Christopher Yavelow

February – 2018
121 Cedar Forest Trail
Asheville, NC 28803-3358
828-772-9854 (mobile)

Personal

Born: Cambridge, Massachusetts
Married with two adult daughters

E-Mail: Bytehoven at gmail dot com
http://www.chrisyavelow.com or http://YAV.com

Education

Degrees and Diplomas

DIPLOMA: Conservatoire Darius Milhaud — Centre Acanthes (Aix-en-P., France)   Summers 1979 & 1981
Studies in composition and analysis (Diploma)
(Gyorgy Ligeti - 1979; Mauricio Kagel - 1981)

DIPLOMA: Conservatoire de Musique Américain (Fontainebleau, France)   Summer 1980
Studies in composition and analysis (Diploma) following one year of study with
Nadia Boulanger, thrice weekly.
(Narcis Bonet, Henri Dutilleux, Betsy Jolas, Emile Naoumoff)

M.F.A. (Terminal): Harvard University (Cambridge, MA)   1974 - 77
Master of Fine Arts (Music Composition) 1976
Graduate work toward Ph.D. in Composition begun September, 1974;
Course work completed and qualifying examinations passed February, 1977
(David Lewin, Earl Kim, Leon Kirchner)

M.MUS.: Boston University Graduate School of Arts and Sciences (Boston, MA)   1972 - 74
Master of Music (Composition and Theory) 1974
(David Del Tredici, Alfred Kanwischer, Gardner Read)

B.MUS.: Boston University School for the Arts (Boston, MA)   1968 - 72
Bachelor of Music (Composition and Theory) 1972
(Joyce Mekeel, Hugo Norden, Edith Stearns)

Additional Studies (Europe)

Tyndale Theological Seminary (Badhoevedorp, Holland)   part-time 1999-2003
Book of Revelation, Cults & New Age, Geography of the Holy land,
NT Survey, NT Archeology, History of Christianity, Spiritual Leadership, etc.

Nadia Boulanger (Paris, France)   1978 - 79
Keyboard harmony (through the Ecole Normale de Musique)
Private composition lessons and Analysis classes in her home.

Darmstadt Ferienkurs für Neue Musik (Darmstadt, Germany)   Summer 1978
Studies in composition and analysis
(Brian Ferneyhough, Cristobal Halffter, Helmut Lachenmann)

Franz Liszt Academy of Music (Budapest, Hungary)   1977 - 78
Studies in composition, conducting, analysis, and theory pedagogy
(Zsolt Durko, Peter Erdei, Ernö Lendvai, Erzsebet Hegyi)

Sterling-Currier Programme de Musique Contemporaine (Paris, France)   Summer 1977
Studies in composition and analysis, sponsored by Columbia University
(Max Deutsch, Richard Hoffmann, Jacques-Louis Monod, Marc Wilkinson)

Additional Studies (USA)

Center for Teaching and Learning (University of Maryland, University College)   2008 Summer & Fall
Many courses about distance learning: Teaching with WebTycho (101, 210),
Handling Difficult Students, E-Books and Libraries, and more.

Christian Writers Guild "What's Your Story" (Colorado Springs, CO, and Ashland, NC)   2003-05
2-year writing course: fiction, non-fiction, inspirational, etc.
(Jerry Jenkins, Bob Haslam, and others)

A.S.C.A.P. Film Scoring Workshops (Hollywood, CA)   1989
(Fred Karlin)

Earl Hagen Film Music Composition Seminars (Hollywood, CA)   1988
Sponsored by Broadcast Music Incorporated

Southwestern Chamber Opera Festival (Fort Worth, TX)   1984
(Boris Goldovsky)

New England Computer Arts Association Summer Course (Boston, MA)   Summer 1983
Computer-assisted scoring, analysis, instrument design, composition
(Christopher Fry, Otto Laske, Pamela Marshall)

Kodaly Musical Training Institute — Extension Division (Wellesley, MA)   1975 - 76
Studies in solfège
(Lenke Horvath)

The 30th Annual Composers' Conference (Johnson, VT)   Summer 1975
(Mario Davidowsky, Roger Sessions, Seymour Shiffrin)

Kodaly Musical Training Institute (Wellesley, MA)   1975
Special Course for College Theory Teachers
(Erzsebet Hegyi)

M.I.T. Faculty Seminar on Music, Linguistics, and Aesthetics (Cambridge, MA)   1974 - 76
(David Epstein, Irving Singer, various guest speakers)

Peabody Conservatory — Preparatory Division (Baltimore, MD)   1966 - 67
(Concurrent studies with Dorothea and Otto Ortmann)

Honors

Awards

Writers Digest Short Story Competition — H.M. (Inspirational Short Story Category) 2011
"What Will I Say to Jesus?"

MediaBistro: Book Trailer Battle — First Prize 2007
TREE OF LIFE by Chris Loveway (pseudonym)

MacIdol — First Annual Apple GarageBand Competition — Third Prize 2004
BODY-MIND-SPIRIT (for more info, follow the links at http://ChrisYavelow.com)

Danish Design Centre— "ID98 Prize" 1998
First LEGO CD-ROM v1.1 - Technic 8299 (developed by my company YAV Interactive Media)

The Scandinavian Interactive Media Event (SIME) — "Best Scandinavian CD-ROM of 1997" 1997
First LEGO CD-ROM v1.0 - Technic 8299 (developed by my company YAV Interactive Media)

Point Survey — "Top 5% of the Web" 1995
YAV HomePage (http://www.yav.com)

America Online — featured in "Interesting Sites" at launch of the AOL WWW Client 1995
Family Scrapbook (http://www.Yavelow.com/docs/Scrapbok.html)

NBC Super Channel — featured in NBC teletext for first week in March 1995
COUNTDOWN — First Online Opera (http://www.ChrisYavelow.com/countdown.html)

VIBE Magazine "Best of the Net" — 1994 1994
COUNTDOWN — First Online Opera (http://www.ChrisYavelow.com/countdown.html)

Computer Press Association "8th Annual Computer Press Awards"—Best Advanced How-To Book 1993
The Macworld Music and Sound Bible

Southwest Virginia Opera Society "New One-Act Opera Competition" — First Prize 1988
COUNTDOWN *(Opera for the Nuclear Age — in one act)*

National Association for Multi-Image — Gold Medal 1987
Sound Track for "Reliability and Risk: Computers and Nuclear War"

Rencontres Internationales du Chant Choral de Tours — Required work, Women's Choirs (France) 1982
DONA NOBIS PACEM *(SSAA choir)*

Rencontres Internationales du Chant Choral de Tours — Grand Prix à l'Unanimitè (France) 1981
DONA NOBIS PACEM *(SSAA choir)*

The Francis Boott Choral Music Award 1977
THE HORSE WITH VIOLIN IN MOUTH *(SSAA choir and string orchestra)*

The New York Musicians' Club Prize — The Bohemians 1975
AN EXPLANATION OF ONE MECHANICAL MAN *(clarinet and cello)*

The New American Music Award — Honorable Mention 1975
THE HORSE WITH VIOLIN IN MOUTH *(SSAA choir and string orchestra)*

Victor Herbert A.S.C.A.P. Award — Honorable Mention 1975
E-PRIME *(brass quintet)*

Concorso Internationale de Composizione — Finalist (Italy) 1975
AXIS *(large orchestra)*

Phi Mu Alpha Sinfonia Prize 1974
SONEPTUA and NERO'S TOMB *(string quartet; trombone quartet)*

Devorah Nadworney Award 1974
FOUR SONGS OF SAPPHO *(mezzo and piano)*

Victor Herbert A.S.C.A.P. Award — Third Prize 1974
SONEPTUA *(string quartet)*

National Brass Conference Award 1974
NERO'S TOMB *(trombone quartet)*

International Trombone Association Competition — Finalist (performance award) 1974
NERO'S TOMB *(trombone quartet)*

Shenandoah Conservatory Composition Competition — First Prize 1974
MOMENTS *(wind trio)*

Composers Forum — Donnell Library Concert 1974
SONEPTUA, SERMON, I'LL BE SEEING YOU, FOUR SONGS OF SAPPHO *(chamber works)*

Carnegie Mellon Competition — Honorable Mention 1973
MOMENTS, INTROSPECTIONS, DIMENSION-L *(chamber works)*

Scholarships, Fellowships, and Grants

Meet the Composer Grant — Massachusetts 1986
NEWCOMP performance of IMAGINARY CONVERSATIONS

Cummington Community of the Arts Fellowship 1985

National Endowment for the Arts Fellowship 1981
For composition of: THE PASSION OF VINCENT VAN GOGH *(opera in three acts)*

Camargo Foundation Fellowship 1981
Residency in Cassis, France for composition of: THE PASSION OF VINCENT VAN GOGH

Centre Acanthes Fellowship — The Conservatoire Darius Milhaud 1979 & 1981
For study with Gyorgy Ligeti and Mauricio Kagel in Aix-en-Provence, France

Conservatoire de Musique Américan Tuition Scholarship 1980
For study in Fontainebleau, France

Darmstadt Summer Course for New Music Fellowship 1978
For study in Darmstadt, Germany

International Research and Exchanges Board (IREX) Grant 1977
Sponsored by the American Council of Learned Societies and the Social Science Research Council.
For the study of composition, theory, and pedagogy in Hungary

Whiting Fellowship in the Humanities — Departmental Nomination (Harvard University) 1976

MacDowell Colony Fellowship 1975 & 76

Composers' Conference Fellowship 1975

Harvard University Grant-in-Aid (Full tuition and living expenses) 1974 - 77
Sidney B. Heywood Fellowship, Walter W. Naumburg Fellowship, Marion & Reginald Sweet Fellowship

Employment History

Faculty Appointments

Christian Writers Advance BootCamp (Ridgecrest Conference Ctr. & "The Cove," Asheville, NC) 2012 and 2013
    Instructor – *(Advanced Editing, The Final Edit of Your Final Draft)*

University of Maryland — University College (College Park, MD and now, online)   2008–present
    Adjunct Full Professor — Online *(Music Fundamentals, The Impact of Music on Life,*
    Music as Cultural Expression, Digital Media I, Digital Media 2, and Motion Graphics.

Baltimore County Public Schools (Baltimore, MD)   2004 - 07
    Substitute Teacher – High School *(Music, English, Creative-Writing, etc.)*

Stichting KreftAdvies Opleidingen (Haarlem, Netherlands)   Spring 1995
    Instructor *(Multimedia Authoring, Digital Audio, Advanced LINGO Programming, Director)*

Constantijn Huygens Conservatory (Zwolle, Netherlands)   Winter 1994
    Guest-teacher *(Programming with MAX)*

Center for Creative Imaging (Camden, ME)   Summers 1992 - 93
    Instructor *(Digital Music and Sound, Multimedia Authoring, QuickTime and Digital Video)*

AFI-Apple Computer Center for Film and Videomakers (American Film Institute, Hollywood CA)   1991 - 93
    Instructor *(Macintosh music, digital audio, and synchronization applications for film & video;*
    Introduction to Interactive Media; Music and Sound for Digital Video, Authoring with QuickTime)

Claremont Graduate School (Claremont, CA)   1988 - 93
    Adjunct Professor *(Graduate Composition for doctoral candidates; Advanced Topics Seminar:*
    Advanced Orchestration, Contemporary Techniques, Math & Music; Music for Film &Video;
    Theory Pedagogy à la Nadia Boulanger)

Kodaly Graduate Summer Program at the University of Texas (Dallas, TX)   Summer 1984
    Associate Professor *(Choral Conducting)*

University of Texas at Dallas   1983 - 84
    Visiting Associate Professor (sabbatical replacement) *(Composition, Orchestration,*
    Keyboard Harmony, Survey of Contemporary Music, Mathematical Applications to Music Composition,
    Graduate Seminar on 20th Century Opera, History of Film Music)

Beacon College (Boston, MA)   1982 - 83
    Program Advisor for Music Studies

Schiller College (Strasbourg, France)   1979 - 80
    Chairman, Department of Music *(Composition, Theory, Counterpoint, Keyboard Harmony,*
    Music of the 19th Century, Music of the 20th Century)

The Paris-American Academy (Paris, France)   1978 - 79
    Instructor *(Theory, Survey of Contemporary Music, Chamber Music)*

Indiana University of Pennsylvania (January Interim in Paris, France)   1979
    Coach *(Chamber Music)*

New York University (Academic Year Abroad — Paris, France)   1978 - 79
    Supervisor *(Directed Independent-Study Projects in Composition and Theory)*

Harvard University (Cambridge, MA)   1975 - 77
    Teaching Fellow *(Music-2: Elementary Composition and*
    Music 91r: Reading and Research in Composition and Orchestration)

The School of Contemporary Music (Boston, MA)   1975 - 76
    Instructor *(Composition, Orchestration, Counterpoint)*

Alexandria Conservatory of Music (Alexandria, VA)   Summer 1970
    Instructor *(Theory, Piano)*

Worship Team

Kring Evangelical Center (Alkmaar, The Netherlands)   2000 - 02
    Alternate Worship Leader (monthly)

Trinity International Baptist Church (Wassanaar and Leidschendam, The Netherlands)   2000 - 01
    Alternate Worship co-leader (occasional)

Hunts United Methodist Church (Lutherville, MD)   1999-2000
    Keyboardist (regular, weekly)

Ebeneezer Baptist Church (Boston, MA)   1973
    Choir Director (Youth Gospel Choir, weekly)

Conducting Positions

Schiller College (Strasbourg, France)   1979 - 80
    Conductor of the mixed chorus

The Paris-American Academy (Paris, France)   1978 - 79
    Conductor of the women's choir

The Annex Players (Boston, MA)   1974 - 77
    Conducted regular performances of my own works

The Harvard Group for New Music   1976 - 77
    Conducted regular performances of my own works

Administrative and Other Positions

Editor in Chief — The Camino Quarterly (Christian Pilgrimage) http://CaminoQuarterly.com	2014 – present
Planning Committee Member— Asheville Book Fest (Asheville, NC)	annual :2011 to present
Book Series Editor & Senior Researcher— Science of Writing (ScienceOfWriting.com)	2011 – present
Executive Editor & Book Designer — YAV Publications (Christian) http://InterestingWriting.com	2007 – present
Secretary — The Asheville Gideons	Secretary: 2009 – 2016, Member: 2009 – present
CEO and Senior Creative Director— YAV Interactive Media	1994 - present
President — Maryland Apple Corps (Macintosh User Group)	2005 - 2007
Board Member — Maryland Apple Corps (Macintosh User Group)	2004 - 2009
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, Digidesign, Mark of the Unicorn, Opcode Systems, Advanced Music Notation Systems, HB-Engraver, CODA (Finale/Enigma), Intelligent Music, Articulate Systems, Graphic Notes, etc.	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

Church Leadership Activities

Leader/Founder — Asheville Christian Writers Group	2011 - 2016
Co-leader — Christian Writers Group (Trinity Assembly of God) with Pastor Dave Dellman	2004 - 2010
Leader —Branches Monthly Hikes for Christian Singles (current site: hikes.yav.com)	2004 - 2010
Bible Study — *Book of Romans* (Branches Christian Singles Bible Study)	summer-fall, 2006
Small Group Study Leader — *What's So Amazing About Grace* (Study by Phillip Yancy)	winter-spring, 2006
Small Group Study Leader — *Knowing God* (Study by J.I. Packer)	winter-spring, 2006
Bible Study Leader — *Book of James* (Branches Christian Singles Bible Study)	summer-fall, 2005
Facilitator — *Purpose Driven Life* small groups (two "level 1" groups, one "level 2" group)	2004 - 2005
Co-leader — Branches Single Christians Over Forty Group (Trinity Assembly of God)	2003 - 08
Co-leader — Tuesday Student Bible Study: Proverbs (Tyndale Seminary)	2001 - 03
Co-leader — "The Mind of Christ" Study Group (Trinity International Baptist Church)	2000 - 01
Co-leader — Men's Bible Study (Trinity International Baptist Church)	1999 - 00

Lectures, Seminars, Master Classes

Lecture	**The Impact of Bad Statistics on Contemporary Culture**	2016
	O.L.L. Institute at University of North Carolina, Asheville (NC)	
Lecture	**Technology and Security on the Camino de Santiago**	2016
	O.L.L.Institute at University of North Carolina, Asheville (NC)	
Panelist (3 monthly meetings):	**"Packs & Packing," "Camino Tech," "The Inner Camino"**	2013
	American Pilgrims on the Camino de Santiago: APOC (Asheville, NC)	
Seminar:	**"Final Edit—The Final Hours of Your Final Draft"**	2012
	Writers Advance BootCamp (*The Cove,* Asheville, NC)	
Lecture:	**"Final Edit—The Final Hours of Your Final Draft"**	2011
	Asheville Book Fest (Asheville, NC)	
Lecture:	**"Everything You Ever wanted Know about P.O.D."**	2011
	North Carolina Writers Guild, Asheville, NC	
Seminar:	**A Writer's World** Excerpts: "The Rhythm of Writing" & "Everything You Need to Know about P.O.D." (Lake Junaluska Writers Group, NC)	2011
Presentation	**"On Writing..."**	2011
	Western North Carolina Christian Writers Fellowship (Lake Junaluska)	
Full-day Conference	**"The Gift of Words"**	2009
	3 seminars: "The Rhythm of Writing," "Rewriting and Self-Editing." "Everything You Need to Know about P.O.D." (Falston, MD)	
Lecture-Demonstration:	**Apple's GarageBand**	2004
	Maryland Apple Corps (Towson, MD)	
Lecture-Demonstration:	**Adaptive Music**	1999
	Music, Mind, Machine Group (NICI, University of Nijmegen, NL)	
Lecture-Demonstration:	**Recyling Music** (*Festival van Contrasten 40 Jaar Erasmusprijs*) (*Het Concertgebouw,* Amsterdam, Netherlands)	1998
Two-day Seminars (twice):	**Multimedia Authoring**	1997
	Macworld Masterclass Workshops for Professionals (Bunnik, NL)	
Demonstrations (3 days):	**"QuickTime — Advanced Compression Techniques"**	1996
	Macromedia Users Conference (Amsterdam, Netherlands)	
Presentations (6 in total):	**"Taking QuickTime into the Future of Multimedia"**	1996
	Apple Expo (Amsterdam, Netherlands)	
Seminar:	**"Interactieve Muziek en Multimedia "**	1995
	Studiedag Multimedia — MuziekRaad, NOB, Donemus (Hilversum, NL)	
Seminars (twice):	**"Professional Music Authoring for Multimedia"**	1995
	Apple Expo (Rotterdam, Netherlands)	
Lecture:	**"Multimedia Ergonomy — The User Interface"**	1995
	The Information Superhighway Conference (Amsterdam, Netherlands)	
Seminar:	**"The future of multimedia"**	1995
	K.I.O. "Day of the Six Senses" Conference (Amsterdam, Netherlands)	
Seminar:	**"Music on the Internet"**	1995
	M.I.C. (Music Information Centers) Meeting (Amsterdam, NL)	
Seminar:	**"Multimedia for Broadcasters"**	1995
	"Training the Trainers" Radio Nederland (Hilversum, Netherlands)	
Seminar:	**"Internet for Broadcasters"**	1995
	"Training the Trainers" Radio Nederland (Hilversum, Netherlands)	
Seminar:	**"Music in CyberSpace"**	1995
	The Royal Conservatory (Den Haag, Netherlands)	
Seminars (4 in total):	**"PowerTools for Digital Sound and Music"**	1994
	Apple PowerForum—Apple Computer (Belgium)	
Presentations (5 in total):	**"User interface and the VPRO Digitale Gids"**	1994
	Apple Multimedia Seminars—Apple Computer (Netherlands)	
Seminars (10 in total):	**"Multimedia Music and Sound"**	1994
	Apple Multimedia Seminars—Apple Computer (Netherlands)	
Seminar:	**"Cut and Paste Music"**	1994
	The Royal Conservatory (Den Haag, Netherlands)	
Three-day Seminar:	"**Music for Multimedia**"	1993
	Center for Creative Imaging (Camden, ME)	
Full-day Hands-On Seminar:	"**Sound and Music for Multimedia**"	1993
	American Film Institute (Los Angeles, CA)	
Seminar/Panelist:	"**When Creatives & Techies Meet, A Search for a Common Language**"	1993
	Seybold Digital World '93 (Los Angeles, CA)	
Seminar/Panelist:	"**Music and the Macintosh**"	1993
	MacFair LA '93 (Los Angeles, CA)	
Lecture-Demonstration:	"**QuickTime and Sound**"	1993
	International QuickTime & Multimedia Conference (San Francisco, CA)	
Four-week Series of Classes:	"**Using Finale**"	1993
	Electronic Music Box (North Hollywood, CA) — series repeated twice	
		1993
Product Introduction/debut:	**"Nightingale"**	
	January N.A.M.M. Show (Anaheim, CA)	
Seminar Leader:	**"The Macworld Music & Sound Bible"**	1993
	Macworld Expo (San Francisco, CA)	
Panelist:	"**Reinventing Hollywood**"	1992
	American Film Institute (Los Angeles, CA)	

Full-day Seminar:	**"Sound and Interactivity for Multimedia"**	1992
	American Film Institute (Los Angeles, CA)	
Four-week Series of Classes:	**"Using Finale"**	1992
	Electronic Music Box (North Hollywood, CA)	
Four-day Seminar:	**"Macintosh Music and Sound"**	1992
	Center for Creative Imaging (Camden, ME)	
Seminar Leader:	**"The Macworld Music & Sound Bible"**	1992
	Macworld Expo(Boston, MA)	
Seminar:	**"Music for Multimedia"**	1992
	MacFair/LA (Los Angeles, CA)	
Lecture:	**"Special Copyright Issues in Multimedia Music"**	1992
	American Film Institute (Los Angeles, CA)	
Keynote Panelist:	**"Multimedia Today: Dazzling with the Here and Now"**	1992
	Media '92 (Los Angeles, CA)	
Panelist:	**"Multimedia on the Apple Macintosh"**	1992
	Media '92 (Los Angeles, CA)	
Lecture-Demonstration:	**"Applications of the Macintosh to Film and Video"**	1991
	AFI-Apple Computer Center for Film and Videomakers (Hollywood, CA)	
New Art Form Unveiled:	**"VADA — Voice Activated Digital Art"**	1990
	Verbum Digital Art Be-In at Macworld Expo ((San Francisco, CA)	
Product Introduction/debut:	**"The Voice Navigator for the Macintosh Musician"**	1990
	January N.A.M.M. Show (Anaheim, CA)	
Lecture-Demonstration:	**Apple's MIDI Manager, HyperMIDI 2.0, & Voice Navigator"**	1989
	MacMusicFest 3.0 (Hollywood, CA)	
Product Introduction/debut	**"Understanding Finale 2.0"**	1988
	West L.A. Music Exclusive Seminar (Los Angeles, CA)	
Lecture-Demonstration:	**Computer-aided Instruction Using Finale and Perceive"**	1989
	Computer-based Education & Composition Conference (Fullerton, CA)	
Two Seminars:	**Using Finale**	1989
	Apple Computer: Apple University (Cupertino, CA)	
Lecture-Demonstration:	**Music Transcription by Computer using Finale**	1989
	U.C.L.A. Synthesis and MIDI Program (Los Angeles, CA)	
Panelist (featured speaker):	**"Notation Software 'Shootout'", "Sequencer 'Shootout'"**	1988
	MacMusicFest 2.0 (Hollywood, CA)	
Panelist:	**Music Transcription and Notation Matures"**	
	The 85th Audio Engineering Society Convention (Los Angeles, CA)	1988
Three Seminars/Lectures:	**Interactive Composition, Computer Notation, HyperMIDI**	
	Music and Technology Conference (Seattle, Washington)	1988
Product Introduction/debut	**"Finale"**	
	Apple MacFair (San Francisco, CA)	1988
Lecture-Demonstration:	**"Music Desktop Publishing with Finale"**	
	Seybold Desktop Publishing Exposition (Santa Clara, CA)	1988
Lecture-Demonstration:	**"Music and Interactivity"**	
	Compact Disk Interactive Producers' Conference (Hollywood, CA)	1988
Lecture-Demonstration:	**"Macintosh: The Musician's Best Friend — Featuring Finale"**	
	MIDI-City Grand Opening (Tarzana, CA)	1988
Lecture-Demonstration:	**"Finale & E.N.I.G.M.A"**	
	Apple Vivarium (Hollywood, CA)	1988
Lecture-Demonstration:	**"Make Mac Work While You Play — Power-user Techniques"**	
	Midiopolis Macintosh Professional Music Seminars (Hollywood, CA)	1988
Lecture-Demonstrations:	**"Performer 2.31 & Composer 2.2", "Finale Arrives"**	
	Dick Grove School of Music — Macintosh Users Group (Hollywood, CA)	1988
Music Panel/Concert-Demo:	**"Second Generation Macintosh Music "**	
	Macworld Expo (San Francisco, CA)	1988
Concert-Demonstration:	**"Interactive Composition with a Macintosh and Kurzweil"**	
	Technologic Conference (Santa Clara, CA)	1987
Lecture-Demonstration:	**"Communicating with Intelligent Instruments"**	
	MacMusic Fest 1.0 (Hollywood, CA)	1987
Lecture-Demonstrations:	**"Hypercard for Music", "2nd Generation Notation Software"**	
	Dick Grove School of Music — Macintosh Users Group (Hollywood, CA)	1987
Keynote Speech:	**"Twentieth Century Muse: The Apple Macintosh"**	
	First Conference on Computers in Music Education Univ. of Utah	1987
	(Salt Lake City, Utah)	
Three Workshop/Seminars:	**"Hyper Composition"**	
	"Interactive Composition"	
	"Computer-assisted Composition"	
	First Conference on Computers in Music Education University of Utah	1987
Lecture-Demonstration:	**"The Kurzweil 250, the Macintosh, and MIDI"**	
	First Conference on Computers in Music Education University of Utah	1987
Paper Presentation:	**"Composition or Improvisation? Only the Computer Knows!"**	
	5th International Conference: Audio Engineering Society: Music & Digital	1987
	Technology (Los Angeles, CA)	
Panel Chairman:	**"Computer Networks for Music"**	
	5th International Conference: Audio Engineering Society: Music & Digital	1987
	Technology (Los Angeles, CA)	
Lecture-Demonstration:	**"Computer-Assisted-Composition"**	
	The Basel Musik Akademie (Basel, Switzerland)	1986

Special Presentation:	**"The Interaction of the Kurzweil 250 with the Macintosh"**	
	I.R.C.A.M. (Paris, France)	1986
Lecture-Demonstration:	**"Professional Composer Macros and PAN"**	
	CMI: The Dutch Center for Computer Music (Den Haag, Holland)	1986
Paper Presentation:	**"The Impact of MIDI on Compositional Methodology"**	
	ICMA Conference-1986 (The Royal Conservatory, Den Haag, Netherlands)	1986
Lecture-Demonstration:	**"The K250 & Macintosh, Viable Alternatives for Computer-Assisted-Composers"**	
	ICMA Conference-1986 (The Royal Conservatory, Den Haag, Netherlands)	1986
Lecture-Demonstration:	**"Almost Real-time Notation Using a Mac, MIDI, & K250"**	
	First International Workshop of Music Notation by Computer (Zurich)	1986
Lecture-Demonstration:	**"The Kurzweil 250, the Macintosh, and MIDI"**	
	I.R.C.A.M.: Symposium on Small Computers and Music (Paris, France)	1986
Lecture-Demonstration:	**"The Kurzweil 250 — A Complete Music Workstation"**	
	N.L.A.P.W. National Conference: "Excellence in the Arts" (Boston, MA)	1986
Paper Presentation:	**"Digital Sampling and the Kurzweil 250"**	
	The Arts and Technology Symposium — Connecticut College (Stoors, CT)	1986
Lecture-Demonstration:	**"Music Notation by Computer"**	
	American Musicological Society Conference (Brandeis — Waltham, MA)	1986
Lecture-Demonstrations:	**"Academic Applications of the Kurzweil 250"**	
	Hartt College of Music (Hartford, CT)	1986
	Simmons College (Boston, MA)	1986
	New England Conservatory (Boston, MA)	1986
	Thayer Conservatory (Lancaster, MA)	1985
Lecture-Demonstration:	**"Macintosh Computer Music Applications"**	
	Holy Cross College (Worcester, MA)	1985
Lecture-Demonstration:	**"Computer Music — The State of the Art"**	
	The Computer Museum (Boston, MA)	1985
Lecture-Demonstration:	**"Operatic Applications of the Kurzweil 250"**	
	50th International Opera Symposium (New York, NY)	1985
	[honoring the Metropolitan Opera Guild's 50th Anniversary]	
Lecture:	**"Rethinking the Climax Effect in Music Since 1950"**	
	S.U.N.Y. at Buffalo (Buffalo, NY)	1985
Lecture-Demonstration:	**"Ritual and Sabotage of the Twentieth Century"**	
	Williams College (Williamstown, MA)	1983
Master Class:	**"Contemporary Brass Techniques"**	
	Tanglewood — Empire Brass Quintet Symposium (Lenox, MA)	1982
Lecture:	**"Bartok's Compositional Aesthetics"**	
	The American College in Paris (Paris, France)	
	The A.W.C. of Basel (Basel, Switzerland)	1981
Three 2-day Educational Tours:	**"The Paris Music Tour"**	
	Lead students to 80 places of music historical significance in Paris	1979-81
Weekend Educational fieldtrip:	**"Helmuth Rilling Cantata Sing"**	
	Lead students to annual Bach Cantata sing in Stuttgart, Germany	1980
Lecture:	**"Notation in Contemporary Music"**	
	The Paris-American Academy (Paris, France)	1978
Lecture-Demonstration:	**"Experiential Time — A New Theory"**	
	Berklee College of Music (Boston, MA)	1975
Lectures:	**"New Music Notation"**	
	Boston University (Boston, MA)	1974
	The School of Contemporary Music (Boston, MA)	
	Salem State University (Salem, MA)	

Commissions and Residencies

Representative Commissions (My "List of Works" contains a complete list of commissions)

Ms. Deborah Richa   2005
THE CAPTIVE"S KEYS (orchestration of songs for dramatic play)

The Boston Lyric Opera   1987
Under the auspices of "Opera in the Eighties and Beyond" and "Opera America"
COUNTDOWN (opera in one act — libretto by Laura Harrington)

Yamaha International Corporation   1986
NIPPON GAKKI IDEOGRAMS (TX816, DX7, Macintosh)

Interlock Media & Computer Professionals for Social Responsibility   1985
"Reliability and Risk: Computers in the Nuclear Age" (SOUND TRACK)

Mr. and Mrs. Haleen   1985
THE ROGUE (Opera in one act)

The Modern Times Theater (New York)   1985
SONGS, DANCES, and CHORUSES for Brecht's "Caucasian Chalk Circle"

The Williams College Trio   1982
RITUAL & SABOTAGE OF THE TWENTIETH CENTURY (piano trio)

National Endowment for the Arts Commission   1981
For composition of: THE PASSION OF VINCENT VAN GOGH *(opera in three acts)*

The Paris-American Academy (for the Indiana University of Pennsylvania)   1979
MONDAY MORNING FANTASY (for woodwind octet)

Yvar Mikhashoff   1978
DRONES AND INTERPOLATIONS (for pianist & assistant)

The Kodaly Musical Training Institute (graduating class)   1977
AUGURIES OF INNOCENCE (for women's choir)

Collage — The Contemporary Music Ensemble of the Boston Symphony Orchestra   1975
WOMAN (chamber opera in seven scenes)

The Empire Brass Quintet   1974
E-PRIME (brass quintet)

Kinesis — A Theatre of Sound and Movement   1973
ICARUS (three-act mimodrama with orchestra)

Composer-in-Residencies

Cummington Community for the Arts   spring 1985
(Cummington, MA)

The University of Texas at Dallas   1983 - 84
(Dallas, TX)

The Camargo Foundation   1981
(Cassis, France)

Cité Internationale des Arts   winter 1978 - 79
(Paris, France)

MacDowell Colony   winter 1975 & winter 76
(Peterborough, NH)

Windhover Center for the Creative and Performing Arts   summer 1973
(Rockport, NH)

Memberships and Affiliations

Crossroads Church (Arden, NC)	2018 - present
APOC—American Pilgrims on the Camino de Santiago (walked the Camino October, 2012)	2013 - present
SPAN (Pro)—The Small Publishers Association of North America	2012 - present
The North Carolina Writers Network	2011 - present
The Macintosh Asheville Society (also B.O.D. and Webmaster since 2011)	2010 - present
Biltmore Baptist Church (Arden, NC)	2010 - 2018
Association for Technology in Music Instruction	2008 - 2010
The Schillinger Society	2008 - present
Maryland Apple Corps	2000 - 2010
Trinity Assembly of God (Lutherville, MD)	2003 – 2010
Christian Writers Guild	2003 - 2005
Berean Church of Haarlem (Haarlem, Netherlands)	2001 - 2001
Trinity Baptist Church (Leidschendam, Netherlands)	1999 - 2001
Apple Multimedia Developer Program — AMP	1996 - 2001
Apple Developer Program — ADP	1993 - 2001
Apple Consultants Relations— ACR	1990 - 96
American Film Institute — AFI	1989 - 93
L.A. Macintosh Users Group (Finale SIG Leader) — LAMUG	1989 - 93
Society of Composers and Lyricists — SOCAL	1989 - 93
American Society of Music Arrangers — ASMA	1989 - 93
American Federation of Musicians (Local 47) — AFM	1987 - 93
International MIDI Association — IMA	1986 - 93
Boston Computer Society — BCS	1984 - 88
New England Computer Arts Association — NEWCOMP	1983 - 88
Central Opera Service — COS	1982 - 89
Bibliothèque Internationale de Musique Contemporaine (France) — BIMC	1978 - present
American Composers Alliance — ACA	1977 - present
Broadcast Music Incorporated — BMI	1977 - present
American Music Center — AMC	1974 - present
College Music Society — CMS	1973 - present
American Society of University Composers — ASUC	1973 - 78
National Association of Composers — NAC	1976 - 77
National Federation of Music Clubs — NFMC	1973 - 76

Conference Attendance

NOTE: Conference attendee at all conferences listed on the Lectures, Seminars, Master Classes pages)	1975 – present
Book Expo America (New York, NY)	2012
Blue Ridge Mountains Christian Writers Conference (Ridgecrest, NC)	2012
Christian Writers Boot Camp (Teacher at The Cove, Asheville, NC)	2012
Christian Writers Boot Camp (Leader Trainee—Ridgecrest, NC)	2011
Asheville Book Fest (formerly The Small Book Publishers Expo of Asheville, NC)	2010-persent
College Music Society National Conference & Association for Technology in Music Education Conference	2008
Writers Conferences at UMUC (Adelphi, MD)	2008
College Music Society National Conference & Asoc. for Technology in Music Education Conference (Atlanta, GA)	2008
Book Expo America (Washington, D.C.)	2004
Numerous Christian Men's Retreats and Conferences (VA and MD)	2003 – present
Sandy Cove Christian Writers Conference (Northeast, MD)	2003
Christian Writers Guild Conference (Asheville, NC)	2003
Maine Christian Writers Conference (China Lake, ME)	2003
Mid-Atlantic Christian Writers Conference (Gaithersburg, MD)	2003
Philip Yancy Conference (Het Bron, The Netherlands)	2001
Derek Prince Conference (L.E.G., The Netherlands)	2000
Frankfurt Book Messe (Attended 2 years—Frankfurt, Germany)	1996 – 97
Frankfurt Musik Messe (Attended 5 years—Frankfurt, Germany)	1994 – 98
Audio Engineering Society Conference (Los Angeles, CA)	1987 – 88
International Computer Music Conference (The Hague, Netherlands)	1986
Nearly all Macworld Expos (Attended 12 years, East & West coasts)	1984 – 94, 2000, 04
Summer and Winter NAMMShows (Attended 9 years, Chicago and Anaheim)	1984 – 93

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] CJ 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)

"Music and Microprocessors—MIDI and the State of the Art"
 The Music Machine (Ed. Curtis Roads) MIT Press, (1989)

"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 Produkties"
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 Poyourow) 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 — CD-ROM and Software

CD-ROM Production Activities

MUSIC IS THE MESSAGE

YAV Interactive Media, (1998, 1999)

CD-ROM version of intelligent algorithmic composition software originally created for the newMetropolis Science/Technology Center that automatically composes soundtracks to place an interpretation upon a film scene. The CD-ROM version offers many more features than the version installed at the museum.

LEGO CD-ROM (version 1.1)

LEGO, (1997 - released worldwide except U.S. in 1998 with LEGO Technic 8299)

Developed multilingual Internet upgrade to the first CD-ROM for LEGO (toy company). Responsible for programming, human factors, graphics and media post-processing, QuickTime compression, custom installers for Mac O/S, Windows 3.11, Windows 95, and Windows NT

LEGO CD-ROM

LEGO, (1996 - released worldwide except U.S. in 1997 with LEGO Technic 8299)

Developed the first CD-ROM for LEGO (toy company). Responsible for programming, human factors, graphics and media post-processing, QuickTime compression, custom installers for Mac O/S, Windows 3.11, and Windows 95

Experiments in Music Intelligence

A-R Editions, (1996)

Produced CD-ROM for Book/CD-ROM combo of the same name by David Cope. Programmed media browser for the CD-ROM (Browser supports text, program code, still graphics, MIDI, digital audio—in multiple file formats—and QuickTime).

VPRO Digitale Gids

VPRO, (1994)

Director of CD-ROM production responsible for user interface concept, design, programming, graphics specification, and composer of some of the background music.

Macworld Zomer 1994 LezerDisc

IDG Nieuwe Media, (1994)

Provided custom software and director presentation for this two-CD-ROM set..

Macintosh Virtual Playhouse

Hayden., (1994)

Constructed the 45 megabyte Sound, MIDI, and Digital Audio section.

Multimedia PowerTools

Random House Electronic Publications (1993)

Author/Programmer for "Interactive Composition," a 50-megabyte multimedia step-by-step tutorial created with Macromedia Director and QuickTime about the creation of the theme music for the CD-ROM

Composed the theme music for the CD-ROM

Verbum Interactive

Verbum, Inc., 1991 (funded by Sony). Note: This is considered the first interactive multimedia CD-ROM in history.

Composed the sound track for the CD-ROM including transitional music for file loading

Composed Redbook Audio for the "Verbum Tunebox" segment

Programmer/interface designer for the "Verbum Sourcebank" multimedia resource database segment of the CD-ROM

Software Expertise (Advanced Expert-Level User)

<u>ALL</u> Macintosh Music and Audio Software

Examples: Finale, Sibelius, Digital Performer, ProTools, SoundTrack, Peak, GarageBand, practically everything else.

Practically All Macromedia and Adobe Software

Examples: Macromedia Director (all versions), Flash, Fireworks, etc.

Adobe Creative Suite, Photoshop, GoLive, InDesign, Acrobat Professional, Elements, Bridge, etc.

ALL Microsoft Office Components

Examples: Word, Excel, Entourage, PowerPoint, and add-ons

Practically All QuickTime Editing Applications

Examples: Final Cut, Premiere, iMovie, iDVD, Toast, VisualHub, Motion Studio, Compressor, HandBrake, Morph

Practically All Web Creation and Tools

Examples: GoLive, RapidWeaver, CSEdit, iWeb, StyleMaster, Xyle scope, Fetch, Transmit, all browsers, etc.

Many Programming Environments

Examples: SuperTalk, RealBasic, HTML, CSS, AppleScript, FileMaker, LINGO, MAX, some Unix, some C++, etc.

Virtually Every Piece of Software Apple has ever produced

Examples: iMovie, iDVD, iTunes, iPhoto, iWeb, GarageBand, iCal, Pages, Keynote, Mail.app, all developer Utilities

Software by Christopher Yavelow and YAV Interactive Media

FictionFixer
Expert system tracks 250 characteristics of bestselling novels to define a model for comparison.   2001 - 2004

The Adaptive Music Project
Artificially intelligent Web site that allows anyone to compose music using the YAV Music Engine   1999 - 2002

Email Magician
Automatic filter, mailbox, and nickname generation for Eudora. Many types of spam filtering   2001

Meta Tag Manager
analyzes, automates, batch processes, and optimizes meta tags for search engine relevancy ranking   1998

YAV's RAD Tools
Rapid Application Development System for SuperCard (adds 300 commands and functions to SuperTalk)   1998

The Music is the Message
Intelligent algorithmic composition software for the newMetropolis Science/Technology Center
that automatically compose soundtracks to place an interpretation upon a film scene.   1997

Spike
Expert System for QuickTime batch analysis   1997

LCDauthor
proprietary CD-ROM authoring system for LEGO   1997

FormatScript
Script formatting XFCN for authoring systems such as HyperCard or SuperCard   1996

YAV Media Browser
Multimedia CD-ROM browser (see above under "Experiments in Musical Intelligence")   1996

ShowAndTell
Multimedia presentation authoring system   1995

MusicMorph
Music composition game for children   1995

PushBtnBach
Algorithmic music composition software   1995

SCexternals
Music externals for SuperCard   1995

INTstaller
Internet and World Wide Web installation and configuration utility   1995

YME — YAV Music Engine
Algorithmic Composition Tool   1994

CyberMozart
Implementation of "Mozart's Musical Dice Game"   1994

DutchTreat
Personal Accounting Software   1994

MMSBglossary
2000+ term online MacMusicians' glossary   1994

MMSBindex
Online index for the Macworld Music & Sound Bible   1994

ClixToBPm
Film scoring timing conversion utility   1992

K250 DAs
5 reference desk accessories for the Kurzweil 250   1991

Finale Guided Tour
Complete interactive tutorial for professional notation system published by Coda   1990

VOX Vivarium
Integrated computer music research system for Apple Computer's Vivarium Project   1989

Web Sites

Webmaster/Web Designer *(see more examples at Sites.Yav.com)*

AshevilleChristianWriters.org	2011
CraftOfWriting.com	2009
InterestingWriting.com	2007
BCPcouncil.org	2006
RadonWorx.com	2006
Holocaust-Warning-Center.org	2005
Hosting.YAV.com	2005
BioigraphiesUnlimited.com	2004
FictionFixer.com	2004
CompuColor.nl	2003
ChrisYavelow.com	2003 – present
YAV.YAV.com (the original YAV.com)	1994 – present
YAV.com	1994 – present

Other Web Activities

AdaptiveMusic Engine, formerly AdaptiveMusic.com (running on our LAN for four years)	1998 - 2003
Countdown — The First Opera in Cyberspace (http://ChrisYavelow.com/countdown.html)	1994

Representative Works and Performances

Dramatico-Musical Works

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

Orchestral Works

AND THEN WE SAW A SEA LION	*concerto for marimba*
AXIS	*large orchestra*
CONCERT OVERTURE	*orchestra*
MONUMENT	*string orchestra*
SEVEN MIKROPHONAE	*orchestra*

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

Chamber Works

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

Works for Solo Instruments

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

Film, Video, AV, Multimedia

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

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).

Performing Groups (sample)

Annex Players
Annex String Quartet
Atlantic Union College
Boston University Tuba Ensemble
Choeurs Philharmoniques de Toulon
Choral de Camera Mioritza (*Roumania*)
Chorale du Conservatoire National de
    la Région de Toulouse (*France*)
Collage—The Contemporary Ensemble
    of the Boston Symphony
Composers Forum
Empire Brass Quintet

Ensemble Fémina de Musique Vocale
    de Lausanne *(Switzerland)*
Harvard Group for New Music
Jaros String Quartet
Kinesis—A Theatre of Sound and Music
Kodaly Institute Chorus
Joelle Léandre
Memphis State University
Yvar Mikhashoff
Modern Times Theater *(NY)*
Musica Nova *(Roumania)*
National Brass Symposium

New England Youth Ensemble
Samuel Pilafian
Prima Vera String Quartet
Pro Musica Nova *(Wisconsin)*
Slide Consort
Sunny Hill Chamber Choir *(England)*
Frances Uitti
Univ. of Connecticut Faculty Ensemble
Univ. of Miami Faculty Ensemble
Univ. of Texas Faculty Ensemble
Vermont Symphony Orchestra
Williams College Trio

Performance Locations (sample)

American Zephyr Studios
Atlantic Union College
Bates Hall *(Boston)*
Berklee College of Music
Berkshire Museum
Boston Computer Museum
Boston Conservatory of Music
Boston Museum of Fine Arts
Boston State College
"Boston Tonight" *(V-66)*
Boston University
Boston University Abroad *(Germany)*
Brookline Arts Association
Brown University
Buffalo Center for New Music
Carpenter Center *(Harvard)*
Cité Internationale des Arts *(Paris)*
Clarke University
Donnell Library (NY)

Dartmouth College
Expanding Infoshpere (CA—KQED)
Franz Liszt Academy *(Budapest)*
Free Music Store *(NY-WBAI)*
Georgia State University
Hampshire College
Hartt College of Music
Harvard University
Hollings College
Holy Cross College
Imaginary Landscapes *(CA - KPFK)*
Indiana University of Pennsylvania
Johnson State College
Kodaly Musical Training Institute *(MA)*
Mannes College of Music
Massachusetts Institute of Technology
Nippon Gakki Corporation *(Tokyo)*
Paris-American Academy *(France)*
"Performance" *(MA—WGBH)*

Pine Manor College
Rencontres Internationales du Chant
    Choral de Tours *(France)*
Salem State College
Schiller College
Shenandoah Conservatory
"Smithsonian World" *(PBS)*
South Shore Conservatory *(MA)*
St. Thomas Aquinas Church *(TX)*
Tanglewood
University of Connecticut
University of Miami
University of Texas
Wellesley College
Williams College
Windhover Center for the Arts *(MA)*
Wisconsin Conservatory
Zoltan Kodaly Institute *(Hungary)*

A complete list of works with instrumentation, premiere dat5es, and additional information is available from the composer.

Film, Video, and Entertainment Industry Activities

Studies

A.S.C.A.P. Film Scoring Workshops (Hollywood, CA)	1989
Earl Hagen BMI Film Music Composition Seminars (Hollywood, CA)	1988

Awards

Best Advanced How-To Book: Computer Press Association "8th Annual Computer Press Awards" for *The Macworld Music and Sound Bible*	1987
Gold Medal: National Assoc. of Multi-Image "Reliability and Risk — Computers in the Nuclear Age"	1987

Scoring

Interactive Kiosks

Show Biz Expo 1993 (Los Angeles, CA) — Apple Computer Information Kiosk	1993
Johnson & Johnson 1992 Convention (Dallas, TX)	1992

CD-ROM

"Multimedia PowerTools" (Score to interactive CD ROM — Random House Electronic Publishing)	1991
"Verbum Interactive" (Score to interactive CD ROM for Verbum Magazine — also "Red audio" track)	1991

Film and Video

"Shocker" (Universal Pictures) Bill Goldstein, Composer (Feature film: additional music)	1989
"The Power to Be Your Best with the One and Only" (Video, 5 minutes) EDGE Productions	1989
"The Hollywood Film Music Library" (Library music, 30 minutes) Screen Music Productions	1988
"Reliability and Risk — Computers in the Nuclear Age" by C.P.S.R. (Video and AV, 30 minutes)	1987
"Nippon Gakki (Yamaha) Annual Corporate Meeting AV production" (AV 15 minutes)	
"Mayor Flynn's Public Health Line " [Boston, MA] (Video) New England Telephone	1987
"Chesapeake Verse" [Baltimore, MD] (Video documentary, 30 minutes) National Public Television	1972

Orchestration, Arranging, Sweetening

Deborah Richa, composer: The Watchman (Orchestration of the musical: Baltimore, MD)	(in progress)
Stuart Copeland, composer: Holy Blood (Orchestration of the opera: Hollywood, CA)	1989
John Andrew Parks III — Capital Records (Orchestration: Hollywood, CA)	1989
Kansas— MCA Records (Orchestration: Hollywood, CA)	1988
Pat Hollenbeck/John Williams: "New England Time Capsule" — Omnimax (Sweetening: Boston, MA)	1987

Synchronization, MIDI, and Computer Applications Consulting

Oliver Leiber, writer/producer: Paula Abdul, Aretha Franklin, Sheena Easton (Hollywood, CA)	1992
David Vasser, writer/director: Unsolved Mysteries (Hollywood, CA)	1991 - 92
W.G. "Snuffy" Walden, composer: 30-Something, Wonder Years, Roe v. Wade (Hollywood, CA)	1991 - 92
Fred Karlin (Hollywood, CA)	1990 - 91
James DiPasquale, composer: (Hollywood, CA)	1989 - 91
Symphony of the 700th (Swiss Septicentenary Celebrations — 1991 Geneva Switzerland)	1989 - 91
Jay Gruska, composer: Thirty Something, Shadow Dancing (Hollywood, CA)	1988 - 92
Paul Mirkovich, synthesist: Cher, The Nelsons (Hollywood, CA)	1990
Stuart Copeland, composer: "Holy Blood" project (Hollywood, CA and Cleveland, OH)	1989
David Kahn, producer (the Bangles) (Hollywood, CA)	1989
Tyrell Music (Hollywood, CA)	1989
Dominic Frontiere, composer: various projects (Hollywood, CA)	1988 - 89
Bob Ezrin, producer: various projects (Hollywood, CA)	1988 - 89
Patrick Moraz, composer, Moody Blues	1988 - 89
Jeff Lorber, producer, fusion artist (Hollywood, CA)	1988 - 89
Rob Walsh, composer (Hollywood, CA)	1988 - 89
Chris Page, composer (Hollywood, CA)	1988 - 89
Ron Jones, composer: Star Trek — The Next Generation (Hollywood, CA)	1988 - 89
Bruce Miller, composer: Knots Landing, Designing Women, Hogan Family (Hollywood, CA)	1988 - 89
Vladimir Ussachevsky, electronic music pioneer (New York, NY)	1987 - 89
Steve Reich, composer (New York, NY)	1987 - 89
Mike Lang, synthesist (Hollywood, CA)	1987 - 89
Judd Miller Saxophonist (Hollywood, CA)	1988
Herbie Hancock, composer, performing artist (Hollywood, CA)	1988
Trevor Rabin, composer, YES (Hollywood, CA)	1988
Bruce Babcock, composer: McGyver (Hollywood, CA)	1988
Alan Howarth, composer, sound designer: for Warner New Media project (Hollywood, CA)	1988
Stan Sheldone, Sheldon Music Services (Hollywood, CA)	1988
HLC Killer Music (Hollywood, CA)	1988
Steve Schaeffer, percussionist (Hollywood, CA)	1988
"Rev" Dave Boruff, Saxophonist (Hollywood, CA)	1988
Doug Ingle, Iron Butterfly: new album (Hollywood, CA)	1988
Patrick Moraz composer, Moody Blues, for "Human Interface Album"	1987
Gene Mackels, resident composer WGBH (TV station, Boston, Massachusetts)	

Transcription (computer)

B. Schott's Söhne, for "Tales of Hoffman" project (Germany)	1989
Gordon Getty, composer: various projects e,g, "Ehemals", "Plump Jack" (San Francisco, CA)	1989
Stuart Copeland, composer: for "Holy Blood " project (Hollywood, CA)	1989
Michael Kamen, composer: for "Die Hard" film score (Hollywood, CA)	1988
Mathew McCauley, composer: various projects (Hollywood, CA)	1988
Ron Jones, composer: "Superman "(animated TV series) (Hollywood, CA)	1988
"Tales of Hoffmann" (premiered: Los Angeles Opera) (Hollywood, CA)	1987 - 88

Transcription (non-computer)

Earth Wind and Fire (Boston, MA)	1974
The James Cotton Blues Band (Boston, MA)	1974

Film, Video, and Entertainment Industry Activities (continued)
Consulting for Entertainment Industry Software/Hardware Companies

Advanced Music Notation Systems (Princeton, NJ)   1987 - 90
(Nightingale)
Affinity Microsystems Ltd. (Boulder, CO)   1988 - 90
(TEMPO II)
Apple Computer (Cupertino, CA and Los Angeles, CA)   1988 - 90
(Vox Vivarium)
Articulate Systems (Cambridge, MA)   1989 - 90
(Voice Navigator, VoiceWaves/MIDI)
Blueline Studios (Basel, Switzerland)   1998
(The Castle CD-ROM)
CODA Music Software (Minneapolis, MN)   1987 - 90
(Finale) — also created interactive guided tour, and MIDI Specification
Digidesign (Menlo Park, CA)   1987 - 88
(Sound Designer, which later became ProTools)
Dr. T's Music Software (Newton, MA)   1990 - 91
(X-oR, Interactor)
Ear-Level Engineering (Los Angeles, CA)   1987 - 90
(HyperMIDI)
Electronic Arts (Menlo Park, CA)   1986 - 87
(Deluxe Music Construction Set, Deluxe Recorder [Portrait])
Emu Systems (Scotts Valley, CA)   1990
(Proteus-2 — also designed sounds for the "Classical" sound block)
Graphic Notes (Sacramento, CA)   1987 - 88
(Music Publisher)
Great Wave Software (Palo Alto, CA)   1986 - 88
(ConcertWare MIDI)
HB Imaging (Orem, UT)   1987 - 88
(HB Engraver)
HIP Software (Cambridge, MA)   1987 - 90
(HookUp!)
Intelligent Music Systems (Albany, NY)   1987 - 89
(M, Jam Factory, OvalTunes)
Kurzweil Music Systems (Waltham, MA)   1986 - 89
(Kurzweil 250, K1000 series — also designed sounds for the K1000)
Macromind (Chicago, IL and San Francisco, CA)   1986 - 90
(Director 2.0, Director Interactive, VideoWorks Interactive, MusicWorks)
Mark of the Unicorn (Cambridge, MA)   1986 - 90
(Professional Composer, Performer, MIDI Time Piece)
Music Macros Inc. (San Rafael, CA)   1992
(Music Macros)
MusicNet (Hollywood, CA and Salt Lake City, UT)   1989
(MusicNet Desktop Music Publishing Workstations)
Musicworks Inc. (Boston, MA)   1986 - 87
(MegaTrack)
Opcode Systems (Menlo Park, CA)   1986 - 89
(Sequencer, Vision, MIDI Interfaces, etc)
Passport Designs (Half Moon Bay, CA)   1987 - 88
(MasterTracks, MIDI Transport)
Silicon Beach Software (San Diego, CA)   1989
(SuperCard)
Southworth Music Systems (Harvard, MA)   1986 - 87
(Total Music, JamBox etc.)
Sweetwater Sound (Ft. Wayne, IN)   1989
(K250 Editor Librarian)

Other Related Activities

Developed first LEGO CD-ROM (LEGO, Billund, Denmark — released worldwide in 1997)   1996 - 97
Interface designer/Programmer — VPRO Digitale Gids CD-ROM (VPRO Television, The Netherlands)   1994
Author: "Miroslav Vitous Symphonic Orchestra Samples — Users Manual"   1993
Author/Programmer — Multimedia PowerTools CD-ROM "Composition Tutorial" (Random House)   1993
Main Selection, Small Computer Book Club— Delran, New Jersey   October 1992
Chief Programmer and Interface Designer— The Hollywood Film Music Library CD-ROM series   1992
Steering Committee Member — AFI-Apple Computer Center for Film and Videomakers   1992 - 93
Advisory Board Member — AFI-Apple Computer Center for Film and Videomakers   1991 - 93
Author: "Macworld Music and Sound Bible" (IDG Books Worldwide)   1991
Programmer — Verbum Interactive CD-ROM SourceBank (Verbum Magazine, San Diego, CA)   1991
Creator of VADA — Voice Activated Digital Art (with Brentano Haleen)   1990
Programmer — Vox Vivarium (Apple Computer, Vivarium Project, Los Angeles, CA)   1990
Speaker: MacMusicFest 1.0, 2.0, and 3.0 (Paramount, Hollywood, CA)   1987, 1988, & 1989
Speaker: Music, MIDI, and the Macintosh in the Film Industry Conference (Seattle, WA)   1988
Speaker: CDI Producers Conference (Hollywood, CA)   1988
Speaker: AES Conference — Music and Digital Technology (Hollywood, CA)   1987
Founding Director: "FUGUE — Finale Users Group for Understanding ENIGMA" (Hollywood, CA)   1988 - 89
Founding Director: "MEGA — The Macintosh Entertainment Guild of America" (Hollywood, CA)   1987 - 89
Author: [100 plus publications on computers and music—See heading: "Publications"]   1985 - 89
Professor: University of Texas (taught "History of Film Music" — Dallas, TX)   1983 - 84

Citations

Selected examples of books that cite Christopher Yavelow's work:

Developing Object-Oriented Multimedia Software
by Philipp Ackermann

Multimedia Systems
by John Koegel Buford

Pro Tools for Music Production: Recording, Editing and Mixing
by Mike Collins

Choosing and Using Audio and Music Software: A guide to the major software applications for Mac and PC
by Mike Collins

The Cambridge Companion to Electronic Music
by Nick Collins, Julio D'Escrivan, Julio d' Escrivan Rincón

New Directions in Music
by David Cope

The Algorithmic Composer
by David Cope

Virtual Music: Computer Synthesis of Musical Style
by David Cope

Hyperimprovisation: Computer-interactive Sound Improvisation
by R. T. Dean

Visualization in Human-Computer Interaction
by Peter Gorny and Michael J. Tauber

The Best Plays of 1988-1989: The Complete Broadway and Off-Broadway Sourcebook
by Otis L. Guernsey, Jeffrey Sweet

QuickTime for the Web: For Windows and Macintosh (With CD-ROM)
by Steven Gulie and Apple Computer

The Dictionary of Multimedia: Terms & Acronyms
by Brad Hansen, Jim Leisy

The Digital Musician
by Andrew Hugill

Applications of Digital Signal Processing to Audio and Acoustics
by Mark Kahrs, Karlheinz Brandenburg

Fundamentals of Digital Audio
by Alan P. Kefauver

Multistrategy Learning to Operations Research, Microcomputer Applications
by Allen Kent

Encyclopedia of Computer Science and Technology
by Allen Kent and James G. Williams

Encyclopedia of Microcomputers
by Allen Kent and James G. Williams

The New Grove Dictionary of Jazz
by Barry Kernfeld

Midi Sequencing for Musicians
by Keyboard Magazine

Struggles for Representation: African American Documentary Film and Video
by Phyllis R. Klotman and Janet K. Cutler

The Age of Spiritual Machines: When Computers Exceed Human Intelligence
by Ray Kurzweil

The Age of Intelligent Machines
by Ray Kurzweil

Readings in Music and Artificial Intelligence (Contemporary Music Studies)
by E. Miranda

Human-computer Interaction
by Jenny Preece, Yvonne Rogers, Helen Sharp, David Benyon, Simon Holland, Tom Carey

The Music Machine: Selected Readings from Computer Music Journal
by Curtis Roads

The Computer Music Tutorial
by Curtis Roads, John Strawn

The Audio Workstation Handbook
by Francis Rumsey

Midi Systems and Control
by Francis Rumsey

Sound and Recording: An Introduction, Fourth Edition
by Francis Rumsey and Tim Mccormick

Knowledge-based Programming for Music Research
by John W. Schaffer, Deron McGee

The Gershwin Style: New Looks at the Music of George Gershwin
by Wayne Schneider

Encyclopedia of Artificial Intelligence
by Stuart Charles Shapiro

Multimedia: Making it Work, (Sixth and Seventh Editions)
by Tay Vaughan

How to Direct a Musical: Broadway—your Way!
by David Young

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, 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 work

John Boylan
> Producer: Capital Records

Orion Crawford
> Transcriber/arranger: "Prince," "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 Franlklin

Jeff Lorber
> Producer: Fusion Recording Artist

Bruce Miller
> Composer: "Knots Landing," "Designing Women,"

Patrick Moraz (Moody Blues)
> Composer: "The Stepfather"

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)

Clients and Consultancies

Individuals and Bands

Charles Ames	*(Cybernetic Composer)*
Bruce Babcock	*(McGyver)*
Blackstone	*(the magician)*
"Reverend" Dave Boruff	*(musician)*
Stuart Challendar	*(Conductor, Aus. Nat. Symph. Orch.)*
Stewart Copeland	*(Film Composer & Recording Artist)*
The James Cotton Blues Band	
James Di Pasquale	*(Composer: One Crazy Summer, etc*
Earth, Wind, and Fire	*(the band)*
Bob Ezrin	*(producer of Pink Floyd etc.)*
John Foley	*(Jesuit composer)*
Dominic Frontiere	*(Stuntman, The Outer Limits, etc.)*
Gordon Getty	*(composer: Plump Jack, Ehemals)*
Richard Glaser	*(He-Man and other Saturday cartoons)*
Bill Goldstein	*(Composer: Fame, Hello Again, , etc.)*
Jay Gruska	*(Composer: 30something, Shadow Dancing)*
Herbie Hancock	*(Film Composer and Recording Artist)*
Pat Hollenbeck	*(for Williams' N.E. Time Capsule)*
Alan Howarth	*(Hollywood sound designer/composer)*
Doug Ingle	*(for Iron Butterfly, the band)*
Ron Jones	*(for Star Trek — The Next Generation)*
David Kahn	*(producer of The Bangles, etc.)*
Michael Kamen	*(Mona Lisa, Lethal Weapon, The Wall)*
Kansas—the band	*(Steve Walsh, et. al.)*
Fred Karlin	*(Up the Down Staircase; "On the Track")*
Michael Kaye	*(for the Vienna Staatsoper)*
Mike Lang	*(Hollywood pianist/synthesist)*
Otto Laske	*(computer music pioneer)*
Oliver Leiber	*(song writer/producer)*
Jeff Lorber	*(fusion artist, producer)*
Tod Machover	*(for the MIT Media Lab)*
Mathew McCauley	*(Hollywood composer)*
Gene Mackels	*(WGBH—Boston)*
Christopher Medak	*(film director)*
Robert Mein	*(Delta Force III)*
Bruce Miller	*(Knots Landing, Amen, She's the Sheriff)*
Paul Mirkovich	*(keyboardist for Cher)*
Robert Moog	*(synthesis pioneer)*
Patrick Moraz	*(Yes, The Moody Blues, Swiss Centenial)*
Chris Page	*(Hollywood composer)*
John Andrew Parks III	*(recording artist: Planet Texas)*
Trevor Rabin	*(Yes, the band)*
Bob Ralston	*(organist, formerly with Lawrence Welk)*
Steve Reich	*(composer)*
Joel Rosenbaum	*(Hollywood composer)*
Steve Schaeffer	*(Hollywood percussionist)*
Yvan Tcherepnin	*(Dir.: Harvard Electronic Studio)*
Ian Underwood	*(Hollywood pianist/synthesist)*
Vladimir Ussachevsky	*(electronic music pioneer)*
Miroslava Vituous	*(jazz pioneer)*
W.G. "Snuffy" Walden	*(30something, Wonderyears)*
Rob Walsh	*(Hollywood composer)*
Burt Ward	*(actor, CDI developer)*
David Vasser	*(Unsolved Mysteries)*
Alan White	*(for Yes, the band)*
David Zicarelli	*(interactive software wizard)*

Organizations and Companies

The Addison Group	*(for Nippon Gakki — Yamaha)*
Advanced Music Notation Systems	
Alive Films	*(Wes Craven, Shocker)*
Apple Computer	*(QuickTime)*
Apple Computer	*(Vivarium Project)*
Articulate Systems	*(Voice Navigator)*
A-R Editions	
The Associate Artists Opera Company	
Bantam Books	
Case Western University	
Chicago University Press	
Blue-Line Studios	*(for The Castle)*
Camargo Foundation	*(France)*
Coda Music Technology	*(for Finale, now: MakeMusic)*
CompuColor	*(Digital Printing, the Netherlands)*
Computer Professionals for Social Responsibility	
Culver City Chamber of Commerce	
Dutch Center for Computer Music (CMI)	
E-mu Systems	*(for: Proteus 2)*
European American Music	*(for B. Schott 's Soehne)*
Haines, Russ, McMurry, and de Recat	*(for the FTC)*
HLC Killer Music	*(Hollywood, CA)*
Holy Cross College	
Intelligent Computer Music Systems	*(M and Jam Factory)*
LEGO	*(the toy company)*
Kurzweil Music Systems	*(K250 and 1000 series, K2500)*
The Kurzweil Foundation	*(Cybernetic Composer)*
MEGA	*(Macintosh Entertainment Guild of America)*
MIT Media Lab	
MusicNET	
MusicWorks Inc.	
New England Conservatory	
New England Telephone	*(for Mayor Flynn of Boston)*
NEMO	*(Amsterdam, the Netherlands—see next)*
NewMetropolis Center of Science and Technology	
Opera Quarterly Journal	
Radio Netherlands	
Random House	
Random House Electronic Books	
Saturday Morning Music, Inc.	
Schirmer Books	
Scripps College	*(Claremont, CA)*
Sheldon Music Services	*(Stan Sheldone)*
Star Trek—The Next Generation	
SUNY at Binghampton and Stonybrook	
University of Utah	
VPRO Television Network	*(the Netherlands)*
Swiss Computer Music Center	*(Bruno Spoerri)*
Verbum Magazine	*(for Verbum Interactive)*
Vienna Staatsoper	*(for Tales of Hoffmann)*
Wheaton College	