



# Composer (and Others) Rethinking His Works

By STEVE SMITH  
Published: September 16, 2011

THROUGHOUT a lengthy, influential career the composer and vocalist [Robert Ashley](#) has designed his groundbreaking series of operas — dizzying confluences of spoken and sung words, electronic music, video elements, mystery and charm — to be performed by himself and a tightly knit group of regular collaborators.

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Andrea Mohr/The New York Times

The composer Robert Ashley in a performance of his opera "Dust" at La Mama E.T.C. in 2009.

That hasn't changed entirely. Mr. Ashley and his ensemble presented his three most recent operas — "Dust," "Celestial Excursions" and "Concrete" — in repertory at La MaMa E.T.C. in 2009. A new [opera](#), "Quicksand," is being created. And Mr. Ashley continues to rethink his older works: an expanded version of "Concrete" (2006) will have its premiere during an engagement by Mr. Ashley's ensemble at Roulette in Brooklyn, from April 25 to 28, as part of the [Interpretations](#) series.

But this season will also bring a number of other artists pursuing their own paths into Mr. Ashley's seemingly inimitable body of works. It is a welcome development that should help to establish these works more firmly within a broader new-music canon while also infusing them with fresh energy and new perspectives.

A flurry of activity begins in November, when the [Incubator Arts Project music series](#) at St. Mark's Church in the East Village presents three evenings devoted to chamber works Mr. Ashley has composed since 1963. His longtime associates, including the baritone Thomas Buckner and the sound designer Tom Hamilton, will join a lively clutch of younger players rounded up by Travis Just, a composer and saxophonist, for concerts on Nov. 1, 3, 4 and 5.

Then on Nov. 6 the experimental-music ensemble [thingNY](#) revisits a feat it first undertook in Brooklyn in May, mounting a site-specific guerilla performance of Mr. Ashley's seminal seven-part television opera "Perfect Lives" in locations around the Lower East Side. The sites for this bold, thoughtful undertaking have yet to be announced, but details are to appear on the ensemble's [blog](#).

"That Morning Thing," a 1967 opera, will receive a long-overdue new production at the Kitchen as part of the [Performa 11 series](#), with shows scheduled from Nov. 19 to 21. And "Perfect Lives" returns in another guise in December, as "Vidas Perfectas," a new Spanish-language video adaptation jointly produced by the Issue Project Room and the Irondale Center in Brooklyn and Ballroom Marfa, a contemporary-art space in Marfa, Tex.

Initial episodes of this elaborate undertaking, directed by Alex Waterman and produced by Peter Gordon, are scheduled for screening at the Irondale Center in December. Further details will appear on the [project's Web site](#).

A version of this article appeared in print on September 18, 2011, on page AR67 of the New York edition with the headline: Composer (and Others) Rethinking His Works.

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