

SORREL HAYS
Dreaming The World

New World Records 80520

It's splendid when reality catches up to imagination. I was able to produce the electronic symphony *Structure 123* from a sketch to its recorded finish when I started using a new computer program called Vision. I'd looked forward to such a software development, and dreamed of its potential ever since the last time I composed for a large orchestral ensemble.

That was *Southern Voices*, for soprano and orchestra. It involved two years of score writing, much tinkering with fragments of melodies, interviewing hundreds of Southerners and converting their dialects into lyrical riffs. I had enormous pleasure configuring the many contrapuntal lines of orchestral score, and arduously scored and revised in pencil and revised again after the copyist prepared the full score. There was the rare experience of seven luxurious rehearsals, and the first performance was taped for a television documentary. All in all, very good treatment.

But then the difficulty of producing new orchestra music in America dawned on me, after *Southern Voices* was launched. In the following years I learned more about orchestra pieces--how little one can expect them to be rehearsed and how very very much time it can take to write and copy and edit them.

When Vision sequencer software came along I used it to lay out many instrumental parts in a satisfyingly short time. Because I conceive music as structures in space, sculptural and mobile, compositions often begin as a sketched image. The pencil sketch of *Structure 123* translated into many tracks of dot-and-dash graphic notation on the computer. Durations and pitch ranges were selected for the dots and dashes. I then formed a symphonic ensemble with Emulator IIIXP samples activated via MIDI.

Happy with the recorded result of *Structure 123*, I decided to make a traditional score as an acoustic analogue of my pencil sketch. Using a procedure called "trackmapping" in the notation software Finale, I converted, with considerable pain and "backtrackmapping," (lengthy work doesn't completely go away when you use computers), twelve tracks of sequences into 32 lines of orchestral score in standard musical notation.

Structure 123 was premiered immediately after I composed it. An opera/Hörspiel, *Dream in Her Mind*, that I wrote for Westdeutscher Rundfunk Köln had its first broadcast on April 4, 1995. Producer Klaus Schöning decided to conclude the program with another work of mine. I had such fun and satisfaction creating for Klaus and the Hörspiel Studio over the years that I dedicated my first electronic orchestra music to him.

Hörspiel, or audio art, or experimental drama, is a genre that encourages combinations of all kinds of sounds with all kinds of other sounds, particularly the spoken word. The word Hörspiel translates literally as "ear-play," but I like to call it "audio combinations." Audio underwear?

Electronically altered acoustic sounds that have relationships to the original sound, but are new in color and articulation, intrigue me. Particularly fascinating I find human speech when it is electronically processed and stripped to some essential of human communication--the sublingual, or underspeech. This is part of why I like creating for Hörspiel Studio. The airwaves are the

performance stage. Sounds can be taped and modified by machines before the audience hears them.

My first tape combination was in 1971, of chopped-up words. Those were years of traveling around the U.S. and Europe with a Buchla keyboard synthesizer, patch cords and tone and envelope generators in a Samsonite case. I performed concerts with sound from transducer mikes on audience throats and Barcus-Berry transducers on the piano soundboard processed through the Buchla synth and mixed with tape. I remember the huge grin on a little girl's face--it was in Albany, Georgia, in 1975--when she heard her voice transformed into a giant's as she held the contact mike to her throat.

After completing *Celebration of NO* in 1983 I was ready for a change in the way I made audio combinations. *Celebration of NO* was built in old-fashioned *tape concrète* with three multispeed reel-to-reel recorders, 21 women's voices, and three weeks of tape splicing. Richard Kostelanetz, poet and audio artist, heard it and suggested I meet Klaus Schöning. Schöning broadcast *Celebration of NO*, and this began my association with Hörspiel at Westdeutscher Rundfunk with welcome possibilities of more sophisticated production means.

A three-day festival of audio art in live concert took place at the end of April 1990 to celebrate the Whitney Museum's first exhibition of acoustic art. *Sound Shadows*, which I composed for oboe, didjeridu, synth, dancer-as-percussion, video, and tape, opened the Festival. This commission was interesting, in that all visual elements had to be sound-producing, since the eventual goal was radio broadcast. The dancer-as-percussionist used her feet and hands with water, sandpaper mats, mud, and beaded gloves, and the video voice became another musical line.

Richard Kostelanetz and I argue from time to time about audio on tape. He contends that it is the only way to make his work work the way he wants it to work. I agree about tape's perfectibility, but I also like the immediacy of acoustic performance and the excitement listeners encourage in performers. Alterations or processing of what happens in concert can take place anyway, for recorded mediums. Audio art/combine/Hörspiel as radio receives marginal airing in America. It remains for European broadcasting, with its philosophy of continuity and ultimate belief in the object, to sponsor artists over many years, to produce the full extensions to a body of work, and not just an arm here or a leg there.

I like machines. The temptation to (try to) control the world of perception is beguiling. In the end it is also isolating, when aural language becomes too distant from the cultural context. Designing aural structures within a computer is similar to plotting your house plan in three dimensions on the computer screen. Computer music software is a wonderful tool. I use it to track down the mind's misty imaginings and to give substance to the details of my dreams.

* * *

After hearing a performance of Essential Music several years ago I decided to write for their percussion ensemble. I like their committed approach to music of this century. During the same time Thomas Buckner and I were considering various texts for the songs of *Dreaming the World*, when newspapers and television became full of news from Somalia.

Who is not appalled by needy faces? The faces of Bosnia sear the consciousness: *Help us . . .* Daily on the streets of New York City, the faces say: *Help us. . .* By the force of will and spirit that we radiate collectively it is in our power to change the world. Our goodwill powers form circles of help,

of delight, of joy, of attention, of sharing, of giving, of loving, and of receiving. At the heart of this music for Thomas and Essential Music is my dream of the laughter of children, children whose bellies are full, for whom the gunfire has ceased.

The percussion instruments in "For the Children" are toys from my childhood, button-on-a-string, played in the Appalachian Mountains. In Trinidad they call them *zwill* and make them out of flattened metal bottle caps. The instruments played in "Water Bug" were especially built for this performance by Jai Smith. She took the button idea and ran with it, creating fantastic objects large as frisbees and small as sequin beads, which whirr, roar, thrumm, hum, and chatter. What I like about these button-on-a-string instruments is their unreliability. Yoghurt lids, relish cups, and Frisbees on a string are not as calculable as traditional percussion; they're similar to the irregular events of a thunderstorm.

Words are sometimes stumbling blocks to the expressive aspect of music, too defining, too confining. I looked for textual sounds which were open-ended in the way of mantra, sounds that can live in emotions listeners find for themselves. In the syllables of "Circling Around" I found the text for "U Mah Ah Sur."

The words of "Circling Around" come from a Seminole birthing chant. In the native ritual a medicine woman/man sings, then blows through a reed into orange tea brewed from sassafras root. The mother is given this tangy brew as purifier and tonic.

For "Circling Around" and "U Mah Ah Sur" percussionists play Tibetan singing bowls, which emit higher and lower overtones as a wooden stick circles the edge of the metal bowl and causes it to throb and hum.

The text of "Song for the Dying" is based on a Seminole ceremony during which the medicine woman/man blows into a ginseng brew four times, then gives it to the dying person. This song is in memory of my dear father, who was a quiet and gentle Arkansas mountain man. I don't approve of dying, don't think we should have to. I do not have a philosophy that includes being dead. My word for death is transformation. My father returns to me when his lilies bloom, when the althea trees which he seeded for me come alive with white and magenta flowers. For those left behind, these words seem natural--"come back, come back!"

"Water Bug" is based on a Yuma Deer Dance held at Fort Yuma, California, in 1922. The cycle of song and dance lasts an entire night with different songs for each part of the night. It portrays the deer's power over animals mentioned in the song and follows the journey of the deer over territory familiar to the Yumas. Both women and men dance the Deer Dance. It is held at the full moon, usually in summer.

According to my Grandfather Fair, I am a descendant of Cherokees, along with Huguenots and Scots. But native rituals were not handed down through the four generations that separate me from my foremother Mary Lightfoot. I am grateful to Cherokee Jan Hunt for sharing her knowledge of Native ways, and to Brian Swann for his versions of Native American chants and songs in twentieth-century poetic forms. I think there will come a time when the intermingling of cultures and knowledge of unfamiliar customs will allow us to make music with a far wider range of practices, instruments, tunings, structures, and listening habits without giving it a second thought.

Thomas Buckner and the musicians performed several songs from *Dreaming the World* on the Essential Music series in 1992. After watching Maya Gunji and John Kennedy have at it on temple blocks and timpani so excitingly, I revised the first songs, and added "Song for the Dying" and "Water Bug," incorporating duos for them. The premiere of the completed song group took place at Merkin Concert Hall in the Interpretations series in New York City, May 12, 1994. *Dreaming the World* is dedicated to Thomas Buckner for his unfailing belief in composers, his continuing performances of new music, and his bubbling enthusiasm for bringing spanking new pieces to life.

* * *

My notion of dreams is that the relaxed imagination conjures up the world differently and peculiarly, and, remembered, informs the waking sleeper. I daydream a lot. While I was growing up, my dreams painted a seductive Pandora's box in the world beyond north Georgia and eastern Tennessee. I left the South in 1963, and have made Manhattan my home base since 1969.

But the magnetism of the rural South is strong. Periodically I cultivate the dream terrain of my childhood. In *Tunings* this vista includes my Grandfather Fair, who rode horseback circuit as a Methodist pastor in north-central Arkansas. When I was nine he sang a hymn to me that he had composed, and I notated it. His hymn, "A Light From the Other Side," forms the melody in *Tunings*.

In 1979 I visited a fiddler's contest in Mountain View, Arkansas, and fell in love all over again with the angularity of fiddle tunes and the easy vitality of country players. After that I set about composing *Tunings*.

The Manhattan String Quartet gave the first performance of *Tunings* in New York City during the Conference on String Quartets by Women. This was a period of intense political activism by some of us on behalf of women musicians and composers. After the premiere I revised *Tunings* with articulations more in the non-legato style of country fiddlers. It was then performed by the Crescent String Quartet, an all-woman group, at the Frau und Musik Festival in Bonne, Germany. Ariana Bronne was the superb coach for readings of the many string quartets that surfaced during the 1981 conference. This recording is performed by the Ariadne String Quartet, whose members were her students at the Manhattan School of Music.

Tunings has had numerous performances in many incarnations. One performance at Charleston Spoleto inspired the local reviewer to recall with affection his high school orchestra conductor. The fellow opened rehearsals with a selection he attributed to the Chinese, titled "Tu Ning." This violin duo from the string quartet is my favorite of the many versions I wrote.

* * *

Ilhan Mimaroglu is a composer who wrote the first music history for Turkey and *the* Turkish book on jazz. We became friends while I was making my piano recordings for his Finnadar/Atlantic label. Ilhan is a clarinetist, and he introduced me to the Casio saxophone. This electronic saxophone has six voices, transposes, and can be played by a non-wind player. It does not use reeds.

While experimenting with the Casio sax, I took advantage of the ability of the Yamaha DX-7 keyboard synthesizer to glissando, portamento, and perpetually modulate through microtones. In *Take A Back Country Road* I play seventh chords on the DX-7 periodically, while Brian Charles on oboe and I on the Casio sax meander to find landing points of disso/consonance with the resting points of keyboard chords. I like this kind of microtonal chromaticism, beginning and ending in the

pandiatonic realm, but wandering through various kinds of splits of halftones. Timbral changes brought about by electronic processing contribute to the in-betweenness of some of the scalar movement and to slightly canted chords.

As in all collaborations, satisfaction depends on the meshing of the players. Three Leos worked together--with a minimum of roaring--for *Take a Back Country Road*. Brian Charles, oboe, has a wonderful intuitive sense of when to diverge and when to mesh in improvisations. Marilyn Ries, engineer, performed signal processing for echo and other effects, and can, fortunately, read my mind. We played this version of *Take a Back Country Road* at Experimental Intermedia in New York City.

Beckoning yesterdays, choice remnants from sweet memories--our family drives on Sunday afternoons. After church and chicken dinner we'd hop into the Chevy. My Dad liked to drive the roads he didn't know, unfamiliar dusty roads past falling-down houses and old graveyards. Getting lost was part of the adventure, and in fact that was the point, to get so lost that we always wound up finding something surprising and new. In the fall we picked black walnuts, in June and July, blackberries. Sometimes we caught fish, and poison ivy and chigger bites as well. To this day if I can take a back road, particularly one I have never been on before, that's my preference and my delight.

—*Sorrel Hays*

U Mah Ab Sur (Sorrel Hays)

Mah ah sur
U mah ah sur
Ah sur
Ah
Ah mah
Ah sur

Circling Around (Brian Swann, from "Song for Bringing a Child Into the World," from the Seminole)

Circling around
Let the child be born
Circling around
You day sun
Circling around
You wrinkled skin
Circling around
You daylight
Circling around
You flecked with gray
Circling around
You flecked with gray
Circling around
You night sun
Circling around
You wrinkled age

Circling around
You poor body
Circling around
Let the child be born
Circling around.

Water Bug (from the Yuma Deer Dance, adapted from the Brian Swann version)

The deer is traveling down from the source of the Colorado River.

The water bug is drawing the shadows of the evening towards him on the water, is drawing, is drawing. The water bug is dipping the end of his long body in the water and dancing, dipping and dancing, dipping and dancing up and down, bobbing, bobbing. Bobbing up and down the water bug comes to a mountain called Avi' heruta't. Standing on top of this mountain he gazes into the distance, gazes and smells the breeze from the western ocean. While he is standing there, gazing and smelling, the ocean seems to draw nearer and nearer. In the water he sees a sunfish floating in and out, in and out with the tide. Standing as in a dream he comes to the ocean and stands on top of the fish. Standing, standing. He thinks he is standing on dry land. When it moves he says, "This place is alive!"

The water bug wanders along the seashore forever, wanders, wanders. After standing on top of the fish the water bug caught a disease from the fish and became black. Therefore he wanders forever along the shore of the ocean, wanders, wanders.

The deer is taking away the daylight. After taking away the daylight he names it darkness. The deer is alone in the darkness gazing, gazing on a lovely plain near the high mountain. The buzzards are singing and dancing in the sky. While the buzzards are dancing and singing, singing and dancing in the sky, the raven tries to dance, too, but fails and falls, fails and falls to the ground. The deer turns and asks the other animals to sing for him.

The howling coyote takes up common dirt and scatters it towards the sky, scatters it, scatters it. He makes dirt into the stars and the rainbow.

The red bird takes his shadow with him and stands some way off to watch the dancing, to watch, to watch. The little blackbirds are singing the song as they dance around the sky's four corners. The red bird is asked to sing but instead tells, he tells how he lives in the clouds and the rain and says, he says that he dreamed a dance that became his dance. "Such is my life in this wonderful air but I long to have children, a boy and a girl, to enjoy this free air with me."

When the hummingbird meets the red bird she says, she says she is nothing but a simple little hummingbird. She says she tries to enjoy life as the red bird does and she wants children to share the free air and the freedom of which the red bird has spoken.

The owl is requested, requested to say whatever he likes but he only hoots, he hoots and talks of the morningstar, hoots and talks of the dawn.

The red bird takes his shadow with him and stands some way off to watch the dancing. The red bird requests the nighthawk to sing. And here he is singing and telling of morning, telling his dreams and

the power that is given him from his manner of life. "Daybreak is coming, is coming. I can make out the objects around me."

Now the sun is up and the nighthawk is enjoying the light and flying from one place to another, flying from one place to another, another, flying, flying, flying. . . .

Song for the Dying (Brian Swann version of Seminole song)

Come back
Before you get to the king-tree
Come back
Before you get to the peach-tree
Come back
Before you get to the line of fence
Come back
Before you get to the bushes
Come back
Before you get to the fork in the road
Come back
Before you get to the yard
Come back
Before you get to the door
Come back
Before you get to the fire
Come back
Before you get to the middle of the ladder
Come back

These versions of Native American songs are published in *Song of the Sky* by Brian Swann, Four Zoas Nighthouse Ltd. 1985.

For The Children of Somalia, Dreaming The World (Sorrel Hays)

You and I together and apart, and I and you together and apart, we start apart you and I and you apart. We start, and come together, we and you and I and you. We together, gathering, part of you and I and you and you and you and. . . .

You--a part of me, together, apart. We, and we, and we, gathering. Many others, too, together a part of you and you and I and you and you and we together. They is you and me, and me and you and you and you and we together and a part. Together. Two and three and four and more together. We start apart and come together. We start together and come apart you and I together and apart. Together you and. . . .

You and I together and a part.

(refrain) You and I together and apart.

Sorrel Hays was born Doris Hays in Memphis, Tennessee. In 1985 she adopted the name Sorrel, (her maternal grandmother's family name is Sorrels), because she likes the sound.

Among her favorite teachers she counts Hilde Somer in new keyboard music, Hedwig Bilgram in harpsichord, and Harold Cadec, with whom she studied piano for eight years at the University of Chattanooga. She was awarded an Artist Diploma from the Musik Hochschule in Munich, Germany, following three years there as a Bavarian Ministry of Culture Fellow. After receiving a Master of Music degree from the University of Wisconsin, she moved to New York City.

Sorrel Hays began her career as a composer/pianist. In 1978 she performed the world premiere of Henry Cowell's *Concerto for Piano and Orchestra*. She was first prize winner of the Gaudeamus International Competition for Interpreters of Contemporary Music at Rotterdam, Holland, and recorded programs of twentieth century music for Atlantic/Finnadar Records and many European broadcasting stations. Her music has been featured in many festivals of new art, including the 1996 Copenhagen Festival, the New Music America Express to Hartford, the Kassel Dokumenta, Chicago Women in the Director's Chair Film Festival, and the National Video Festival.

She directed the first lecture concert series on women's music at the new School for Social Research in 1976. She was on the faculties of Queens College, Cornell College, the University of Wisconsin, and in Artist Residencies with Rhode Island College, the Georgia Council for the Arts, and the New York Foundation on the Humanities.

Hays is an Artist Fellow of the New York Foundation for the Arts. She has received awards from the National Endowment for the Arts, the New York State Council on the Arts, the Astraea Foundation, the Eastman Foundation, and the Tennessee Foundation for the Humanities. Her music is published by Henmar Press and Tallapoosa Music. Profiles of her work appeared on National Public Radio's *All Things Considered* and in composer portraits for Australian Broadcasting.

Thomas Buckner has won a special niche as a performer and producer of avant-garde music. A baritone with a wide range of experience in a variety of genres, he is best known for his work with contemporary composers and improvisers. In association with Robert Ashley, he has performed as a lead singer in the opera *Atalanta (Acts of God)*, which toured throughout Europe and the United States. Mr. Buckner has worked regularly with the composer Roscoe Mitchell, first in the trio Space, and with the Roscoe Mitchell New Chamber Ensemble. He appeared singing his own compositions at the Asian Contemporary Music Festival in South Korea, and at the Other Minds Festival in San Francisco. Buckner has two solo CDs on Lovely Music, *Full Spectrum Voice* and *Sign of the Times*, both featuring works commissioned especially for him. His performances have also been recorded on 1750 Arch, Musical Heritage, Black Saint, Nonesuch/Elektra, and Mode. Performances include Mahler's *Songs of a Wayfarer* with the Philippine Philharmonic Orchestra and the world premiere of Francisco Feliciano's opera *Ashen Wings* in Manila. He is a member of the improvising quartet Act of Finding. In Berkeley, California, where he resided from 1967–83, Buckner founded 1750 Arch Concerts, which presented more than 100 events a year for eight years, and 1750 Arch Records, which released over 50 record albums. He was vocal soloist and co-director of the 23-piece Arch Ensemble, which performed and recorded the work of twentieth-century masters, and has premiered many works by American composers. Since 1989, he has been curator of the World Music Institute's Interpretations series in New York.

Brian Charles has performed with the Leroy Jenkins Quintet and the Anthony Braxton orchestra. He was soloist at the First Microtonal Festival in New York City, and a founding member of the World Casio Quartet and the Echo Ensemble. He has recorded for Columbia, Opus One, Neutral, Pogus, and Tellus. Brian Charles is the host of "World Village," a world music radio series on

WMWV-FM, near his home in the White Mountains of New Hampshire.

Joseph Kubera has been a soloist with the Prague Spring Festival, Berlin US Arts Festival, and the Interpretations series at Merkin Hall in New York City. He toured extensively with the Merce Cunningham Dance Company from 1977 to 1980. He has worked with Steve Reich and Musicians, the Brooklyn Philharmonic, the New York New Music Ensemble, and S. E. M. Ensemble. His performances are on recordings on the Lovely Music, 1750 Arch, OO, and Opus One labels.□

Marilyn Ries, audio engineer and producer, has worked closely with Sorrel Hays for ten years. Their joint projects have been broadcast on Westdeutscher Rundfunk Cologne, at the Whitney Museum Acoustica Festival, Chicago Women in the Director's Chair Film Festival, Channel Thirteen (NYC), and the 1996 Copenhagen Festival. Ms. Ries co-founded Wise Women Enterprises, one of the first women's music labels. She has engineered hundreds of programs for American public radio and television, audio books, and recordings. In 1996 she lectured on digital audio at the lydl@boriet in Copenhagen, Denmark. She is a graduate of Cooper Union.

Essential Music was founded in 1987 by John Kennedy and Charles Wood to present music in the American experimental tradition. Their ensemble, with Maya Gunji, Eric Kivnick, and others, has presented more than 85 premieres, and has appeared at the Spoleto Festival USA, the Zurich June Festival, the Lincoln Center Festival 96, and the Aspekte Salzburg Festival. The group has recorded for Mode Records, and is regularly heard at New York's new music venues, including The Kitchen, Experimental Intermedia, and Roulette.

Salvatore Basile appears in opera and oratorio frequently in New York City. He sang the role of Barker in Sorrel Hays' opera *The Glass Woman*.

Jennifer López has performed the role of Tosca with New Rochelle Opera, and has appeared in two operas by Sorrel Hays. She sang the role of Emily Dickinson in *Dream in Her Mind* and the Ghost of Peggy Guggenheim in *The Glass Woman*.

John Schaeffer has sung with the Brandenburg Opera, the Bronx Opera, the BelCanto Opera, and the Grace Choral Society.

SELECTED DISCOGRAPHY

As a composer:

Bits, for piano and DX-7 synthesizer keyboard. Loretta Goldberg, piano. Opus One 135.

Blues Fragments from Southern Voices. Daisy Newman, soprano. Smithsonian Folkways 37476.

Celebration of NO. Smithsonian Folkways 37476.

Exploitation. Sorrel Hays, chanter. Smithsonian Folkways 37476.

Husb. Janet Lawson, scat vocal; Glenn Velez and Jeff Kraus, percussion. Finnadar 90266-1 (to be reissued in 1997 on Townhall Records).

90's, A Calendar Bracelet, for MIDI Grand. Loretta Goldberg, piano. Opus One 152.

Past Present, for piano and DX-7 synthesizer. Loretta Goldberg, piano. Opus One 152.

Rocking, for flute, violin, and viola. Barbara Held, flute; Monika Hoelszky Wiedemann, violin; Ron Lawrence, viola. Finnadar 90266-1 (to be reissued in 1997 on Townhall Records).

Southern Voices for tape. Smithsonian Folkways 37476.

Sunday Nights. Sorrel Hays, piano.

Unnecessary Music. Tellus 17.

As a performer:

Adoration of the Clash. Includes music by Morton Feldman, Henry Cowell, Russell Peck, Ilhan Mimaroglu, and Leo Ornstein. Finnadar SR2-720 (to be reissued in 1997 on Townhall Records).

Doris Hays Plays Henry Cowell. Finnadar SR 9015 (to be reissued in 1997 on Townhall Records).

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"Southern Voices: A Composer's Exploration with Doris Hays." One-hour documentary by George Stoney, includes the premiere of *Southern Voices for Orchestra* with soprano Daisy Newman and Richard Cormier, conductor. Filmmaker's Library, 124 East 40th Street, New York, NY 10016. Blue Ribbon, 1985 American Film Festival.

"Touch of Touch," 10 minutes. Video opera from *Love in Space* for radio, directed by Sorrel Hays, with Mary Gemini, vocals; Janet Lawson, vocal instrumentalist; Julie Liebermann, violin; Sorrel Hays, Synklavier. Distributed by Tallapoosa Music.

"Flowing Quilt," 8 minutes. Conception and music by Sorrel Hays with video painting by Marilyn Ries. Distributed by Tallapoosa Music.

"C.D., The Ritual of Civil Disobedience," 24 minutes. Video art/documentary, about Seneca Women's Peace Encampment. Sorrel Hays, director and conception. Distributed by Tallapoosa Music.

"House," 5 minutes, and "Talking Back," 2 minutes. Co-production Sorrel Hays and Barbara Kristaponis, with actress Jane Lind, for "Sound Shadows" concert at Whitney Museum Acustica Festival 1990. Available through Tallapoosa Music.

"M.O.M. 'N P.O.P.," 16 minutes. 16mm. film. Sorrel Hays, direction, for the 1984 Bremen Pro Musica Nova Festival, with film score for three pianos and voice performed by Sorrel Hays, Loretta Goldberg, and Margaret Leng Tan, pianists, and Daisy Newman, soprano. Tallapoosa Music, distributor.

Producers: Sorrel Hays and Thomas Buckner

Engineer: Tom Hamilton (*Dreaming the World*); Tom Lazarus (*Tunings*)

Mix and mastering engineer: Marilyn Ries

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DREAMING THE WORLD

SORREL HAYS (b. 1941) 80520-2

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Dreaming the World for baritone, piano, and percussion (1994)
- 2 U Mah Ah Sur 8:39
- 3 Circling Around 6:51
- 4 Water Bug 11:04
- 5 Song for the Dying 3:58
- 6 For the Children 5:05

Thomas Buckner, baritone; Joseph Kubera, piano; John Kennedy, Charles Wood, Maya Gunji, and Eric Kivnick, percussion; with Jai Smith, percussion ("Water Bug"); chorus on "Water Bug": Sal Basile, Jennifer López, John Schaffer, Sorrel Hays

- 7 *Take a Back Country Road* (1988) 16:13

Sorrel Hays, Casio Electronic Saxophone and DX-7 synthesizer keyboard; Brian Charles, oboe; Marilyn Ries, live electronic processing

8 *Tunings* (1981) 4:27
Ariadne String Quartet

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