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## Education

Doctor of Musical Arts, Yale School of Music, 2007

Master of Music, Yale School of Music, 2001

- Private study with Robert van Sice

Bachelor of Music, Cleveland Institute of Music, 1999

- Private study with Richard Weiner and Paul Yancich

## Teaching Experience

### ***Full-time Lecturer, Director of Percussion Ensembles, Cornell University, Ithaca, NY, 2007-present***

- Duties include teaching a private studio of six students, directing the Cornell percussion ensembles, organizing guest artist appearances, maintaining an instrument collection, performing in faculty and student-organized chamber music concerts, and offering service to both the Music Department and greater Cornell community

## Courses

### Cornell Percussion Ensemble

- 1-2 performances per semester of contemporary and historical chamber music for percussionists; improvisation and student compositions; performances with other Cornell ensembles
- Course open to students with significant background in percussion
- Repertoire including *Strange and Sacred Noise*, John Luther Adams; *Music for Pieces of Wood* and *Nagoya Marimbas*, Steve Reich; *Double Music*, John Cage and Lou Harrison; *Fifth Symphony*, Lou Harrison; *Rrrrrr*, Mauricio Kagel; *Cobra*, John Zorn
- Guest artists including Stephen Drury, pianist with John Zorn; Seth Cluett, composer; the Yale Percussion group; Gwen Burgett Thrasher, marimbist/Michigan State University

### Cornell Steel Band

- 1-3 performances per semester of traditional music from Trinidad and Tobago, as well as arrangements of other popular musics in calypso and soca styles
- Course open to any student with previous instrumental experience, not limited to percussion
- Readings and discussions, including Shannon Dudley's *Carnival Music in Trinidad*, to reinforce the meanings and placement of steel band music within Trinidadian and world culture and history
- Completed original arrangements for the ensemble of calypso and soca songs as well as American pop music
- Guest artist workshop with Ron Reid, Berklee College of Music and formerly of Trinidad national radio and television

### World Drum and Dance Ensemble

- 1-4 performances per semester of traditional dance-drumming repertoire from the *Ewe* ethnic group of Ghana, Togo, and Benin
- Course open to any interested member of the Cornell community
- Responsible for teaching drumming rhythms, traditional song, village dance styles, and choreography
- Readings and discussions, including C.K. Ladzekpo's online *Foundation Course in Anlo-Ewe Culture* and James Burns's *Does Your Mother Have a Television*, dealing with the meanings and context of *Ewe* dance-drumming

### Teaching Experience – continued (Cornell)

- Guest artists including David Locke, Tufts University; Torgbui Midawo Gideon Foli Alorwoyie, University of North Texas/formerly of the Ghana National Dance Ensemble; James Burns, Binghamton University; Pierrette Aboadji, Ghana National Dance Ensemble; Kwadzo Tagborlo, master drummer of Dzodze, Ghana

#### Private Instruction

- Lessons in orchestral instruments, solo keyboard percussion literature, drumset, and *Ewe* drumming

#### Performing

##### Percussionist, Festival Chamber Orchestra and Cornell Contemporary Chamber Players

- Readings and concert performances of new works by Cornell graduate composers
- Appearances for student DMA recitals as well as 1-2 independent concerts per semester
- Offered consultations with individual composition students in composing for percussion

##### Percussionist, faculty chamber music recitals

- Luciano Berio, *Naturale, Mayfest* (Cornell international spring chamber music festival), May 2009
- Stephen Hartke, *Meanwhile*, large faculty ensemble, April 2009
- *Rosas*, Christian Wolff, with pianist Xak Bjerken, November 2008
- Recital with violist Wendy Richman, October 2007

##### Solo Percussionist, *Concerto for Percussion and Wind Ensemble*, Steven Stucky

- Percussion concerto with Cornell Wind Symphony, October 2009

##### Solo Percussionist, *Anillos*, Roberto Sierra

- Percussion concerto with Cornell Symphony Orchestra and projected images of Saturn and its moons, Light in Winter Festival, January 2009; International Astronomy Conference, October 2008

#### Guest Lectures

- Demonstration of steel band instruments and styles, Introduction to World Music, April 2009
- Demonstration of *Agbekor*, *Ewe* dance-drumming, Introduction to World Music, April 2009
- “Your Pal, the Piezo Disc,” demonstration of homemade contact microphones, speaker elements, and other electronic sound-makers, for undergraduate seminar in electronic music, March 2008 and October 2008
- “Politics and Pain: Learning Vinko Globokar’s *Corporel*,” lecture/performance in theater music, Mellon Humanities Fellowship course, March 2008

#### Committees

- Executive Concert Committee, decisions on guest artist funding, 2009-10
- Concert Committee, scheduling performance and guest artist visits, 2007-present
- Search Committee, Lecturer/Director of Cornell Gamelan, Spring 2009

#### ***Part-time Percussion Instructor, Franklin Pierce College, Rindge, NH, 2004-2007***

- Duties included teaching a private studio of five to eleven students, directing a percussion group that performed once per semester, developing and implementing a syllabus emphasizing student creativity through improvisation and student compositions, organizing guest artist appearances, and maintaining an instrument collection

#### ***Part-time Percussion Instructor, Eastern Nazarene College, Quincy, MA, 2004-2007***

- Duties included teaching a private studio of four to eight students, founding and directing a percussion group that performed once per semester, teaching percussion methods class in alternate academic years, organizing guest artist appearances, and maintaining an instrument collection

## Teaching Experience – continued

### *Part-time Percussion Instructor, St. George's School, Newport, RI, 2003-2007*

- Duties included private instruction, founding and directing a percussion group that performed once per academic year, coaching students in orchestra and jazz band sectionals, and maintaining an instrument collection

### *Percussion Instructor, Manchester (NH) Community Music School, 2004-6*

- Duties included teaching a private studio of five to eight students aged 10 and up

### *Teaching Fellow in Music Theory, Yale University Department of Music, 2001-2003*

- Duties included teaching Fundamentals of Music course, teaching Intermediate Eartraining Course, developing syllabi for instruction, and assisting students with course selection

### *Secondary Percussion Instructor, Yale University, 1999-2003*

- Duties included teaching five to ten secondary and undergraduate students per semester, coaching sectionals of the Yale Band and Yale Symphony Orchestra percussion sections, and assisting with maintenance of the Yale instrument collection

### *Percussion Instructor, The Cleveland Institute of Music Preparatory Division, 1997-1998*

- Duties included teaching a private studio of four to eight students, directing a percussion group that performed once per semester, and helping to maintain the CIM instrument collection

## Selected Workshops and Masterclasses

- Workshop, improvisation and electronic music, Michigan State University, February 25, 2010
- Workshop, improvisation and electronic music, TIMARA, Oberlin College, February 25, 2010
- Masterclass with OCC Percussion Ensemble on David Lang's *The So-Called Laws of Nature*, Onondaga Community College, February 8, 2010
- Workshop, improvisation and electronic music, University of California-Davis, October 1, 2009
- Workshop, improvisation and electronic music, University of California-Berkeley, September 29, 2009
- Workshop, *Ewe* (Ghana) music, Bucknell University, February 9, 2009
- Workshop, *Ewe* music, Bucknell University, September 5, 2008
- Workshop, improvisation and the chamber musician, University of Massachusetts-Dartmouth, March 15, 2007
- Lecture/performance with Onda, group improvisation, University of Miami, Coral Gables, FL, February 10, 2007
- Workshop, improvisation and the chamber musician, Longy School of Music, Cambridge, MA, September 29, 2006
- Workshop, improvisation and music pedagogy, University of Massachusetts-Dartmouth, May 2, 2006
- Workshop, Balinese *gamelan*, Brimmer and May School, Chestnut Hill, MA, October 31-November 4, 2005
- Workshop, Balinese *gamelan*, Manchester Community Music School, Manchester, NH, September 7, 2005
- Lecture/demonstration, Balinese *gamelan gender wayang*, Eastern Nazarene College, Quincy, MA, September 20, 2004
- Coached performance of *Drumming*, Steve Reich, New England Conservatory Percussion Ensemble, February 2004
- Lecture/performance on theatrical music, interpretation of Georges Aperghis's *Le Corps a Corps*, Peabody Conservatory, February 21, 2003

## New Music Ensembles

### *Drumset and Percussion, Orpheus X*

New chamber opera composed by Rinde Eckert; directed by Robert Woodruff

World premiere 33-performance run at American Repertory Theater, Cambridge, MA, April 2006

- “As a composer, Eckert gives the four-piece band a blend of the melodious and dissonant, and they give back everything he asks of them.”  
- Ed Siegel, Boston *Globe*

Staged at 2008 Hong Kong International Festival

23-performance run at the Duke Theater, 42<sup>nd</sup> Street, New York, NY, staged by Theatre for a New Audience

- “Mr. Eckert’s music is a murky stew of art rock and jazz with classical touches and hints of Eastern percussion...it is played with impressive technical aplomb by Timothy Feeney (on percussion), Gina Leishman (keyboards and piano), Blake Newman (moving between bass guitar and bass cello) and Wendy Richman (viola).”  
- Charles Isherwood, New York *Times*

### *Percussion, Callithumpian Consort, 2002-2007*

New music ensemble of variable instrumentation, Steven Drury, piano/music director

#### *Selected Performances*

Workshop/performance for student composers, Stanford University, April 2006

Summer Institutes of Contemporary Piano Performance, Boston, MA, 2003-2005

- Music of Frederic Rzewski, Cornelius Cardew, Peter Maxwell Davies, and Lee Hyla
- “Members of the Callithumpian Consort (Gabriela Diaz—violin, Yukiko Takagi—piano, Timothy Feeney—dulcimer and vibraphone) exhibited the sort of clairvoyant awareness seen in the best chamber playing and showed individual prowess in personality and technique.”  
- David Cleary, *New Music Connoisseur*, July 2005

Gewandhaus, Leipzig, Germany, April 2004

- Music of John Zorn

Jordan Hall, Boston, MA, 2003-2004

- Music of Morton Feldman and Peter Maxwell Davies
- “...Drury and his players -- violinist Gabriela Diaz...and percussionist Timothy Feeney -- brought their roles off with gusto, and were equally deserving.”  
- David Weininger, Boston *Globe*, June 29, 2004

John Zorn 50<sup>th</sup> Birthday Celebration, Tonic, New York, NY, September 2003

### *Percussion, Non Zero, 2004-2007*

Duo performing and commissioning new works for percussion and saxophone; Brian Sacawa, saxophones

#### *Selected Performances*

American Academy in Rome, May 2007

- Music of Rome Prize recipient Ken Ueno

Guest performers, Boston Microtonal Society, November 2006

## New Music Ensembles – continued (Non Zero)

Lecture-concert, University of Massachusetts-Dartmouth, November 2006

*National Insecurity II*, Killian Hall, Massachusetts Institute of Technology, November 2005

- Politically-charged music of Curtis Hughes, David T. Little, and Vinko Globokar
  - “On the other hand, Globokar’s *Corporel*, performed by Tim Feeney, was by far the most visceral and direct statement on the program and was decisive in making this concert feel like a potent statement of protest....Here was a complete uniting of percussive technique, the body, music, and the message....Feeney held nothing back. To execute this piece, I can only imagine he reached out and “channeled” *something* (the victims’ experience?) via who knows what means—method acting, compared to some of the stylized emotions of other works. The effect was that of a true homage.”
- Julia Werntz, *NewMusicBox*

Tenri Cultural Institute, New York, NY, April 2005

- World premieres of works by David T. Little and Keeril Makan

Residency, New York University, March 2005

Guest Artists, Contemporary Directions Ensemble, University of Michigan, December 2004

- Performances at Kerrytown Concert Hall and University of Michigan, Ann Arbor, MI
- World premieres of works by Lou Bunk, Suzanne Farrin, Sebastian Zubieta, Joel Puckett, Hillary Zipper
- American premiere of *A Shrub*, Jo Kondo

### **Founding member, *So Percussion*, 1999-2002**

Quartet performing and commissioning new works for percussion

#### *Selected performances*

Norfolk Chamber Music Festival, July 2002

- Performance and masterclass for composers

Harvard University, March 2002

- World premieres of commissioned works by Ken Ueno and Chris Honett

Residency, Williams College, Williamstown, MA, February 2002

- Performance and masterclass for composers

Columbia University, January 2002

- World premieres of five commissioned works by Columbia composers

Bang on a Can Marathon, Brooklyn Academy of Music, October 2001

- World premiere of *The So-Called Laws of Nature*, Part I, David Lang

Youngstown State University, Youngstown, OH, September 2001

- Performance and percussion masterclass

New Music New Haven Concert Series, New Haven, CT

- Performance of *Music for Pieces of Wood*, *Drumming*, Part I, and *Sextet*, Steve Reich, with the composer in attendance

Percussive Arts Society International Convention, Dallas, TX, November 2000

- New Music Day performance of *Melody Competition*, Evan Ziporyn

## Other Solo and Chamber Music Experience

Percussionist with *NotaRiotus*, ensemble of the Boston Microtonal Society

- Joe Maneri memorial concert, Williams College, September 2009

Mobtown Modern, Baltimore, MD, January 2009

- Performance of *Le Corps à Corps*, Georges Aperghis, solo hand drum and vocal sounds/narration
- “Feeney produced a remarkable stream of vocal sound bites that suggested a primitive, or perhaps alien, language....Eventually, decipherable words were spewed along with the intriguing verbal scat. In its determinedly avant-garde way, it made for a taut bit of theater.”
  - Tim Smith, Baltimore *Sun*

Percussion, Norfolk Chamber Music Festival, Norfolk, CT, July 2008

- Performance of Clarinet Concerto, Einojuhani Rautavaara, arranged for seven-player chamber ensemble
- Richard Stolzman, solo clarinet

*The Orphan of Zhao*, March 2008

- Recording and live performance of music composed by Yu-Hui Chang for Brandeis University Theater production of the same name; musicians included members of the Lydian String Quartet, Jiebing Chen, erhu, Yangqin Zhao, yangqin

Mobtown Modern, Baltimore, MD, January 2008

- Performance of *Corporel*, Vinko Globokar
- “It is perhaps the most terrifying 10 minutes of music you will ever experience....A performer plays him or herself like an instrument, smacking and thumping the body, yelling and growling, writhing and wiggling. For Mobtown Modern, an edgy music series auspiciously launched Tuesday at Baltimore’s Contemporary Museum, all those gesticulations and outbursts are something political, protesting against injustice and failed government....Feeney made "Corporeal" a statement against torture, evoking a captured prisoner of war....If all this comes off as masochism, it was also highly musical, growing in rhythm, volume and intensity, eventually fragmenting into short themes and lapsing into a deafening silence.”
  - Daniel Ginsberg, *Washington Post*

Percussion, Yellow Barn Chamber Music Festival, Amherst, MA/Putney, VT, Summer 2006

- Solo performance of *Khan Variations*, Alejandro Vinao
- Chamber performances of music by Andriessen, Davidovsky, Lerdahl, Wuorinen, and Zipper

Percussion and electronics, *Cultural Constructions VI: Hands and Mallets*, October 2005

- Semi-annual series bringing together musicians from disparate cultural backgrounds; *CCVI* featured Victor Mendoza, jazz vibraphone, Vessela Stoyanova, rock percussionist, and Andrew McGraw, *gamelan*
- “Feeney’s solo improvisation gave a glimpse into a mad scientist’s lab, as he produced an array of startlingly resonant sounds from his odds and ends and homemade gadgets. McGraw presented two pieces of traditional Indonesian music, one Javanese, one Balinese...Feeney pitching in on gamelan for the second. Their darting, unison lines gave a tantalizing taste of a different world.”
  - Kevin Lowenthal, *Boston Globe*

Percussion, Carnegie Hall Professional Training Workshop, March 2005

- *Chamber Symphony*, John Adams, Zankel Hall, with the composer conducting
- “Special kudos to Timothy Feeney, whose relentless drumming was not only accurate but highly effective....”
  - Bruce Hodges, *MusicWeb’s* “Seen and Heard”

American premiere, *Naturale*, Luciano Berio (viola/percussion/sampled folksongs), November 2002

- International Contemporary Ensemble, Chicago, IL, Wendy Richman, viola

## Improvised Music Ensembles

### ***Percussion, Onda, 2003-present***

Non-idiomatic improvisation and composition; Ken Ueno, voice, Hillary Zipper, violin

#### *Selected Performances*

- CNMAT, University of California-Berkeley, January 2009 (Feeney/Ueno)
- Audible Think, New Bedford, MA, December 2007
- Studio Soto, Boston, MA, September 2007
- Concert and workshop, University of Miami, February 2007
- Three-concert residency, Nave Gallery, Somerville, MA, May 2006
- Composers in Red Sneakers series, Longy School of Music, Cambridge, MA, November 2005
- *ffmup* series, Princeton University, April 2005
- Austrian Cultural Forum, New York, NY, March 2005
- Soundworks series, ArtSpace New Haven, CT, March 2005
- Eastern Nazarene College, Quincy, MA, March 2005
- Knitting Factory New York, January 2005
- University of Massachusetts-Dartmouth, December 2004
- Berklee College of Music, Boston, MA, February 2004
- *elastro*, 3030 Gallery, Chicago, IL, November 2003
- Improvisation, Multimedia, and Film Festival, Boston University, September 2003
- Improvisation and Aleatoric Music Festival, Brandeis University, Waltham, MA, April 2003

### ***Percussion and electronics, Feeney/Rawlings Duo, 2005-present***

Non-idiomatic improvisation, Vic Rawlings, cello and open-circuit electronics

#### *Selected Performances*

- Michigan State University, February 2010
- Oberlin College, February 2010
- University of California-Berkeley, September 2009
- “The Metaphysics of Notation,” graphic score by Mark Applebaum, Stanford University, September 2009
- University of California-Davis, September 2009
- Flux 53 Gallery, Oakland, CA, September 2009
- Cornell University, Ithaca, NY, March 2008
- “Cross-Pollenization III,” festival of improvised music, Boston, MA, March 2008
- No Radio, Ithaca, NY, November 2008
- non-event, Studio Soto, Boston, MA, October 2008
- Rhode Island College, Providence, RI, March 2007
- Dartmouth College, Hanover, NH, February 2007
- bowerbird, University City Arts League, Philadelphia, PA, February 2007
- Warehouse Next Door, Washington, DC, February 2007
- Axiom, Cambridge, MA, June 2006
- Third Life Studio, Somerville, MA, June 2006
- Four-concert residency, Nave Gallery, Somerville, MA, January 2006
- a|v Gallery, Rochester, NY, January 2006
- Hampshire College Creative Music Collective series, Northampton, MA, November 2005
- Gallery 119, Lowell, MA, November 2005
- Ubu Studios, Portland, ME, October 2005
- Firehouse 12, New Haven, CT, June 2005
- Knitting Factory New York, June 2005
- Red Room, Baltimore, MD, June 2005
- John Slade Ely House, New Haven, CT, February 2005

### Other Improvised Music Performances

Performances with Nate Wooley, trumpet, and Newton Armstrong, electronics

- The Stone, New York, NY, July 2008
- Dartmouth College, Hanover, NH, May 2007

Performances with Howard Stelzer, tape decks, 2006

- Two-concert residency, Nave Gallery, Somerville, MA, June 2006
- Red Room, Baltimore, MD, January 2006
- music107, University of Pennsylvania, Philadelphia, PA, January 2006

### Composition and Multimedia Experience

Source sound and electronic music to *Digital Orpheus*

- Sound and video retelling of the Orpheus myth; Lou Cohen, composer, Bebe Beard, video
- World premiere, Zeitgeist Gallery, Cambridge, MA, April 2005

*The Past Ain't Through With Us*, electronic sound, Somnambulist Music Series, Chicago, IL, June 2002

Electronic Music and Multimedia Festival, Yale University, May 2002

- Performance project with Kathryn Alexander, MIDI controller/live audio samples, pre-recorded electronic sound, and video manipulation

### Recordings and Broadcasts

Segment on electro-acoustic improvisation for KGO-TV News (ABC-7), San Francisco, CA, October 19, 2009

- Viewable via [http://abclocal.go.com/kgo/story?section=news/drive\\_to\\_discover&id=7047990](http://abclocal.go.com/kgo/story?section=news/drive_to_discover&id=7047990)

*In Six Parts*, Tim Feeney and Vic Rawlings, Sedimental sedcd050, 2007

- “This latest offering from two stalwarts of Boston’s so-called lowercase improv community is as dour and uncompromising – but ultimately as rewarding – as Robert Bresson or Samuel Beckett... But despite its refusal to make the slightest concession to the listener, the music draws you in and doesn’t let you go.”  
- Dan Warburton, *The Wire*

*Monument*, Tim Feeney and Matt Samolis, lildisc CDr 005, 2007

*Never Happened*, Howard Stelzer and Tim Feeney, Audiobot Records CDr 10, 2006

*Road Signs*, Tom Djll/Tim Feeney/Bhob Rainey/Jack Wright, Soul on Rice Records SRPD 04

- “The musicians decorate our ears with filaments of disobedient emissions from instruments that are both weapons of disturbance and exciting destroyers of conventional timbral barriers...the sound of an organism with a nice sense of humour.”  
- Massimo Ricci, *Touching Extremes*

Live performance broadcast, *Onda*, WZBC Radio, Chestnut Hill, MA, July 2004

*Stick Music*, Padma Newsome, Clogs, Brassland Records B0002M5T0C, 2004

- “... the group creates the musical equivalent of a flower blooming in fast forward with the help of time-lapse photography.”  
- Celeste Sunderland, *All About Jazz*

*New Sounds Live*, hosted by John Schaefer, WNYC Radio, New York, NY, November 2001

- Broadcast of performance from the 2001 Bang on a Can Marathon

## World Music Studies

Private study and research in Ghana, Summer 2008

- Via Cornell University grant, studied performance of *Ewe* and *Ga* ethnic group repertoires at the University of Ghana-Legon with master drummer Johnson Kemeh (Ghana National Dance Ensemble); attended performances and lessons with master drummers in the town of Dzodze, Volta Region; and obtained instruments for most *Ewe* dance-drumming genres

Private and workshop study of *Ewe* dance drumming, Summer 2007

- Dr. David Locke, Tufts University, and Torgbui Midawo Gideon Foli Alorwoyie, University of North Texas and formerly of the Ghana National Dance Ensemble

*Balinese Structures in the Gamelan Gender Wayang*, Spring 2002

- Yale MMA/DMA research paper; transcription and analysis of gamelan piece *Rebong* in discussing musical practice within the Balinese shadow-puppet literature

Private study and research in Den Pasar, Bali, Summer 2002

- Via Yale Center for the Study of Globalization grant, studied performance of shadow-puppet literature with master teacher Pak Wayan Konolan, and obtained set of *gamelan* instruments for ten-player *gender wayang batel* ensemble

Independent study in *gamelan gender wayang* 1999-2002

- Andrew McGraw (currently of University of Richmond), Wesleyan University, Middletown, CT

## Large Ensemble Experience

Substitute Percussion, New Hampshire Music Festival Orchestra, 2009

Timpani and Percussion, Orchestra of Emmanuel Music, Boston, MA, 2005-2007

Substitute percussion, Collage New Music, Boston, MA, 2005-2007

Substitute percussion, Boston Modern Orchestra Project, Boston, MA, 2004

Principal percussion, Wallingford (CT) Symphony Orchestra, 1999-2002

Substitute percussion, New Haven (CT) Symphony Orchestra, 1999-2002

## Awards and Honors

Dean's Prize, Yale School of Music, 2002

- Awarded to the outstanding student in the graduating class

Theodore E. Presser Foundation Award, 2001

- Commissioned *The So-Called Laws of Nature*, David Lang