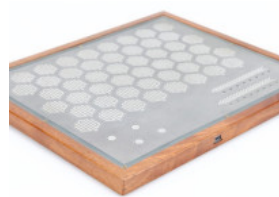
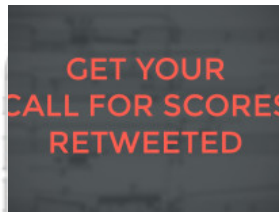
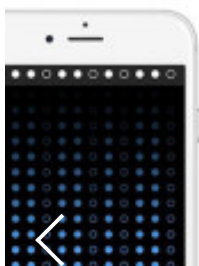


5 QUESTIONS TO MOLLY HERR (COMPOSER)

ABOUT MIT'S BOWIE TRIBUTE CONCERT

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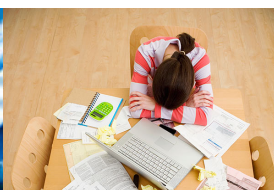
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FIND YOUR VALUES: HOW MUSIC ENTREPRENEURS MAKE SMART CAREER CHOICES

MIXTAPE

SHOP

ABOUT

demonstrated absolute command of her instrument and of her own ability to follow each sound to its logical end. Hugi Guðmundsson's *Alluvium* was for amplified cello and indulged in wonderful percussive effects and vertical bowing which would generate echoes in the electronics' delay formula. In Hafliði Hallgrímsson's *Solitaire*, expressive and melodic double-stops slid up and down in all different positions and in and out of quarter tones. A pastorale, played senza vibrato, led into arpeggiations which grew more and more intense with figures hanging in a delicate balance, moving into harmonies which then disappeared completely in the upper register. Halldór Smáráson's multi-movement *Pólypsar* contained many fascinating traits from the abstract moving lines with simultaneous left hand pizzicato to a non-bowed and all-plucked gypsy-like pizzicato etude. It ended with lively rhythmic vitality, using rapid up/down bows with full range glissandos and open string arpeggiation.