

# Duo Gelland

Cecilia and Martin Gelland, violins

Swedish Duo Gelland, unique and highly acclaimed on the international music scene, was founded in 1994, soon becoming a leading ensemble for contemporary art music. Duo Gelland's CD debut was the world-wide recognised recording of Swede Allan Pettersson's hour long utterly dramatic and fiercely demanding cycle of *Seven Sonatas for Two Violins* (Swedish label, BIS 1028).

They have recorded over a dozen CDs - among them a series of 7 violin duo volumes, to be completed soon.

Their short film *Traumwerk* - on DVD - a semi live performance of the duo by Scottish composer James Dillon, innovatively filmed by Johan Ramström, received the prestigious German Music Critics Annual Award 2008.

Their latest recording is the fruit of their long interest in the old repertory and intense research in period literature on music, poetry, art, philosophy. Here Louis Spohr's three last Grand Duos from 1853-54 come to life on gut strings with original fingerings and bowings. More recordings of Spohr's and other composers' duos from this epoch are to follow.

The German music encyclopaedia MGG (*Musik in Geschichte und Gegenwart*) writes.

*...Duo Gelland is at present the only permanent and professionally active violin duo in the world. From the start they have shown a special interest in the contemporary art music.*

*Through their initiative the violin duo has regained great respect after a lapse of 150 years...They do not favour a certain aesthetic direction or school. Their concern is rather to exploit the individual mine of sounds and sonorities offered by each composition... With composers like Birgitte Alsted, Copenhagen and Ole Lützow-Holm, Gothenburg, they involved in composing by ways of verbalisation instead of notation. Sometimes they work with pure improvisation...*

*More than 100 compositions have been dedicated to them....*

In addition 20 concertos and soloistic works for violin duo and ensemble have been composed for Duo Gelland. January 2003 in Berliner Philharmonie, the first performance of the concerto *Angesicht in Angesicht* by Håkan Larsson took place in a sold out hall. The first performance of Harold Blumenfeld's double concerto was broadcast on Swedish Television 1996. Fall 2006 three new concertos for violin duo and choir were presented in Berliner Philharmonie together with the RIAS Kammerchor and their new chief conductor, Hans Christoph Rademann. This concert was broadcast live on Deutschland Radio Kultur. A double concerto by Ingvar Karkoff was premiered spring 2010.

Among the grants and awards Duo Gelland received one can mention the Society of Swedish Composer's Interpreter Prize with the inscription:

*They take on the new music with an overwhelming empathy and virtually feverish intensity, catching the audience in a bubble of absolute presence.*

Their remarkable stage presence has been taken in demand in a series of cross over collaborations with stage directors or choreographers. In *The Donkey on Mars* (text Kasëm Trebeshina, Albania) and *Epidemic* (Stockholm New Music 2006) the physical and dramatic input is extreme. Sounds and words are woven to an explosive fabric.

Duo Gelland can be heard at international festivals, on radio and television and in master classes and lectures on new and historic art music.

Between tours Duo Gelland live and work as Artists-in-residence in Strömsund, northern Sweden. Their most important mission there is to allow children to establish an interest in new art music. That is also the place where Duo Gelland recharges, treasuring the untouched nature and the milieu.

At the Royal College of Music at University of Stockholm, University of Cincinnati CCM and Musikhochschule Köln/Aachen, **Cecilia Gelland**'s teachers were Josef Grünfarb, then Walter Levin as well as the other members of the LaSalle-Quartet, Kurt Sassmannshaus and at last Ingeborg Scheerer. In Cincinnati Cecilia Gelland's mentor was the composer Allen Sapp.

**Martin Gelland** studied with the late first concert master of the Vienna Philharmonics, Gerhart Hetzel (Musikhochschule München) and with Ricardo Odnoposoff (Musikhochschule Stuttgart). In Switzerland he was the student of Max Rostal. Other teachers in recurrent master classes were Wolfgang Schneiderhan, Franco Gulli and Valery Klimov.