



## Classica A happy marriage

The light timbre of Pierre Génisson's clarinet blends happily with the bright strings of Quartet 212 in quintets by Mozart and Weber.

Pierre Génisson is an expert in original groupings. Following a beautiful album dedicated to the French musical repertoire that combines pieces by Saint-Saëns, Massenet, Chausson, Debussy, Poulenc and Françaix (*Made in France*, on the same label) he has chosen two quintets that are rarely heard together and that are fairly disparate in nature and inspiration. Where Mozart's has, above all, a prevalent balance between the clarinet and the strings, as well as a broad palette of emotions, Weber's requires a soloist with such skill and lyricism that the quartet serves only as a foil. We must admit without hesitation that this disc attests to this artist's enormous talent and it is our great pleasure to share in this delightful chamber music. Underpinned by a clearly strong relationship with the musicians of Quartet 212 (violinists David Chan and Catherine Ro, violist Dov Scheindlin, and cellist Rafael Figueroa), members of the New York Metropolitan Opera, the clarinetist from Marseilles gives free reign to his creativity. His subtle but uninhibited tone, without excessive vibrato, lends an almost deferential humility to the clear, bright style of Mozart's quintet. This approach may surprise those who favour a more introspective interpretation, like that of the Swiss Eduard Brunner with the Hagen Quartet (Deutsche Grammophon, same grouping), especially in the *Larghetto*, played with such coolness as to prove his gravitas. But they will be carried away by the tsunami of virtuosity that permeates the extraordinary movements of the Weber quintet, particularly in the finale, performed with a brilliance approaching that of Pascal Moraguès and the Pražák Quartet (Prague). And we are deeply moved by the slow movement, a sublime piece played masterfully, tackling a tricky minuet with the air of an improvisation.