

Duo Gelland

Cecilia and Martin Gelland, violins

Duo Gelland is a unique and highly acclaimed Swedish ensemble for contemporary music. Through their initiative the violin duo has been subject to a complete renewal and is now seen with great respect by all those who experienced its enormous potentials. Duo Gelland personally received around 90 dedications and premiered many works composed earlier but never performed for lack of ensembles.

They made their world-wide recognized CD debut with the recording of Swede Allan Pettersson's hour long utterly dramatic and fiercely demanding cycle of Seven Sonatas for Two Violins (Swedish label, BIS 1028).

Duo Gelland can be heard live in concerts, master classes and lectures on new art music in many countries. Swedish National Television broadcast their first performances of double concertos by Harold Blumenfeld, USA 1996 and Håkan Larsson, 2003. The double concerto by Sunleif Rasmussen for violin duo and choir will be premiered fall 2006 together with the RIAS Chamber Choir and Hans Christoph Rademann. Other double concerto plans include composers Bernd Franke, Leipzig, James Dillon, London, Alexander Keuk, Dresden and Ingvar Karkoff, Stockholm.

Among the grants and awards they 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.

Duo Gelland is known for their openness and interest in contemporary music of many paths. Their excitement can not be mistaken whether it comes to the complex scores by James Dillon, the late philosophical scores by Luigi Nono or the open ones by John Cage or Haubenstock-Ramati. They enjoy exploiting the individual mine of sounds and sonorities offered by each composition. With composers like Birgitte Alsted, Copenhagen and Ole Lützw-Holm, Gothenburg, they involved in composing by ways of verbalization instead of notation. Sometimes they work with pure improvisation.

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

Communication is their mission and profound interest. Cecilia and Martin Gelland never were satisfied meeting only the concert hall audiences. Thus they performed for youngsters all over Sweden, in Central Europe and in the USA.

They reside and work as Artists-in-residence in Strömsund, northern Sweden, meeting the children but also the adults with new art music. This is where Duo Gelland recharges between tours, 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.