



Resmusica

Two quintets beautifully finessed by Pierre Génisson and Quartet 212.

Jean-Luc Caron
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Pierre Génisson and Quartet 212 devote a magnificent album to two of the most celebrated quintets for clarinet and strings in the musical repertoire.

Having always been passionate about the clarinet, Pierre Génisson displays exceptional dexterity and musicality in his interpretation of Mozart's Quintet in [A major](#) for Clarinet and Strings [K. 581](#), written in his later years (1789). Incidentally, Mozart was married to a cousin of

Carl Maria von Weber whose Clarinet Quintet in B \flat Major Op. 34, composed in 1811, Génisson also performs magnificently. These two composers, born in 1756 and 1786 respectively, both died before the age of 40 and, another peculiarity they have in common, they both devoted remarkable and unforgettable pieces to the clarinet. In the Mozart, the wind instrument is closely interwoven through the fabric of the music without ever compromising its leading role, so the soloist must combine a degree of introspection with this perfect harmony. This is particularly true of the second movement, a *Larghetto* that is one of the most enduring creations, not just of Mozart's oeuvre, but of all musical composition. Hugely successful, and in a style that gives the soloists role entirely to the clarinet, the Weber quintet can easily be seen as a little chamber concerto.

Pierre Génisson, magnificently accompanied by Quartet 212, a group of musicians from the New York Metropolitan Opera, puts his musical range and interpretative skill to good use. You need only hear the second movement, *Fantasia-Adagio, ritenuto* and languid without becoming plaintive, to understand how well integrated these unforgettable performances are. The *Allegro* and *Menuetto* movements give us a more lively and cheerful flavour, as these two great composers of the turn of the 18th century deserve.

An exemplary rendition that will please both seasoned and first-time listeners alike.