on the raised rim that borders the drumhead.} \\
\text{\(\downarrow\)} &\quad \text{Slide the splash cymbal over the drumhead until it crashes into the raised rim such that a sound with a strong attack and short decay is produced by the splash cymbal.} \\
\text{\(\downarrow\)} &\quad \text{Pick up one end of the splash cymbal such that it is at or nearly at 90° to the drumhead. Then, push that same end towards the drumhead with enough force such that it wobbles (but does not bounce out of the drum) and produces intermittent sounds through its interaction with the drumhead. It is not to be stopped until it comes to a rest on its own, unless otherwise muted by the score. The performer will want to leave themselves enough physical space to play in the instrument while this is taking place.}
\end{align*}
\]

**Vibraphone:**

**Arco:** Bow the tone bars vertically at a perpendicular angle.

**Crotales:**

**Arco:** With one hand, Bow the edge of a specified crotale vertically at a perpendicular angle. A finger or fingers from the other hand should be used to stabilize and slightly dampen the crotale to produce a clearer tone.

**Vocalists:**

**Naturale:** Sing in a typical, “operatic” fashion.

**Sprechgesang / Sprechstimme:** Perform in such a way that a vocalization some amount between speaking and singing is achieved. Sprechgesang is closer to singing, while sprechstimme is closer to speech. In the case of whispering, the performer should be audible to the audience, while still communicating the
core qualities of said action (e.g. breathy, pitchless, enunciative, registra
tively high, etc.)

**Conversational speech**: Represented by lyric content without pitch or rhythmic notation. In one instance, a
performer will be called upon to speak to the audience and to their fellow performers. This voice
should be audibly distinct and wholly different from *sprechgesang*, and should not be performed as
though metered. Instead, the performer should sound as though they are giving a talk or a presentation
rather than singing.

**Strings**:

*Nat.*: Naturale. Cancels currently active technique like rauschen or slow bow or col legno, but does not affect bow
position.

*Ord.:* Cancels currently active technique and resets bow position.

*Sp. / St.:* Sul Ponticello / Sul Tasto. Also includes *modo* and *poco* versions.

*Cl./Cc.:* Col Legno / Con Carni. Default is Battuto, unless Tratto is specified. Con carni cancels Col legno.

*Lv.:* Let vibrate.

**Light Hand Pressure**: With light finger pressure applied to the string (lighter than needed for a true
harmonic). May include an instruction for *Rauschen*, in which the cello is bowed quickly (flautando) such
that an airy or white noise sound is produced.

**Slow bow**: With light finger pressure applied to the string (lighter than needed for a true harmonic), the cello is
bowed slowly, such that a groaning/moaning or static-like sound is produced.

**Circ.:** The performer plays the given passage or gesture using circular bowing, such that the bow does not rise
from the instrument.

**Col Legno Vertical**: Play the instrument col legno tratto and gliss vertically with the bow up and down the
string to and from the indicated pitches. A higher note indicates the bow should move towards the
bridge, whereas a lower note indicates moving towards the fundamental of the current string.

**Vb.:** While the cello is fingered in typical fashion, the bow is held at a slightly wide angle (con carni) with the
sand moved vertically such that a rich, noisy sound is produced.

**Ricochet**: the bow is dropped on the string such that it bounces and carries enough momentum for multiple
bounced strikes in quick succession.
LIBRETTO

Setting:
An apartment in Crown Heights. Lighting is warm, soft, and even. ASHLEY and GUESTS are walking around as though the paintings and objects are in a museum. The paintings are portraits, like a mix between Basquiat and Modigliani. Although the space is tidy, two objects in the background stand out as important: A human-sized floor-length mirror covered and concealed by an opaque sheet, and a glass box containing a headless mannequin with a brown and white feathery mantle and accompanying mask draped over it.

Scene 1

IRV, an tired-seeming middle-aged man enters the apartment through a door on stage right carrying a stack of cushions and walks over to center-stage. ASHLEY, a seemingly self-assured young woman in her late 20’s to mid 30’s and currently standing awkwardly, notices IRV putting the cushions out, and moves to center-stage to meet him.

ASHLEY: Excuse me,
Do you want help?
I don’t know what
I’m supposed to be doing.

IRV: Actually,
That’d be great.
Just here,
In a circle, thanks.

(Ashley picks up a cushion from the pile and places it on the ground.
Together, they make their way around in a circle.)

Is this your
First time?
ASHLEY: Is it obvious
  I've never been
  To a seance before?

  *(IRV places the last cushion down, stands up, and chuckles.)*

IRV: Not at all!
  It’s just Olivia’s fans
don’t usually volunteer.
  I’m Irv, by the way.

  *(IRV extends his hand towards Ashley for a handshake.)*
  *(Ashley chuckles back and takes their hand.)*

ASHLEY: And I’m Ashley.

IRV: So, if spirits
  aren’t your thing.
  What brings you
  To a seance
  In Crown Heights?

ASHLEY: It’s not what, but who.
  Olivia?

ASHLEY (cont.): She was my sister.

IRV: *(Shocked) Come again?*
  You’re Olivia’s sister?
  I thought she
  Didn’t have siblings.
ASHLEY: I'm not surprised.
She left home
As soon as she could
We stopped talking
After that.

IRV: I'm sorry,
I'm having trouble
Wrapping my mind
Around this.

ASHLEY: Don't worry about it!
I'm used to it.

IRV: No, it's just,
Why now?

ASHLEY: You know June,
The psychic here?

IRV: The Medium.

ASHLEY: Yeah, her!.
Every year
She sends me
A letter
Inviting me to come.

IRV: Huh, really.
ASHLEY: I've always stayed away.
But this year,
I can’t stop
Thinking about her.

IRV: Wondering why things
Turned out
The way they did?

ASHLEY: Something like that.
How about you?
Why are you here?

(IRV considers Ashley for a moment, as if trying to read her mind, or her aura. He can’t decide whether to speak or not.)

IRV: She changed my life.
I do this to
Celebrate her.

ASHLEY: And hold on
A little longer?

IRV: (Smiling) Something like that.
Hey, I should
Finish getting ready,
But I'm glad you’re here.
If you need anything,
Let me know.

(IRV walks away, joining the GUESTS. ASHLEY leaves center stage and walks over to the glass case containing the mantle. [Lights die down around ASHLEY] Everyone else freezes in place.)
ASHLEY:  When our mother told us
    That we were now sisters,
    I saw us as stars,
    Radiant upon the world.

    But Solar systems die
    When their suns turn pale.
    And when you were gone,
    You took your light with you.

    I've tried shining on my own
    But I'm just a moon
    So please, make me bright
    Like you used to do.

    Scene 2:

    [(Lights come back up on stage, but are slightly colder now.) ASHLEY leaves the glass case and goes back to
    looking around the apartment. IRV walks over to it and begins cleaning it with a duster. JUNE, KAI, and
    AMBROSE enter the stage from the main door and walk over to IRV.]

    JUNE:  So?

    IRV:    So?

    JUNE:  What do you think
    Of our guests?

    IRV:    Were you
    Going to tell me
    Olivia had a sister?
JUNE: *(Excitedly)* So, you met?

I’m surprised
You didn’t
Know about her.

AMBROSE: Aren’t you supposed
To know things
Like this?

IRV: Olivia always said
She didn’t have
Any family left.

KAI: Looks like
Olivia didn’t
Tell you everything.

JUNE: That’s enough.
It took her long enough,
But she’s here.
Just think,
We could get back
All that we lost.

IRV: *(Defensively)* Don’t even
Think about it.
JUNE: Come on, Irv.
If Ashley has half
Her sister's talent,
She could inherit
The power of the mantle.

(Spoken) I wouldn't have
To read palms.

AMBROSE: (Spoken) I could quit
Cutting hair.

KAI: (Spoken) And I could quit
Tending bar.

JUNE: And you could
Relive all those
Good memories.

IRV: It won't
Bring her back.
Olivia didn't die
So we could
Endanger her sister!

AMBROSE: Hold on!
Who's talking about
Harming Ashley?
KAI: It’s just a test.
If she passes,
She fills the
Hole in her heart

JUNE: And we all get
What we want.
Including you.

IRV: You promise
This won’t be
A repeat of last time?

JUNE: Of course!
Come on,
Let’s get started.

JUNE takes her place in center stage. KAI and AMBROSE silently inform the GUESTS that they should head to the cushions laid out near center-stage. IRV finds ASHLEY before turning off the lights in the apartment (Lights shift to low, warm light focused on center stage). IRV and ASHLEY take their spots next to each other.

JUNE: (Speaking) Good evening everyone,
Thank you all for
Being here tonight,
For it means that you, like me,
Believe that death is merely a crossing over.
As we begin,
Hold out your hands
When you are ready,
Join in so Olivia
May speak through us,
And transform us anew.
Everyone holds out their hands as instructed. First, JUNE begins to chant, followed by IRV, KAI, and AMBROSE. As each person enters the chant, they stand up. Only ASHLEY does not, even at her entrance.

JUNE [ET AL.]: Olivia!

Come join us now
And hear our praise.
For it was your
As light through haze
Did free us from
Our endless daze
But now once more
We seek your ways
Please tear these veils
That cloud our gaze.

ASHLEY: What are these feelings
Calling to me?
Moments of memory,
Foreign and familiar.
Is that you, sister?
Or is it still me?

(GUESTS stand, ASHLEY remains seated. JUNE notices, walks behind Ashley, and puts her hands on ASHLEY’s shoulders.)

JUNE: [Whispering] My dear, are you okay?

ASHLEY: [Caught off-guard] June!
It’s all of this
It’s... overwhelming.
JUNE: I know you
Have questions,
And I can help.

ASHLEY: How?

[JUNE leads ASHLEY over to the glass box containing the mantle and mask, opens it, and offers its contents to ASHLEY.]

JUNE: Join us and
Let her guide you.

ASHLEY: I've tried shining on my own
But I'm just a moon
So please, make me bright
Like you used to do.

[ASHLEY accepts and JUNE places the mantle and mask on her. The chanting from the guests changes into moans and other sounds. [Lights change color rapidly and seamlessly] JUNE, AMBROSE, KAI, and IRV all pull out masks, and they encircle ASHLEY until she emerges transformed. ASHLEY walks toward the audience past center stage, and the GUESTS collapse in their places. [The lights come back up, but they are cold now.]]

Scene 3

[ASHLEY looks around her at the collapsed GUESTS as JUNE walks over to join her.]

JUNE: Much better,
Wouldn’t you say?

[ASHLEY does not respond. She keeps looking at the unconscious GUESTS.]
JUNE (cont.) Don’t worry,
They’re alright,
They won’t even remember any of this.

JUNE: I envy you.
These are
Your first steps
Into a whole
New world.

KAI: Enjoy it.

AMBROSE: I know I will!

JUNE: Irv will stay and
Help you.

(JUNE, KAI, and AMBROSE move to exist through the apartment door on stage right.)

JUNE (cont.): Oh, and Ashley?
I can’t wait
For everything
We’re about to
Accomplish together.

(JUNE, KAI, and AMBROSE exit stage right.)

IRV: So, how do you feel?

ASHLEY: It’s… confusing.
Like I’m not alone in here.
IRV: I promise,
   Everything will be
   Alright.
   I’m here to help.

ASHLEY: Then why tell me
   This was to
   Celebrate her?

IRV: It was,
   I didn’t know
   June planned this.

ASHLEY: But here we are.
   What happens next?

IRV: I help you control this,
   Just like your sister did.
   Let’s focus on that confusion.

[ASHLEY centers herself while IRV looks on. [Lights become slightly warmer]]

ASHLEY: All my life
   I’ve wanted
   To have the
   Life you lived.
   And now that I
   Stand here
   I’m not sure
   That I’m ready.
   All this power
   And you chose
ASHLEY (cont.) To leave it.
How can I be stronger
Than you were,
And go on without you?

IRV: Look at how
She’s changed
Just like when
We were young
Back then,
Nothing could stop us.
Because we had each other.
All our love
And still you chose
To leave me.
How can I be stronger
Than you were,
And go on without you?

ASHLEY and IRV look at each other. [The lights return to even emphasis. They are slightly warmer than before.]

IRV: Do you understand now?

ASHLEY: It’s amazing.
I can feel your thoughts.

[IRV indicates that ASHLEY is right.]

She had this and you,
Why give it up?
IRV: I ask myself that
Every day.

ASHLEY: I feel the answer
Calling out to me.

(Ashley moves towards the mirror.)

It has to do with this,
doesn’t it?
This is where it happened,
Isn’t it?
Where she...?

(IRV follows Ashley, and puts his hand on her shoulder.)

IRV: It’s best we
Leave that alone.
Your future is waiting.

ASHLEY: How can I do this?
If I don’t understand?

IRV: It won’t bring her back.
But thanks to you,
I can relive our life.

ASHLEY: You can’t live on
Good memories.
If you won’t help me,
Then I’ll do it myself!
IRV: No!

Scene 4

[ASHLEY grabs the veil on the mirror and pulls it off in one swift motion, revealing the mirror in its entirety.

IRV falls unconscious, and they slump to the floor. On the other side stands a figure dressed exactly like ASHLEY. ASHLEY reaches out towards the mirror, and her action is mirrored by the figure until their hands touch. ASHLEY retracts her hand, while the figure’s hand remains. [Lights come down with spotlights focused on the mirror. There is a mix of warm and cold, exchanging dominance.]

ASHLEY: Olivia?

OLIVIA: Hello, Ashley.

ASHLEY: I can’t believe it.

Are you a phantom or
Do you recognize me?

OLIVIA: A phantom?

Let me remember.

ASHLEY: It’s me, your sister!

OLIVIA: You’re my dear sister!

Now I remember!

You’re my dear sister.

Why are you sad?

We’re back together!

You did it!

We’re reunited forever!

Everything is in the past now.

We can look towards

Your future
OLIVIA (cont.): By showing you
How to use
My power!

ASHLEY: What do you mean?

OLIVIA: Isn’t that why you’re here?

(ASHLEY gestures to herself and her changed appearance)

ASHLEY: I didn’t want this!

OLIVIA: You can’t fool me dear sister.

ASHLEY: I came for you!

OLIVIA: You came for yourself!

ASHLEY: That isn’t true!

OLIVIA: No need to hide
From me

OLIVIA (cont.): The things you want.
Now that we’re
Here together,
We can find greatness!

(ASHLEY retracts her hand from the mirror and turns around. GUESTS stir and crawl unnaturally from their places to behind the mirror with OLIVIA, forming a mass around her. As ASHLEY sings, OLIVIA and GUESTS reach out and latch onto ASHLEY, slowly pulling her through the mirror and enveloping her in hands and arms.)
ASHLEY: Of course!
How could I
Forget your quest?
Your need for ever more praise!
I never understood it
I just wanted to be myself.
But your successes
Cast a long shadow
Over me.
Your greatness made me worthless.
And the day you died
Is when I learned that lesson.
But what I want to know is
Why, through my mediocrity
Oh, why wasn’t my love for you
Enough to save you.

JUNE (represented by a supernumerary), KAI, and AMBROSE return. Seeing what is happening, they wake
IRV, who rushes over to ASHLEY and holds onto her to keep her from being pulled through to the other side.
JUNE rushes over too, trying to push ASHLEY through so as to not lose her power. KAI and AMBROSE do not
participate yet out of fear. From here on out, there is a tug of war over ASHLEY, OLIVIA, JUNE, and GUESTS
slowly gain ground.)

OLIVIA: Such heavy weight!
Upon your heart!
How can you claim
This power of mine
If you want my love
More than your own life?
ASHLEY: Tell me,
Why wasn’t I
Enough for you?
Olivia!
Please let me be
Enough for you!

OLIVIA: My dear Ashley,
Your burden’s great!
Let me bear its weight!

(ASHLEY realizes what is happening to her and grabs the sides of the mirror pulling herself back through to her side of the mirror. She is not able to break free of OLIVIA’s grasp and JUNE’s support, but KAI and AMBROSE are moved and join in. Together, their struggle for control continues. [Lights start to come up, and warmth of color grows.])

ASHLEY: And give my life to you, for what?
You can’t be my sister!
I know what happened now!
Darkness grew within her light
And then you filled her
Heart with clouds.

OLIVIA: Ashley,
My sister,
We only need each
Other to be happy.

[With each phrase, IRV, KAI, and AMBROSE almost succeed at pulling ASHLEY completely from the mirror.]

[Lights continue to come up, and warmth of color increases]
ASHLEY: I deny you,
Resist you,
Release you!
I've tried to
Shine on my own
But I thought
I was the moon
Because of you,
No more!

The hands of GUESTS are overflowing through the mirror and OLIVIA tries to emerge from the mirror, with GUESTS wrapping around and tethering her body like water tension. Desperately, they try to reclaim control over ASHLEY.

OLIVIA: If you don’t join me,
You’ll be alone
In a life with
No light of its own.

ASHLEY: No more
O Phantom!
I finally see
What you hid
From my sister!

(JUNE tries to grab ASHLEY from behind, and OLIVIA latches onto her. Together, they temporarily pull ASHLEY past the threshold of the mirror, but ASHLEY fights back with help from IRV KAI, and AMBROSE.)

OLIVIA: If you don’t join me
You won’t be special
And you’ll be
All alone,
OLIVIA (cont.): Just like your Olivia.
You must be with me
Like you’re
Supposed to be!

(Ashley breaks free, and June is pulled into the mirror with Olivia. The mass of hands recede back into individual guests, who then slide onto the floor on Ashley’s side of the mirror. Ashley, Irving, Kai and Ambrose all join together and face the audience.)

ASHLEY: Together we are suns,
And we are bright,
Like we’re
Supposed to be!

FIN
**ASHLEY**

*Scene 1: The Apartment*

"Excuse me, do you want help?"

Music and Libretto by

RON KARAHODA (2022)
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tbn.
Tj. G.
Ashley
Irv
June
Kai
Ivy
Ambrose
Gst. (S)
Gst. (A)
Gst. (T)
Gst. (B)
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. No pitch, let pitch emerge.

Ask me, do you want help? I don't know what I'm supposed to be doing.

Please, can I help you?
Ashley

Is it ob- vi- ous I’ve nev- er been to a se- ance be- fore?

June

Kai

Irv

Ambrose

Gal./S

Gal./A

Gal./T

Gal./B

Vla. I

Vla. II

Vla.

Vc.

Cb.

Tbn.

Tj. G.

pp

Not at all! It’s just

mf

w/ vc. bow

arco, l.v.

 metamorphosis

not to be

Summers

Ss. (S)

Ss. (A)

Ss. (T)

Ss. (B)
Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ashley

June

Kai

Irv

Ambrose

Gal. (S)

Gal. (A)

Gal. (T)

Gal. (B)

Vln. I

Vln. II

Vla.

Vc.

Ch.
Ashley: So, if spirits aren't your thing, what brings you to a seance in Crown Heights?

June: I'm Ashley.
It's not what, but who. 0-l-i-s-i-e she was my sister.
I'm not surprised. She left home as soon as she could.

I thought she didn't have siblings?
We stopped talking after that.

I'm sorry, I'm having trouble wrapping my mind around this. So, why now?
You know June?
The psychic here?
Yeah, the medium?
The no-no-no-no!
Every year she sends me a letter inviting me to come. I've always stayed away, but this year, I can't stop thinking about it.

her!
Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Ambrose

Vln. I

Vln. II

Vla.

Vc.

Cb.
She changed my life. I do this to celebrate her.
I should finish getting ready, but I'm glad you're here. If you need anything, let me know.
When our mother told us that we were sisters, I
when their suns turn pale and when their suns turn pale and when their suns turn pale and when their suns turn pale and when their suns turn pale and when their suns turn pale and when their suns turn pale and when their suns turn pale

let pitch emerge
"you were gone you took your light"

Ashley June Kai Irv Ambrose

Fl. I B. Fl.

Cl. I B. Cl.

Thes.

E. G.

Ashley

June

Kai

Irv

Ambrose

Gat. (S)

Gat. (A)

Gat. (T)

Gat. (B)

Vlc. I

Vlc. II

Vln.

Vc.

Cb.

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I Vln. II Vla.

poco accel. 88

p mp mp mp

p mp mp

p mp

p poco accel.

mf mf mg mg

7:4 x 5:4 x 7:4 x

? & ∑ ∑ ∑

7:4 x 5:4 x

? & ∑ ∑ ∑

? & ∑ ∑ ∑

? & ∑ ∑ ∑

? & ∑ ∑ ∑

? & ∑ ∑ ∑

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Ashley

June

Kim

Irv

Ambrose

Gus. (S)

Gus. (A)

Gus. (T)

Gus. (B)

Vlc. I

Vlc. II

Vln.

Vc.

Cb.

w/ you.
I've tried singing - - - - on my - - - -

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Ashley

June

Irv

Anderson

Gat. (N)

Gat. (A)

Gat. (T)

Gat. (R)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ch.
like you need to do.
Scene 2: The Seance

"What do you think of our guests?"
What do you think of our guests?
So, you met! I'm surprised you didn't know about her. Are you supposed to know things like this?

\textit{pp ppp ppp pp}

\textit{w/ vc. bow TJ Gong arco, l.v.}
Looks more like O - O (mf) liv - always said she didn't have any family.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

pp

w/ medium-hard rubber xylophone mallet

very slow bow

very slow bow

ord., s.p.

soft, s.p.
That’s enough.

It took her long enough, but she’s here. Just think, we could get back all that we

opppopp oppopp oppopp oppopp

& & & &

mp.

ord., s.p.

“msp.

w/ vc. bow

TJ Gong

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ch.
Come on Irv, if Ashley has half her sister's talent, she could use - her - the power of the man she!

Don’t even think about it.
Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Irv

Andromene

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

I wouldn’t have to read palms.

I could quit singing bars!

I could quit cutting hair.

I could quit cutting hair.

I wouldn’t have to read palms.
And you could re-live all those good memories.

It won't bring her back.

Oh - she didn't die so we could endanger her
Fl. 1

Fl.

Cl. 1

Cl. 2

Thes.

Timpl. B.

Ashley

June

kai

Irv

Ambrose

Hold on! Who's talking about harming Ashley?

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

It's just a test. If she passes, she fills the sis.

- Hold on! Who's talking about harming Ashley?

- Harm...

- Ashley?

- Ashley-
Of course! Come on, let’s get started.

Spoken freely, performative w/ presential affect

Good evening everyone,
Thank you all
For being here tonight,
For it means that you, like me,
Believe that death
is merely a crossing over.

As we begin,
Hold out your hands
When you are ready,
Join in so Olivia
May speak through us,
And transform us anew.
Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vlc. I

Vlc. II

Vla.

Vc.

Ch.

Join us, and hear our

Come join us, and hear our
Ambrose

Gst. (A)

Gst. (T)

Gst. (B)

Gst. (S)

Ashley

Vln. II

Vln. I

Vla.

Cb.

Kai

Irv

June

praise.

you.

as light through haze.

Freed

Gat. (N)

Gat. (A)

Gat. (F)

Gat. (B)

Vlc. I

Vln. B

Vln.

Va.

Ch.
What are those feelings that brand our gaze.

Join

Join

Join

Join

Join

Our praise.

Our praise.

Free us

Free us

Join us

Join us

Join us

Join

Join

Free us

Hear these veils, that cloud our gaze.

Free us

Hear these veils.
Moments of hallowed view
Foreign and far
Is it your sister? Oh

Join us.

Hear our praise.
Free us.
Tear these veils.

Hear our praise.
Free us.
Tear these veils.

Hear our praise.
Free us.
Tear these veils.

Hear our praise.
Free us.
Tear these veils.

Vln. II

Vln.

Vc.

Cb.

Vla.

K. Irv

E. Ashley

A. Ashley

C. Phil.

B. Cl.

A. Cl.

 deter.
As if whispering dear, it's all of this. It's all of this.

June: My dear, are you at bay?


Vln. I

Vln. II

Vln.

Vc.

Ch.
All attendees:

At each iteration of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join us.

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

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Repeat phrase and rapidly increase speed independently of others.

Join

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join

At each repetition of phrase: Freely choose between: Join; Free; Hear, Praise

Repeat phrase and rapidly increase speed independently of others.

Join
moon. So please make me bright, just like you.
Much better, wouldn't you say? Don't worry, they won't even remember a - ny of this.
I envy you. These are your first steps into a whole new world. I'll stay and help you. Okay? Ashley? I won't.

I know I will!

I'm humming.
wait for every thing we're a-bout to ac-com-plish to go ther! ou
It's confusing. Like I'm not alone in here.

So, how do you feel?

Not a - lone in here.
Then why tell me this was to cel-e-vrything will be all-right. I'm here to help! Not a lone in here. Why tell me this? Not a lone in here.
But here we are.

What happens - it was! I didn't know June planned this.

June told me this? June planned this.

Why tell me this? June planned this.

Why tell me this? June planned this.

But here we are.

What happens - it was! I didn't know June planned this.

June told me this? June planned this.

Why tell me this? June planned this.

Why tell me this? June planned this.
I’ll help you control this, just like your sister did. Let’s focus on that confusion.

June planned this.

Ashley

next?

Irv

I’ll help you control this, just like your sister did. Let’s focus on that confusion.

June planned this.

Ambrose

June planned this.

Gat. (S)

June planned this.

Gat. (A)

June planned this.

Gat. (T)

June planned this.

Gat. (B)

June planned this.

Vln. I

very slow bow

Vln. II

very slow bow

Vla.

very slow bow

Vc.

very slow bow

Cb.

very slow bow

401

next?
All my life I’ve wanted to have the life you lived. And look at how she’s changed. Just

Ashley

June

Kai

Irv

Ambrose

Gat. (B)

Gat. (A)

Gat. (T)

Gat. (R)

Vlc. I

Vlc. II

Vlc.

Vc.

Ch.
now, now that I stand here, I'm like when we were young. Back then, nothing could stop us but...
not sure that I'm ready
All this power and you
cause we had each other.
- All our love and still you chose to leave me. How can I be

Ashley

very slow bow

Ashley
How can I be stronger than you. And go on without you? Look at how she’s changed. Just

stronger than you were. And go on without you? Look at how she’s changed. Just

415

very slow bow nat.

Vln. I

very slow bow nat.

Vln. II

very slow bow nat.

Vla.

very slow bow nat.

Vc.

very slow bow nat.

Cb.

very slow bow nat.

Ashley

chose to leave it. How can I be stronger than you.
written
have the life you lived. And now, now that I stand here, I'm not sure that I'm ready. - leave it. How can I be stronger than you were? And go on without you?
All this power and you chose to leave it. How can I be stronger than you?
were? and go on without you?

All our love and still you chose to

vocal fry

vocal fry

very slow bow

very slow bow

very slow bow
How can I be stronger than you were?
It's amazing! I can feel your thoughts. If she could go on without you?

Do you understand now?

very slow bow
I feel the answer calling out to me!

I ask myself that every day.


Thoughts. Thoughts. Ask.
It has to do with this, doesn't it? This is where it happened, isn't it? Where she...? How can I do...It's best we leave that alone. Your future is waiting.

...It's best we leave that alone. Your future is waiting.

It's best we leave that alone. Your future is waiting.

It's best we leave that alone. Your future is waiting.

It's best we leave that alone. Your future is waiting.
If I don't understand you, I can't bring her back. But thanks to you, I can re- live our life.
If you won't help me, then I'll do it on my own!

No! Live!
Scene 4: The Mirror

"Olivia! I can't believe it."
Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

It's me, yourphan-tom? - Let me re-member.

Are you a phan-tom? - or do you re-neg-lect me?

Am I? Are you a phan-tom? - or do you re-neg-lect me?

It's me, yourphan-tom? - Let me re-member.

A phan-tom?

Vertical Kick Drum, w/ 8" splash - w/ rattan brushes
You're my dear one, too!
Yes, your my dear one, too!
Are you a pleasant one?
See the you remember her.

Now move here!
I re-remember you!
You're my dear one, too!
Why are you here?
We're back together!

You did it!

We're reunited for ever.

Everything is in the past, now.
What do you mean?
I didn’t want this.

We can look towards your future by showing you how to use my power!
Isn’t that why you’re here?
I came for you!

That is not true!

You can't fool me, my dear sis - ter!

You came for your self!

No need to...
Now that we're here together! We can find great ness!
How could I forget your quest?

Your need for ever-more praise I never understood.

'Cause I just wanted to be my own man.
But your success cast a long shadow over me.
Oh, your great need made me

Ashley

Olivia

Kat

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Feng Gong w/ 1.18" friction mallet
worth less, and the day you died is when I learned that lesson. But what I
cant lie is why through my mediocrity.

Oh, why, wasn't my love for you enough to

Olivia
Kai
Ivy
Ambrose
Gst. (S)
Gst. (A)
Gst. (T)
Gst. (B)
Vla. I
Vla. II
Vla.
Vc.
Cl.
Oh! such heavy weight! Upon your heart! How can you claim this power of mine if you want my love more than your own life! such heavy weight! Upon your heart! How can you...
Ashley

Wasn’t I enough for you? Why wasn’t I enough for you? O - k -

Olivia

Life? How can you shine, the power of life? How can you shine, the power of mine? How can you

Kai

No! No! No! No! No! No!

Ivy

Andromed

Come! Come! Come! Come! Come! Come! Come!

Gat. (S)

Come! Come! Come! Come! Come! Come! Come!

Gat. (A)

Come! Come! Come! Come! Come! Come! Come!

Gat. (T)

Come! Come! Come! Come! Come! Come! Come!

Gat. (R)

Come! Come!

Vlc. I

Come! Come! Come! Come!

Vln. II

Come! Come!

Vln.

Come! Come!

Vc.

Come! Come!

Ch.
Ambrose

V. Kdm.

Gst. (A)
Gst. (T)
Gst. (B)
Gst. (S)

A. Fl. 2
B. Cl. 2

Ashley

Vln. II

Olivia

Vln. I

Tbn.

Cl. 1

Fl. 1

Kai

Vc.

Irv

Andrones

V. Kdm.

Gst. (S)

Vla.

Cb.

Come!

Cl. 1

Fl. 1

.pp

Ashley

O - liv - it! Please let me be e - nough for

you please let me be e - nough for

Olivia

you claim this pow - er of mine? How can you claim this pow - er of mine? How can you claim this pow - er of mine? If you want my love more than

Kai

your own

V. Kdm.

Gst. (A)

Gst. (T)

Gst. (B)

Vlc. I

Vlc. II

Vla.

Vc.

Ch.
Ashley

you.

you.

life.  No!

your

me

And

let me hear its weight!

Let me hear its weight!

you.

Another

Come!

Come!

Come!

Come!

Come!

Come!

Come!

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Come!

Come!

Come!
Ashley

give my life to you, for what? You can’t be my savior! I know what happened now! Darkness grew with in her light! and

Olivia

Kai

Lee

Ambrose

Gat. (S)

Gat. (A)

Gat. (T)

Gat. (B)

Vln. I

Vln. II

Vln.

Vc.

Ch.
Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ashley

then you stripped her heart of love!

Live! Live! Live! Live! Live! Live! Live! Live! Live!

Mine! Mine! Mine! Mine! Mine! Mine!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

Live!

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Live!

Live!

Live!

Live!

Live!

Live!
Ashley
Olivia
Kai
Ivy
Ambrose
Gst. (S)
Gst. (A)
Gst. (T)
Gst. (B)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Vln. I
Vln. II
Vla.
Vc.
Cb.

on each other to be happy!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

Mine!

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Mine!

Mine!

Mine!

Mine!
Ashley

I do not resist you, re-lease you!

Olivia

Kai

Ivy

Andromed

Gat. (S)

Gat. (A)

Gat. (B)

Mine! Mine! Mine!

Vln. I

Vln. II

Vls.

Vc.

Ch.
I've tried to shine on my own but I thought I was the moon because of you. No more!

If you don't join me you'll be a lone in a

Ashley

bright like we’re supposed to be!

Olivia

me like you’re supposed to be!

Kai

Bright!

Irv

Bright!

Ambrose

Bright!

Gst. (S)

No!

Gst. (A)

No!

Gst. (T)

No!

Gst. (B)

No!

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tbn.

Tj. G.

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

pp

mf

ff

like we’re supposed to be!

me like you’re supposed to be!

Bright!

Bright!

Bright!

No!

No!

No!

No!

No!

No!
ABOUT

Rron Karahoda is a composer based in Louisville, KY who explores how music, narrative, and human experience inform each others’ creation and audiences’ connections to themselves and the community around them. To Karahoda, his work is, as all music is, a conduit through which we form connections with one other and through which we can better understand the historical and contemporary contexts that are inextricable from the social, political, ecological, economical, and imaginative dimensions of abstract and concrete expression that shape those connections.

His work has appeared at the Whitney Museum of American Art. His music has been both performed and recorded by the Nou Lou Chamber Players and Da Capo Chamber Players. His music has been written about in publications including Hyperallergic and the Village Voice. Karahoda is completing his Master’s degree at the University of Louisville under Dr. Allison Ogden and Dr. Steve Rouse and his past teachers have included Kyle Gann, Joan Tower, George Tsontakis, and Alisher Latif-Zade.

EDUCATION & TRAINING

Degrees

2013 B.M. in Music Composition; Bard College, Annandale-On-Hudson, NY. Composition studies with Dr. Kyle Gann, Dr. Joan Tower

2022 M.M. in Music Composition; University of Louisville, Louisville, KY. Composition studies with Dr. Steve Rouse, Dr. Allison Ogden

COMMISSIONS/COMPETITIONS

2021 Relay. Nou Lou Chamber Players. 11/8

2021 Isotope No. 1: Triels. University of Louisville String Orch.

2021 Appassionata. Louisville Civic Orchestra; Pandemic Composition Contest Winner. 3/28

2016 Children’s Suites for Mother’s Day. Choo Train Daycare. 05/16


2015 Under Inspektion (Webseries). Alessio Franko, Max Marcellus. 07/15

2015 Between the Sidewalk and the Street (Webseries). Daniel Goulden, Jasper Johnson. 06/15

PUBLIC PERFORMANCES

2022 Blue Magic. 2 performers with MaxMSP patch and 2 Nintendo Switch Joycons. University of Louisville, Louisville, KY. 11/29

2021 Relay. Nou Lou Chamber Players. University of Louisville, Louisville, KY. 11/8

2021 Appassionata. Louisville Civic Orchestra. Logan St. Market, Louisville, KY. 4/3


PROFESSIONAL APPOINTMENTS
2022 Guest Instructor: Electronic Composition. Youth Performing Arts School; Louisville, KY
2021-22 Teaching Assistant to the Electronic Music Studio; University of Louisville, KY
2018-18 Manager of Donor Stewardship, Fund for the Arts; Louisville, KY
2017-18 Manager of Administration and Operations; The Hugo Kauder Society; New Haven, CT

GRANTS
2019 Brown-Forman; Operating Support for Kentucky Opera. $150,000 awarded.
2019 Gheens Foundation; Support for Youth and Community Programming. $10,000 awarded.
2019 Fund for the Arts; Operating Support for Kentucky Opera. $440,000 awarded.
2019 KY Arts Council; Operating Support for Kentucky Opera. $32,000 awarded.
2019 Louisville Metro Government; Support for Kentucky Opera’s Youth and Community Programming. $10,800 awarded.
2016 National Endowment for the Arts; Support for Recovering Voices project with Hugo Kauder Society. $10,000.

MEDIA COVERAGE
2016 Penny, Daniel. Felix Bernstein Tackles his Most Ambitious Project Yet, A Justin Bieber Opera. The Village Voice. 01/13

PUBLICATIONS

COMPLETE CATALOGUE OF WORKS

Opera/Vocal Music
2022 Ashley: A Chamber Opera in 4 Scenes. 2 sopranos, alto, tenor, baritone, 2 Flutes, 2 Clarinets in Bb, Percussion, SATB Chorus, 2 Violins, Viol, Violoncello, and Contrabass. [27’]
2021 Relay. Mezzo-soprano, Flute, Clarinet in Bb, Percussion, Piano, Viol, and Violoncello. [7’]
2019 Post-Game - Zizdorran’s Aria. Soprano, Flute, And Guitar. [2’]
2018 The Death of Cyrus the Great - Act I: Prelude. Soprano, Tenor, and Piano. [6’]
2017 The Underground Man. Spoken Voice x3 and Piano. [7’]
2016 Bieber Bathos Elegy; [27’]
1 Variations and Improvisations on “The Sun’ll come out Tomorrow” from Annie. Principle Voice and SATB Youth Chorus + [12’]
Duet: Ah well, and I shall go far away. Tenor, Spoken Voice, Violin, and Violoncello. [15’]
**Electronic**
2021  *Blue Magic*. 2 performers with MaxMSP patch and 2 Nintendo Switch Joycons. 2 channels.[8’]

**Orchestra & Chamber Work**
2020  *Isotope No.1: Trials*. String Orchestra. [3’]
2020  *Appassionata*. String Quintet. [3’]

**Radio & Video**
2017  *The Underground Man*. Spoken Word and Piano. [7’]
2015  *Under Inspection (Webseries)*. Piano and Synthesizer. [15’]
2015  *Between the Sidewalk and the Street (Webseries)*. Piano and Synthesizer. [5’]

**Dance**
2013  *Trickster Song Cycle*: 28’
1. *Ever of the Unburdened*. Principle Dancer, Bassoon, and Violoncello [7’]

**Languages**
English: Native
Albanian: Native/Intermediate
Spanish: Beginner

**REFERENCES**
Dr. Allison Ogden
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Music Department
University of Louisville School of Musically
University of Louisville
105 W Brandeis Ave, Louisville, KY 40208
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Dr. Krzysztof Wolek
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