



# **A Celebration of Wild Music: *Sounds and Songs of Life***

The beginning of a new world of music,  
business potential, and philanthropy

Wednesday, August 22, 2007  
North Carolina Museum of Natural Sciences  
Raleigh, NC



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

## *Program*

### **Introductions**

**Dr. John Deal, Dean, School of Music,  
University of North Carolina at Greensboro**

### **Welcoming Remarks**

**Ms. Mary P. Easley, First Lady of North Carolina  
and Honorary Chairperson**

### **Presentations**

**Dr. Donald Hodges, Director, Music Research Institute  
Dr. Patricia Gray, Senior Research Scientist,  
Music Research Institute**

### **Performance**

**"Wild Songs"** (2007) *commissioned for the Wild Music Exhibition*

**Steve Heitzeg**  
(b. 1959)

#### **I. The Last Roundup**

"The more clearly we can focus our attention on the wonders and realities of the universe all about us, the less taste we shall have for destruction."  
*Rachel Carson, 1954*

#### **II. Rattle the Cage/Bend the Bars**

"Only if we understand can we care. Only if we care will we help. Only if we help shall we all be saved."  
*Jane Goodall. Founder, the Jane Goodall Institute, UN Messenger of Peace*

#### **III. Wild Mercy**

"The Eyes of the future are looking back at us and they are praying for us to see beyond our own time. They are kneeling with clasped hands that we might act with restraint, leaving room for the life that is destined to come.

To protect what is wild is to protect what is gentle. Perhaps the wilderness we fear is the pause within our own heartbeats, the silent space that says we live only by grace. Wilderness lives by this same grace. We have it within our power to create merciful acts.

The Act of Restraint by the United States Congress in the name of the Arctic National Wildlife Refuge would be the most powerful act of all. Call it the Act of Wild Mercy, an interval of silence sustained in the twenty-first century."  
*Terry Tempest Williams. Originally appeared in Arctic National Wildlife Refuge: Seasons of Life and Land: A Photographic Journey (Mountaineer Books) Copyright, 2003.*

**Visit the Wild Music Exhibition - 2<sup>nd</sup> Floor**

### **The Performers:**

#### **Polly Cornelius, soprano**

**Daniel Frye, percussion instruments:** bamboo wind chime, Beluga whale jawbones (sacred Yupik instrument), Chinese temple blocks, conga, dan'da (5,000 yr old Vietnamese stone xylophone), harmonic whirlies, Japanese Prayer Bowls (3)

**Michael Haldeman, percussion instruments:** 4 Korean gongs, marimba, 2 organic vegetable seed packs, piece of junk metal, pine cone rattle, river stones, 3 Vietnamese temple blocks, Yupik frame drum

#### **Bonobos (*Pan paniscus*), recorded vocalizations**

### **Bios:**

**Polly Butler Cornelius**, soprano, is a frequent performer of opera, oratorio, recitals and music theatre throughout the United States. She has received awards and recognition from the National Association of Teachers of Singing (Artist Award), the Orpheus Vocal Artist Competition, the Metropolitan Opera Auditions, the Fort Worth Opera Company, and Shreveport Opera. She has performed leading opera roles with The Opera Company of North Carolina, the Piedmont Opera Theatre, the Brevard Music Festival, Opera Carolina, and the Greensboro Opera Company. She has been a soloist with the North Carolina Symphony, the American Institute of Musical Studies Orchestra in Graz, Austria, the Greensboro Symphony Orchestra, and sung for President Clinton in 2000. Ms. Cornelius is a Lecturer of Voice at Elon University and a Doctoral student at UNC-Greensboro.

**Michael E. Haldeman** is pursuing a Doctorate of Musical Arts (D.M.A.) degree in percussion performance the University of North Carolina at Greensboro where he also received his Master of Music degree in 2005. He earned a Bachelor of Arts degree from Indiana University of Pennsylvania in 2003. Active as a teacher and performer in both Pennsylvania and North Carolina, he leads numerous high school percussion ensembles, teaches private lessons, and directs master classes. As a performer, he has appeared as soloist with the Bel Canto Company Choral Ensemble and in master classes with renowned percussionists. He has performed at the Percussive Arts Society International Convention and with the Santa Clara Vanguard Drum & Bugle Corps. He is a founding member of the Blue Monk Jazz Trio.

**Danny Frye** is currently the Content Development Team Lead at NOTION Music, Inc. Prior to coming to NOTION Music, Danny taught at the University of North Carolina at Charlotte and Pfeiffer University. He also taught high school band in North Carolina for eight years. As a concert marimbist, Danny has appeared as a guest artist at the Festival Internacional de la Percusion in Puerto Rico, the Southeastern Percussion Festival, and the Kentucky, Tennessee, and North Carolina Days of Percussion. He has also given recitals, clinics, and masterclasses at universities throughout the US

Mr. Frye has commissioned three works published by C. Alan Publications which appear on their "New Marimba Curriculum," and his playing can be heard on Dan McCarthy's "Song of Middle Earth." He earned his BM and MM degrees from the University of North Carolina at Greensboro. His newest marimba performance collaboration is with the composition and performance software NOTION where he is combining sampled sounds of the London Symphony Orchestra with marimba literature, both old and new.

# MRi@UNCG

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## MUSIC RESEARCH INSTITUTE

The Music Research Institute was established in 2004 within the School of Music at the University of North Carolina at Greensboro. The Mission Statement of the MRi is to conduct research that advances the understanding of music and to share new knowledge for the good of society.

Toward that end, research projects have been initiated in nine areas: biomusic, neuroimaging, music-related hearing loss, genetics, A+ Schools (public schools whose curriculum is driven by an integrated arts approach, music medicine, ethnomusicology, and music performance. This cluster of topics, integrated into an overarching institute, will provide for a rich array of multi- and interdisciplinary research involving many scholars from within the School of Music, across the university, and from local, regional, national, and international research communities. More than 30 research projects are underway at this time.

Although the currently active research projects cover a broad spectrum, the over-arching conception is to understand the phenomenon of music. Much of the research is basic research designed to aid in understanding deep, underlying structures of musicality (e.g., studying musicality in bonobo apes or monitoring brain activations in musicians). Other research is more applied and will lead to specific interventions (e.g., the use of hearing protection for musicians at risk of permanent hearing loss), treatments (e.g., the use of music for the reduction of pain in surgical or chronic pain patients), or teaching methodologies (e.g., enabling new music teachers to be more sensitive to cultural differences in the classroom). Regardless of the type of research being conducted, each project generates new knowledge that contributes to a deeper understanding of music.