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EDUCATION

Doctor of Musical Arts with Brian Ferneyhough, adviser. Mark Applebaum and Jonathan Berger, doctoral committee members, 2006.

Exchange studies in composition with Tristan Murail at Columbia University, 2004.

Master of Arts in Music Composition, with Mark Applebaum, adviser. Brian Ferneyhough, Melissa Hui, master committee members, Stanford University, 2002.

Diploma in Music Composition, with honors, with Mist Thorkellsdottir, Reykjavik College of Music, Iceland, 2002.

AWARDS, GRANTS AND SCHOLARSHIPS

Honorable Mention for *Il Dolce Far Niente*, Millennium Chamber Players Call for Scores, 2008.

Stipendiumprize for a *Spiral as Seen from the View of a Drum and the Closeness of Materials* at the Darmstadt Internationalen Ferienkurse, 2008.

First prize for *Il Dolce Far Niente* at Eighth Blackbird's Music 09 competition.

Listamannalaun, a highly competitive 6 month stipend from the Icelandic government, 2009.

Meet the Composer grant, 2010.

SELECTED COMMISSIONS AND PERFORMANCES

Works commissioned by the Internationalen Ferienkurse Darmstadt, *Yarn/Wire*, *Either Or*, *Asamisimasa*, *the Kenners*, *Ensemble Adapter*, *Global Interplay*, *Red Fish Blue Fish*, *Elision Ensemble* and *Inauthentica*, among others.

Works performed by ensembles such as *Ensemble Surplus* (Freiburg), *Eighth Blackbird* (Chicago), *Red Fish Blue Fish* (San Diego), *Avanti* (Helsinki), *Ensemble Aventure* (Freiburg), *Ensemble Adapter* (Berlin), *Caput* (Reykjavik), *Inauthentica* (Los Angeles), *Oslo Sinfonietta* (Oslo), *Uusynta* (Helsinki), *Yarn Wire* (New York), *Either Or* (New York), *the Kenners* (New York), *Plus Minus* (London) and *Asamisimasa* (Oslo).

Works performed at festivals such as *Maerz Musik* (Berlin), *Ultraschall* (Berlin), *Internationalen Ferienkurse Darmstadt*, *Dark Music Days* (Reykjavik), *UNM* (Oslo, Helsinki, Stockholm, Reykjavik), *Nordic Music Days* (Helsinki, Oslo), *ISCM Festival* (Vilnius, Stuttgart), *ICMC Festival* (Belfast), *New York City Electronic Music Festival*, *Music 09* (Blonay) and the *International Rostrum of Composers* (Paris).

Recordings released on *Innova*, *Smekkleysa*, *Spektral Musik* and *Carrier Records*.

Invited talks and symposia at the *Reykjavik Art Festival*, *Raflost Festival* (Reykjavik), *Schloss Solitude* (Stuttgart), *UCSD* (San Diego), *Columbia University* (New York) and *Global Interplay* (New York) among other.

A staging of *a Guide for the Dead through the Underworld* by *Ensemble Adapter* at *Ultraschall* (Berlin) and *Dark Days of Music* (Reykjavik) in 2010 were broadcast on various European radio stations. Partial staging of *S-B* by ensemble *Avanti* and the aerobatic troupe *Circo Aero* at the *Nordic Music Days* 2008.

OTHER MUSICAL ACTIVITIES

Selected for the Ictus Workshop with Salvatore Sciarrino, 2002.

Private lessons with Michael Finnissey, 2002.

Selected for the Acanthes Workshop with Jonathan Harvey, 2004.

Selected for the Global Interplay project of Musik der Jahrhunderte, 2006.

Selected by the international jury for the International Society for Contemporary Music festival (ISCM) in Stuttgart, 2006.

Selected by the Icelandic National Radio for the International Rostrum Festival, 2007.

Selected for June in Buffalo, 2008.

Selected by the international jury for ISCM in Vilnius, 2008.

a Spiral as Seen from the View of a Drum selected for the main program at the Darmstadt Internationalen Ferienkurse, 2008.

Selected for Nordic Music Days 2008 and 2009.

Selected for the International Computer Music Conference, Belfast, 2008.

Selected for the Academie Schloss Solitude Summer Program with Chaya Chernowina and Mark Andre, 2009.

Selected for ENPARTS 2010, a collaboration between the Venice Biennial, Musik Der Jahrhunderte, Berliner Festspiele and the Bitef theater, Belgrade, Serbia.

Selected by Asamisimasa for their Reading Session at Darmstadt Internationalen Ferienkurse, 2010.

Works performed and broadcast on four continents.

Recordings released on Innova, Smekkleysa, Spektral and Carrier Records.

AFFILIATIONS

Co-runs Carrier Records – a New York based independent record label with Sam Pluta and Jeff Snyder (<http://carrierrecords.com>).

Founding member of S.L.A.T.U.R. – the Association of Artistically Obtrusive Composers around Reykjavik – an organization devoted to the creation and distribution of new music by emerging Icelandic Composers (<http://slatur.is>).

Member of the Board of Associates at Search Journal for New Music and Culture ([html://searchnewmusic.org](http://searchnewmusic.org)).

Member of STEF – the Icelandic performance rights association.

Member of the Icelandic Composers Association.

SELECTED WORKS

LARGE SCALE

a Guide for the Dead through the Underworld (duration varies), 2006 - 2008.

A project consisting of five instrumental pieces and their electronic counterparts. When performed as a whole, the various parts of the project should be played in different parts of the performance space, some repeated, others constantly ongoing, allowing the audience to move around the space and construct their own view of the sound world of the project. Pieces in the project are: *the Failure of Surface; the Elimination of Metaphysics; the Closeness of Materials; the Rules of Irrelevance; the Principals of Order; Monday Morning*; and a number of untitled installations.

S – B (60') 2004 - 2006.

A project involving 15 instruments and live electronics in various combinations: *Hvein*, for string trio; *S - Be1*, for live electronics; *Hviða*, for 13 instruments and live electronics; *S - Be2* for live electronics; *Hrif*, for voice and eight instruments.

ENSEMBLE

Hrif (19') for voice, guitar, electric guitar, bass flute, bass clarinet, viola, violoncello, double bass and percussion, 2005.

Hviða (12') for flute, oboe, clarinet, horn, trumpet, trombone, two percussion, piano, violin, viola, violoncello, double bass and live electronics, 2004.

Straight Down the Dead-End Street (8'30") for flute, oboe, clarinet, trumpet, trombone, percussion, piano, two violins, viola, violoncello and double bass, 2002.

Brio (10') for orchestra, 2001.

CHAMBER MUSIC

on Sameness and Similarities (10') for flute, alto saxophone, violoncello and bass drum, 2010.

the Negotiation of Context - A (11') for piano and pump organ / harmonium, 2009.

the Negotiation of Context - B (12') for two pianos and two prepared bass drums, 2009.

the Principals of Order (9') version I for bass clarinet, guitar and percussion; version II for bass clarinet, harp and percussion, 2009.

the Failure of Surface (14') for piccolo and bass flutes, 2008.

the Closeness of Materials (4') version I for alto saxophone and accordion; version II for bass clarinet and accordion; version III for bass clarinet and pedal organ / harmonium, 2007.

the Rules of Irrelevance (8') for bass flute, bass clarinet, harp, piano and percussion, 2007.

Hvein (8') for string trio and optional live electronics, 2005.

a Spiral as Seen from the View of a Drum (10') for percussion sextet, 2005.

il Dolce far Niente (8'30") for clarinet / bass clarinet, violin and violoncello, 2004.

Pocket Piece (5') for guitar and portable percussion, 2004.

SOLO

the Elimination of Metaphysics – B (3') for solo bass clarinet, 2009.

the Elimination of Metaphysics – A (5') for solo double bass, 2006.

Auto da Fe (6') for solo percussion (four cymbals, four woodblocks, snare drum and voice), 2004.

Sick Puppy, Sad Puppy, (bad puppy, dead puppy) (7') for solo alto saxophone, 2002.

OPEN ENDED AND GRAPHICAL SCORES

Untitled (duration varies) for three performers, 2009.

SaxGM (duration varies) for one to four wind instruments, 2009.

ELECTRONIC MUSIC & INSTALLATIONS

This is not Music (duration varies) an interactive website exploring musical reductionism (<http://thisisnotmusic.com>), 2009.

Monday Morning (Wedding Music) (5'40" - duration varies) 2007, for generative electronics.

Rökkur (4') for tape, 2006.

S – Be1 (duration varies) for generative electronics, 2006.

S – Be2 (duration varies) for generative electronics, 2006.