

CHRISTOPHER SHULTIS

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Date of Birth:

September 28, 1957

TEACHING EXPERIENCE

2011-present	Distinguished Professor Emeritus
2000-2011	Regents' Professor of Music, University of New Mexico
2017	Visiting Professor, Palacky University, Olomouc, Czech Republic (September)
2016	Visiting Professor, Universität Heidelberg, (April-July)
2016	Visiting Professor, Goethe-Universität Frankfurt am Main (April-July)
2011 (April-May)	Visiting Professor, Alpen-Adria Universität Klagenfurt
1980-2011	Professor of Music (tenured in 1988), University of New Mexico
1996-2011	Adjunct Professor, American Studies, University of New Mexico
1995-2011	Visiting Lecturer, General Honors, University of New Mexico
1980	Summer Faculty, Percussion Graduate Assistant, University of Illinois

ADMINISTRATIVE EXPERIENCE

2009	Senior Associate Dean, College of Fine Arts, University of New Mexico
2000-2012	Artistic Director, John Donald Robb Composers' Symposium
1998-1999	Chair, Department of Music, University of New Mexico
1997-1998	Associate Dean, College of Fine Arts, University of New Mexico
2001 (Fall)	Interim Director, Arts of the Americas Institute, University of New Mexico.

EDUCATION

1989-1993	Ph.D., American Studies, University of New Mexico Dissertation: "Silencing the Sounded Self: John Cage and the Experimental Tradition in Twentieth-Century American Poetry and Music."
1979-1981	Master of Music, Percussion Performance, University of Illinois
1975-1979	Bachelor of Music (with honors), Percussion Performance, Michigan State University

AWARDS AND RESIDENCIES

- 2018 Artist in Residence, Chateau d'Orquevaux, Orquevaux, France (June)
2017 Wurlitzer Foundation Residency, Taos, New Mexico (January-April)
2016 Featured Guest Composer, John Donald Robb Composers' Symposium, University of New Mexico (March)
2015 Artist in Residence, Johnson State College, Vermont (April)
2012 Artist in Residence, SUNY-Fredonia, Fall Convocation (October)
2011 Fellowship, International Gugak Workshop, National Gugak Center, Seoul, Korea (June)
2010 55th Annual Research Lecture, University of New Mexico. "The highest award UNM bestows on its faculty members."
2009 Marquis Who's Who in America
2006 Leslie High School Distinguished Alumni Award
2003 Wurlitzer Foundation Residency, Taos, New Mexico (July-September)
2003 Goethe Institute Stipendium, Munich, Germany (November-December)
2000-2003 Regents' Professorship, University of New Mexico
1999-2000 Fulbright Senior Scholar in American Studies, Universität Heidelberg.
1997 ASCAP Deems Taylor Award: Symphonic Articles Category for "Cage in Retrospect: A Review Essay" in The Journal of Musicology Summer 1996, Vol. 14, No. 3.
1993-1994 Fulbright Senior Scholar in American Studies, Rheinisch-Westfälische Technische Hochschule, Aachen, Germany.
1988-1990 Presidential Lectureship, University of New Mexico.
1986 Lord Mayor of Darmstadt Stipendium recipient, Internationale Ferienkurse für Neue Musik, Darmstadt, West Germany.
1986 Burlington Northern Foundation Faculty Achievement Award for excellence in scholarship and teaching.

PUBLICATIONS

Journal Editorship: Associate Editor, Perspectives of New Music (1999-present)

Books:

1998/2013 Silencing the Sounded Self: John Cage and the American Experimental Tradition. Boston, MA: Northeastern University Press, 1998 (2013, reprint, with new preface by the author, e-book and paperback).

Articles in Refereed Journals:

- 2015 Perspectives of New Music, Autumn 2014, Vol. 52, No. 3, pp. 161-184. "faux-amis: Communication and Its Discontents."
2015 Contemporary Music Review, Vol. 33, Nos. 5-6, 2014, pp. 570-579. "The Process of Discovery: Interpreting Child of Tree."
2014 Perspectives of New Music, Summer 2014, Vol. 52, No. 2, pp.316-324. "Robert Morris and the Missing Middle."

- 2009 American Music Vol. 27, No. 1, pp. 87-101.
"A 'New Deal' for American Composers: How the WPA Music Copying Project Added American Music to the Edwin A. Fleisher Collection."
- 2006 Perspectives of New Music Summer 2006, Vol. 44, No. 2, pp. 66-87.
"A Living Oxymoron: Norman O. Brown's Criticism of John Cage"
- 2000 Amerikastudien 2000, Vol. 45, No.1, pp. 91-100.
"Cage and Chaos."
- 1998 Tijdschrift voor Muziektheorie November 1998, Vol.3, No.3, pp. 169-177.
"Saying Nothing: John Cage and Henry David Thoreau's Aesthetics of Co-Existence."
- 1996 The Journal of Musicology Summer 1996, Vol. 14, No. 3, pp. 400-423.
"Cage in Retrospect: A Review Essay."
- 1996 Percussive Notes June 1996, Vol. 34, No. 3, pp. 70-74.
"The Links Series of Vibraphone Essays: A Personal View/A Concert Review."
- 1995 The Musical Quarterly Summer 1995, Vol. 79, No. 2, pp. 312-350.
"Silencing the Sounded Self: John Cage and the Intentionality of Non-Intention."
- 1991 Percussive Arts Society Research Proceedings Vol. 1, No. 1, Guest Editor.
"Experiment and Revolution: A Primary Role for Percussion in American Music."
- Articles in Books:
- 2017 Preface to Essays in Contemporary Music. Thomas DeLio (Patricia Burt, ed.) Lewiston, NY, The Edwin Mellen Press, 2017, pp. vii-xi.
- 2017 Reading the River: The Ecological Activist Art of Basia Irland. Museum De Dominjnen and Basia Irland, eds. Sittard-Geleen, Netherlands: Museum De Dominjnen, 2017, pp. 202-207.
"Composing water/peace".
- 2014 The Modern Percussion Revolution: Journeys of the Progressive Artist, Kevin Lewis, Gustavo Aguilar, eds. New York: Routledge, 2014, pp.45-57.
"Writing (at the end) of New Music."
- 2008 Essays on the Music and Theoretical Writings of Thomas De Lio, Contemporary Composer. Thomas Licata, ed. Lewiston, NY: The Edwin Mellen Press, 2008, pp. 129-164. "The Dialectics of Experimentalism."
- 2002 The Cambridge Companion to John Cage. David Nicholls, ed. Cambridge: Cambridge University Press, 2002. pp. 20-40.
"Cage and Europe."
- 2002 John Cage: Music, Philosophy and Intention, 1933-1950. David Patterson, ed. New York: Routledge Press, 2002. pp. 83-104.
"No Ear for Music: Timbre in the Early Percussion Music of John Cage."

- 1995 Near Encounters: Festschrift for Richard Martin. Hanjo Berressem, Bernd Herzogenrath, eds. Frankfurt: Peter Lang, 1995, pp. 285-287.
"Synesthesia and the Re-Integration of the Senses: A Manifesto."
- Other Publications:
- 2014 American Music Vol. 32, No. 1, pp. 115-117.
Review of John Cage by Rob Haskins.
- 2012 Österreichische Musik Zeitschrift, Heft 3, 2012
"Nach der Stille: John Cage und der Zufall" (German Translation by Daniel Ender)
- 2012 Kim Chong Yung Museum, Oh Su Fan, Variation
"quick o quick, a word of truth': The Artistry of Oh Su Fan."
(unpaginated)
- 2007 Neue Zeitschrift für Musik, Issue No. 1, 2007
"Beide(s): John Cage und Henry David Thoreaus Ästhetik der Koexistenz (German translation by Konrad Boehmer)
- 2000 Peer Magazine. Issue 2, "Material Changes."
(<http://www.peermagazine.com/index.html>)
"Silencing the Sounded Self: A Conversation with Christopher Shultis."
(<http://www.peermagazine.com/Shultis/shultis.html>)
- 1998 Notes: Journal of the Music Library Association.
Review of Joan Retallack, Musicage and Sam Richards, John Cage As . . .
December 1998, pp. 406-408.
- 1997 "'the bright light of shipwreck': music by stuart saunders smith." Liner Notes for Wind in the Channel by Stuart Saunders Smith, O.O. Disks, No. 0031.
- 1991 Leonardo: Journal of Music and Technology Vol. 25, No. 2. Review of two recordings by Robert Ashley: Private Parts (The Record), Lovely Music LCD 1001 and Yellow Man With Wings, Lovely Music LCD 1003.
- 1990 Introduction: Focus On: A Retrospective of the Percussion Music of Stuart Saunders Smith.
University of New Mexico College of Fine Arts, January, 1990.
- 1986 Artspace Magazine, Spring 1986: "The Music of William Wood."
- 1985 Percussive Notes, Vol. 23, No. 4: "Interview with Robert Pangborn, Principal Percussionist, Detroit Symphony."

LECTURES AND PAPERS READ AT CONFERENCES (Selected)

In addition to chairing panels for both of my discipline's major national conferences (American Musicological Society, Society for American Music) I have read papers or given lectures as follows:

- 2017 Palacky University, Olomouc, Czech Republic (September 26)
"Thoreau, Cage and Lost in the Woods."

- 2016 University of Maryland, Baltimore County, Livewire 7, (October 28)
"The New York School and its Influence Today."
- 2016 Michigan State University, College of Music (February 12)
"Radical Simplicity."
- 2014 New York University, Department of Music (October 20)
"Cage and Nono."
- 2014 University of New Mexico, American Studies Lecture Series (April 23)
"Why (I think) what I do is American Studies."
- 2014 University of Delaware, Newark, DE (March 8)
"Early Percussion Music of John Cage."
- 2014 Haverford College, Haverford, PA (February 27)
"Walking and Creation in Native Spaces."
- 2013 Bibiena Arts Festival, Piacenza, Italy (June)
"The Dialectics of Experimentalism."
- 2012 Eastman School of Music, Cage Centennial Lecture Series (November)
"The Dialectics of Experimentalism."
- 2012 SUNY Fredonia: Lecture/ Performance: "After the Silence: John Cage,
Chance and Change." (October)
- 2012 University of Colorado--Boulder (September)
- 2012 Cage100: A Symposium in Celebration of John Cage's Centenary,
Lublin, Poland. May, 2012.
Lecture/ Presentation: "*faux amis*: Communication and its Discontents."
- 2012 Arizona State University, John Cage Festival (April).
Guest speaker: "Cage at 100: Who Changed? Him or Us?"
- 2011 Percussive Arts Society International Convention, Indianapolis, IND,
November. Panelist, "On the Nature of Percussion Masterworks."
- 2010 "Streams" International Festival of Contemporary Music, Brauweiler,
Germany, April, 2010.
"The Secular, the Sacred and the 'Nothing Between.'"
- 2009 Society for Music Theory International Meeting, Montreal CA, October
2009.
"*faux amis*: Communication and its Discontents."
- 2009 Ssinal Forum Lecture Series, Daegu Korea, June 2009.
"Experimentalism, Romanticism and the 'Nothing Between.'"
- 2008 Haverford College, April 2008.
"Experimentalism, Romanticism and the 'Nothing Between.'"
- 2008 University of Maryland Composition Lecture Series, September 2008.
"Experimentalism, Romanticism, and the 'Nothing Between.'"
- 2008 German-American Institute, Heidelberg, Germany, July 2008.
"Experimentalism, Romanticism, and the 'Nothing Between.'"
- 2007 Princeton University Music Colloquium May 2007.
"The Dialectics of Experimentalism."

- 2007 Society for American Music/ Music Librarian Association National Meeting, Pittsburgh, PA, March 2007.
"A 'New Deal' for American Composers: How the WPA Music Copying Project added American Orchestral Music to the Edwin A. Fleisher Collection."
- 2007 University of California at San Diego, February 2007.
"The Dialectics of Experimentalism."
- 2006 Temple University, Philadelphia PA, October 2006.
"Intentionally Misunderstood; John Cage at Darmstadt 1958."
- 2005 American Musicological Society National Meeting, Washington, DC.
"Edwin A. Fleisher and the Ultramodern 'Art of Noise': How the Percussion Orchestra Found its Way into the Edwin A. Fleisher Collection of Orchestral Music." October, 2005.
- 2005 University of Maryland-College Park Lectures on the History and Theory of Music Series, March 2005.
"A Living Oxymoron': Norman O. Brown's Criticism of John Cage."
- 2004 Percussive Arts Society International Convention. Invited Guest speaker and moderator, New Music/Research Day, November 2004.
- 2004 Pianello, Italy, Val Tidone Music Festival, July 2004.
"The Dialectics of Experimentalism": three lectures on the history and current state of experimental music in Europe and the United States.
- 2003-2004 German Summer School, Taos NM, July 2003 (repeated July 2004)
"Vortrag über meine Musik: Der Einfluss von Schumann und Mahler."
- 2002 Leuven, Belgium, International Musicological Society Meeting
"Intentionally Misunderstood: John Cage at Darmstadt 1958"
- 2000 Universität Erlangen, Germany, Institut für Anglistik und Amerikanistik.
Conference: Making American Identities in DuBois and Morrison.
"Emptying Words: Memory and 'Whiteness,' Toni Morrison and John Cage."
- 1999 Keynote Address, Belgian Society of Anglicists Annual Conference, Brussels, Belgium.
"John Cage and the Intentionality of Nonintention."
- 1999 The Sonneck Society for American Music 25th Annual Conference. Fort Worth, TX.
"Saying Nothing: John Cage and Henry David Thoreau's Aesthetics of Co-Existence."
- 1998 Internationale Ferienkurse für Neue Musik, Darmstadt, Germany.
"John Cage and the Intentionality of Nonintention."
- 1998 Universität Bielefeld, Center for Interdisciplinary Research, Germany.
Chaos/Control/Complexity: Interdisciplinary Conference on Chaos Theory and the Human Sciences.
"Cage and Chaos."

- 1998 University of Virginia Department of Music Colloquium.
"John Cage and the Intentionality of Nonintentionion."
- 1998 Pennsylvania State University Music History/Theory Colloquium.
"Silencing the Sounded Self: John Cage and Henry David Thoreau's
Aesthetics of Co-Existence."
- 1997 The Sonneck Society for American Music 23rd Annual Conference.
Seattle, WA.
"No Ear for Music: Timbre in the Early Percussion Music of John Cage."
- 1995 Mills College, "Here Comes Everybody: The Music, Poetry and Art of
John Cage."
"Silencing the Sounded Self: John Cage and Henry David Thoreau's
Aesthetics of Co-Existence."
- 1995 University of Maryland-College Park Lectures on the History and Theory
of Music Series.
"Silencing the Sounded Self: John Cage and Henry David Thoreau's
Aesthetics of Co-Existence."
- 1995 University of Illinois at Urbana-Champaign, School of Music Composers
Forum.
"Music, not Composition."
- 1994 Universität Heidelberg, Germany.
"Control and Co-Existence: The Contrasting Aesthetics of Emerson and
Thoreau."
- 1994 Palacky University, Olomouc, Czech Republic.
"The Music of John Cage: An Introduction."
- 1994 Maria Curie-Sklodowska University, Poland.
"The Transparent Eye/I: Positioning the Self in Pound Tradition Poetics."
- 1993 Heinrich-Heine Universität Düsseldorf, Germany.
"Silencing the Sounded Self: John Cage and Henry David Thoreau's
Aesthetics of Co-Existence."
- 1992 Keynote Address, Percussive Arts Society International Convention, New
Orleans, LA.
"The Politics of Improvisation."
- 1992 Arizona State University West, Rocky Mountain American Studies
Association Meeting, Phoenix, AZ.
"Sound Silence Symbol: Aesthetic Transformations in the Writings of
John Cage and Henry David Thoreau."
- 1991 University of Michigan, Ann Arbor, MI.
"Perpetual Discovery: Interpreting John Cage's Child of Tree."
- 1990 Keynote Address, Percussive Arts Society International Convention,
Philadelphia PA.
"Experiment and Revolution: A Primary Role for Percussion in American
Music."

- 1990 University of Maryland-College Park.
"The Interdisciplinary World of John Cage."
- 1989 "CAGE-FEST, in honor of the composer's seventy-fifth birthday,"
Strathmore Center for the Arts, Strathmore, MD.
64 Statements re and not re Child of Tree.
- 1988 Universidad Nacional Autonoma de Mexico, Escuela de Musica, Mexico
City.
"Percussion Music in the Edwin A. Fleisher Collection."
- 1986 Percussive Arts Society International Convention, Washington D.C.
"Percussion Music in the Edwin A. Fleisher Collection."

COMPOSITIONS

(available exclusively through American Composers Alliance)

- 2017 Lost in the Woods, an opera in one act for soprano and percussion (quintet or quartet). Written for and premiered by Stacey Mastrian and the Akros Percussion Collective, University of Akron, October 9, 2017.
- 2016 One Far Noise for solo tam-tam and electronics. Written for and premiered by Simone Mancuso, German-American Institute (DAI) Heidelberg, Germany, July 2016.
- 2016 Paradise Between for solo clarinet (live and recorded). Written for and premiered by Keith Lemmons, March 11, 2016.
- 2016 GLOCK for solo glockenspiel. Commissioned and premiered by Aaron Michael Butler, Michigan State University, February 12, 2016.
- 2015 World's End Preludes for solo piano. Written for and premiered by Emanuele Arciuli, University of New Mexico, March 29, 2016.
- 2015 4-7-3 for two percussionists and electronics. (Revision of water/peace, with video by Hee Sook Kim.)
- 2013 Walden Miniatures for Mixed Chorus. Written for and premiered by the Haverford High School Chamber Singers, February, 2014.
- 2013 Centenary Fragment (Homage to Stravinsky and Cage) Written for Chatter Ensemble. Premiered by Chatter, University of New Mexico, March 2013.
- 2013 Circlings, version for Four Marimbas, electronics and video. Premiered by the University of Akron Percussion Ensemble, November 2013.
- 2012 Circlings, version for String Quartet, electronics and video. Written for and premiered by Del Sol String Quartet. University of New Mexico, March 2012.
- 2010 Circlings for four gayageums, electronics and video. Written for and premiered by Gyeonggi Gayageum Ensemble, Haverford College, October 2010.
- 2009 From Waldmusik: Wind, Water, Walk. Premiered at Christopher Shultis 20-year retrospective concert.

- 2008-2009 From Waldmusik: Wissahickon, Pulpit Rock, French Creek. Written for and commissioned by Paul Hoffmann, piano; Tom Goldstein, percussion. World Premiere, Baltimore Maryland, October 2010.
- 2007 Devisadero: Six Preludes for Piano. Commissioned and premiered by Curt Cacioppo, John Donald Robb Composers' Symposium, 2008. European Premiere, Musiche in Mostra, Torino, Italy, Curt Cacioppo, piano.. German Premiere, April 2010, Streams International Festival for Contemporary Music, Falko Steinbach, piano.
- 2007 Openings in four movements (Mouth, Mind, Eye, Ear) for winds and percussion. World Premiere at John Donald Robb Composers' Symposium, 2009. Also performed at SCI national conference, Santa Fe. UNM Wind Symphony, Eric Rombach-Kendall, cond.
- 2005-2007 Encounter: A Collaborative Installation with visual artist Hee Sook Kim. University of New Mexico Art Museum, February-April 2007; Causey Contemporary Gallery, NYC, May 2009; Haverford College, PA, April 2008.
- 2004-2006 Openings (I. Mouth) for winds and percussion. World Premiere, New Mexico, Popejoy Hall. University of New Mexico Wind Symphony, Eric Rombach-Kendall, conductor. UNM Composers' Symposium, March 2007.
- 2001-2003 Songs of Love and Longing for soprano and piano. Composed during Wurlitzer Foundation Residency, Taos NM. World Premiere, New Mexico, Keller Hall. Leslie Umphrey, soprano, Falko Steinbach, piano. European Premiere by Duo Alterno, Alba Music Festival, Cuneo, Italy 2008.
- 2003 For Rita Angel, piano solo.
- 2002 Four Romantic Miniatures for piano solo. Commissioned by the New Mexico Music Teachers Association. World Premiere, New Mexico Highlands University, Falko Steinbach piano.
- 2000 "a little light, in great darkness" for soprano saxophone and woodwind quintet. World Premiere, UNM Composers' Symposium, Carrie Koffman, soprano saxophone, New Mexico Winds.
- 1994 Written on the Body for musicians and dancers.
- 1991-1993 Blindness for solo Marimba.
U.S. Premiere, UNM Composers' Symposium, Fred Bugbee, marimbist.
European Premiere, Manchester, England, Robert Van Sice, marimbist.
- 1992 Do Something; Do Something Else.
Premiered at New Music Across America Festival by the Do Orchestra.
- 1992 Metaphysics for narrator and seven boom-boxes.
Performed at the Society of Composers International, Cleveland, Ohio by the University of Akron Percussion Ensemble.
- 1991-1992 Decline of the West for Female Vocalist and All-Male Heavy Metal Band. Premiered by Skumbaag, March 1992.

- 1991 Three Short Pieces: For Frank Bowen (solo flute), Five (brass quintet), Four Interludes from Downward Facing Dog (piano).
- 1991 Music for the play Downward Facing Dog by Kestutis Nakas. Performed at the Experimental Theatre, UNM.
- 1991 Friends for piano and crotales. Written for Links performance ensemble. Premiere: Albuquerque, NM.
- 1990 Pastorale, for solo percussion and television white noise. Composed for a collaboration with sculptor Bill Gilbert and choreographer Bill Evans. Premiere: Albuquerque, NM.
- 1989 Bow for solo crotales. Premiere: Grand Junction, CO.
- 1989 64 Statements re: and not re: Child of Tree, for amplified cactus, speaker, percussion and four-channel tape. Premiere: Strathmore, MD.
- 1988-1989 water/peace, for percussion (two players), spoken text and two channel electronic tape. Premiered in Montreal in collaboration with sculptor Basia Irland.
- 1988 Oneiro for percussion trio. Performed at the Percussive Arts Society International Convention, 1992 by the Links Ensemble.
- 1988 motion/less for percussion solo. Premiered at the University of Maryland-Baltimore County's Progressions Guest Artist Series, 1988.

RECORDINGS

Video:

- 1993 KNME TV, Colores, Model and Reality: a half-hour program devoted to my creative work.
- 1989 Public Access, Channel 27, Solo Performances by Christopher Shultis.

Audio:

- 2016 An Illusion of Desire: Experimental Music by Christopher Shultis (1988-1993). Neuma Records. Performed by Christopher Shultis and Crossing 32nd Street. Including Oneiro for percussion trio; Metaphysics for solo voice and electronics; 4-7-3 for two percussionists and electronics; Gesturing Hands for solo theremin; Friends for voice, piano and crotales; motion/less for solo percussion.
- 2011 Devisadero: Music From the New Mexico Wilderness, Navona Recordings. Including Openings for Winds and Percussion; Songs of Love and Longing; "a little light, in great darkness" for soprano saxophone and woodwind quintet; Devisadero for piano solo.
- 2004 Christopher Shultis, Songs of Love and Longing for soprano and piano, For Rita Angel, piano solo. Zerx Records.

- 2003 Christopher Shultis, ONEIRO for percussion trio, Four Romantic Miniatures for piano solo. Zerx Records.
- 2002 Christopher Shultis, metaphysics, "a little light, in great darkness."
- Other Audio recordings:
- 1996 Thomas DeLio, between, Against the Silence. 3D Records, France.
- 1993 Thomas DeLio, contrecoup. Neuma Records.
- 1992 Peter Garland, Border Music, What's Next Records.
- 1992 Thomas DeLio, Against the Silence, Wergo Records, Germany.
- 1990 Konrad Boehmer, Schreeuw van deze Aarde, BV Haast Records, Netherlands. (Edison Award-Winner)
- 1990 Christopher Shultis, motion/less, Aerial, compact disc.
- 1988 Krzysztof Penderecki, The Black Mask, Santa Fe Opera, National Public Radio.

PERFORMANCES: SOLO AND ENSEMBLE

- 2017 Palacky University, Olomouc, Czech Republic (September 27)
64 Statements re and not re Child of Tree and Child of Tree by John Cage.
- 2017 Outpost Performance Space, Albuquerque NM (April)
"Experimental Music by Christopher Shultis." Assisted by Simone Mancuso and Scott Ney.
- 2016 "Livewire 7", University of Maryland Baltimore County (October 28)
Concert performing Child of Tree by John Cage shared with Curt Cacioppo (complete Preludes for Solo Piano, "World's End Preludes followed by "Devisadero," world premiere.)
- 2016 German-American Institute (DAI), Heidelberg, Germany (July)
"Experimental Music by Christopher Shultis." Assisted by Simone Mancuso.
- 2016 John Jay College, New York NY (March)
"Experimental Music by Christopher Shultis." With Crossing 32nd Street.
- 2016 Michigan State University, East Lansing MI (February) With Aaron Michael Butler.
- 2015 Johnson State College, Johnson, VT
"Experimentalism Revisited: Music by John Cage, Christian Wolff and Christopher Shultis" with Sean Clute, Timothy Saeed and Students at Johnson State College.
- 2012 Percussive Arts Society International Convention, Austin, TX
"The Process of Discovery: Interpreting Child of Tree" with the UNM Percussion Ensemble, Scott Ney, director. (November)
- 2012 Cage100: A Symposium in Celebration of John Cage's Centenary, Lublin, Poland. Solo performance of music by Shultis and Cage. (May)
Yale University, Morse Recital Hall: Yale Percussion Group. (February)
Guest performance of John Cage's Child of Tree for solo percussion.

- 1996 Percussive Arts Society International Convention, Nashville, Tennessee. Performance at opening concert of James Tenney's Pika-Don by the University of New Mexico Percussion Ensemble.
- 1995 Percussive Arts Society International Convention, Phoenix, Arizona. Performance at opening concert of Karlheinz Stockhausen's Musik im Bauch by the University of New Mexico Percussion Ensemble.
- 1994 Rotterdam Conservatory of Music. Lecture/Performance.
- 1994 Prague Conservatory of Music. Percussion Ensemble Concert, Martinu Hall.
- 1993 Deutsch-Amerikanisches Institut: Seventh Annual Festival for Experimental Music and Literature. Solo Performance: 64 Statements re and not re Child of Tree.
- 1993 Society of Composers International Convention, Cleveland, OH. Performed Metaphysics for narrator and seven boom boxes.
- 1991 University of Michigan, Ann Arbor. Performed Child of Tree by John Cage.
- 1991 Percussive Arts Society International Convention, Anaheim, California. Performed Screams by Brian Johnson.
- 1990 Performed Branches by John Cage at an opening of his art work (with Cage in attendance), Sena Galleries East, Santa Fe, at the composer's request.
- 1989 Organized and performed in the Stuart Saunders Smith Retrospective, a two day festival of lectures and performances, UNM.
- 1989 John Cage-Child of Tree, CAGE-FEST, Strathmore Center for the Arts, Strathmore, MD.
- 1989 The University of New Mexico Percussion Ensemble fall concert selected as the best concert of the year by the Albuquerque Journal.
- 1989 Composed and performed in water/peace, a collaboration with sculptor Basia Irland. World premiere at the International Conference for Peace Making and Conflict Resolutions, Montreal.
- 1988 Artistic Director, John Cage Retrospective Concert, UNM Composers Symposium.
- 1988 Percussive Arts Society International Convention San Antonio, Texas. Performed Child of Tree for percussion soloist by John Cage.
- 1988 Percussive Arts Society International Convention, San Antonio, TX. Performance of Against the Silence by Thomas DeLio by the University of New Mexico Percussion Ensemble.
- 1988 College Music Society National Convention, Santa Fe, NM. Conducted a concert with the University of New Mexico Percussion Ensemble.
- 1988 Solo Recital and lecture, Progressions Guest Artist Series, University of Maryland, Baltimore County.

- 1988 Lecture-Recital, University of Maryland, College Park.
- 1988 Solo Recital and Master Class, Guest Artist Series, Michigan State University.
- 1988 Solo Recital, Explorations in Music Series, Center for Contemporary Arts, Santa Fe, New Mexico.
- 1988 Solo Recital, masterclasses and lectures, Universidad Nacional Autonoma de Mexico, Escuela de Musica, Mexico City.
- 1986 Michael Udow, Remembrance for solo percussion and wind ensemble (world premiere), National MENC Convention, Anaheim, California, University of New Mexico Wind Ensemble, Harold Van Winkle, conductor.

GRANTS

- 2009 Research Allocations Committee (4,000.00)
Funding for CD "Devisadero" (Parma Recordings)
- 2009 College of Fine Arts Research Grant (1,000.00)
Funding for CD "Devisadero" (Parma Recordings)
- 2006 College of Fine Arts Research Grant (2,000.00)
Score preparation for "Openings" for winds and percussion and electronic assistance for "Encounter" a collaborative installation made with visual artist Hee Sook Kim.
- 2005 Research Allocations Committee (4,000.00)
Travel Grant for research at Paul Sacher Foundation, Basel Switzerland.
- 2003 College of Fine Arts Research Grant (1,000.00)
Travel Grant to research Norman O. Brown papers, Olin Library, Wesleyan University.
- 2000 Research Allocations Committee (3,500.00)
Travel Grant to Internationales Musikinstitut Darmstadt, Germany.
- 1997 Research Allocations Committee (2,000.00):
Travel Grant to John Cage Archive, Northwestern University.
- 1995 College of Fine Arts Research Grant (2000.00):
Travel Grant to John Cage Archive, University of California-Santa Cruz.
- 1995 Teaching Allocations Committee (2384.00):
Computer Aided Assistance in Teaching Complex Rhythms.
- 1991 Research Allocations Committee Larger Grant (6300.00):
Field Research of Marimbas in Guatemala.
- 1990 College of Fine Arts Research Grant (2000.00):
Travel Grant to John Cage Archives, Northwestern and Wesleyan Universities.
- 1989 Research Allocations Committee Grant (\$2,500.00):
Collaboration (Water/Peace) with sculptor Basia Irland.
- 1988 New Mexico Endowment for the Humanities (\$1,100.00):
Stuart Saunders Smith Retrospective.

- 1987 Tinker-Mellon Field Research Grant (\$400.00):
Julio Estrada's eolo'oolin: a U.S. premiere in preparation.
- 1987 Research Allocations Committee Grant (\$800.00):
Julio Estrada's eolo'oolin: a U.S. premiere in preparation.
- 1983 UNM Foundation Grant (\$20,000.00):
Developing a Marimba Ensemble at the University of New Mexico.

ORCHESTRAL EXPERIENCE

- 1988-1994 Principal Timpani, Santa Fe Symphony, New Mexico.
Stewart Robertson, Music Director.
- 1980-1986 Principal Percussion, New Mexico Symphony.
Neal Stulberg, Yoshima Takeda, Music Directors.
- 1981-1990 Principal Timpani, Opera Southwest, New Mexico.
Yoshimi Takeda, Artistic Director.
- 1988 Percussion/Assistant Timpani, Santa Fe Opera.
Krzysztof Penderecki, *The Black Mask* (U.S. premiere).
- 1984-1988 Principal Timpani, Four Corners Opera Association, Durango, Colorado.
- 1982 Percussion, Santa Fe Opera.
George Rochberg, *The Confidence Man* (world premiere).
- 1980-1982 Principal Timpani, Orchestra of Santa Fe, New Mexico.
William Kierske, Music Director.
- 1979-1980 Percussion/Assistant Timpani, Santa Fe Opera, New Mexico.
John Crosby, Music Director. (Two seasons)
- 1977-1979 Principal Timpani, Lansing Symphony, Michigan.
Gustav Meier, A. Clyde Roller, Music Directors.
- 1975-1977 Percussion, Lansing Symphony.
A. Clyde Roller, Music Director.

CONDUCTING EXPERIENCE

- 1980-2011 University of New Mexico Composers Symposium (various)
- 1980-1996 University of New Mexico Percussion Ensemble
- 1980-1996 University of New Mexico Marimba Ensemble
- 1991-1994 Choir Director, Paradise Hills United Methodist Church
- 1980-1988 University of New Mexico Symphonic Wind Ensemble (substitute)
- 1987-1988 University of New Mexico Symphony Orchestra (various)
- 1985 (summer) Michigan State University Wind Ensemble (guest conductor)
- 1980-1982 University of New Mexico Contemporary Chamber Ensemble (co-director)

SERVICE TO THE PROFESSION (recent)

- 2015-2018 Mark Tucker Award Committee, Society for American Music (Chair, 2018)

2015 SCI/ASCAP Student Commission Competition, Adjudicator of Undergraduate/High School Category (Finalists).

2014-16 Council for the International Exchange of Scholars (CIES): Member of Fulbright Peer Review Committee (three-year term), Music.

2014-2015 Distinguished Professors Evaluation Committee, University of New Mexico.

2012-2014 Board member, American Composers Alliance.

2004 Society for American Music: Member of Adjudication Committee, Wiley Housewright Dissertation Award.

2001-2003 Council for the International Exchange of Scholars (CIES): Member of Fulbright Screening Committee, Germany and Austria.

1994-present Outside reader for various university presses including University of Illinois and University of California. I have also reviewed articles for the Oxford Music Online, Journal of the American Musicological Society, Music Analysis, Journal of Musicology, Music Theory Spectrum, Perspectives of New Music, American Literary Realism, and Mosaic.

SERVICE TO THE COMMUNITY

2005-2010 Co-host, "Other Voices, Other Sounds," new music program for KUNM 89.9 FM, for which I am also board qualified.

2005-2011 Board Member, John Donald Robb Musical Trust

2005-2009 Choir member, Metropolitan Temple C.O.G.I.C., Albuquerque, NM

2007-2014 Choir member, Ardmore Presbyterian Church, Ardmore, PA

PROFESSIONAL ORGANIZATIONS

American Composers Alliance, Society for Composers Incorporated, American Musicological Society, Society for American Music, Thoreau Society.