

Christopher Yavelow

122 Greenmeadow Drive
Timonium, MD 21093
410-252-3620 (fixed) 443-271-5600 (mobile)

Personal

Born: Cambridge, Massachusetts
Daughters: Celina Celeste, 1986; Stephanie Cecile, 1989

E-Mail: Chris@yav.com
<http://www.chrisyavelow.com>

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, Alfred Kanwischer, Gardner Read</i>)	Boston University (Boston, MA)
B.Mus. in Composition and Theory (<i>Joyce Mekeel, Hugo Norden</i>)	Boston University (Boston, MA)
Diploma Conservatoire Darius Milhaud: Centre Acanthes (Aix-en-Provence, France) (<i>Gyorgy Ligeti, Mauricio Kagel</i>)	
Diploma Conservatoire de Musique Américain (Fontainebleau, France) (<i>Narcis Bonet, Henri Dutilleux, Betsy Jolas, Emile Naoumoff</i>)	

Additional Studies

Nadia Boulanger (<i>thrice weekly for one year</i>)	(Paris, France)
Darmstadt Ferienkurs für Neue Musik (<i>Ferneyhough, Lachenmann</i>)	(Darmstadt, Germany)
Franz Liszt Academy of Music (<i>Durko, Erdei, Lendvai, Hegyi</i>)	(Budapest, Hungary)
Sterling-Currier Programme de Musique Contemporaine	(Paris, France)
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>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>sabbatic replacement</i>) (<i>Composition, Orchestration, Keyboard Harmony, Mathematical Applications to Composition, Contemporary Music, Graduate Seminar on Twentieth Century Opera, History of Film Music</i>)	University of Texas at Dallas (Richardson, TX)
Chairman, Department of Music (<i>one year</i>) (<i>Composition, Theory, Counterpoint, Keyboard Harmony</i>)	Schiller College (Strasbourg, France)
Assistant Professor (<i>one year</i>) (<i>Theory, 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 9I: Reading and Research</i>)	Harvard University (Cambridge, MA)

Honors

Awards

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

Scholarships, Fellowships, and Grants

- Meet the Composer Grant** (*Massachusetts*)
- Cumington Community of the Arts Fellowship**
- National Endowment for the Arts Fellowship**
For composition of *THE PASSION OF VINCENT VAN GOGH* (opera in three acts)
- Camargo Foundation Fellowship** (*Cassis, France*)
One-year residency for composition of *THE PASSION OF VINCENT VAN GOGH*
- 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** (*Harvard University Music Department Nomination*)
- MacDowell Colony Fellowship(s)**

Composing Activities

Representative Commissions

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

Composer-in-Residencies

- The University of Texas at Dallas** (*one year*) (Dallas, TX)
- Cumington Community for the Arts** (*summer*) (Cumington, MA)
- The Camargo Foundation** (*one year*) (Cassis, France)
- Cité Internationale des Arts** (*one semester*) (Paris, France)
- MacDowell Colony** (*twice*) (Peterborough, NH)
- Windhover Center for the Creative and Performing Arts** (*summer*) (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” (*9 minutes*) Feature film: additional music (Universal Pictures)
- “The Hollywood Film Music Library” (*30 minutes*) Library music (Screen Music Prod.)
- “Chesapeake Verse” (*30 minutes*) Film for video (National Public Television)

Orchestration, Sweetening

- Stuart Copeland’s “Holy Blood”** (*two hour opera*) Orchestration (Hollywood, CA)
- John Andrew Parks III** (*one CD*) Orchestration (Capital Records, Hollywood, CA)
- Kansas’ “In the Spirit of Things” CD** Orchestration (MCA Records, Hollywood, CA)
- John Williams’ “New England Time Capsule”** Sweetening (OmniMax, Boston, MA)

Miscellaneous

- Executive Director** (*three years*) MEGA: The Mac Entertainment Guild (Hollywood, CA)
- Founding Director** (*six years*) FUGUE: The Finale Users’ Group (Hollywood, CA)
- Music Consultant** (*six years*) Apple Computer Vivarium Division (Los Angeles, CA)
- Academic Market Specialist** (*three years*) Kurzweil Music Systems (Waltham, MA)
- Chairman, Camargo Composer-in-Residence Committee** (*six years*) (Cassis, France)
- Director, Festival Musical du Château de Pourtalès** (*one season*) (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”**
Houdt de Dief! (Festival of Contrasts of the 40th 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”**
Training the Trainers 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 (Hartford, CT)
Simmons College (Boston, MA)
New England Conservatory (Boston, MA)
Thayer Conservatory (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

- “**Multimedia PowerTools**”
[co-author] Random House Electronic Publishing (formerly Bantam Elect. Pub.), (1993)
- “**Miroslav Vitous Symphonic Orchestra Samples**”
[author] Users Manual (1993)
- “**Mastering the World of QuickTime**”
[co-author] Random House (1993)
- “**The Macworld Music and Sound Bible**”
[author] IDG Books Worldwide, 1,450 pages (1992)
- “**Power Users Companion to The Macworld Music & Sound Bible**”
[author] Celestine Opus, 500 pages (1992)
- “**Macworld Music & Sound Bible Quick Reference**”
[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**”
MusicWorks, Inc. (1986)
- “**Harmonization**”
{About Nadia Boulanger’s teachings — limited edition 1981}
- Sagi, Maria. “Experiments in Musical Generative Ability”**
[Editor, translator, author of foreword] Publishing House of the Hungarian Academy of Sciences, Budapest: 1977.

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 (1995–1999)**
Computer Music and Digital Audio Series (A-R Editions)

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 W. 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 1 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)
 - “**Macintosh Musicware Update**”
MacInTouch, Vol. 3, No. 3 (1987)
 - “**The Sound of Things to Come**”
MacInTouch, Vol. 2, No. 8 (1986)
 - “**MIDI Goes One Step Further**”
MacInTouch, Vol. 2, No. 6 (1986)
 - “**Musicware: Upgrades and Updates**”
MacInTouch, Vol. 2, No. 4 (1986)
 - “**The Performing Artists’ Network**”
MacInTouch, Vol. 2, No. 3 (1986)
 - “**MIDI Notes**”
MacInTouch, Vol. 1, No. 5 (1985)
 - “**Macintosh Musicware**”
MacInTouch, 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)
- “Conference Report — First 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; more info in the sidebar entitled: “Perfecting the Job”
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 Poyourov) *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 Christopher 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 Activities

- 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://www.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 some music.
- Macworld Zomer 1994 LezerDisc** 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-ROM including transitional music for file loading 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.com)

- FictionFixer** (*visit FictionFixer.com for more information*) 2001 - 2004
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. Once endorsed by Pixar animators.* 1997
- PushBtnBach** — *Algorithmic music composition software.* 1995
- CyberMozart** — *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).

Representative Works and Performances

Dramatico-Musical Works

BEHOLD ICARUS	<i>orchestra and mime troupe</i>
BISOLILOQUY	<i>septet and two dancers</i>
THE CAUCASIAN CHALK CIRCLE (Brecht)	<i>play with music</i>
COUNTDOWN (Harrington)	<i>opera in one act</i>
ETCETERA	<i>tape and dancers</i>
HECUBA and POLYXENA	<i>piano and dancers</i>
MALEDICTION	<i>tape and dancers</i>
METAMORPHOSIS of the PIERIDES	<i>tape and dancers</i>
NARCISSUS and ECHO	<i>tape and dancers</i>
THE PASSION OF VINCENT VAN GOGH	<i>opera in 3 acts</i>
THE ROGUE	<i>opera in one act</i>
SERMON 12 instruments and slides	
WOMAN	<i>chamber opera in 7 scenes</i>

Orchestral Works

AND THEN WE SAW A SEA LION	<i>concerto for marimba</i>
AXIS	<i>large orchestra</i>
CONCERT OVERTURE	<i>orchestra</i>
MONUMENT	<i>string orchestra</i>
SEVEN MIKROPHONAE	<i>orchestra</i>

Choral Works

AUGURIES OF INNOCENCE (Blake)	SSAA
DONA NOBIS PACEM (Editions à Coeur Joie)	SSAA
DRIFTWOOD (Hagerty)	SATB
FEAR AND MISERY OF THE 3rd REICH (Brecht)	SATB
THE HORSE WITH VIOLIN IN MOUTH (Ferlinghetti)	SSAA
IF THE GULF IS DEEP (Brecht)	SATB
KYRIE	SATB and orchestra
SHOES OF GOLD (Brecht)	SSA
SONG OF INJUSTICE IN PERSIA (Brecht)	SATB
THE LORD'S PRAYER	SATB and string orchestra or piano

Vocal Works

THE CANDLE (Brecht)	<i>bass & piano</i>
FOUR GENERALS (Brecht)	<i>mezzo & prano</i>
FOUR SONGS OF SAPPHO (Sappho)	<i>mezzo & piano</i>
GRUSHA'S LULLABY (Brecht)	<i>mezzo & piano</i>
HOW HAS IT ESCAPED ME? (Porter)	<i>mezzo & piano</i>
MARCHING SONG (Brecht)	<i>bass, baritone, & piano</i>
THE TORMENT (Eliot)	<i>soprano & piano</i>
U.S.A. (Yavelow)	<i>mezzo & piano</i>
WHAT COULD SHE SAY... (Ferlinghetti)	<i>mezzo & soprano</i>

Most works (except DONA NOBIS PACEM) available from **American Composers Edition**, 170 West 74th Street, New York, NY 10023. (212) 362-8900.

Performance tapes for many of these works may be obtained from the composer, The American Composers Alliance, The American Music Center Library, The Rogers and Hammerstein Library of The Lincoln Center (New York), or The Bibliothèque Nationale de Musique Contemporaine (Paris).

Chamber Works

AFTER SATIE	<i>flute & piano</i>
AN EXPLANATION OF ONE MECHANICAL MAN	<i>clarinet & cello</i>
CHUT	<i>contrabass & voice</i>
DIMENSION-L	<i>bsn, trb, dbl. bass, piano</i>
E-PRIME	<i>brass quintet</i>
FANFARE	<i>2 trumpets, 2 timpani</i>
INTROSPECTIONS	<i>2clar, bsn, 2trp, rb, vln, ob, clar, bsn</i>
MOMENTS	<i>woodwind octet</i>
MONDAY MORNING FANTASY	<i>string qtet, brass</i>
MULTIPLES & METAPHASE	<i>trombone quartet</i>
NERO'S TOMB	<i>clarinet & piano</i>
NOCTURNE	<i>clar, vln, vc, piano</i>
PHI-LINGS	<i>clarinet & string quartet</i>
QUINTET	<i>2 contrabasses</i>
RENCONTREBASSE	
RITUAL & SABOTAGE of the 20th CENTURY	<i>violin, cello, piano</i>
SONATA	<i>2 trumpets</i>
SONEPTUA	<i>string quartet</i>
STONE GROUND	<i>cello & piano</i>
STRING QUARTET #1	<i>string quartet</i>

Works for Solo Instruments

DRONES and INTERPOLATIONS	<i>piano(s)</i>
I'LL BE SEEING YOU	<i>piano</i>
METAPHASE	<i>solo instrument</i>
MULTIPLES	<i>piano</i>
NIPPON GAKKI VARIATIONS	<i>TX816 & DX7</i>
PERMUTATIONS OF SILENCE	<i>piano</i>
PLAYING w/MYSELF	<i>instrument & tape</i>
SEVEN TEXTURES	<i>piano</i>
YAVELOVELATIONS	<i>piano, four hands</i>

Film, Video, AV, Multimedia

BAB VARIATIONS	<i>interactive</i>
CHESAPEAKE VERSE (Yeager)	<i>videotape</i>
GREEN	<i>AV</i>
IMAGINARY CONVERSATIONS (Haleen)	<i>AV</i>
INTERCOSMOS	<i>16mm animation</i>
MAYOR FLYNN'S HEALTH LINE (N.E.T.)	<i>videotape</i>
MOUSSE DU JOUR	<i>interactive</i>
NERUO-VADA (Haleen)	<i>interactive</i>
PLAYING w/MYSELF (Beams)	<i>videotape</i>
RELIABILITY AND RISK: COMPUTERS IN THE NUCLEAR AGE (CPSR)	<i>AV</i>
SOMETHING LIKE, WELL... I CAN'T	
REMEMBER THE NAME OF IT (Haleen)	<i>interactive</i>

Performing Groups (sample)

Annex Players	Ensemble Fémina de Musique Vocale de Lausanne (<i>Switzerland</i>)	New England Youth Ensemble
Annex String Quartet	Harvard Group for New Music	Samuel Pilafian
Atlantic Union College	Jaros String Quartet	Prima Vera String Quartet
Boston University Tuba Ensemble	Kinesis—A Theatre of Sound and Music	Pro Musica Nova (<i>Wisconsin</i>)
Choeurs Philharmoniques de Toulon	Kodaly Institute Chorus	Slide Consort
Choral de Camera Mioritza (<i>Roumania</i>)	Joelle Léandre	Sunny Hill Chamber Choir (<i>England</i>)
Chorale du Conservatoire National de la Région de Toulouse (<i>France</i>)	Memphis State University	Frances Uitti
Collage—The Contemporary Ensemble of the Boston Symphony	Yvar Mikhashoff	Univ. of Connecticut Faculty Ensemble
Composers Forum	Modern Times Theater (<i>NY</i>)	Univ. of Miami Faculty Ensemble
Empire Brass Quintet	Musica Nova (<i>Roumania</i>)	Univ. of Texas Faculty Ensemble
	National Brass Symposium	Vermont Symphony Orchestra
		Williams College Trio

Performance Locations (sample)

American Zephyr Studios	Dartmouth College	Pine Manor College
Atlantic Union College	Expanding Infosphere (CA—KQED)	Rencontres Internationales du Chant Choral de Tours (<i>France</i>)
Bates Hall (<i>Boston</i>)	Franz Liszt Academy (<i>Budapest</i>)	Salem State College
Berklee College of Music	Free Music Store (<i>NY-WBAI</i>)	Schiller College
Berkshire Museum	Georgia State University	Shenandoah Conservatory
Boston Computer Museum	Hampshire College	"Smithsonian World" (<i>PBS</i>)
Boston Conservatory of Music	Hartt College of Music	South Shore Conservatory (<i>MA</i>)
Boston Museum of Fine Arts	Harvard University	St. Thomas Aquinas Church (<i>TX</i>)
Boston State College	Hollings College	Tanglewood
"Boston Tonight" (<i>1966</i>)	Holy Cross College	University of Connecticut
Boston University	Imaginary Landscapes (<i>CA - KPFK</i>)	University of Miami
Boston University Abroad (<i>Germany</i>)	Indiana University of Pennsylvania	University of Texas
Brookline Arts Association	Johnson State College	Wellesley College
Brown University	Kodaly Musical Training Institute (<i>MA</i>)	Williams College
Buffalo Center for New Music	Mannes College of Music	Windhover Center for the Arts (<i>MA</i>)
Carpenter Center (<i>Harvard</i>)	Massachusetts Institute of Technology	Wisconsin Conservatory
Cité Internationale des Arts (<i>Paris</i>)	Nippon Gakki Corporation (<i>Tokyo</i>)	Zoltan Kodaly Institute (<i>Hungary</i>)
Clarke University	Paris-American Academy (<i>France</i>)	
Donnell Library (<i>NY</i>)	"Performance" (<i>MA—WGBH</i>)	

A complete list of works with instrumentation, premiere dates, and additional information is available from the composer.

References

Confidential letters of recommendation currently on file at:

Harvard University — Graduate School of Arts and Sciences
OFFICE OF CAREER SERVICES
54 Dunster Street
Cambridge, Massachusetts, USA 02138
phone: 617-495-2787 or 495-2595

Doctor **Otto Laske**

Artistic Director, NEWCOMP
The New England Computer Arts Assoc.
926 Greendale Avenue
Needham, Massachusetts 02192

Professor **Tod Machover**

Arts and Media Technology Lab
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139

Professor **Yvan Tcherepnin**

Department of Music
Harvard University
Cambridge, Massachusetts 02138

Curtis Roads

Editor, Computer Music Journal
M.I.T. Press
Cambridge, Massachusetts 02139

Doctor **Donald Byrd**

Advanced Music Notation Systems
Princeton University
Princeton, New Jersey 08540

Professor **Todd Welbourne**

Department of Music
The University of Wisconsin
Madison, Wisconsin 53706

Professor **Lawrence Scripp**

New England Conservatory of Music
Boston, Massachusetts 02215

Maestro **Stuart Challender**

Conductor and General Director
Australian National Symphony Orchestra
Sydney, Australia

Reverend **Kenrick Baker**

Director, World Council of Churches Rome, Italy
(formerly: Director, Schiller College)

Professor **James Yannatos**

Senior Lecturer and Conductor of
The Harvard-Radcliffe Orchestra
Harvard University
Cambridge, Massachusetts 02138

Professor **Alan Crossman**

Chairman, Department of Music
Concordia University
Montreal, Quebec, Canada

Professor **Richard Roy**

Director, The Paris-American Academy
9, rue des Ursulines
75005 Paris, France

Doctor **Denise Bacon**

Director, The Kodaly Center of America
West Newton, Massachusetts 02165
(formerly: KMTI)

Professor **Rudi van Dijk**

Dartington College
Dartington, TQ6ED England

Professor **Elliot Forbes**

Chairman, Department of Music
Harvard University
Cambridge, Massachusetts 02138

Professor **David Lewin**

Department of Music
Harvard University
Cambridge, Massachusetts 02138

Film, Video, and Entertainment Industry

People who are familiar with my current work

John Boylan

Producer
Capital Records

Orion Crawford

Transcriber/arranger
"Prince" "Michael Jackson" "Stevie Wonder"

Bob Ezrin

Producer
Pink Floyd, Rod Stewart, Peter Gabriel

Dominic Frontiere

Composer
"Stuntman," "Outer Limits" etc.

Bill Goldstein

Composer
"Hello Again," "Shocker" etc.

Jay Gruska

Composer
"ThirtySomething" "Sisters" etc.

Earl Hagen

Composer
"Mod Squad" "Mike Hammer" etc.

Pat Hollenbeck

Orchestrator John Williams

Ron Jones

Composer
"Star Trek — The Next Generation"

Oliver Leiber

Writer/Producer
Paula Abdul, Aretha Franklin, Sheena Easton

Jeff Lorber

Producer
Fusion Recording Artist

Bruce Miller

Composer
"Knots Landing," "Designing Women,"
"She's the Sheriff," "Hogan Family"

Patrick Moraz

Composer,
member of the Moody Blues
"The Stepfather" "Human Interface"

Chris Page

Arranger
"Witness," "Gotcha," "Karate Kid II"

Robert Walsh

Composer
"Muppet Babies"
"My Little Pony"

Additional References

Charles Ames (Cybernetic Composer)
Craig Anderton (Electronic Musician)
Scott Billups (Viznet Productions)
Jerry Borrell (Macworld, Sumeria)
Tony Bove (Bove/Rhodes Report)
Marc Canter (Macromedia)
Joel Chadebe (Intelligent Music)
Nick DeMartino (American Film Inst.)
Nancy van Deusen (CGS)

Erfert Fenton (Macworld)
Jay Fenton (Kaleida)
John Foley SJ (Catholic Liturgical Center)
Michael Gosney (Verbum)
Earl Hagen (BMI)
Fred Karlin (ASCAP)
Roland Jackson (CGS)
Laurens Lijding (Apple, Benelux)
Stewart McBride (CCI)

Bob Moog
Bob O'Donnell (Electronic Musician)
Steve Reich
Curtis Roads (IRCAM)
Mike Roney (Bantam/Random House)
Bruno Spoerri
John Strawn (A-R Editions)
Becky Waring (New Media)