

# 2015 European Piano Teachers' Forum – EPTA Iceland

by Nancy Lee Harper,

Anna Rún Atladóttir, Halldór Haraldsson & Tryggvi Baldvinsson

**B**eginning with this Forum, a change in culture will take place. By that is meant that each EPTA country will be featured. News of piano teaching, piano pedagogy, piano methods and materials, pedagogues, and other distinguishing features will be given.

It is only befitting that this new track begins with the first country to join founder Carola Grindea in beginning the European Piano Teachers' Association - ICELAND. Thanks to our authors, particularly to EPTA Iceland's President, Anna Rún Atladóttir, for this most interesting look at both the past and the present piano situation.

## Introduction

My first stop on my way to London in 1970 to study piano with Tobias Matthay's (1858–1945) 'adopted' daughter, Denise Lassimonne (1903–1994), and later at the Royal Academy of Music, was in Reykjavík. Little did I know that I would have a fine Icelandic colleague at the RAM. I marvelled at being almost at the top of the world and wondered what it would be like to live in such a beautiful country.

The most sparsely populated country in Europe, Iceland holds many wonders and delights. Notable pianists have also been associated with Iceland - Rudolf Serkin, who often concertised there; Vladimir Ashkenazy who lived there with his Icelandic wife, Thorunn; and Cristina Ortiz who married in a suburb of Reykjavík, to name but a few.

This Nordic island's people are among some of the warmest, most hospitable, and hard-working in the world. After their banking collapse in 2008, these industrious people recovered remarkably. However, the economic effects have had some very serious, if not nearly disastrous, effects on music teachers, of which you will read below. These problems are, for the moment, albeit somewhat unsatisfactorily, resolved.

To give a little history of music in Iceland, with its rich folk and pop traditions, I found:

"Traditional Icelandic music is strongly religious. Hymns, both religious and secular, are a particularly well-developed form of music, due to the scarcity of musical instruments

throughout much of Iceland's history. Hallgrímur Pétursson wrote many Protestant hymns in the seventeenth century. Icelandic music was modernised in the nineteenth century, when Magnús Stephensen brought pipe organs, which were followed by harmoniums. Other vital traditions of Icelandic music are epic alliterative and rhyming ballads called *rimur*. *Rimur* are epic tales, usually a *cappella*, which can be traced back to skaldic poetry, using complex metaphors and elaborate rhyme schemes. The best known *rimur* poet of the nineteenth century was Sigurður Breiðfjörð (1798–1846). A modern revitalisation of the tradition began in 1929 with the formation of *Iðunn*."<sup>1</sup>

With regard to Icelandic piano history, the following provides a succinct glimpse.

"Icelandic piano music has its roots in nineteenth-century Romanticism. This is not surprising when the historical background is known, for Iceland, as a Danish colony for over five hundred years, had no option but to receive Danish influences in terms of cultural matters in particular. This was mainly because of the country's geographical isolation and Danish trade monopoly which effectively meant that Icelanders perceived the outer world through a 'Danish window', so to speak. Danish music in the nineteenth century was itself strongly influenced by the German romantic tradition, since the eminent musicians who were the main advocates of Danish Romanticism, like, for instance, Niels Gade [1817–1890], who had been conducting assistant to Mendelssohn for some time during his stay in Leipzig, Andreas Bergreen [*sic*] [1801–1880] and Johannes Hartmann [1805–1900], looked towards Germany for their inspiration. Another factor which undoubtedly contributed to the Danish-German musical interaction, was the vague definition of the borderline between the two countries until 1864 which consequently meant that the importance of being either of Danish or German origin was relatively small. Thus musicians of German origin like Hartmann for instance were integrated into Danish music circles

and their contributions regarded as Danish as anything else.

"It is therefore no coincidence that the first Icelandic musicians who went abroad for further studies around [the] middle of the nineteenth century headed for Denmark and Germany. This was perhaps not an unnatural choice since they were following the example of many foreign musicians before them, except in their case it was the only choice. Later on these musical pioneers had the freedom to mould the soil out of which the contemporary Icelandic music scene has grown and consequently their responsibility was great as with everyone who sets an example..."<sup>2</sup>

"As the first Icelandic composer of works for the piano, an instrument rarely seen in his native country at the time of departure, [Sveinbjörn] Sveinbjörnsson's [1847–1927] compositional style is the only example of Icelandic piano music of pianistic writing reminiscent of nineteenth-century composers such as Mendelssohn and Chopin and is thus of tremendous historical value..."<sup>3</sup>

While there is not the space here to go deeper into Iceland's historical piano roots, the information presented in this Forum may assist those interested in pursuing the subject further. If the reader's appetite for Icelandic piano music has now been whetted, the following information is replete with experiences pertaining to pianists and their rich world of performing and teaching in Iceland. These experiences show that EPTA Iceland has established a tradition and in doing so has become a trend-setter.

## EPTA Iceland

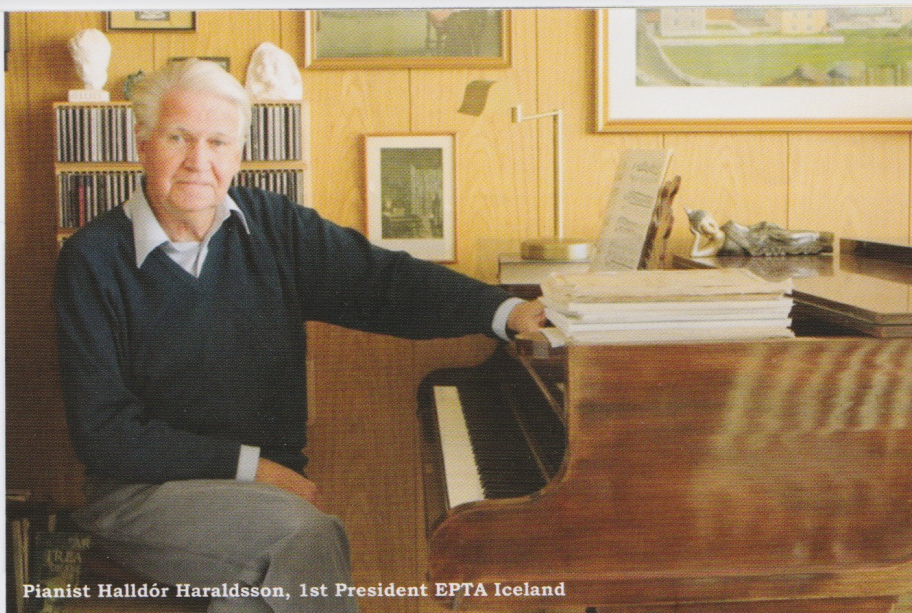
Iceland was the first country to join EPTA, on 19 February 1979. This came about through the actions of pianist Halldór Haraldsson (the first president of EPTA Iceland), who heard of the newly established association and made contact with Carola Grindea through Inga Ásta Hafstein, a former student.

<sup>2</sup> Nina Margrét Grimsdóttir, "Icelandic Piano Music - History and Development" in *Icelandic Piano Music I*, Akureyri 1992, pp. 30–31, accessed at [http://www.ninamargret.com/assets/2007/Icelandic\\_Piano\\_Music\\_1992\\_Lecture.pdf](http://www.ninamargret.com/assets/2007/Icelandic_Piano_Music_1992_Lecture.pdf) on 24 Feb. 2015.

<sup>3</sup> Grimsdóttir, *op.cit.* p. 32.

<sup>1</sup> <http://en.wikipedia.org/wiki/Iceland#Music>, accessed on 24 Feb. 2015.





Pianist Halldór Haraldsson, 1st President EPTA Iceland

Haraldsson looks back on the beginnings of EPTA Iceland: "From the start I grasped the importance for piano teachers everywhere of such an organisation because so often we work in isolation." "Thanks to my pupil *Inga Hafstein*, we entered EPTA and Carola [Grindea, founder of EPTA] was so grateful that we had responded positively that ever after she referred to us as her 'firstborn'. But it was not long before Germany came in, followed by Holland and France, and soon I was attending my first EPTA Conference in a Polytechnic near Brighton."

Continuing to explain the successful growth of EPTA Iceland, Haraldsson said: "What we did was to distribute the *PIANO JOURNAL* right from the start with all its wealth of information about what was going on abroad. We felt we had the whole musical world, let alone the piano, at our fingertips. Then we arranged meetings where we would present new teaching materials. Thanks to the reviews of newly published music, and by ordering it from abroad, we were able to keep in touch with what was happening elsewhere. It also made us realise how difficult it was for all our many young pianists, who had returned from their studies abroad to teach in Iceland, to come before the public. So we set up a concert series for them with as many as six recitals a year - of which one was always reserved for a visiting artist from abroad. Our financial resources being so stretched, we relied for this on the goodwill of celebrities we had got to know through EPTA in London arranging a stop-over in Reykjavik.

"Whoever had inside information on any up-and-coming composer and his works, or on some controversial new teaching method, would be sure of a warm reception and a thorough grilling at one of our meetings every other month. Even more sought-after were the masterclasses we arranged on teaching beginners, first with *Carola Grindea*, who got beginners to compose their own music from the very first lesson, followed by *Fanny Waterman*. This

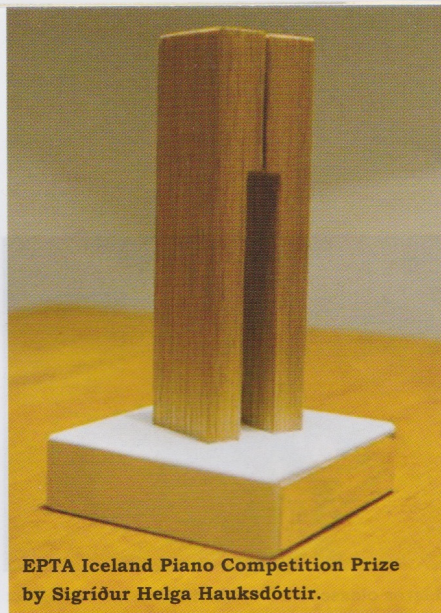
newfound sense of creative adventure, as fostered here by Carola, has now found a permanent place under [the discipline of] Improvisation..."<sup>4</sup>

The main aims of EPTA Iceland were, and are, to organise meetings for the presentation of new teaching materials and new schools of thought in music teaching; to hold master classes; to be a forum for discussions on teaching methods, etc. For a number of years EPTA Iceland also arranged EPTA Piano Recitals. These turned out to be very successful, and many fine recitals were held in the Icelandic Opera House. However, as the overall number of concerts in the Reykjavik area increased, it became more difficult to run them and they finally stopped in the mid-nineties. In recent years, the number of public concerts in the Reykjavik area (with a population of only 200,000) have been around 1400 per year or three to four per day!

The EPTA Piano Competition, first held in 2000, is the main event held by EPTA Iceland. This competition, held every three years, has proved very important and encouraging for Icelandic piano students and teachers. The jury of five pianists has always been led by a well known foreign pianist/teacher, among them Prof. Malcolm Troup, Prof. Peter Toperczer, Prof. Diane Andersen and Prof. Nelita True. The sixth EPTA Piano Competition in Iceland will be held in November 2015, where the jury will be headed by Prof. Heribert Koch.

Many members of EPTA Iceland have through the years attended the UK conferences and the annual EPTA international conferences, where they have presented Icelandic piano music, presented new piano music for teaching, or given recitals. At these meetings Icelandic EPTA members have come into contact with many fine piano teachers from other countries, some of whom have come to Iceland to give master classes. Carola Grindea visited Iceland twice.

<sup>4</sup> From "Who's Who of Pianists - Halldór Haraldsson talks to Malcolm Troup in *Piano Journal*, Issue 64, Spring 2001, pp. 6-7.



EPTA Iceland Piano Competition Prize by Sigríður Helga Hauksdóttir.



Carola Grindea teaching a master class at Gerduberg Arts Centre in 1992



Carola and Miron Grindea in Iceland (above) and with Kristinn Gestsson, Halldór Haraldsson, and Jónas Sen (below) in 1992

EPTA Iceland is proud to be the host of the 38th International EPTA Conference to be held in Reykjavik on 22-25 September 2016. Today EPTA Iceland consists of 125 members and is still growing.

#### Music Teaching in Iceland

The majority of Icelandic music teachers work for local authorities in music schools and not privately. Most students meet their piano teacher for an hour each week. For almost 40 years, Halldór Haraldsson and Sigríður Ein-





Master classes at Reykjavík College of Music: Nelly Ben-Or, 1980 (left); Carola Grindea teaching Jónas Sen, 1979 (right)



Some EPTA Iceland members at the annual EPTA conference in Sweden

arsdóttir ran a piano teaching degree course at the Reykjavík College of Music. When the Icelandic Academy of Arts was founded in 1999 it should have taken over this course but that has unfortunately not happened yet (please see below Tryggi Baldvinsson's current report). Icelandic piano teachers have almost all gone abroad for further studies, mostly to Europe and America. They have therefore brought back to Iceland a variety of teaching methods and ideas from around the world. For example, the Icelandic Suzuki Association, founded in 1985, regularly holds courses for piano teachers and the number of Suzuki piano teachers in Iceland grows steadily.

Icelandic piano teachers belong to two different music teacher unions: the Association of Icelandic Musicians (Félag Íslenskra Hljómlistarmanna, FÍH) and the Association of Music School Teachers (Félag Tónlistarkennara, FT). Members of EPTA Iceland belong to one (or in some cases both) of these unions. Most performing musicians are members of FÍH, including all the members of the Icelandic Symphony Orchestra. Many FÍH members are teachers as well as performers. All members of the FT union are music teachers, many of whom also perform, and this association is part of a larger association of the Icelandic Teachers Union (Kennarasamband Íslands, KÍ). In fact FT makes up 5% of that union.

For 26 years there was close co-operation between FT and FÍH. In 2014 this co-operation ended, as the two associations decided to negotiate wages with the local authorities separately on their own terms.

FÍH negotiated a short-term deal with the local authorities, a pay-rise of 7.5% until next July. FÍH is hoping that further negotiations until July will improve their contract and salary.

Music teachers in FT demanded the same pay as other teachers with comparable education in KÍ (the Icelandic Teachers Union). The pay rise of 7.5% to FÍH members is far lower



"Piano Needn't Be Lonely" Master class with Nadia Lasserson, October 2011

than is needed to reach that target. The salaries of music teachers have for various reasons dragged behind those of other teachers.

After a five-week strike, FT agreed to a contract that will give them, by the end of 2015, a 15% pay rise. However, even after this, they will still be 15% under the wages of other Icelandic teachers with comparable education.

It has obviously not helped the cause that music teachers are divided between two unions that have ceased co-operation. Music teachers are not a strong pressure group at the best of times and certainly not when they are divided, as is the current situation.

It is very hard to be on strike for such a long time, without pay, after all that has been happening in Iceland recently. Probably worst of all is the message the local authorities are sending to the rest of society through their meagre offer to music teachers - that the work, education and experience of music teachers is worth less than that of other teachers.

#### Piano Pedagogy Course

The current Dean of Music at the Iceland Academy of the Arts, Prof. Tryggvi M. Baldvinsson, describes the current situation of the Piano Pedagogy Course as follows:

"Our piano pedagogy course is in a transition phase as we are co-

ordinating all our instrumental pedagogy classes to have the same course description. The focal point will be the teaching of lower level students (beginners). We teach instrumental pedagogy that is obligatory for both future teachers (BA) and soloists (BMus). Students that choose the three-year BA instrumental pedagogy programme have more focus on pedagogical courses, like group leading, second instrument (organ or harpsichord for pianists) and practice teaching. A Masters' programme in vocal and instrumental teaching is in preparation and will be launched in autumn 2016.

"The course description for Instrumental pedagogy currently is:

**"INSTRUMENTAL PEDAGOGY** for BA/BMus (8 ECTS = European Credit Transfer System) - two semesters.

**"Learning outcomes:** By the end of the course the student should:

- Know the main characteristics of their instruments and their cousins.
- Have acquired knowledge in the playing technique of their own main instrument and its cousins.
- Know the most common pedagogical theories of teaching young beginners on the lower levels.
- Be able to teach beginners the first steps of instrumental playing.



- Know and be able to correct the most common faults in playing technique of young players.
- Be well familiar with the Icelandic national curriculum guide for music schools.

**“Description:** The course aims to prepare the student for teaching in music schools on an elementary and intermediate level with the main focus on teaching beginners.

**“Course assessment:** Assignments, supervised lesson with a beginner student and preparation of the *elementary test application* with suitable program according to the national curriculum.”

For more information, please see their website at <http://lhi.is>

#### Materials from Icelandic Composers and Authors

One of the most distinguishing features of any country is the material its authors and composers produce. Iceland can be proud of not only their academic but their artistic contributions, a few of which follow here:

- Doctoral dissertation, published 2014 in Germany by Lambert Academic Publishing: ISBN:978-3-659-54113-1

#### Title: **The Piano Works of Páll Ísólfsson (1893–1974) - A Diverse Collection**

Author: **Dr. Nina Margrét Grímsdóttir**  
Available on Amazon.com  
[http://www.amazon.com/Piano-Isolfsson-1893-1974-Diverse-Collection/dp/3659541133/ref=sr\\_1\\_1?ie=UTF8&qid=1424122537&sr=8-1&keywords=Nina+Margret+Grimsdottir](http://www.amazon.com/Piano-Isolfsson-1893-1974-Diverse-Collection/dp/3659541133/ref=sr_1_1?ie=UTF8&qid=1424122537&sr=8-1&keywords=Nina+Margret+Grimsdottir)

NMG Book + CDs  
[http://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Daps&field-keywords=Nina%20Margret%20Grimsdottir](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=Nina%20Margret%20Grimsdottir)

<http://www.ninamargret.com/writings>

[http://www.ninamargret.com/assets/2007/Icelandic\\_Piano\\_Music\\_1992\\_Lecture.pdf](http://www.ninamargret.com/assets/2007/Icelandic_Piano_Music_1992_Lecture.pdf)

[http://www.ninamargret.com/assets/2007/Icelandic\\_Piano\\_Music\\_1989\\_History\\_Dev.pdf](http://www.ninamargret.com/assets/2007/Icelandic_Piano_Music_1989_History_Dev.pdf)

- Master's Thesis by **Jónas Sen** entitled *Playing the Piano, Playing with Fire - A Study of the Occupational Hazards of Piano Playing*, City University, London, 1991, available at <http://rsi.unl.edu/text/musicmed.txt>

There has not much been published by Icelandic pedagogues and composers. Hence, Icelanders tend to use books from all over the world. Thus, these may be of interest.

- **Björgvin Þ. Valdimarsson** has published quite a few books in Icelandic. His piano school is called “*Píanó-leikur*” or “Piano games” - the word “leikur” means both playing and games; these are very popular in Iceland for young beginners. He has also published books on methods regarding playing by ear and some books where he has rewritten popular songs, made into easy arrangements.

- **Snorri Sigfús Birgisson**, composer, published in 1987 “*Píanólög fyrir Byrjendur*” - “Piano pieces for beginners” in four volumes, which he wrote in 1984 at the request of NOMUS (the Committee for Nordic Musical Cooperation). These books are very interesting and explore the piano in a different way than the traditional books.

- **Vilberg Viggósson** has also published some books for children. He has published very popular books for Piano Duet, one called “*Seven Icelandic Folk Songs*” and another one with Christmas Carols called “*12 Icelandic and American Christmas Duets for Piano*”.

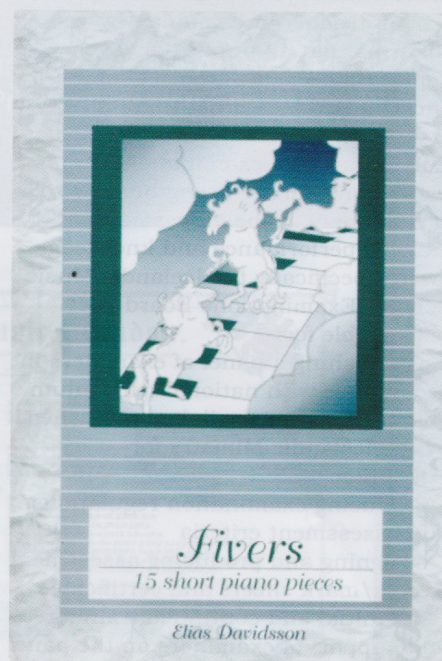
- One of Iceland's best acclaimed accompanists, **Jónas Ingimundarson**, published a book, “*Með léttum leik*”, in 1988 which is a collection of easy arrangements of popular songs for children.

- The newest addition to Icelandic books is a book by **Örvar Yngi Jóhannesson** called “*Það er gaman að spila á piano*” which translates as “It is fun to play the piano”.

- In connection to the Icelandic EPTA Piano Competition, held every three years, a new piano piece is written upon request from the EPTA board. This year Anna Þorvaldsdóttir has composed a piece, for the age group 18 years and younger, called “*Segulljós*” or “Northern lights”. See online at <http://www.annathorvalds.com/duo-solo>. This is a great way to promote composers to write new pieces for the younger generation and add to the piano literature.

- **Elias Davidsson** has several volumes of teaching material for young pianists. These have been displayed at EPTA conferences, especially remembered in Manchester. Some of his works are “*With Ten Fingers Around the World*”, 24 piano pieces (levels 1–3), which

are published and distributed by the Iceland Music Information Centre, Reykjavik, 1988 (German and English editions); “*The Red Carousel*”, 18 piano duets (levels 1–3), which are published and distributed by the Iceland Music Information Centre, Reykjavik, 1989 (German and English editions); and “*Fivers*”, 15 short piano pieces on five notes (levels 1–5), which are published



and distributed by the Iceland Music Information Centre, Reykjavik, 1994 (German and English editions). In Iceland there are over 80 music schools. In every one of them there are different exams at least every spring. The exams in Iceland are very similar to the Grade 1–8 ABRSM exams. In addition to these there is the national evaluation programme. Their website – <http://www.profanefnd.is/english.htm> – provides valuable information on the Icelandic Music Schools' Examinations Board, *Prófanefnd tónlistarskóla*. Students can take these exams whenever they are ready - any time of the year. According to this site, “The Icelandic Music Schools' Examinations Board – *Prófanefnd tónlistarskóla* – is responsible for reliable and impartial assessment of instrumental, vocal and theory examinations in accordance with the requirements of the national curriculum and examination syllabus of Icelandic music schools published by the Icelandic Ministry of Education. Instrumental examinations at Elementary (*grunnpróf*) and Intermediate (*miðpróf*) levels will be held for the first time in the spring of 2004.” “Also, The Icelandic Music Schools' Examinations Board is responsible for the reliable and



impartial assessment of instrumental, vocal and theory examinations in accordance with the requirements of the national curriculum and examination syllabus of Icelandic music schools published by the Icelandic Ministry of Education. The main objective of these national examinations is to provide a reliable indication of pupils' musical achievements [sic], regardless of school, teacher or examiner, by ensuring that all pupils display appropriate levels of musical ability and knowledge in order to fulfil respective examination requirements. Curriculum and examination regulations aim to strengthen the role of examiners in the assessment of musical performance and knowledge. "More specifically the Icelandic Music Schools Examinations Board is responsible for:

- establishing a panel of examiners in accordance with national curriculum and examinations syllabus published by the Icelandic Ministry of Education
- producing examination regulations and assessment criteria
- designing and producing assessment papers/mark sheets and certificates
- the initial and continued training and support of examiners on the panel
- the administration and finances of the examinations board
- employing examiners
- organising examinations in accordance with the national curriculum and examinations syllabus
- adjudicating appeals and complaints against examination results or procedures
- collecting and storing examination results and other related data
- collecting and storing information about the organisation of examinations
- distributing information to music schools, teachers and other interested parties."<sup>5</sup>

For **listeners** anywhere, here follows a selected list of CDs of interest.

#### CDs with only Icelandic Pianoworks

Örn Magnússon - *Sprotar*  
ITM (1991)

Örn Magnússon - Jón Leifs, *The Complete Piano Music*  
BIS (1994)

Örn Magnússon - Páll Ísólffsson  
*Svipmyndir & Glettur*  
ITM (1997)

Nína Margrét Grímsdóttir - Páll Ísólffsson *Complete Original Piano Music*  
BIS (2001)

Tinna Þorsteinsdóttir - Granit Games  
*Smekkleysa* (2007)

Simon Smith - Hafliði Hallgrímsson  
*Music for Solo Piano*  
DELPHIAN (2008)

Susanne Kessel - ICELAND  
*OEHMS* (2008)

Kristín Jónína Taylor - The Well  
*Tempered Pianist Music for solo piano by Þorkell Sigurbjörnsson*  
ITM (2010)

Snorri Sigfús Birgisson - *Hear Now My Heart and other Icelandic Folk songs for Piano*

Þórarinn Stefánsson - *Ísland Icelandic Folksongs meditations and arrangements*  
Polarfonia (2014)

#### CDs that include Icelandic Pianoworks

~ Selma Guðmundsdóttir

Jón Leifs - *Torrek*

Jón Leifs - *Rímnadanslög op. 11*

Páll Ísólffsson - *Þrjú píanóstykki op. 5*  
Steinar (1992)

~ Rögnvaldur Sigurjónsson

Jón Þórarinnsson - *Sónatína*

Jón Leifs - *Strákalag*

Dr. Hallgrímur Helgason - *Rondo*

Islandia

JAPIS 1993

~ Valgerður Andrésdóttir

Jórunn Viðar - *Hugleiðing um fimm*

*gamlar stemmur*

*Smekkleysa*

~ Gísli Magnússon

Páll Ísólffsson - *Glettur op. 1*

Páll Ísólffsson - *Þrjú píanóstykki op. 5*

Sveinbjörn Sveinbjörnsson - *Idyll*

Sveinbjörn Sveinbjörnsson - *Vikivaki*

*Smekkleysa* (2004)

~ Nína Margrét Grímsdóttir

Sveinbjörn Sveinbjörnsson - *Idyll*

Sveinbjörn Sveinbjörnsson - *Vikivaki*

Sveinbjörn Sveinbjörnsson -

*Barcarolle*

Naxos (2007)

~ Halldór Haraldsson

Portret Þorkell Sigurbjörnsson - *Der*

*Wohltemperierte Pianist*

Polarfonia (2008)

#### Closing Comments

EPTA Iceland has much to be proud of! Indeed, it has played an invaluable role in helping piano teachers, students, concert artists and composers to advance in the world of music. Carola's 'firstborn' remains a model for us all, especially in these difficult economic times when music is still considered to be a luxury and not a necessity.

To close this Forum, I hope that this information has been entertaining and useful. I invite the readers to send your questions and commentaries to me at: nancy.leeharper@gmail.com

**Anna Rún Atladóttir** was born in Reykjavík, Iceland. She graduated from the Reykjavík College of Music in 1992 as a violin teacher and three years later as a piano teacher. Anna Rún completed her postgraduate studies at the Trinity College of Music and the London College of Music, where her teachers were Prof. Carola Grindea and Prof. Geoffrey Pratley. She graduated with a piano solo diploma and a Masters degree (MMus) in Piano Accompaniment. Anna Rún has performed at many concerts as an accompanist both in Iceland and elsewhere in Europe. She is currently an accompanist at the Reykjavík Academy of Singing and Vocal Arts and a violin-and piano teacher at the Reykjavík Children's Music School. She is president of the European Piano Teachers' Association (EPTA) in Iceland.

**Halldór Haraldsson** was born on 18 February 1937, and began his piano studies in Reykjavík, with Katrína Dahl Hoff, Rögnvaldur Sigurjónsson, Árni Kristjánsson and Jon Nordal. Following graduation in 1960, he went on to study at the Royal Academy of Music in London, where his teacher was Gordon Green, one of the most favoured professors at that school. He graduated with a diploma in 1965. Haraldsson is one of Iceland's leading pianists and pedagogues.

**Tryggvi Baldvinsson** was born in 1965, and studied Composition and Theory at Reykjavík College of Music under Atli Heimir Sveinsson and Thorsteinn Hauksson. He continued his studies at the Vienna Conservatorium under Reinhold Portisch with emphasis on composition and renaissance-counterpoint. Baldvinsson was appointed Dean of Music at the Iceland Academy of the Arts in autumn 2014.

*Photos courtesy of EPTA Iceland.*

<sup>5</sup> <http://www.profanefnd.is/english/about.htm>, accessed on 24 Feb. 2015.