

THE INTIMATE SONATE Fanfare Consort (Thomas Freas, clarino, director; Jorie Garrigue, Mary Hostetler Hoyt, violin; Peter A. Hoyt, contrabass; Margaret Irwin-Brandon, harpsichord)
CHAMPIGNON INTERNATIONAL CI-CD 102

I am a sucker for trumpet recordings. I grew up on Helmut Wobisch, Maurice Andre, and Edward Tarr records and treasured the Concentus musicus Wien recording of Bach's Second Brandenburg for Friedemann Immer's trumpet. Thomas Freas's *The Intimate Sonate* brought back many fond memories of my favorite trumpet records while providing thrills in the present tense.

Freas plays clarino and leads a small string ensemble in this well-crafted program of Italian, Moravian, and English music from the 17th and 18th centuries. He makes it a pleasure because he has a full sound that's rounded and warm. He also plays with a lyricism that's well suited to the works of Arcangelo Corelli and Heinrich Biber that are heard on this recording. I also like the jaunty snap he brings to the tunes by Girolamo Fantini (1600-1675) and a sonata by a Moravian composer identified only as R.P.F.G.

The works featuring only the string players are more than just breathers between clarino tunes—each of the violinists makes striking contributions in works by Biagio Marini (1594-1663) and Giovanni Legrenzi (1626-1690). The interplay between Freas and the ensemble has a spontaneity that is extremely fetching. Kudos to harpsichordist Margaret Irwin-Brandon, who makes Tarquinio Merula's (c. 1595-1665) *Cromaticca* a thrilling listening experience and provides colorful accompaniment to Freas in the Fantini works.

~ Craig Zeichner, *Early Music America Magazine*, Fall 2006