

119 Yapple Road
Berkshire, NY 13736

H: 607-539-7447
C: 617-460-6864
tpf26@cornell.edu

Education

Doctor of Musical Arts, Yale School of Music, 2007

Master of Music, Yale School of Music, 2001

- Private study with Robert van Sice, marimbist and contemporary chamber musician

Bachelor of Music, Cleveland Institute of Music, 1999

- Private study with Richard Weiner and Paul Yancich, The Cleveland Orchestra

Teaching Experience

Lecturer, Director of Percussion Ensembles, Cornell University, 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, 2007-present

- 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, 2007-present

- 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/formerly of Trinidad national radio

World Drum and Dance Ensemble, 2007-present

- 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
- 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, 2007-present

- Lessons in orchestral instruments, solo keyboard percussion literature, and jazz and pop drumset

Teaching Experience – continued (Cornell)

Fundamentals of Music, 2011-present

- Introductory-level seminar for students from a wide range of backgrounds
- Information on topics including musical structure (melody, harmony, rhythm, form), the meanings of music, and its importance and place in cultural context
- Examples drawn from a wide range of repertoires, including Western classical, jazz, and popular musics, as well as traditional and evolving styles from the African Diaspora, the Middle East, Southeast Asia, and elsewhere
- Text: Hast et al, *Exploring the World of Music*, Kendall Hunt
- Guest workshops including Paul Merrill, jazz improvisation; Steve Pond, samba rhythm; the Grady Girls, traditional Irish music; composer Ken Ueno; vocalist and free improviser Liz Tonne; Martin F. Hatch, Javanese gamelan

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

- *State of the Art Festival*, new electronic music, April 2011
- 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

Percussionist, Cornell Avant-Garde Ensemble

- Faculty ensemble dedicated to free improvisation, graphic notation, and other experimental techniques
- Performances including *State of the Art Festival*, April 2011; *Look and Listen Festival/Johnson Museum of Art*, October 2011; Cornell Department of Music series
- Trio performances with Annie Lewandowski, piano, and Michael Ashkin, film

Concerto performances

- Solo Timpanist, *Concerto for Timpani and Wind Ensemble*, William Kraft, with Cornell Wind Ensemble, October 2009
- Solo Percussionist, *Concerto for Percussion and Wind Ensemble*, Steven Stucky, with Cornell Wind Ensemble, 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

Committees

- Executive Concert Committee, decisions on guest artist funding, 2009-present
- Search Committee, Lecturer/Director of Cornell Gamelan, Spring 2009

Advising

Faculty advisor, Cornell University Indoor Drumline, 2007-present

- Assisted students with organizing rehearsal space and instrument storage; instrument purchase and budgeting; travel planning; coachings as needed

Faculty advisor, Cornell Instrument Foundry, 2010-present

- Student organization interested in original compositions and experimental instrument building
- Assisted students with organizing rehearsals; finding materials; concert organization; coachings as needed

Teaching Experience – continued (Cornell and others)

Guest Lectures

- Demonstration of steel band instruments and styles, Introduction to World Music, April 2011/April 2009
- Demonstration of *Ewe* dance-drumming, Introduction to World Music, February 2011/February 2009
- Demonstration of solo percussion setup and performance, Orchestration, October 2010
- Lecture/demonstration of *Ewe* drumming and “authenticity,” Topics in Ethnomusicology, September 2010
- “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

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

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

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

Selected Workshops and Masterclasses

Masterclass in percussion solo and chamber music, University of Massachusetts, October 19-20, 2011
 Workshop, improvisation and electronic music, University of California-Santa Barbara, October 14, 2011
 Workshop, improvisation, and percussion ensemble coaching, Michigan State University, November 20, 2010
 Workshop, improvisation, TIMARA/Oberlin Conservatory, November 19, 2010
 Workshop, improvisation and electronic music, William Paterson University, September 13, 2010
 Workshop, improvisation and electronic music, Oberlin Conservatory, February 25, 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
 Workshops, *Ewe* (Ghana) music, Bucknell University, September 5, 2008 and February 9, 2009
 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
 Lecture/demonstration, Balinese *gamelan gender wayang*, Eastern Nazarene College, September 20, 2004
 Coached performance of *Drumming*, Steve Reich, New England Conservatory Percussion Ensemble, February 2004
 Lecture/performance on theatrical music for percussion, Peabody Conservatory, February 21, 2003

New Music Ensembles

Percussion, Onda, 2003-present

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

Selected Performances

- The Stone, New York, NY, September 2010 (Feeney/Ueno, with Joey Baron and Robyn Schulkowsky)
- Berkeley Art Museum, Berkeley, CA, April 2010 (Feeney/Ueno)
- 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

- University of California-Santa Barbara, October 2011
- *Songlines*, Mills College, October 2011
- The Stone, New York, NY, June 2011 (trio with Lou Cohen, computers)
- *No Idea* Festival, Austin, TX, January 2011
- Michigan State University, November 2010
- *Floating Points Festival*, Issue Project Room, New York, NY, July 2010 (trio with Ricardo Arias, balloons)
- Dartmouth College, May 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
- 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
- Hampshire College Creative Music Collective series, Northampton, MA, November 2005
- Firehouse 12, New Haven, CT, June 2005
- Knitting Factory New York, June 2005
- Red Room, Baltimore, MD, June 2005

New Music Ensembles – continued

Drumset and Percussion, Orpheus X

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

23-performance run at the Duke Theater, 42nd 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*

Staging at Hong Kong International Festival, February 2008

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*

Percussion, LotUS, 2010-present

New music ensemble of varying instrumentation; David Smooke, musical director

- Music on the Edge Series, University of Pittsburgh/Warhol Museum, January 2012
- The Windup Space, Baltimore, MD, March 2011
- Catholic University, March 2011
- SUNY Fredonia, February 2011
- Mercyhurst College, October 2010

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

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 50th 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

Guest performers, Boston Microtonal Society, November 2006

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

New Music Ensembles – continued (Non Zero)

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

- “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

Inuksuit, John Luther Adams, Morningside Park, New York, NY, June 2011

- Performance of work for 99 percussionists, presented by Miller Theatre and Columbia University

Form of Stasis, Dance Theater Workshop, New York, NY, May 2011

- Performances with Maggie Bennett and Marilyn Maywald, dancers; Liliana Dirks-Goodman, sculptor

Guest percussionist with *Brave New Works*, new music ensemble, Chris Kim, music director

- Residency, Oklahoma State University, January 2011
- Cornell University, January 2010
- Roulette, New York, NY, January 2010

Other Solo and Chamber Music Experience - continued

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.....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*

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

- The Stone, New York, NY, July 2008
- Princeton University, November 2007
- Dartmouth College, May 2007

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

- Solo performance of *Khan Variations*, Alejandro Vaino
- 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.”
- 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

Recordings

Ithaca Recordings, Tim Feeney and Vic Rawlings, The Watchful Ear 03

The Metaphysics of Notation, Mark Applebaum, compilation DVD, Innova 787

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, 2005

- “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...”
 - Massimo Ricci, *Touching Extremes*

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*

Upcoming Recordings and Publication

Fairchild Chapel, Tim Feeney and Vic Rawlings, Homophoni 049, December 2011

Caroline, solo percussion LP, Sedimental/Ramekin 02, spring 2012

“Exercises for Free Improvisation,” article in *Percussive Notes*, May 2012

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

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

World Music Studies (continued)

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

Independent study in *gamelan gender wayang* 1999-2002

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

Large Ensemble Experience

Principal Timpani, Orchestra of the Southern Finger Lakes, Elmira, NY, 2010-present

Substitute Percussion, Syracuse Symphony Orchestra, 2010-present

Substitute Percussion, New Hampshire Music Festival Orchestra, 2009- present

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