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Biographies

Tim Feeney and Vic Rawlings have performed together as a duo since 2005. Their music explores an unpredictable relationship with making sounds, achieved by elaborate preparation and extension of acoustic soundboxes, such as drums or cello, and expanded via original electronic instruments, ranging from naked circuitboards to amplified kitchen objects. They focus on the metamusical potential of unstable sounds and silences, exploring austere combinations of sound and the otherworldly ripple effects that pulse through a silent space or alert ears. The group has toured throughout the Eastern United States, and released its first CD, *In Six Parts*, on the Sedimental label in fall 2007. Feeney and Rawlings will record their next release in March 2009.

Tim Feeney (amplified percussion, mixers) seeks to explore and examine the timbral possibilities inherent in everyday found and built objects. He treats his percussion set-up as a friction instrument, using bows, scrapers, and rosined drumheads as implements and sympathetic resonators to capture and amplify frequencies that go unheard when an object is struck with a mallet.

As an improviser, Tim has performed with musicians including thereminist James Coleman, cellist/electronic musician Vic Rawlings, tape-deck manipulator Howard Stelzer, Lebanese free improvisors Christine and Sharif Sehnaoui, saxophonist Jack Wright, and the trio ONDA. His concerts have been held at experimental spaces such as the Red Room in Baltimore, Boston's Institute of Contemporary Art, Firehouse 12 in New Haven, Connecticut, the Knitting Factory New York, the inaugural Counter Fit Festival in Rochester, New York, and the August 2005 NoNet workshop and series in Philadelphia.

Tim's double life as an interpreter of contemporary compositions has led him to venues such as the Brooklyn Academy of Music and the Norfolk Chamber Music Festival, and his work has been featured on WNYC Radio's New Sounds. Tim collaborated with Rinde Eckert and director Robert Woodruff on their 2006 chamber opera *Orpheus X*, staged to critical acclaim at Cambridge's American Repertory Theater, and the 2008 Hong Kong International Festival. A member of Boston's Callithumpian Consort, Tim has appeared on the Musica Nova series at the Gewandhaus in Leipzig, Germany, and at New York's Tonic, as part of its 50th birthday celebration for John Zorn. He is currently a lecturer in music at Cornell University.

Vic Rawlings (prepared/ amplified cello, circuitry) is active as an improviser and instrument builder, specializing in modifications of existing instruments, and has developed extensive cello preparations. He also continually develops an electronic instrument from extant exposed circuitry, producing, in effect, a modular analog synthesizer with a highly unstable interface. This electronic instrument is paired with a flexible array of exposed speaker elements, chosen for their often unpredictable and idiosyncratic acoustic qualities.

He performs as a soloist and as a member of undr quartet, The BSC, and in duo and trio ensembles with Michael Bullock, Greg Kelley, Bhub Rainey, Sean Meehan, Jason Lescalleet, James Coleman, Liz Tonne, Tatsuya Nakatani, and Howard Stelzer, among others. Collaborators have included such diverse musicians as Eddie Prevost (AMM), Donald Miller (Borbetomagus), Daniel Carter (Other Dimensions in Music), Laurence Cook, Jaap Blonk, Masashi Harada, and Stephen Drury.

He appears on the following record labels: Grob, Sedimental, Emanem, Boxmedia, Chloe, Absurd, and Rykodisc. He has performed as a soloist/composer with Nicola Hawkins Dance Company and has composed scores for films by Alla Kovgan and Jeff Silva. He has toured in the US and France.

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Selected Press Quotes

Praise for *In Six Parts*

“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...Feeney’s grating cymbals and stomach-churning scrapes make Burkhard Beins sound New Age in comparison, and the dull thuds and aching drones of Rawlings’s electronically challenged cello are almost distressing in their severity. 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*

"The final track does a brilliant job of summing all the previous elements into a wonderfully cohesive package. Hell, it almost sounds "heroic" at some points as the sustained high pitches acquire a semi-tonal character and play off the deep, cello growls, providing an especially delicious counterpoint. A very satisfying, well-conceived album from two musicians not heard often enough."

Brian Olewnick, *Bagatellen*

Tim Feeney

Cultural Constructions VI: Hands And Mallets, Institute of Contemporary Art, Boston, October 2005

“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*

Performance of ?Corporel, Vinko Globokar, Mobtown Modern, Baltimore, MD, January 2008

“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... all those gesticulations and outbursts are something political, protesting against injustice and failed government.... 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*

Vic Rawlings

Fall of Song, Vic Rawlings and Mike Bullock, Chloe 003, 2003

“Rawlings and Bullock] trade miniature feedback spikes and various scrapings, bangings and silences so deep and wide you could steer a submarine through them. Rawlings employs feedback circuitry and a lab assistant’s attention to detail. Only extremely infrequently would it be possible for the source instruments to be identified by a casual listener. A tough, unforgiving listen on disc.”

Keith Moline, *The Wire*

NRA (Nakatani, Rawlings, Arias), recorded live at free103point9, Brooklyn, NY, June 2004

“It amuses me to report that I've found this recording to be by far the strangest and most impenetrable music I've ever heard from any of them. It's probably the most puzzling electro-acoustic improvisation I've ever heard, neither lowercase subtlety nor dense noise, but rather a complete avoidance of any common approach to improvisation...it's a rare and profound treat to be able to interact with sound and never be given answers about it's meaning to eventually become disillusioned by. A minor miracle.”

Michael Anton Parker, *Downtown Music Gallery*

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Selected Recent and Upcoming Performances

10.2.09
CNMAT
Berkeley, CA

11.30.07
No Radio
Ithaca, NY

10.2.09
“The Metaphysics of Notation”
Graphic score installation by Mark Applebaum
Stanford University
Palo Alto, CA

10.12.07
non-event
Studio Soto
Boston, MA

10.1.09
Performance and masterclass in electronic music
UC-Davis
Davis, CA

3.3.07
Monastery Arts
Manchester, NH

9.29.09
Masterclass in electronic music
CNMAT
UC-Berkeley
Berkeley, CA

3.2.07
Rhode Island College
Providence, RI

5.15.09
State of the Art Gallery
Ithaca, NY
Trio with Steve Norton, winds, duck calls

2.18.07
Vaughan Recital Series
Dartmouth College
Hanover, NH

3.19-22.09
Recording for CD
Ithaca, NY

2.3.07
bowerbird
Philadelphia, PA

3.27.08
Cornell University
Ithaca, NY

2.2.07
The Red Room
Baltimore, MD

3.23.08
Gallery 119
Lowell, MA

2.1.07
The Warehouse Next Door
Washington, DC

3.22.08
“Cross-Pollenization Festival III”
Piano Factory Guild
Boston, MA

1.20.07
Strange Maine
Portland, ME

12.1.07
WireSounds
Boston, MA

1.19.07
Gallery 119
Lowell, MA

Tim Feeney PERCUSSION AND ELECTRONICS

Vic Rawlings CELLO AND CIRCUITS

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1.12.07
OpenSound
Somerville, MA

1.14.06
a|v
Rochester, NY

12.11.06
Music Workshop
Hyde Park, MA

11.20.2005
Gallery TK
Hampshire College
Northampton, MA

12.7.06
Nave Gallery
Somerville, MA
with James Coleman, theremin

11.4.05
Gallery 119
Lowell, MA

6.15.06
Outpost
Cambridge, MA
with James Coleman, Bhub Rainey, saxophones

10.28.05
ubu studio
Portland, ME

6.5.06
Midway Café
Jamaica Plain, MA
with James Coleman

8.25.05
Frantasia Festival of Out Music
Livermore, ME
with Liz Tonne, voice

6.2.06
OpenSound
Somerville, MA

6.27.05
Firehouse 12
New Haven, CT

3.27.08
Cornell University
Ithaca, NY

6.26.05
Knitting Factory
New York, NY

2.28.06
Nave Gallery
Somerville, MA
with Bonnie Jones, Andy Hayleck, Bryan Eubanks,
electronics

6.25.05
The Red Room
Baltimore, MD

1.9-16-23-30.06
Residency, Nave Gallery
Somerville, MA
with Nate Wooley, trumpet, Howard Stelzer, tapes,
Mike Bullock, contrabass

2.24.05
John Slade Ely House
New Haven, CT

1.15.06
Better Than Toast
Saratoga Springs, NY

1.29.05
Strange Maine
Portland, ME