

Cellists' Corner

Brief Career Details of Important Cellists

prepared by David Johnstone from public information

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FEATURE on LLUIS CLARET

The Andorra born cellist Lluís Claret began his musical studies at the age of nine. He was the son of Catalan parents. In 1964 he moved to Barcelona, where, after obtaining the highest distinctions at the Liceu Conservatory, he began to receive the advice of Enric Casals (Pau Casals's brother), who would become his main influence for several years. Later he expanded his studies in France, Italy and the United States with Maurice Gendron, Radu Aldulescu and Eva Janzer, and with two personalities that were decisive in his later musical development: György Sebök and Bernard Greenhouse.

After winning the first prizes at the Bologna International Competitions (1975), Pau Casals (1976) and Mstislav Rostropovich (1977), he became a regular soloist invited by important orchestras across the globe, including mention of the Washington Symphony Orchestra, the Philharmonic of Moscow, the French National Orchestra, the English Chamber Orchestra, the Hungarian Philharmonic or the Czech Philharmonic, under the baton of leaders such as Pierre Boulez, Karl Munchingen, Dimitri Kitaienko, Witold Lutoslawski, George Malcolm, Vaclav Neuman or Mstislav Rostropovich.

At the same time, chamber music has always held a special place in his heart of professional activity. He founded the Trío de Barcelona (1981-1993) and has often collaborated with other prestigious interpreters.

His repertoire ranges from Bach to contemporaries and includes premieres, first auditions and dedicated works by many current composers, many of which he has immortalized in his also important discography. Despite being one of the most recognized cellists of today for his extraordinary interpretative contribution to chamber music, Lluís Claret stands out greatly for his determined commitment to contemporary music, and in this way he has collaborated closely with Dutilleux, Lutoslawski, Penderecki, Boulez, Xenakis or Guinjoan among other great composers.

Lluís Claret is also a pedagogical reference, regularly invited to be part of the juries of International Competitions and Courses (such as the Rostropovich in Paris, the Leonard Rose in Washington, the Trapani in Sicily), as well as being a professor at numerous conservatories. Since 2003 he has presided over the Lluís Claret-Ciudad de Moguer International Competition.

Great words of wisdom from our featured cellist:

... "Bach's suites are mirrors in which everyone can see themselves"

... "People want the music in a concert to sound like a record when many times when you record a record you want it to sound like a concert."

And a FULL-length interview here with "Opus Cello", with numerous video clips of interest: <http://www.opuscello.com/lluis-claret>

for those understanding Spanish the following is also a notable moment captured on video:

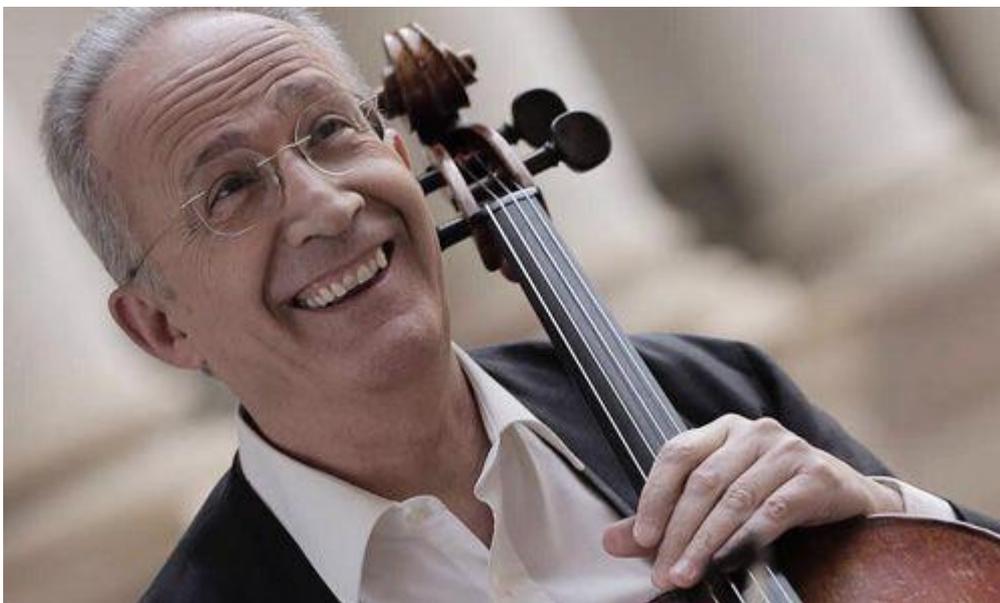
Lluís Claret - "Lograr la excelencia con un instrumento. Lluís Claret talks about the strengths that a musician must develop to achieve excellence with an instrument." De gran importancia para todos aquellos con la ilusión de hacer una carrera como violoncellists o como músico;

<https://www.youtube.com/watch?v=SjF8CoWyxfc>

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Thanks Lluís for your magnificent contribution to Spanish and Catalan music!



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'documenting the cello' www.johnstone-music.com

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As far as *Johnstone-Music* is concerned you are welcome to publicly perform or record any work or piece found in the web; however you DO need to make mention of the name of the composer and the arranger on any printed information (hand programmes, disc covers etc.).

FREE PUBLICITY - If you care to inform us of any public performance (no matter how formal or informal the event is), recording or other uses of the original music or arrangements of David Johnstone or of other musical colleagues included in this web, we are happy to give your event free publicity on the *Johnstone-Music* web.

To take advantage of this, try to write to us three weeks or more in advance with any information. Last-minute entries are certainly better than not writing at all - however, understandably, once we have past the calendar month of the event it is not usually possible to add old items to the calendar. It is very interesting for the promoters of *Johnstone-Music* to have knowledge of your activity - and so in return for your information you will be entitled to a free gift of a work/s for every diary addition you tell us about. To find out more about this, please visit the “*Cello Club*” section in the web!