

## **SORREL DORIS HAYS**

**Education:** Born August 6, 1941, Memphis, Tennessee. Valedictorian Central High School, Chattanooga, 1959. Bachelor of Music Cadek Conservatory, University of Chattanooga, 1963. Artist Diploma, Meisterklasse, Munich Hochschule für Musik, 1963-1966. Master of Music University of Wisconsin 1968. Composition and electronic music study, University of Iowa 1969. Teachers include Richard Hervig, Arthur Plettner, composition; Robert Schallenberg, electronic music; Paul Badura Skoda, Harold Cadek, Friedrich Wuehrer, Hilde Somer, piano; Hedwig Bilgram, harpsichord; film-making seminar with Barbara Hammer, and film effects with Jon Rubin, New York, Millennium, 1985. German language study, University of Munich, 1965; French language study, Ecole Normale, LaRochelle, France, 1966. Tutoring on Finale and other music software with Alex Noyes, 1992, and Mark Brooks, 1994.

**Educational Awards:** Presser Foundation Scholar, 1960-1963; Methodist Church Scholarship 1960-1962; MacDowell Music Club Scholarship, 1958-1962; Bavarian Ministry of Culture Fellow 1964-1966; MacClellan Music Scholarship 1966-1968; Wisconsin University Scholar 1967-1968.

**Teaching and Artist Residencies:** Piano coach for performers of new music and teacher of composition/electronic music/general music 1971-present; piano coach for singers Gärtner Platz Theater Munich, 1965; teaching fellow, piano, University of Wisconsin, 1967-1968; assistant professor interim appointment, piano majors, Cornell College, Iowa, 1969; piano, theory and composition classes, Schumiatcher School, Larchmont, NY, 1969-1970; assistant prof. music theory, Queens College, CUNY, 1974-1975; Artist in Residence, Georgia State Council for the Arts, 1975-1976; Lecturer, concert series producer "Meet the Woman Composer", New School for Social Research, NY City 1976-77; directed courses on contemporary music and electronic music for teachers at Ithaca College, Converse College, Appalachian University, Greenwood College, Capitol University, Georgia State University, 1974-1982; consultant in new music and composer for Silver Burdett *MUSIC* text series, K-8th grade 1973-1979; adjunct piano professor, Brooklyn College, 1981-1984; supervised interns in film and music from New York University 1984-1988; artist in residence Rhode Island College 1983; artist in residence for New York Foundation for the Arts/New York Foundation for the Humanities pilot artist/scholars-in-the-schools program, Syracuse, NY 1985; frequent guest lecturer and performing artist on university campuses, including UC Santa Barbara and Santa Cruz, University of South Carolina, CUNY Graduate School, Georgia Tech, Emory University, Vassar College, Hunter College, San Francisco State, University of Minnesota, University of Zagreb, Munich Hochschule, Lydlab (Soundlab) City of Copenhagen EM Studio; 1998 designer of electronic music studio and director of new graduate program in electronic music at Yildiz University, Istanbul; 1998, lecturer at the MacIntosh Center, Istanbul, in computer sound generation and notation; instructor in music appreciation for Georgia Highlands College, Rome, and in the ATP program at the University of West Georgia, Carrollton 2005-2009.

**Print Publications:** Poetry and articles on music, art and politics for *EAR* magazine, 1977-1989; reviews and articles for *Music Journal*, 1976-1981, "Noise Poise" Feb., 1977; occasional publications in the *Village Voice*, 1972, 1999; *Wisconsin Review*, 1968, *EMMA* (German monthly) "Celebration of No", October, 1983, and "Lullaby" 2000; *Neuland* 1984 (German yearly journal on music) "What's the Sky for Music?"; *Working With Sounds* how to compose booklet for children, 1985, published by Silver Burdett; "Sorrel Hays on Henry Cowell" for Smithsonian Folkways reissue of Cowell piano music on compact disc 1993; album notes for Finnadar/Atlantic recordings of Beethoven cello and piano music, William Schimmel solo accordion disc, and full music album "Sleepers", 1984-1986. Unpublished book *Touching Sound*, on full

music, supported by Phaedrus Foundation, commissioned by Feminist Press.

**Grants, Awards, and Fellowships:** First Prize 1971 Gaudeamus International Competition for Interpreters of New Music, Rotterdam; National Endowment for the Arts Composer Grants 1979, 1983, 1985, in Media Arts, 1989, for hour radio feature "Echo USA", for opera "The Glass Woman" Opera/Musical Theater New American Works, 1991, and 1994 for composition of children's opera "In the Grasses"; Satellite Program Development Fund of National Public Radio 1985 grant for 3 part series "Lullaby, The Universal Tradition"; New York Foundation for the Arts Artist Fellowships 1985, 1998; New York State Council on the Arts Grant for radio production 1985, hour music docudrama "Disarming the World-- Pulling Its Leg", grant for video production 1991, "Talking Back", interactive video for "Sound Shadows" concert; 1989 Acoustica International Award for Audio Art, Cologne, Westdeutscher Rundfunk; Astrea Foundation 1986 grant for "Disarming the World-", 1988 grant for video production "C.D., The Ritual of Civil Disobedience"; Lucius and Eva Eastman Fund 1986 grant for "Disarming the World-"; Tennessee Committee for the Humanities 1982 grant for hour video documentary "Southern Voices: A Composer's Exploration with Doris Hays", directed by George Stoney, coproduced by Stoney and Hays, awarded blue ribbon at 1985 American Film Festival; Opera America grant "Opera for the 80's and Beyond" 1989 for creation and workshop production of "The Glass Woman" coproduced by Chattanooga Symphony and Opera and Encompass Theater, NY City; 1976-present Meet the Composer grants, yearly Awards from ASCAP; Media Bureau The Kitchen New York State Finishing Funds for Video, 1988, 1990, for artist comment to "C. D., The Ritual of Civil Disobedience", and for "House" for "Sound Shadows" concert; 1983 artist residency PASS NY City audio production on "The Needy Sound"; grant for artist residency at Experimental TV Center, Owego, NY, 1985, 1987, 1989; grant for residency at artist colony Ossabaw Island, Georgia, 1979, 1981, 1983; Arts International travel grant to Americans performing abroad, for Heidelberg Festival Blau appearance 1989; Residency at Yamaha Communications Research Center NY City 1989-1990 for exploring MIDI Piano possibilities; Fund for Women Award, 1997, for opera "Mapping Venus"; 1998 NY Foundation on the Arts Fellowship in Music Composition; 2002 Cary Music Trust and NY State Arts Council commission for the comic opera "Queen Bee-ing, The Bee Opera"; 2003 American Music Center Jory copying grant for "The Bee Opera"; Open Meadows production grant for "The Bee Opera" 2003; Arts International travel grant to Latvia for joint production NY-Riga of "The Bee Opera, 2004; American Music Center Composers Assistance Grant for "Our Giraffe" opera, 2008.

**Professional Memberships:** Southern Pitch, Inc, non-profit arts organization, founder and president, 1982-present; ASCAP; International League of Women Composers, (IAWM now) ass. chair, 1977-1983, director radio series, 1979-1984; American Music Center; Publications and Music Committee of Feminist Press, 1993-2002.

**Biographical Listings and Articles:** Slonimsky Baker's *Biographical Dictionary of Musicians*; *International Who's Who in Music*, *Who's Who in Women in Music*; *Contemporary Composers* Chicago 1992; Grove's *Encyclopedia of American Music and Musicians*; Jane LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century, Vol II*, Scarecrow Press; Kyle Gann, *Village Voice*, Aug. 22, 1989, "Opera Glasses"; Allan Kozinn *The New York Times* June 5, 1983, "Electronic Music on Discs Reflect a Maturing Genre"; *Troubadora*, German quarterly, 1981, S. Aeckerle, "She Thinks in Sound"; AP feature, 1976, Mary Campbell, "Styrofoam Figures, Light Bulbs Are part of Hays' Modern Music"; Allan Kozinn *The News and Courier*, Charleston, SC, May 30, 1981 "Spoleto"; Richard Kostelanetz *The World*, Sept./Oct. 1989, "German Radio Goes American"; Edwin Safford *Providence Sunday Journal* October 23, 1983, "Language and Tone Come Together in Piano Compositions by Doris Hays"; Andrew Porter *The New Yorker* November 20, 1978, (Cowell Concerto premiere); Doug Smith *Omaha World-Herald* October 12, 1978, "Pianist Has a Bash With Concerto"; radio profiles by Phyllis Joffe for "All Things Considered" of National Public Radio and for Australian Broadcasting Corp. on Hays' "Southern Voices" project; for Australian Broadcasting Corp., profile on Hays' text sound music by Richard Kostelanetz.

**Keyboard Performance Activities:** Performed the world premiere of "Concerto for Piano and Orchestra" by Henry Cowell, with the Omaha Symphony, 1978, broadcast by Nebraska Public Television as Thanksgiving special, and the New York premiere with the New Amsterdam Symphony, 1978; concert tours of Europe and America with programs of 20th century music 1971-1998; frequent recordings for Radio Bremen, Sudwest Funk, Frankfurt Radio, Radio Zagreb, NARA and AVRO in Holland, Belgian Radio, and Swedish Radio; recording artist for Atlantic/Finnadar including albums "Doris Hays Plays Henry Cowell" (released as CD 1997 by Townhall Records) and "Adoration of the Clash" and "Sleepers". Featured soloist at Yapi Kredi Festival, Attaturk Cultural Center, 75th Anniversary Turkish Republic, October, 1998, and at Cowell Centennial Festivals at Berkeley, California, Hertz Hall, and Merkin Hall, New York City, 1997.

**Commissions of Music:** "Fanfare Cosmos" for chamber ensemble for the comic opera TOOWHOPERA, commissioned by Georgia Music Teachers Association 2009; "Queen Bee-ing, The Bee Opera" 2003, comic opera commissioned by Medicine Show Theater, NY City, and Cary Trust; "Traveling to Istanbul" 1998 for electronic saxophone, and keyboard with percussion, by the Yapi Kredi Festival, premiered Attaturk Cultural Center, Istanbul, Oct. 1998 by the composer with Marilyn Ries on processing electronics; "Wake Up and Dream" 1998 for trombone and tape by Monique Buzzarté, performed at International Brass Symposium, May, 2005; "Rocker Parts" for two pianos, premiered by Beatriz Roman and Sorrel Hays in the Cowell festival, Hertz Hall, Berkeley, California, February 1, 1997; "A Birthday Book" for tuba, baritone and oboe, by Mutable Music, for Cowell's Centennial Festival New York City, March 13, 1997 premiere at Merkin Hall, Brian Charles, oboe, Joseph Daley, tuba, and Thomas Buckner, baritone; Westdeutscher Rundfunk Cologne, radio opera "Dream in Her Mind" for 6 sopranos and eleven actors, premiered April 4, 1995; Mutable Music, "Dreaming the World" five songs for baritone, four percussionists and piano, 1992, 1993, premiere Merkin Hall NYC; Chattanooga Opera Association for "The Glass Woman" opera, 1989, and Encompass Theater 1992; Loretta Goldberg for "Bits" for piano and quarter tone tuned synth, 1988, and for "90's, A Calendar Bracelet" for MIDI Grand piano 1990; Heidelberg Festival Blau 1989 "Hei-Ber-Ny-Pa-To-Sy-Bei-Mos" for soprano, flute, percussion; Australian Broadcasting Corp. Blue Moon series for "Purple Moon" 1985; The School at Rivers Seminar on Contemporary Music for the Young 1984, Weston, Massachusetts, for "After Glass" for ten percussionists and for "Juncture Dance III" for 7 percussionists 1986; Chattanooga Symphony Orchestra and the Lyndhurst Foundation 1982 "Southern Voices" for Soprano and Orchestra and 1991 "The Clearing Way" for contralto, chorus and orchestra; Westdeutscher Rundfunk Cologne Hoerspiel Department "Celebration of NO" 1983 tape of women's voices in 21 languages, "Something (To Do) Doing" 1984 for scat singer, two actresses and 15 choral chanters, "Love in Space" 1986 radio opera with violin, punk and scat vocalists and bilingual choruses with eight actors, "Echo: Whatchasay/ Wie Bitte?" 1988 hour echo locations project, "The Hub-- Megopolis Atlanta" 1989 in the city soundscapes of the world series, "Sound Shadows" 1990 for the opening of the Whitney Museum First Audio Art Festival; Radio Bremen Pro Musica Nova Festival "M.O.M. & P.O.P." for three pianos and film 1984; by choreographer JoAnne McGhee for Atlanta Arts Festival 1980 "The Gorilla and the Girl" tape music; the Steinbeis Foundation for harpsichord concerto "Characters" 1982; Criterion Foundation 1979 for flutist Andrew Bolotowsky "Bass Bases"; "Sensevents" 1976 for six solo instruments, sculptures and dancers by the Lincoln Center Out-of-Doors Festival and Lenox Square Mall Atlanta, and Albany, Ga. Art Museum Banks Haley Gallery; McClellan Foundation 1968 for piano and photo cells and lights, "Hands and Lights".

**Exhibitions and Some Notable Performances:** "Our Giraffe", 2008 VOX Festival, New York City Opera; NY City, Millenium Festival of Documentaries by George Stoney, April, 2009, "Southern Voices: A composer's Exploration with Sorrel Doris Hays; at the Copenhagen Festival 1996, July, installation at the site of the Little Mermaid, Copenhagen harbor, of "The Hub, Metropolis Atlanta" in the Cityscape series; "Dream in Her Mind" radio opera in International Audio Art Exhibition June-December, 1996, the Media Museum, Roskilde, Denmark; "Southern

Voices: A Composer's Exploration with Doris Hays" film 1985 at the Museum of Modern Art in New York City and in Sao Paulo, Brazil; "Traveling" for electronic saxophone, oboe, Ultrapruteus generator, Tibetan singing bowl, premiered at Merkin Hall, New York City, March 13, 1997; "C.D., The Ritual of Civil Disobedience" at the National Video Festival, Global Village Endangered Documentary series, Voices of Protest Conference Philadelphia, American Film Institute Traveling Exhibit at Albany, NY Museum, American Museum of the Moving Image, Queens, NY; "House" from "Sound Shadows" at Women in the Directors Chair Chicago Festival, Channel 13 Independent Focus NY, and the Whitney Museum; "Something (To Do) Doing" at the Whitney Museum First Exhibition of Audio Art 1990, score and month long performance; "Flowing Quilt" shown at the Red River Revel Festival, Baton Rouge, Louisiana 1986; "Celebration of NO" at Kassel Dokumenta, Cologne Acoustica Festival; "Southern Voices for Tape" in the Virginia Museum of Contemporary Art "Southern Ear and Eye" touring show 1984; "Take a Back Country Road" for Casio sax, DX-7, and oboe with composer and Brian Charles at Experimental Intermedia, NY City 1991; "Bits" live premiere by Philip Bush keyboardist at Merkin Hall, NY City, March, 1993; "M.O.M. & P.O.P." with Marianne Schroeder and two other pianists and film, at Darmstadt Spring Festival for Music, April 1993; "The Glass Woman" Opera in Three Acts, presented by Margo Lewitin, the Interart Center and Encompass Theater, Terri Hoover and Bretta Lundell with supporting cast of eight men and women, February-March, 1993; "Hush" for Lullaby cassette for the train ride to Hartford New Music America 1986; "Hush" and Lullago" from the Lullaby project featured on Horizon series of National Public Radio, 1985; "Touch of Touch" video opera, Tompkins Square Festival 1988; "Flowing Quilt" and "M.O.M. & .P.O.P." for National Women's Study Conference Rutgers 1987; "Dreaming the World" first part, Washington Square Church in the Essential Music series American Masters, March, 1993, Tom Buckner, baritone, Joe Kubera, piano and Essential Music Percussionists; "The Needy Sound" on Australian Broadcasting Corp. drama program The Listening Room, 1992; "Weaving" the tape music, American Place Theater, lecture on radio drama for the Women's Project, June, 1985; "Flowing Quilt" in s8 film, tape and performance, and "Celebration of NO" with s8 film, tape and composer with Susanne Aeckerle as chanters at the Stedelijk Museum, Amsterdam, 1983; "Southern Voices for Orchestra and Soprano" Santa Cruz Symphony with Michelle Rivard, soloist, 1984; premiere of "Harmony" for string orchestra, the Maryland Women's Symphony, Baltimore, 1986; "M.O.M. & P.O.P." with Jim Short, Loretta Goldberg and composer on 3 pianos, Cabrillo College, Santa Cruz, California, 1984; "Tunings" for string quartet, the Manhattan String Quartet, Conference on String Quartets by Women, 1980, New York City, the Crescent String Quartet, Bonn Museum, Germany, Festival Frau und Musik 1981, Spoleto Symphony String Quartet Charleston, 1982; "Tunings" for soprano and piano trio performed by Contemporary Music Forum at the first Library of Congress concert devoted to music by women, May 18, 1982; "Sunday Nights" for piano performed by the composer in her NY debut at Carnegie Recital Hall, February 17, 1977; "Pamp" for piano and tape premiered by the composer for Frankfurt Radio, 1973.

**Other Activities:** Preparation of audio scripts and direction of actors for audio books of Warner Audio and Bantam Books, including Marion Z. Bradley's *The Mists of Avalon*; produced lull music from Hays' lullaby commissioning project for Finnadar/Atlantic 1985 album "Sleepers"; theme music for Berlitz French language tapes 1987, and for Troll Books children's "Bugleberry" series 1988; music for films of Barbara Kristaponis "Milk Song" on Toni Morrison story 1987, and Betsey Newman docudrama on the Grimke sisters 1992; producer of video letter from New York composers to women at the Netherlands Conference on Women and Music 1991; New York communications officer for the International League of Women Composers and Frau und Musik, 1980-1986. Synth orchestral music for series of twelve cd recordings of relaxation and meditation sounds, Pilz Inc. 1994; music for "Cats" film for Turner Broadcasting with filmmaker Elliot Erwitt, 1994.

**Recordings and Music Publications:** "Dreaming the World" 1997 CD on New World Records contains "Tunings" for string quartet, "Structure 123" for electronic symphony, "Dreaming the World" for baritone, piano and four percussionists, and "Take a Back Country Road" for oboe,

electronic saxophone, synthesizer; other works recorded on Tellus, Opus One, Smithsonian Folkways, Centaur, and Wergo. Recordings of Hays playing Henry Cowell are on New Albion and Townhall CDs. Music publications are with Henmar Press/C.F. Peters, Hildegard Press and Tallapoosa Music, ASCAP. Seven works are recorded and licensed for broadcast through Westdeutscher Rundfunk Cologne: "Celebration of NO, "Love in Space", "The Hub: Atlanta", "Echo: Whatchasay/Wie Bitte?", "Something (To Do) Doing", "Sound Shadows", and "Dream in Her Mind".

**Film and Video:** "Reconstruction NY", 6 min. video premiered Café Comelia, Dec. 2003; "Composer's Bee Diary", 1983, 8 min. video workbook for the opera "Queen Bee-ing, The Bee Opera", shown at Lexington Arts Center, NY August 2004 and Pen and Brush Club, Manhattan, March 2003; "House" 5 min. video and "Pill Woo" 2 min. video commissioned for Whitney Museum Acoustica Festival 1990 performance of "Sound Shadows", exhibited at Chicago Festival Women in the Directors Chair, and Channel 13, NYC; "Flowing Quilt" 8 minute video art, exhibited at Red River Reval, LA; "C.D., The Ritual of Civil Disobedience" 24 min. video, 1987, exhibited in traveling exhibition of American Film Institute, and at National Film Festival; "Touch of Touch" 8 minute video opera, televised MNN and Channel 25, NY City; "M.O.M. 'N P.O.P. (Music Only Music, Piano Only Piano)" 16 minute 16mm film commissioned by Radio Bremen, Germany, Musica Nova Festival, 1984, exhibited at Millenium NYCity and National Women's Studies Conference, Rutgers, 1986; "Celebration of NO" 1983, 8mm. film, premiered at Experimental Intermedia, and at Stedelijk Museum, Amsterdam.

**References:**

Dr. Annea Lockwood, Prof. Emer. Vassar College, Baron de Hirsch Rd., Crompond, NY 10517; Noah Creshevsky, Prof. Emer, Brooklyn College, 301 W. 45th St., apt 10L, NY, NY 10026; Loretta Goldberg, pianist, author, financial consultant, 808 West End Ave., NY, NY 10025.

**Some Reviews:**

"Take a Back Country Road" on *DREAMING THE WORLD* from New World Records CD 80520-2 (includes "Structure 123", "Dreaming the World", and "Tunings")

"As the solos began to writhe, the chord changes got thicker and stranger, while the glissandos gelled into churning counterpoint as seamless as a Renaissance motet. The piece turned corners for half an hour, the plot thickening at every one, until finally splashes of swirling color came careening from who knows where. It was a brilliant solution, using the computer [DX-7 keyboard] to meld two improvisers, and it resulted in cumulative ecstasy."  
Kyle Gann *Village Voice*

Townhall THCD-48 *Sorrel Doris Hays Plays Henry Cowell:*

"She can hammer out clusters like a wild animal, play intricate passages with fine control, and sound like a Chopin specialist at other points." Tom Johnson *Village Voice*

Video documentary, 60 minutes: "Southern Voices: A Composer's Exploration" directed by George Stoney, awarded the Blue Ribbon at the 1985 American Film Festival.

"One of those rare chances to get inside a work and to see the artist at work. Doris [Sorrel] is open and easy and fascinating to hear and watch." Dr. Elizabeth Wood, *ILWC Journal*

"Her music...complex and dense in texture, but also shows a winningly humorous and human side. Though sometimes harsh, it's rarely severe...She gathered around 300 interviews with people. Sacred Harp singing, auctioneering, and local fife music. The camera followed her on these travels, and excerpts from the more amusing, ironic, or revealing encounters are liberally interspersed with orchestra rehearsals, interviews with linguists, and discussions between Hays and various people who have played important roles in her life...What emerges is a glimpse of the point in the compositional process where the personal

## SORREL HAYS

"The chief quality of Hays's music is a joyously earthy mysticism."  
Kyle Gann, *Village Voice*.

Sorrel Hays's comic opera "**Queen Bee-ing, The Bee Opera**", premiered in New York in 2003, is the fourth of her music dramas concerned with gender places and spaces. She is working with the Fortius Singers in Riga, on a joint Latvian/U.S. production of "**The Bee Opera**". Hays wrote "**Dream in Her Mind**" and "**Love in Space**" on commission from West German Broadcasting Cologne. The Chattanooga Opera commissioned her to write "**The Glass Woman**", which was produced in New York in 1993 as one of Opera America's Opera for the Nineties and Beyond. Her most recent opera performance was "**Our Giraffe**" in the New York City Opera VOX Festival 2008.

Hays is frequently a guest artist teacher at universities including Queens College and Brooklyn College CUNY, Heidelberg University and Vassar College. In 1998 she designed the electronic music studio for Yildiz University and taught computer music at Istanbul Macintosh Center. She taught for Georgia Highlands College 2005-2008 in Rome and Carrollton, Georgia. She held Artist Residencies at Experimental Television Center Owego, NY, Harvestworks, New York City, Rhode Island College, and Ossabaw Island, Georgia.

Sorrel Hays first drew attention of the national press with "**Sensevents**" for instrumental soloists, motorized sculptures, electronic sound loops, dancers and interactive audience, in the Lincoln Center Festival. At a performance in Atlanta's Lenox Mall by Atlanta Symphony players, "**Sensevents**" stopped them in their tracks. Thousands showed up and children sat on the switch mats that triggered sculptures acting as conductors for the musicians, causing a nonstop performance and standstill in the mall.

Hays is an Artist Fellow of the New York Foundation for the Arts, awarded Fellowships in Music Composition, 1998, and in Media Arts, 1985. She received awards from the Cary Trust for Music, the National Endowment for the Arts, New York Council on the Arts, Meet the Composer, the American Music Center, Arts International and the Tennessee Committee for the Humanities. Her music is published by Henmar Press/ C. F. Peters, Hildegard Press and Tallapoosa Music, and recorded on New World, Finnadar Atlantic, Folkways, Tellus, Opus One, Townhall, Centaur and Wergo labels.

Hays's spoof on American busyness "**Something (To Do) Doing**", for scat singer and 15 chanters, was exhibited in the Whitney Museum's first audio art show 1990. Her music and video art featured in the Copenhagen Festival 1996, Spoleto, Kassel Dokumenta, Yapi Kredi Festival Istanbul, and exhibited at the Audio Museum Roskilde, Denmark, Southern Ear and Eye exhibition of the Virginia Contemporary Art Museum, and in a traveling exhibit of the American Film Institute. Hays received eight commissions from German broadcasting to compose and direct experimental music drama at Westdeutscher Rundfunk. Collaborating with talented singers and actors in New York and Europe, she developed unusual combinations of vocal music with text and sound effect collage, including electroacoustic drama such as the multilingual "**Mapping Venus**", that uses a visionary meeting of Gertrude Stein as Chief Cartographer, Simone de Beauvoir, Hildegard von Bingen, Sorrel Hays and Jessamyn West on the planet Venus to explore landscapes of personal consciousness.

Hays is currently completing the book Living Lullabies, which explores lull music and its contemporary manifestations, along with 2 CDs of collected songs and compositions. These include "**Wake Up and Dream**", based on an Australian aboriginal lull song, and written for the trombonist Monique Buzzarté, featured on MSNBC and at the 2005 International Trombone Conference. She is currently composing "**TOOWHOPERA**" to be premiered at the 2009 Georgia Music Teachers Association Conference at Shorter College, Rome.