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Born in Akureyri, Iceland, May 1978. Currently resides in New York City.

EDUCATION

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

2004 – Exchange studies in composition— Columbia University. Tristan Murail, adviser.

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

2001 – Diploma in Music Composition, with honors, Reykjavik College of Music. Mist Thorkellsdottir, adviser.

RECENT AWARDS, GRANTS AND SCHOLARSHIPS

2012 – A two week residency at the Watermill Center, Watermill, New York.

2011 – 10 month residency at Schloss Solitude, Stuttgart, Germany.

2010 – One of three finalists in the Christoph Delz Competition. Results will be announced in November 2011.

2010 – Meet the Composer grant.

2009 – First prize for *Il Dolce Far Niente* at Eighth Blackbird's Music 09 competition.

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

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

SELECTED COMMISSIONS AND PERFORMANCES

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

Further performances by ensembles such as Ensemble Surplus (Freiburg), Eighth Blackbird (Chicago), *Avanti!* (Helsinki), Ensemble Aventure (Freiburg), *Caput* (Reykjavik), *Inauthentica* (Los Angeles), Oslo Sinfonietta (Oslo), *Uusynta* (Helsinki), and *Plus Minus* (London).

Works performed at festivals such as *Transit* (Leuven), *Huddersfield Contemporary Music Festival*, *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), *UCSD* (San Diego), *Columbia University* (New York) and *Global Interplay* (New York) among other.

A CD with the complete version of *a Guide for the Dead through the Underworld*, is currently being finished. The CD will be released on *Carrier Records* as a co-production by *Deutschlandradio Kultur*.

SELECTED FESTIVAL PERFORMANCES

- 2012 – *the Negotiation of Context (C)*, performed by Tinna Þorsteinsdóttir, Dark Music Days, Reykjavik, Iceland.
- 2011 – *on Types and Typographies (B)*, performed by the Elision Ensemble, Transit, Leuven, Belgium; Huddersfield Contemporary Music Festival, Huddersfield, UK; Dark Days of Music 2012, Reykjavik, Iceland.
- 2011 – *the Negotiation of Context (B)*, performed by Caput, Nordic Music Days, Reykjavik, Iceland.
- 2011 – *on Repetition and Reappearances*, performed by the Arditti Quartet, Musica Nova, Helsinki.
- 2011 – *the Negotiation of Context (B)*, performed by Yarn/Wire, Unruly Music, Milwaukee, Wisconsin.
- 2010 – *on Sameness and Similarities*, performed by members of the Preisträgerforum, Internationale Musikinstitut Darmstadt.
- 2010 – *a Guide for the Dead through the Underworld*, Ensemble Adapter, Ultraschall Festival, Volksbühne, Berlin; Dark Days of Music, Reykjavik, Iceland.
- 2009 – *il Dolce far Niente*, Eight Blackbird, Music 09 Festival, Blonay.
- 2008 – *Hvein*, Avanti!, Nordic Music Days, Helsinki.
- 2008 – *S-Be2*, International Society for Contemporary Music World Music Days, Vilnius.
- 2008 – *Monday Morning*, International Computer Music Conference, Belfast.
- 2008 – *a Spiral as Seen from the View of a Drum*, Internationale Musikinstitut Darmstadt.
- 2006 – *the Elimination of Metaphysics (A)*, International Society for Contemporary Music World Music Days, Stuttgart.
- 2006 – *Hvein*, Ensemble Adapter, MaerzMusik, Berlin.

DISCOGRAPHY

- a Guide for the Dead through the Underworld*, Carrier Records, CARRIER012.
- the Negotiation of Context (B)*, for two pianos and two percussion, on *Yarn/Wire – Tone Builders*, Carrier Records, CARRIER007, 2010.
- Monday Morning*, for electronics, appears on *S.L.Á.T.U.R., vol. 1*, SLÁTUR001, 2009.
- the Closeness of Materials*, for saxophone and accordion, appears on *Intersections*, Spektral Records, SRLA-08039, 2009.
- Rökkur*, for voice and electronics, appears on *Í Rökkri*, Smekkleysa, SMK45, 2006.
- Hviða*, for 13 instruments and electronics, appears on *541 vol. 2*, Innova, CD658, 2006.
- Auto da Fé*, for solo percussion, appears on *541 vol. 1*, Innova CD365, 2005.

OTHER MUSICAL ACTIVITIES

Selected as one of three finalists in the Christoph Delz Competition 2011. Commission for a new orchestra piece for the Basel Sinfonietta.

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

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

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

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

Selected for Nordic Music Days 2008, 2009 and 2011.

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

Selected by the international jury for the International Society for Contemporary Music World Music Days in Vilnius, 2008.

Selected for June in Buffalo, 2008.

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

Selected by the international jury for the ISCM World Music Days in Stuttgart, 2006.

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

Selected for the Acanthes Workshop with Jonathan Harvey, 2004.

Selected for the Ictus Workshop with Salvatore Sciarrino, 2002.

Private lessons with Michael Finnissey, 2002.

Over 100 professional performances in more than fifteen countries and numerous radio broadcasts on four continents.

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 (<http://searchnewmusic.org>).

Member of STEF – the Icelandic performance rights association.

Member of the Icelandic Composers Association.

SELECTED WORKS

LARGER SCALE WORKS

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 Types and Typographies (A) (9') for orchestra.

on Types and Typographies (B) (9') for trumpet, bass flute and bass clarinet.

on Repetition and Reappearances (14') for string quartet, 2011.

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.

TEACHING EXPERIENCE

Adjunct in Composition, Iceland Academy of the Arts, 2008 – present. Responsible for individual mentoring and advising for a masters student.

Lead Curriculum Developer, AP Music Theory, Education Program for Gifted Youth, Stanford University, 2006 – present.

Teaching Assistant with lecturing responsibilities, Stanford University, 2002 – 2005. Composition and Performance of Music for Instruments and Electronics, at the Center for Computer Research in Music and Acoustics (CCRMA); 20th century Composition; 18th Century Counterpoint.

Teaching Assistant, Stanford University, 2002 – 2005. Introduction to Music; Beginning Music Theory; Intermediate Music Theory.

RESEARCH AFFILIATIONS

Music Cognition Research, Center for Studies in Language and Information, Stanford University, 2006 – 2008.

PAPERS & POSTERS

Grosenick, L, Franzson, D.B., Suppes, P, Single-Trial Classification of Melodies in Brain-Waves. Poster, Association for Psychological Science, 2009.

Franzson, D.B., the Failure of Surface: a Guide for the Dead through the Underworld. Paper, Search: Journal for New Music and Culture, 2008.

Grosenick, L, Suppes, A, Franzson, D.B., Language Semantics in Latent Semantic Space Predict U.S. Supreme Justice Decisions. Poster, Association for Psychological Science, 2007.