

Chris Yavelow

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This CV is abridged. Full version available: [http://www.ChrisYavelow.com/files/YavelowCV\(full\).pdf](http://www.ChrisYavelow.com/files/YavelowCV(full).pdf)

Personal

Born: Cambridge, Massachusetts
Citizenship: USA

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Education

Degrees and Diplomas

M.F.A. in Music Composition (<i>terminal</i>) (<i>David Lewin, Earl Kim, Leon Kirchner</i>)	Harvard University (Cambridge, MA)
M.Mus. in Composition and Theory (<i>David Del Tredici, Gardner Read, Alfred Kanwischer</i>)	Boston University (Boston, MA)
B.Mus. in Composition and Theory (<i>Joyce Mekeel, Hugo Norden</i>)	Boston University (Boston, MA)
Diploma (<i>Gyorgy Ligeti, Mauricio Kagel</i>)	Conservatoire Darius Milhaud: Centre Acanthes (Aix-en-Provence, France)
Diploma (<i>Narcis Bonet, Henri Dutilleux, Betsy Jolas, Emile Naoumoff</i>)	Conservatoire de Musique Américain (Fontainebleau, France)

Additional Studies

Nadia Boulanger (<i>thrice weekly for one year at her home through l'Ecole Normale du Musique</i>)	(Paris, France)
Darmstadt Ferienkurs für Neue Musik (<i>Ferneybough, Lachenmann</i>)	(Darmstadt, Germany)
Franz Liszt Academy of Music (<i>Durko, Erdei, Lendvai, Hegyi</i>)	(Budapest, Hungary)
A.S.C.A.P. Film Scoring Workshops	(Hollywood, CA)
Earl Hagen Film Music Composition Seminars	(Hollywood, CA)
Kodaly Musical Training Institute	(Wellesley, MA)

Employment History

Faculty Appointments

Adjunct Professor (<i>Current</i>) (<i>Music Fundamentals</i>)	University of Maryland, University College (College Park, MD)
Professor (<i>five years</i>) (<i>Graduate Composition for doctoral candidates; Advanced Orchestration, Contemporary Techniques, Math and Music, Music for Film/Video, Theory Pedagogy</i>)	Claremont Graduate School (Claremont, CA)
Associate Professor (<i>sabbatical replacement</i>) (<i>Composition, Orchestration, Keyboard Harmony, Mathematical Applications to Composition, Survey of Contemporary Music, Graduate Seminar on 20th Century Opera, History of Film Music</i>)	University of Texas at Dallas (Richardson, TX)
Associate Professor (<i>summer</i>) (<i>Choral Conducting</i>)	Kodaly Graduate Summer Program at U.T. (Dallas, TX)
Chairman, Department of Music (<i>one year</i>) (<i>Composition, Theory, Counterpoint, Keyboard Harmony, Music of the 19th and 20th Centuries</i>)	Schiller College (Strasbourg, France)
Assistant Professor (<i>one year</i>) (<i>Theory, Survey of Contemporary Music, Chamber Music</i>)	The Paris-American Academy (Paris, France)
Adjunct Professor (<i>one year</i>) (<i>Programming with MAX</i>)	Constantijn Huygens Conservatory (Zwolle, Netherlands)
Instructor (<i>two years</i>) AFI-Apple Computer Center for Film and Videomakers (<i>Macintosh music, Digital Audio, and Synchronization Applications for Film and Video; Introduction to Interactive Media; Music and Sound for QuickTime</i>)	American Film Institute (Hollywood CA)
Teaching Fellow (<i>two years</i>) (<i>Music-2: Elementary Composition and Music 91r: Reading and Research</i>)	Harvard University (Cambridge, MA)

Honors

Awards

MacIdol: First Annual Apple GarageBand Competition <i>BODY-MIND-SPIRIT</i>	Third Prize
Danish Design Centre First <i>LEGO CD-ROM</i> v1.1 - Technic 8299 (YAV Interactive Media)	Industrial Design Prize
The Scandinavian Interactive Multimedia Event First <i>LEGO CD-ROM</i> v1.0 - Technic 8299 (YAV Interactive Media)	Best Scandinavian CD-ROM
Computer Press Association <i>The Macworld Music and Sound Bible</i>	Best Advanced How-To Book
Southwest Virginia Opera Society “New One-Act Opera Competition” <i>COUNTDOWN</i> (Opera for the Nuclear Age — in one act)	First Prize
National Association for Multi-Image Sound Track for “ <i>Reliability and Risk: Computers and Nuclear War</i> ”	Gold Medal
Rencontres Internationales du Chant Choral (France) <i>DONA NOBIS PACEM</i> (SSAA choir)	Grand Prix à l’Unanimité
The Francis Boott Choral Music Award <i>THE HORSE WITH VIOLIN IN MOUTH</i> (SSAA choir and string orchestra)	
The New York Musicians’ Club Prize: The Bohemians <i>AN EXPLANATION OF ONE MECHANICAL MAN</i> (clarinet and cello)	
The New American Music Award <i>THE HORSE WITH VIOLIN IN MOUTH</i> (SSAA choir and string orchestra)	Honorable Mention
Victor Herbert A.S.C.A.P. Award <i>E-PRIME</i> (brass quintet)	Honorable Mention
Phi Mu Alpha Sinfonia Prize <i>SONEPTUA and NERO’S TOMB</i> (string quartet; trombone quartet)	
Devorah Nadworney Award <i>FOUR SONGS OF SAPPHO</i> (mezzo and piano)	
Victor Herbert A.S.C.A.P. Award <i>SONEPTUA</i> (string quartet)	
National Brass Conference Award <i>NERO’S TOMB</i> (trombone quartet)	
International Trombone Association Competition <i>NERO’S TOMB</i> (trombone quartet)	Performance Award
Shenandoah Conservatory Composition Competition <i>MOMENTS</i> (wind trio)	First Prize
Composers Forum <i>SONEPTUA, SERMON, I’LL BE SEEING YOU, FOUR SONGS OF SAPPHO</i>	Donnell Library Concert Award
Carnegie Mellon Competition <i>MOMENTS</i> (wind trio), <i>INTROSPECTIONS</i> (nonet), <i>DIMENSION-L</i> (quartet)	Honorable Mention

Scholarships, Fellowships, and Grants

Meet the Composer Grant (<i>Massachusetts</i>)	
Cummington Community of the Arts Fellowship	
National Endowment for the Arts Fellowship For composition of <i>THE PASSION OF VINCENT VAN GOGH</i> (opera in three acts)	
Camargo Foundation Fellowship (<i>Cassis, France</i>) One-year residency for composition of <i>THE PASSION OF VINCENT VAN GOGH</i>	
International Research and Exchanges Board (IREX) Grant Sponsored by the ACLS and SSRC for study of composition, theory, and pedagogy in Hungary	
Whiting Fellowship in the Humanities (<i>Harvard University Music Department Nomination</i>)	
MacDowell Colony Fellowship(s)	

Composing Activities

Representative Commissions

The Boston Lyric Opera	<i>COUNTDOWN</i> (opera in one act) Under the auspices of “Opera in the Eighties and Beyond” and “Opera America.” Listen to the first Internet opera at http://www.ChrisYavelow.com/countdown.html
Yamaha International Corporation	<i>NIPPON GAKKI IDEOGRAMS</i>
C.P.S.R.	“ <i>Reliability and Risk: Computers in the Nuclear Age</i> ” (sound track)
Mr. and Mrs. Brentano Haleen	<i>THE ROGUE</i> (Opera in one act)
The Modern Times Theater	<i>SONGS, DANCES, CHORUSES</i> (<i>Caucasian Chalk Circle</i>)
Williams College Trio	<i>RITUAL & SABOTAGE OF THE 20th CENTURY</i> (piano trio)
The Paris-American Academy	<i>MONDAY MORNING FANTASY</i> (for woodwind octet)
Yvar Mikhashoff	<i>DRONES AND INTERPOLATIONS</i> (for pianist and assistant)
The Kodaly Musical Training Institute	<i>AUGURIES OF INNOCENCE</i> (SSA choir)
Collage—The Contemporary Music Ensemble of the BSO	<i>WOMAN</i> (chamber opera)
The Empire Brass Quintet	<i>E-PRIME</i> (brass quintet)
Kinesis—A Theatre of Sound and Movement	<i>ICARUS</i> (three-act mimodrama)

Composer-in-Residencies

The University of Texas at Dallas (<i>one year</i>)	(Dallas, TX)
Cummington Community for the Arts (<i>summer</i>)	(Cummington, MA)
The Camargo Foundation (<i>one year</i>)	(Cassis, France)
Cité Internationale des Arts (<i>one semester</i>)	(Paris, France)
MacDowell Colony (<i>twice</i>)	(Peterborough, NH)
Windhover Center for the Creative and Performing Arts (<i>summer</i>)	(Rockport, MA)

CD-ROM Soundtracks

“ Multimedia PowerTools ”	Score for an interactive CD ROM (Random House)
“ Verbum Interactive ”	Score for the first interactive CD-ROM (Verbum Magazine)

Film and Video Scoring

“ Shocker ” (<i>9 minutes</i>)	Feature film: additional music (Universal Pictures)
“ The Hollywood Film Music Library ” (<i>30 minutes</i>)	Library music (Screen Music Prod.)
“ Chesapeake Verse ” (<i>30 minutes</i>)	Film by Steve Yeager (Maryland Public Television)

Orchestration, Sweetening

Deborah Richa’s “The Watchman” (<i>two hour musical</i>)	Orchestration (Lutherville, MD)
Stuart Copeland’s “Holy Blood” (<i>two hour opera</i>)	Orchestration (Hollywood, CA)
John Andrew Parks III (<i>one CD</i>)	Orchestration (Capital Records, Hollywood, CA)
Kansas’ “In the Spirit of Things” CD	Orchestration (MCA Records, Hollywood, CA)
John Williams’ “New England Time Capsule”	Sweetening (<i>OmniMAX</i> , Boston, MA)

Miscellaneous

Executive Director (<i>three years</i>)	MEGA: The Mac Entertainment Guild (Hollywood, CA)
Founding Director (<i>six years</i>)	FUGUE: The Finale Users’ Group (Hollywood, CA)
Music Consultant (<i>six years</i>)	Apple Computer Vivarium Division (Los Angeles, CA)
Academic Market Specialist (<i>three years</i>)	Kurzweil Music Systems (Waltham, MA)
Chairman, Camargo Composer-in-Residence Committee (<i>six years</i>)	(Cassis, France)
Director, Festival Musical du Château de Pourtalès (<i>one season</i>)	(Strasbourg, France)

Lectures, Seminars, Master Classes

Lecture-Demonstration:	“Apple’s GarageBand” Maryland Apple Corps (Towson, MD)
Lecture-Demonstration:	“Adaptive Music” Music, Mind, Machine Group: NICI (University of Nijmegen, Netherlands)
Lecture-Demonstration:	“Recycling Music” <i>Houdt de Die!</i> (Festival of Contrasts of the 40 th Erasmus Prize) At the Amsterdam Concertgebouw (Amsterdam, Netherlands)
Two-day Master Classes:	“Multimedia Authoring” Macworld Masterclass Workshops (Apple Computer, Netherlands)
Demonstrations (3 days):	“QuickTime — Advanced Compression Techniques” Macromedia Users Conference (Amsterdam, Netherlands)
Presentations (6 times):	“Taking QuickTime into the Future of Multimedia” Apple Expo (Amsterdam, Netherlands)
Seminar:	“Interactieve Muziek en Multimedia “ Studiedag Multimedia — MuziekRaad, Donemus (Hilversum, Netherlands)
Seminars (twice):	“Professional Music Authoring for Multimedia” Apple Expo (Rotterdam, Netherlands)
Lecture:	“Multimedia Ergonomy — The User Interface” The G7 Information Superhighway Conference (Amsterdam, Netherlands)
Seminar:	“Multimedia for Broadcasters” <i>Training the Trainers</i> program—Radio Nederlands (Hilversum, Netherlands)
Seminar:	“Music in Cyberspace” The Royal Conservatory (The Hague, Netherlands)
Seminars (4 times):	“PowerTools for Digital Sound and Music” Apple PowerForum (Apple Computer, Belgium)
Seminars (10 times):	“Multimedia Music and Sound” Apple Multimedia Seminars (Apple Computer, Netherlands)
Seminar:	“Cut and Paste Music” The Royal Conservatory (The Hague, Netherlands)
Seminar/Panelist:	“Creatives and Techies Search for a Common Language” Seybold Digital World (Los Angeles, CA)
Lecture-Demonstration:	“QuickTime and Sound” International QuickTime & Multimedia Conference (San Francisco, CA)
Product Debut:	“Nightingale” January N.A.M.M. Show (Anaheim, CA)
Seminar Leader:	“The Macworld Music & Sound Bible” Macworld Expo (San Francisco, CA)
Full-day Seminar:	“Sound and Interactivity for Multimedia” American Film Institute (Los Angeles, CA)
Four-day Seminar:	“Macintosh Music and Sound” Center for Creative Imaging (Camden, ME)
Seminar Leader:	“The Macworld Music & Sound Bible” Macworld Expo (Boston, MA)
New Art Form Unveiled:	“VADA — Voice Activated Digital Art” Verbum Digital Art “Be-In” at the Macworld Expo (San Francisco, CA)
Lecture-Demonstration:	“Computer-aided Instruction Using Finale and Perceive” Computer-based Education & Composition Conference (Fullerton, CA)
Two Seminars:	“Using Finale” Apple University at Apple Computer (Cupertino, CA)
Lecture-Demonstration:	“Music Transcription by Computer using Finale” U.C.L.A. Synthesis and MIDI Program (Los Angeles, CA)
Three Seminars/Lectures:	“Interactive Composition, Computer Notation, HyperMIDI” Music and Technology Conference (Seattle, Washington)

Lectures, Seminars, Master Classes (continued)

Lecture-Demonstration:	“Music Desktop Publishing with Finale” Seybold Desktop Publishing Exposition	(Santa Clara, CA)
Lecture-Demonstration:	“Music and Interactivity” Compact Disk Interactive Producers’ Conference	(Hollywood, CA)
Music Panel/Concert:	“Second Generation Macintosh Music” Macworld Expo	(San Francisco, CA)
Keynote Address:	“Twentieth Century Muse: The Apple Macintosh” First Conference on Computers in Music Education	(Salt Lake City, UT)
Workshop/Seminars:	“Computer-assisted Composition” First Conference on Computers in Music Education	(Salt Lake City, UT)
Paper Presentation:	“Composition or Improvisation? Only the Computer Knows!” 5th International Conference: Audio Engineering Society	(Los Angeles, CA)
Lecture-Demonstration:	“Computer-Assisted-Composition” The Basel Musik Akademie	(Basel, Switzerland)
Lecture-Demonstration:	“Professional Composer Macros and PAN” CMI: The Dutch Center for Computer Music	(The Hague, Netherlands)
Paper Presentation:	“The Impact of MIDI on Compositional Methodology” ICMC - 1986 - The Royal Conservatory	(The Hague, Netherlands)
Lecture-Demonstration:	“Almost Real-time Notation Using a Mac, MIDI, & K250” First International Workshop of Music Notation by Computer	(Zurich, Switzerland)
Lecture-Demonstration:	“The Kurzweil 250, the Macintosh, and MIDI” I.R.C.A.M.: Symposium on Small Computers and Music	(Paris, France)
Paper Presentation:	“Digital Sampling and the Kurzweil 250” The Arts and Technology Symposium at Connecticut College	(Stoors, CT)
Lecture-Demonstration:	“Music Notation by Computer” American Musicological Society Conference at Brandeis	(Waltham, MA)
Lecture-Demonstrations:	“Academic Applications of the Kurzweil 250” Hartt College of Music Simmons College New England Conservatory Thayer Conservatory	(Hartford, CT) (Boston, MA) (Boston, MA) (Lancaster, MA)
Lecture-Demonstration:	“Macintosh Computer Music Applications” Holy Cross College	(Worcester, MA)
Lecture-Demonstration:	“Computer Music — The State of the Art” The Computer Museum	(Boston, MA)
Lecture-Demonstration:	“Operatic Applications of the Kurzweil 250” 50th International Opera Symposium at the Met	(New York, NY)
Lecture:	“Rethinking the Climax Effect in Music Since 1950” S.U.N.Y. at Buffalo	(Buffalo, NY)
Lecture-Demonstration:	“Ritual and Sabotage of the Twentieth Century” Williams College	(Williamstown, MA)
Master Class:	“Contemporary Brass Techniques” Tanglewood — Empire Brass Quintet Symposium	(Lenox, MA)
Lecture:	“Bartok’s Compositional Aesthetics” The American College in Paris	(Paris, France)
Lecture:	“Notation in Contemporary Music” The Paris-American Academy	(Paris, France)
Lecture-Demonstration:	“Experiential Time — A New Theory” Berklee College of Music	(Boston, MA)

Publications — print media

Books and Manuals

- Tree of Life** (Book One of the Tree Trilogy)
[Author, under the pen-name Chris Loveway] YAV Publications, 344 pages (2007)
- Multimedia PowerTools**
[Co-author] Random House Electronic Publishing (formerly Bantam Elect. Pub.), (1993)
- Miroslav Vitous Symphonic Orchestra Samples — Users' Manual**
[Author] Users Manual (1993)
- Mastering the World of QuickTime**
[Co-author—wrote 40% of the book] Random House (1993)
- The Macworld Music and Sound Bible**
[Author] IDG Books Worldwide, 1,450 pages (1992)
- Macworld Music & Sound Bible Quick Reference** (e-book)
[Author] Celestine Opus, 300 pages (1992)
- Music Macros — Users' Manual**
[Author/editor] Music Macros (1992)
- A Players Guide to the Kurzweil 250**
[Author/editor] Kurzweil Music Systems (1986)
- MegaTrack 2.0 — Users' Manual**
[Author] MusicWorks, Inc. (1986)
- Harmonization**
[About Nadia Boulanger's teachings—limited edition (self-published) 1981]
- The Green Book**
[Author under the pen-name Christopher Johnson] C.J. Press (self-published) 1971

Chapters in Books

- "Making Music in the Recording Studio"**
Macintosh Virtual Playhouse, Hayden., (1994)
- "Choosing Notation Software"**
Making Music With Your Computer. Mix Books, (1992)
- "Microcomputers in the Music Studio"**
The Music Machine (Ed. Curtis Roads) MIT Press, (1988)
- "Composition or Improvisation? Only the Computer Knows!"**
Proceedings of the Fifth International Audio Engineering Society Conference (1987)
- "The Impact of MIDI Upon Compositional Methodology"**
International Computer Music Conference Proceedings (1986)

Editing

- Book Series Editor for A-R Editions**
Computer Music and Digital Audio Series (1995–1999)
Responsibilities included acquisitions, editing, project management, and working closely with a dozen authors.
- Experiments in Musical Generative Ability** (by Maria Sagi)
[Editor, translator, author of foreword] Publishing House of the Hungarian Academy of Sciences, Budapest: 1977.

Long Articles & Technical Essays

- "MIDI and Director, Part 2"**
Macromedia Developers Journal (March 1993)
- "MIDI and Director, Part 1"**
Macromedia Developers Journal (January 1993)
- "Sound Lingo for the Finale Guided Tour"**
Macromedia Developers Journal (October 1992)
- "Voice Navigation for the Macintosh Musician"**
Articulate Systems Inc. (January, 1990)
- "The Kurzweil 250 Digital Synthesizer — Version IV"**
(update of CMJ), Vol. 10, No. 1 [Kurzweil Music Systems] (1987)
- "Personal Computers & Music— The State of the Art"**
Journal of the Audio Engineering Society, Vol. 35, No. 3 (1987)
- "MIDI and the Apple Macintosh"**
Computer Music Journal, Vol. 10, No. 3 (1986)
- "The Kurzweil 250 Digital Synthesizer"**
[with Don Byrd] Computer Music Journal, Vol. 10, No. 1 (1986)
- "Academic Applications of the Kurzweil 250"**
Kurzweil Music Systems (1985)
- "Operatic Applications of the Kurzweil 250"**
Kurzweil Music Systems (1985)
- "Music Software for the Apple Macintosh"**
Computer Music Journal (cover story), Vol. 9, No. 4 (1985)

Feature Articles

- "MIDI XCMDs"**
MuseLetter (Jan/Feb 1994)
- "Sound Editors Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "MIDI Sequencers Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "Multimedia Speakers Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "QuickTime Music and Sound"**
Electronic Musician — Vol. 8, No.9 (1993)
- "State-of-the-Art Sequencing"**
Electronic Musician — Vol. 8, No.6 (1993)
- "Speakers for Multimedia — Buyers Guide"**
NewMedia (April, 1993)
- "Three-dimensional Sound Processing"**
NewMedia (January, 1993)
- "Sound Editors Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "Digital Audio Cards Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "MIDI Sequencers Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "MIDI Interface Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "Composing by the Numbers"**
NewMedia (July, 1992)
- "Multimedia Music Tips"**
NewMedia (September/October, 1991)
- "Notation Software Buyers Guide"**
Electronic Musician — Vol. 7, No.9 (1991)
- "Digital Audio At Last"**
Macworld — Vol. 8, No.1 (1991)
- "The Interlocution Solution"**
Verbum 4.1 (Spring, 1990)
- "MIDI Sequencers — Greatest Hits"**
Macworld — Vol.6, No.9 (1989)
- "Direct to Hard disk Recording"**
Music Technology — Vol.2, No.11 (1988)
- "Second Generation Music Processing"**
Macworld — Vol.5, No.7 (1988)
- "Mac and MIDI: A Fine Duet"**
MacWeek — Vol.2, No.7 (1988)
- "Top of the Charts"**
Macworld, Vol. 4, No. 8 (1987)
- "Communicating With Intelligent Instruments"**
Keyboards, Computers, & Software, Vol. 2, No. 3 (1987)
- "The Musical Future of Computers and Software"**
Keyboards, Computers, & Software, Vol. 2, No. 2 (1987)
- "From Keyboard to Score"**
Macworld, Vol. 3, No. 12 (1986)
- "Digital Sampling and the Apple Macintosh"**
Byte (special music issue), Vol. 11, No. 6 (1986)
- Regular Columns**
- "Buttering your Bread with Music for Multimedia"**
Verbum 5.3 (Summer, 1992)
- "The Hollywood Scene" — Profile: Mike Lang"**
Soundwaves (July/August, 1990)
- "The Hollywood Scene" — Profile: Bruce Miller"**
Soundwaves (May/June, 1990)
- "Adding a Hard disk to Your Kurzweil 250"**
Kurzweil Users Newsletter, Vol. 3 No.1 (June, 1989)
- "Mac Power User = Power Muser — Part I to 3"**
Electronic Musician — Vol.4, No.3, 4, and 5 (1988)
- "Getting the Most Out of the Kurzweil 250—Part Two"**
Kurzweil Generation, Vol. 1, No. 2 (1987)
- "Getting the Most Out of the Kurzweil 250—Part One"**
4/5 Select, Vol. 1, No. 1 (1986)
- MacInTouch**
- "Macintosh Musicware Update"** Vol. 3, No. 3 (1987)
- "The Sound of Things to Come"** Vol. 2, No. 8 (1986)
- "MIDI Goes One Step Further"** Vol. 2, No. 6 (1986)
- "Musicware: Upgrades and Updates"** Vol. 2, No. 4 (1986)
- "The Performing Artists' Network"** Vol. 2, No. 3 (1986)
- "MIDI Notes"** Vol. 1, No. 5 (1985)
- "Macintosh Musicware"** Vol. 1, No. 4 (1985)

Publications — print media (continued)

Reviews

- “Symphonic Orchestral Samples”**
MuseLetter (Jan/Feb 1994)
- “Metro”**
MuseLetter (Jan/Feb 1994)
- “Vision 2.0”**
MuseLetter (Jan/Feb 1994)
- “Opcode’s Studio 5”**
NewMedia (March, 1991)
- “Roland’s Sound Canvas”**
NewMedia (January, 1991)
- “Ballade, Trax, and MasterTracks Pro”**
NewMedia (November/December, 1991)
- “The Miller-Blake Kurzweil 250 Sample Library”**
Electronic Musician — Vol.5, No.4 (1989)
- “A Quartet of MIDI Interfaces”**
Macworld — Vol.5, No.5 (1988)
- “Performer 2.2: Review”**
Electronic Musician — Vol.4, No.3 (1988)
- “ConcertWare goes Postscript”**
Macworld — Vol.5, No.1 (1988)
- “Hendrix Haze and Dun Dun”**
Computer Music Journal, Vol. 10, No. 2 (1986)
- “MegaTrack Makes the Grade”**
MacInTouch, Vol. 2, No. 2 (1986)
- “The Macnifty Audio Digitizer”**
MacInTouch, Vol. 2, No. 1 (1986)
- “Mark of the Unicorn’s Performer”**
MacInTouch, Vol. 1, No. 6 (1985)
- “Samuel Adler: The Study of Orchestration”**
Computer Music Journal, Vol. 8, No. 4 (1984)
- “Luc Ferrari: Presque Rien”**
Computer Music Journal, Vol. 8, No. 3 (1984)

Sidebars and Mini-features

- “New Sound Manager Supercharges QuickTime Update”**
NewMedia (August, 1993)
- “The MIDI is the Message”**
Macromedia Developers Journal (January 1993)
- “WYSIWYP — What You Say is What You Play”**
Verbum 4.1 (Spring, 1990)
- “Expert Systems Explained”**
Electronic Musician — Vol.4, No.5 (1988)
- “Music Fonts and ‘Publishing on Demand’”**
MacWeek — Vol.2, No.7 (1988)
- “Mac Helps 19th Century Composer Complete Opera”**
MacWeek — Vol.2, No.7 (1988)

News Items

- “Sound Manager 3.0”**
MuseLetter (Jan/Feb 1994)
- “QuickTime 2.0”**
MuseLetter (Jan/Feb 1994)
- “MacMusicFest 2.0**
Macworld — Vol.6, No.4 (1989)
- “Grand Finale”**
Macworld — Vol.5, No.6 (1988)
- “Apple is for ‘A’”**
Macworld — Vol.5, No.4 (1988)
- “Macintoshes behind the Scenes of Star Trek”**
Macworld — Vol.5, No.3 (1988)
- “An Entertainer’s User Group**
Macworld — Vol.5, No.2 (1988)
- “Robots and Beyond: The Age of Intelligent Machines”**
Macworld, Vol. 4, No. 9 (1987)
- “Hearing-Impaired Learn to Speak... With a Macintosh”**
Macworld, Vol. 4, No. 7 (1987)
- “Berklee and the Music LAN”**
Macworld, Vol. 4, No. 6 (1987)
- “1st International Workshop on Music Notation by Computer”**
Computer Music Journal, Vol. 11, No. 3 (1987)
- “World’s Largest Mac Peripheral”**
Macworld, Vol. 4, No. 4 (1987)
- “HookUp!”**
Macworld, Vol. 4, No. 1 (1987)
- “High Score Scores High”**
Macworld, Vol. 3, No. 11 (1986)

Biographies of Christopher Yavelow

- Who’s Who of Emerging Leaders in America**
Marquis Who’s Who, Illinois 3rd Edition.
- Who’s Who in California**
Who’s Who Historical Society 19th Edition.
- Who’s Who in American Education**
Marquis Who’s Who, Illinois 3rd & 4th Edition.
- Who’s Who in Entertainment**
Marquis Who’s Who, Illinois 1st & 2nd Edition.
- Men of Achievement**
IBC Cambridge, UK: 11th Edition.
- Dictionary of International Biography**
IBC Cambridge, UK: 18th & 19th Edition.
- The International Who’s Who in Music**
IBC Cambridge, UK: 10th thru 14th Edition.
- Who’s Who in American Music**
Jacques Cattell Press, Tempe: 1983, 1985
- Contemporary American Composers**
E. Anderson, G.K. Hall Company, Boston: 1975

Articles About Christopher Yavelow

- “Toying with Digitals”**
Article about YAV developing the first LEGO CD-ROM;
Apple Magazine in 9 languages—(Winter, 1997)
- “Bach op Besteling” (“Bach on demand”)**
Article about YAV’s algorithmic composition software
(by Harm Visser) Intermediair—(13 March, 1997)
- “LEGO Multimediaal — Een Nieuw Tijdperk”**
Article about YAV’s production of the first LEGO CD-ROM
(by Gert Jan Oelderik) Dutch Macworld—(February, 1997)
- “Geluid in Interactive Producties”**
Article sound in interactive production
(by Allard Frederiks) Adfo-com 2.03—(May, 1996)
- “Christopher Yavelow MIDI-goeroe”**
(by Michel van der Ven) MacFan—(herfst, 1995)
- “Christopher Yavelow & Het Belang van de User Interface”**
(by Jeroen van Bergeijk) VPRO Gids—(September, 1994)
- “San Diego Artists Pioneer Use of Voice Recognition”**
(by Stephen Beale) Micro Publishing News—(March, 1991)
- “The Smart Studio: Christopher Yavelow”**
(by Rob Morgan) Verbum—Issue 4.3 (Winter 1990)
- “MultiMIDIa Performance Art”**
(by Mark Weidenbaum) Verbum—Issue 4.2 (Summer 1990)
- “Voice-Activated Jam Session”**
(by Ann Garrison) Macworld—Vol.7, No.10 (October 1990)
- “Laying Tracks: Christopher Yavelow”**
(by Nora Leven) Computer User—(November, 1990)
- “VADA—Voice Activated Digital Art”**
(by Peter Durlach) The Articulate Voice (June, 1990)
- “Profile: Christopher Yavelow”**
(by Andrew Hendrickson) The Articulate Voice (March, 1990)
- “Music by Mouse”**
(by Deborah Grace Winer) Opera News: Vol 54, No. 14 (March 1990)
- “Desktop Publishing and Opera:
Composer Christopher Yavelow’s COUNTDOWN”**
(by Dave Brogin) Personal Publishing (1990)
- “Opera in the Eighties”**
(by Joe Matazzoni) Macworld, Vol. 4, No. 8 (1987)
- “Traditional and Computer-Assisted Composer”**
Journal of the AES, Vol. 35, No. 3 (1987)
- “User Profile: Christopher Yavelow”**
(by Pat Camarena) Kurzweil Generation: Vol. 1, No. 2 (1987)
- “Interview: Christopher Yavelow”**
(by David Poyouron) NewCOMP News: Winter, 1986.
- “The Making of a 40-Pound Opera”**
(by Kathryn Collins) UTD News: Spring, 1984.
- “Composer Yavelow’s ‘Ritual and Sabotage’”**
(by Andrew Pincus) The Berkshire Eagle, April 14, 1983.

Videos & TV With Chris Yavelow

- “The WEB”**
(Half-hour broadcast & interview) *VPRO Television—(1996)*
- “Reiziger in Muzeik”**
(Han Reiziker Interviews Christopher Yavelow
in this half-hour broadcast) *VPRO Television — (1994)*
- “Macintosh MIDI & Music Video Bible”**
*(Robert Moog Interviews Christopher Yavelow
in this set of ten videos BMG-Victor — (1993)*
- “Music Notation Technology”**
Coda Music Software — (1990)

Publications — digital media

CD-ROM Production

- Music is the Message** YAV Interactive Media (2000)
CD-ROM version of intelligent algorithmic composition software created for the newMetropolis Science/Technology Center. Automatically composes soundtracks to interpret a film scene. The CD-ROM version offers many more features than the version installed at the museum. You can listen to music composed by the program at <http://yav.yav.com/MIM/MIM.html>
- LEGO CD-ROM** Denmark (released worldwide except US: 1997, 1998)
Developed LEGO's first CD-ROM (Technic 8299). Responsible for programming, human factors, graphics and media post-processing, and QuickTime compression for cross-platform CD-ROM: Mac O/S, Windows 3.11, Windows 95, available in 138 countries.
- Experiments in Music Intelligence** A-R Editions, MN (1996)
Produced CD-ROM for Book/ CD-ROM combo of the same name by David Cope. Programmed multimedia browser for the CD-ROM. The media browser supports text, program code, still graphics, MIDI, digital audio, QuickTime.
- VPRO Digitale Gids (Digital Guide)** VPRO Television, The Netherlands (1994)
Director of CD-ROM production responsible for user interface concept, design, programming, graphics specification, and music editing, as well as composing some of the music.
- Macworld Summer 1994 Readers' Disk** IDG Nieuwe Media, The Netherlands (1994)
Provided custom software and animated presentation for this two-CD-ROM set.
- Macintosh Virtual Playhouse** Hayden Press, NY (1994)
Created the 45-megabyte Sound, MIDI, and Digital Audio section.
- Multimedia PowerTools** Random House Electronic Publications, NY (1993)
Author/Programmer for "Interactive Composition," a 50-megabyte multimedia step-by-step tutorial about the creation of the CD-ROM's theme music. Composed CD-ROM theme music.
- Verbum Interactive** Verbum, Inc., CA (1991)
Composed the sound track for the CD-RO, as well as redbook audio for the "Verbum TuneBox" segment. Programmer of "Verbum SourceBank" multimedia resource database.

Commercial Software and Shareware (most are available from YAV.yav.com)

- FictionFixer** (*visit FictionFixer.com for more information*) 2001 - 2006
Expert system tracks 250 characteristics of bestselling novels to define a model.
- The Adaptive Music Project** 1999 - 2002
Artificially intelligent Web site allows one to compose with YAV Music Engine.
- Email Magician** 2001
Automatic filter, mailbox, and nickname generation for Eudora with spam filtering. The first commercial anti-spam program for the Macintosh.
- Meta Tag Manager** 1998
Analyzes and optimizes meta tags to enhance search-engine-relevancy ranking.
- YAV's RAD Tools** 1998
Rapid Application Development System for SuperCard (adds 300 commands, functions)
- The Music is the Message** 1997 - 2000
Intelligent algorithmic composition software for the newMetropolis Science and Technology Center automatically composes soundtracks to interpret a film scene.
- Spike** — *Expert System for QuickTime batch analysis. Initial version endorsed by Pixar animators.* 1997
- PushBtnBach** — *Algorithmic music composition software for composing in the style of J.S. Bach* 1995
- CyberMozart** — *Commercial implementation of "Mozart's Musical Dice Game."* 1994
- Finale Guided Tour** 1990
Complete interactive tutorial for professional notation system published by Coda Music.
- VOX Vivarium** (*proprietary*) 1989
Computer music research system for Apple Computer's Vivarium Project (child development).

Administrative and Other Positions

CEO and Designer — YAV Publications (an independent book publisher)	2007 - present
President — Maryland Apple Corps (Macintosh User Group)	2005 - 2007
Board Member — Maryland Apple Corps (Macintosh User Group)	2004 - present
CEO and Senior Creative Director — YAV Interactive Media	1994 - present
Network, Software, and Internet Developer — CompuColor (Haarlem, The Netherlands)	2001 - 03
Book Series Editor — Computer Music and Digital Audio Series (A-R Editions)	1995 - 99
Contributing Editor — Macromedia User Journal	1993 - 94
Music Director — MacFEST 1992 (Hollywood, CA)	1992
Steering Committee Member — AFI-Apple Computer Center for Film and Videomakers	1992 - 93
Board Member — LAMG (Los Angeles Macintosh Group)	1992 - 93
Music Director — LAMG Holiday Celebration of Art and Music (Hollywood, CA)	1991
Music Editor, Columnist — Verbum Magazine, Verbum Interactive	1991 - 94
Contributing Editor — New Media Magazine	1991 - 94
Advisory Board Member — AFI-Apple Computer Center for Film and Videomakers	1991 - 93
Co-Director — MacMusicFest 1.0, MacMusicFest 2.0	1989 & 90
Music Consultant — Apple Computer (Vivarium Division)	1988 - 93
Founding Director: FUGUE (Finale Users' Group for Understanding ENIGMA)	1988 - 93
Regular Feature Writer — Electronic Musician	1988 - 93
Advisory Board Member — MusicNET	1988 - 90
Chief Music and Technology Consultant — Symphony of the 700th — Swiss Septicentenary	1988 - 90
Executive Director — MEGA —The Macintosh Entertainment Guild of America	1988 - 90
Technical Reviewer — Leonardo: Journal of the Int. Society for the Arts, Science, & Technology	1988
Contributing Editor — Music, Computers, and Software	1987 - 89
ROM Soundware developer, K1000 series — Kurzweil Music Systems (Waltham, MA)	1987 - 90
Regular Contributor and Contributing Editor — Macworld	1986 - 93
Macintosh Product Review Editor — Computer Music Journal (Cambridge, MA)	1985 - 90
Beta Software/Hardware Tester/Consultant — Kurzweil Music Systems, Emu Systems, Silicon Beach, Mark of the Unicorn, Passport Designs, Opcode Systems, Advanced Music Notation Systems, Intelligent Music, Digidesign, Southworth, Great Wave Software, Articulate Systems, Dr. T's, Electronic Arts, HB-Imaging (HB-Engraver), CODA (Finale/Enigma), Graphic Notes	1985 - present
Market Specialist: Academic, Operatic, & Theatrical —Kurzweil Music Systems (Waltham, MA)	1985 - 87
Associate Editor — MacInTouch (Framingham, MA)	1985 - 87
Composer, Computer Synthesist — YAV Digital Music	1984 - 94
Executive Officer, Board Member — New England Computer Arts Association (Needham, MA)	1983 - 87
Chairman, Camargo Foundation Composer-in-Residence Committee (Cassis, France)	1982 - 87
Music Jury — The Cambridge Arts Council (Cambridge, MA)	1982
Director, Festival Musical du Château de Pourtalès (Strasbourg, France)	1980
Jury — Concours National de Musique (Strasbourg, France)	1979
Co-Founder, The Harvard Group for New Music (Cambridge, MA)	1974 - 77
President and Co-Founder, Creative Media Incorporated (Boston, MA)	1973 - 76
Co-Director, The Annex Players (Boston, MA)	1973 - 76
Composer and Co-Director, Kinesis — A Theater of Sound and Music (Boston, MA)	1973 - 75
Director, The Outstanding Artists Chamber Music Series (Nahant, MA)	1973 - 75
Publicity Director, The Boston Bach Ensemble (Boston, MA)	1973 - 75
Chairman, The "Events in Time" International Competition (Boston, MA)	1975