

CURRICULUM VITAE



PREDRAG GOSTA CONDUCTOR MMus, PGCert(TCL), DipTCL

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Date of Birth: January 14, 1972
Place of Birth: Belgrade, Serbia
Citizenship: USA, Serbia & Croatia

PROFESSIONAL CONDUCTING EXPERIENCE

Over five hundred concerts in both choral and orchestral setting, conducting orchestras and choirs from Serbia to the United States of America, in symphonic and chamber settings (including several major festivals), in opera and oratorio, performing a variety of music from the 14th to the 20th century, and of my own.

Conductor / Artistic Director, New Trinity Baroque, Atlanta, GA, USA 3/1998 – Present
Founder, Conductor & Artistic Director of a professional orchestra, choir and ensemble, specializing in music of 17th and 18th centuries on period instruments. With over thirty concerts and educational events per season in Atlanta and throughout the U.S., New Trinity Baroque is recognized for its high quality and exciting performances. www.newtrinitybaroque.org

Conductor / Music Director, Gwinnett Ballet Theatre Orchestra, Atlanta 1/2006 – Present
Music Director and Principal Conductor of a professional ballet company, orchestra & choir. Past performances included Mendelssohn's "A Midsummer Night's Dream," Tchaikovsky's "The Nutcracker," etc. www.gwinnettballet.org

Assistant Conductor, Georgia State University Symphony Orchestra, Atlanta 1/2003 – 8/2003
Conducting rehearsals and select concert performances. Assisting in recruiting of students for graduate program in strings (brought half dozen of international students into the program).

Conductor / Adjunct Professor, The Oxford Chorale, Oxford College of Emory University, Oxford, GA 1/2001 – 7/2001
Conducting the main college choir, The Oxford Chorale, and teaching Choral Music classes & Voice.

Assistant to the Conductor, University Singers & Choral Society, Georgia State University, Atlanta 8/1998 – 8/2000
Assisting the conductor in rehearsals and concert planning of all choral ensembles, conducting rehearsals and select concert performances (graduate assistantship).

Conductor / Music Director, Orchestra, Chorus, Various Music Ensembles, Atlanta 1998 – 2005
Rock Spring Presbyterian Church, All Saints Lutheran Church, Dunwoody United Methodist Church, Holy Spirit Catholic Church
Music Director at several churches in Atlanta area, conducting adult & youth choirs, orchestras, handbell ensembles, contemporary ensembles, etc., as well as teaching piano, voice and violin.

Conductor & Artistic Director, Studio for Early Music, Belgrade, Serbia 10/1992 – 6/1996
Founder & Artistic Director of the instr. ensemble and chamber choir, specializing in the music of Renaissance and Baroque.

Guest Conductor (selected list)

The Moscow Symphony Orchestra, Moscow, Russia	10/2006
The St. Petersburg State Symphony Orchestra, St. Petersburg, Russia	9/2006
Belgrade Baroque Orchestra, Belgrade, Serbia	6/2006
Orchestra of the Slavenski School of Music, Belgrade	5/2006
The Canterbury Choir, Atlanta	10/2005
Emory University Concert Choir, Emory University, Atlanta	10/2005
The Oxford Chorale, Oxford College of Emory University, Oxford	4/2005
University of Kentucky Opera Theatre, Lexington, KY	4/2004

Upcoming guest conducting engagements include:

- St. George Strings, Belgrade, Serbia 3/2007
- Orchestra of the Slavenski School of Music, Belgrade 3/2007
- The St. Petersburg State Symphony Orchestra, St. Petersburg, Russia 4/2007
- The Pskov Symphony Orchestra, Pskov, Russia 4/2007
- The Symphony Orchestra of Yakutsk Republic, Khabarovsk/Vladivostok, Russia 6/2007

TEACHING EXPERIENCE

- Artist in Residence & Guest Lecturer**, *Oxford College of Emory University, Oxford* 8/2004 – Present
Presenting workshops and masterclasses, as well as collaborative concert projects with the College
- Artist Affiliate & Guest Affiliate Lecturer**, *Georgia State University, Atlanta* 8/2003 – Present
Regularly presenting concerts-lectures (with New Trinity Baroque), as well as teaching courses in Choral Literature, etc.
- Masterclass Presenter**, *Oxford College, University of Kentucky, "Slavenski" Music School, etc., USA & Serbia* 2002 – Present
Presenting **Master Classes** in conducting, orchestra, voice and harpsichord performance, as well as **Coaching** singers in performance practice
- Guest Lecturer**, *Georgia State University, Atlanta* 1/2003 – 5/2003
Restoration & Early 18th Century British Poetry – "Music in Restoration England."
- Guest Lecturer**, *Georgia State University, Atlanta* 8/2002 – 12/2002
Choral Literature – "Music of Bach Family before Johann Sebastian"; "Music in 17th Century France"; "19th and 20th Century Music in Southern European Countries."
- Adjunct Professor / Conductor**, *The Oxford Chorale, Oxford College of Emory University, Oxford* 1/2001 – 7/2001
Teaching Choral Music classes & Voice, and conducting the main college choir, The Oxford Chorale
- Graduate Assistantship**, *University Singers & Choral Society, Georgia State University, Atlanta* 8/1998 – 8/2000
Conducting rehearsals and select concert performances, and assisting the conductor in rehearsals and concert planning of all choral ensembles
- Upcoming teaching activities include series of choral masterclasses at Oxford College of Emory University in Oxford/Atlanta, series of concerts-lectures at Georgia State University with New Trinity Baroque, and masterclasses in conducting, vocal performance and harpsichord in Belgrade, Serbia

EDUCATION

Started music education at the age of six, first studying violin and later continuing intensive studies in piano, voice, conducting, harpsichord, organ, music theory and composition, studying at Belgrade's most renowned Music School "Stevan Mokranjac" parallel to comprehensive 'regular' education in Belgrade's elite Third Gymnasium. After starting university studies in Belgrade, received Diploma in Performance and Postgraduate Certificate from the distinguished Trinity College of Music in London, and three Master of Music degrees from Georgia State University in Atlanta.

Georgia State University, Atlanta 6/2000 – 12/2003
Master of Music (double degree)
(Major: Orchestral Conducting AND Choral Conducting (double major); GPA: 3.9)
Studied with Julian Shew (orchestral conducting) and Alan Raines (choral conducting). Additional classes with Alexander Mickelthwate (Atlanta Symphony), Dan Allcott (Atlanta Ballet), Melanie Jacobson (Westminster Choir College) and John Haberlen (GSU).

Georgia State University, Atlanta 8/1998 – 5/2000
Master of Music (Major: Vocal Performance)
Studied with W. Dwight Coleman (vocal performance & opera). Additional classes in voice with Florence Kopleff, Magdalena Moulson-Falewicz, Jennifer Lane (Stanford University), et al.

- Trinity College of Music, London, England 9/1997 – 7/1998
Postgraduate Certificate (Major: Vocal Performance; Minor: Harpsichord)
 Studied with Omar Ebrahim (voice) and Robert Aldwinckle (harpsichord). Additional classes with Sir Neville Mariner (directing), Martyn Hill (French Chanson), Ian Partridge (German Lied), Linda Hirst, Rebecca Miles, Phillip Theorby, et al.
- Trinity College of Music, London 9/1996 – 7/1997
DipTCL – Diploma Trinity College London (Bachelor of Music equivalent)
 (Major: Vocal Performance; Minor: Harpsichord; Third Study: Organ)
 Studied with Omar Ebrahim (voice), Robert Aldwinckle (harpsichord), John Winter (organ), et al (see the list above).
- Fakultet Muzičke Umetnosti (Faculty of Music Art, University of Arts in Belgrade), Belgrade 9/1993 – 9/1996
Bachelor of Music (Major: Music Theory)
 Studied at Belgrade's only Music Academy. During this time, in 1994 nominated for the "October Award of Belgrade" for high accomplishments in culture and the arts, and for creative work which contributed to the promotion of culture in Belgrade and Serbia. In 1995 won a Special First Prize (first First Prize) at the Yugoslav State Competition in Solfeggio and the Award from Miodrag Vasiljević Fund. In 1996 transferred to Trinity College of Music, London (Degree not taken).
- Muzička škola "Mokranjac" (Mokranjac School of Music), Belgrade 9/1990 – 6/1996
Music High School Diploma (double degree)
 (Major: Music Theory; Second Major: Vocal Performance)
 Attending the Music School parallel to the 'regular' high school education.
- Treća beogradska gimnazija (Third Belgrade Gymnasium), Belgrade 9/1988 – 6/1990
High School Diploma
 'Regular' high school education at Belgrade's most elite high school.
- Isusovačko Sjemenište "Augustin Bea" (Augustin Bea Jesuit Seminary), Zagreb, Croatia 9/1986 – 9/1988
First two years of 'regular' high school education
 Educated at Jesuit's elite small seminary, parallel to Archdiocese's Classical Gymnasium and Zagreb's most elite Second Classical Gymnasium (Križanićeva Street). Finished all three schools simultaneously. After the second year continued high school education at the Third Belgrade Gymnasium in Belgrade, Serbia.
- Muzička škola "Mokranjac" (Mokranjac School of Music), Belgrade 9/1981 – 6/1985
Elementary Music School Diploma
 (Major: Violin)
 Attending the Music School parallel to the 'regular' elementary school education.
- Muzička škola "Dr. Vojislav Vučković" (Dr. Vojislav Vučković School of Music), Belgrade 9/1978 – 9/1981
First three years of elementary music education (Major: Violin)
 Attending the Music School parallel to the 'regular' elementary school education. Transferred to Mokranjac School of Music.
- Osnovna škola "Skadarlija" (Skadarlija Elementary School), Belgrade 9/1978 – 6/1985
Elementary School
 'Regular' elementary school education

PROFESSIONAL RECORDINGS / DISCOGRAPHY

With the goal of creating the highest quality performances of both orchestral and choral music from all periods, I am featured on over a dozen recordings as a director/conductor, as well as a vocal and instrumental soloist, both in USA and overseas. The past three years have brought ten new recordings, including Mozart's Salzburg Symphonies, Carissimi's famous oratorios "Jonas" and "Jephte," Pergolesi's "Stabat Mater," Schubert's 'Unfinished' Symphony, Handel's and Muffat's Concerti Grossi, Purcell's "Dido & Aeneas," sacred vocal music of contemporary & Baroque composers and chamber music of early Baroque. Many of these recordings are available for purchase from the well known online stores such as Amazon.com, TowerRecods.com, BarnesAndNoble.com, and others.

Recorded in:

- 2006 **Wolfgang Amadeus Mozart: "Eine kleine Nachtmusik" and Salzburg Symphonies Nos. 1 & 3.** New Trinity Baroque Orchestra. Predrag Gosta, conductor (to be released in 2007)
- 2006 **Henry Purcell: Suite from "Abdelazer, or the Moore's Revenge" and Suite from "The Indian Queen".** New Trinity Baroque. Predrag Gosta, conductor & harpsichord (to be released in 2007)

- 2005 **Giacomo Carissimi: "Jonas" & "Jephte"**. New Trinity Baroque, with the Choir of Oxford College. Predrag Gosta, conductor (to be released on Edition Lilac in February of 2007)
- 2004 **Charpentier: "Messe de minuit" / Handel: Organ Concertos**. New Trinity Baroque, with the Canterbury Choir & Brad Hughley, organ. Predrag Gosta, conductor (Edition Lilac, 6/2005)
- 2004 **Giovanni Battista Pergolesi: "Stabat Mater"**. Evelyn Tubb, soprano & Terrance Barber, countertenor. New Trinity Baroque. Predrag Gosta, director & organ continuo (to be released on Edition Lilac in 2007)
- 2003 **Music of Medieval France**. Goliards of Atlanta, dir. John Hillenbrand. Predrag Gosta playing vielle & percussion (pending release)
- 2003 **The Gift of Grace (Contemporary Christian Music)**. Music Ministry of All Saints Lutheran Church (Chancel Choir, Luther's Bell Ringers & Celebration Ensemble). Predrag Gosta, conductor (Digital Audio 2003)
- 2003 **The Birth of the Symphony**. (Concerti Grossi by Muffat & Handel; "Unfinished Symphony" by F. Schubert) New Trinity Baroque & Georgia State University Symphony Orchestra. Predrag Gosta, conductor (EMN, 2003)
- 2002 **Trio Sonatas & Chaconnas**. New Trinity Baroque. Predrag Gosta, director & harpsichord (EMN, 1/2003)
- 2002 **Henry Purcell: "Dido & Aeneas"**. Evelyn Tubb, Thomas Meglioranza, Julia Matthews, et al Chorus & Orchestra of New Trinity Baroque. Predrag Gosta, conductor (Edition Lilac, 2/2004)
- 1996 **Monteverdi & Marini (also Bennett & Palestrina)**. Ensemble of the Studio for Early Music Belgrade Predrag Gosta, baritone & chamber organ (STURAM 1996)
- 1994 **"The Christ is Born" Orthodox Christmas Music**. Singer's Society "Rukovet," dir. Dragan Mladjenović Predrag Gosta, baritone (TBK Jugovideo 1994)
- 1992 – Several recordings with Ensembles **Renaissance, Musica Antiqua Serbiana**, etc.

Upcoming recording plans include:

- "The Nutcracker" by P.I. Tchaikovsky, with the Gwinnett Ballet Theatre Orchestra (live)
- Cantatas by Johann Sebastian Bach, with soprano Sherri Seiden, bass Jason Hardy, The Canterbury Choir and New Trinity Baroque
- Concertos by Antonio Vivaldi with New Trinity Baroque
- Monteverdi's "Selva Morale e Spirituale" with the Oxford Chorale and New Trinity Baroque
- Secular Madrigals by Francesco Portinaro, with Chamber Vocal Ensemble "Vox Humana" and New Trinity Baroque

ARTICLES & PUBLICATIONS

- Claudio Monteverdi: "L'incoronazione di Poppea,"** University of Kentucky, Lexington, KY 2004
(a new score by Predrag Gosta, prepared in conjunction with the performance at UK in March of 2004)
- CD Liner Notes**, Edition Lilac, Atlanta (for several CDs published by Edition Lilac Classical CD label) 2004 – Present
- "Monteverdi: Vespers (1610) – Historical Context, Performance Practice, Analysis of the Work & Recordings, and recommendations for a Historically Accurate Performance,"** Georgia State University, Atlanta 2003
- FinerMusic.com** Several articles for use in elementary and high schools throughout Georgia, including articles about composers, instruments, musical terms and music theory (online at www.finermusic.com) 2000 – 2001
- "Hungarian School of Choral Composers, 1950–2000,"** Choral Journal, 8/2000, p. 29-35 2000
- CD Liner Notes** for NAXOS Early Music Sampler 1999
- Column** about Voice and Historical Performance, Continuo Early Music Magazine, USA 1998 – 2000
- "Castrats & Countertenors,"** Continuo Early Music Magazine, USA 1999
- Several articles** for Continuo, the first Yugoslav Early Music Magazine, Belgrade 1994 – 1996
- New Music Education Curriculums**, Ministry of Education of Republic of Serbia, Belgrade 1994 – 1996
Head of the team creating new music education curriculums for elementary and high schools of music.
Author of curriculums for (1) Introduction to Early Music & Historical Performance Practice,
(2) Baroque Singing (Historical Performance Practice in Singing), and (3) Organ

HONORS, AWARDS, GRANTS, SCHOLARSHIPS & FELLOWSHIPS

- 2006 National Leadership Award**, The National Republican Congressional Committee, Washington D.C. 2006
(and appointed as Honorary Chairman on Georgia Business Advisory Council)
- Mu Phi Epsilon**, International Music Fraternity (inaugurated in Spring of 2005), Atlanta 2005
- Research Grant**, The Porter Foundation – for research & recording of music by Francesco Portinaro and Giacomo Carissimi (awarded through Oxford College of Emory University), Oxford 2004/05
- Diploma & Inauguration** into the International High IQ Society (IQ > 1.8%), New York, NY 1/2004
- Semi-finalist** of the Concert Artists Guild International Competition (with NTB), New York 3/2003

Award for the Accomplishments in 2001/02 Year, All Saints Lutheran Church Music Ministry, Lilburn, GA	6/2002
Regents Opportunity Fellowship , Board of Regents, Georgia State University, Atlanta (for highest accomplishments in my area. <i>Note: Only one award per area or department of the University</i>).	2001/02
Medal & Inauguration into the Phi Beta Delta Honor Society for International Scholars, Atlanta	4/2001
Second Place , Auditions of the National Association of Teachers of Singing, Columbus, GA	2/2000
Full Scholarship & Graduate Assistantship , Georgia State University, Atlanta	8/1998 – 8/2000
Scholarship , Vandervell Foundation, London	1/1998
Full Scholarship , Leverhulme Trust & Trinity College of Music (for studies at TCM), London	1997/8
Full Scholarship , Trinity College of Music (for studies at TCM), London	1996/7
Full Scholarship & Offer to Study , Guildhall School of Music & Drama, London	1996
Special First Prize (first First Prize), Yugoslav State Competition in Solfeggio, Belgrade	5/1995
Award of the Miodrag Vasiljević Fund, Faculty of Music Art, Belgrade University of Arts, Belgrade (presented to the winner of the First Prize of the Yugoslav State Competition in Solfeggio)	5/1995
Nominee , “October Award of Belgrade” (for creative work of a Youth; for high accomplishments in culture and the arts, and for creative work which contributed to the promotion of culture in Belgrade and Serbia), Belgrade	10/1994
Several other Awards and Honors during high school and elementary education, Belgrade	1978 –

OTHER SELECTED PROFESSIONAL EXPERIENCE

Advisor / U.S. Director , Peter the Great Music Academy, St. Petersburg, Russia Elected as an advisor for the international conducting workshop of Peter the Great Music Academy in Russia.	2006 – Present
Editor-in-Chief , UrtextEditions.com, Atlanta Editor-in-Chief of UrtextEditions.com, publishing historically accurate music editions of primarily works by the 17 th and 18 th century composers. Works edited and published include composers such as Buxtehude, Biber, Bernhard, Vivaldi, Bach, et al	2004 – Present
Producer , Edition Lilac, Atlanta Producer of recordings for Edition Lilac, a new classical music CD label. Recorded works produce so far: Purcell’s opera “Dido & Aeneas,” Chaprentier’s “Messe de Minuit,” Handel’s Organ Concertos, Carissimi’s Oratorios, Mozart’s Serenades, Purcell’s Orchestral Suites from “The Indian Queen” and “Abdelazer,” Vivaldi’s String Concertos, etc.	2004 – Present
Founder & President , Early Music Network, Inc., Atlanta Founder and President of the international early music society, which provides services and information about early music and historical performance all over the world. Coordinating the organization business, public relations and marketing, business plan, membership database, organization of concerts, grant-writing and fundraising, recruiting and coordinating volunteers, as well as professional musicians and ensembles.	1998 – Present
Founder & President of the Executive Board , Studio for Early Music, Belgrade Served as a head of the board of the directors for the biggest Yugoslav early music association. Collaborating with other non-profit organizations, such as Yugoslav Red Cross, Soros Foundation, City Hall, Ministry of Culture of Serbia, Ministry of Education, etc. From 1994 to 1996 worked for the Ministry of Education of Serbia as a head of the team creating new early music curriculums for secondary education. Since 1994 Editor-in-Chief of the Yugoslav early music magazine, <i>Continuo</i> .	1992 – 1996
Artistic & Organizational (Executive) Director , FERAM – Belgrade International Early Music Festival, Belgrade Organization of concerts and other public events, fundraising, serving on the Board of Directors, providing support and motivation for staff members, decision making. Organizing press conferences, appearing on television and radio.	1991 – 1996

Upcoming professional activities:

- Serving as a **judicator** of the International Harpsichord Competition “Domenico Scarlatti” in Belgrade 2007
- **Advisor** for a new opera production of Monteverdi’s “L’Orfeo” in the Belgrade Drama Theatre, Belgrade 2007

ADDITIONAL EDUCATION, MASTERCLASSES, WORKSHOPS & SEMINARS

Regis University, Denver, CO, USA Master of Non-Profit Management (in progress) Taking classes specializing in non-profit management – Grantwriting, Volunteer Management, Budgeting, Ethics, etc.	3/2004 – Present
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- The Moscow Symphony Orchestra, Moscow, Russia 10/2006
Conducting Masterclass
 Vladimir Ponkin – Tchaikovsky Conservatory, Moscow
- The St. Petersburg State Symphony Orchestra, St. Petersburg, Russia 9/2006
Conducting Masterclass
 Ennio Nicotra – Palermo, Italy
- New Trinity Baroque & Early Music Network, Atlanta 2001 – 2005
Masterclasses & Workshops
 In conjunction with New Trinity Baroque’s concert performances, presented and participated in masterclasses and workshops offered by internationally known artists such as Evelyn Tubb, soprano (England), Michael Fields, chitarrone (England), John Holloway, Judson Griffin & Ingrid Matthews, baroque violins, Marion Verbruggen (The Netherlands), et al
- Amherst Early Music Festival, Storrs, CT 8/2003
Masterclasses & Workshops
 Participated in masterclasses and projects with Andrew Lawrence-King (assisting in “La Purpura de la Rosa” and coached in ensemble directing & organ continuo), Kenneth Weiss, Arthur Haas & Webb Wiggings (harpsichord), Juiliane Baird & Jennifer Lane (voice), Willaert Martin (historical tuning), et al. Also accompanist for Juilianne Baird’s voice masterclass, vocal soloist in “The Soler Project” with Kenneth Weiss, and harpsichordist continuo in the Baroque Academy (coordinated by Arthur Haas, and working with Ingrid Matthews and Washington McClain).
- Georgia Music Education National Conference, Savannah, GA 1/1999 – 1/2003
Conference & Seminars (*annually in January*)
 Seminars in choral music, meetings of National Choral Directors Association, et al
- Georgia State University School of Music, Atlanta 4/2000
Masterclass
 Vocal masterclass with Jennifer Lane (mezzosoprano) – Stanford University
- Dartington International Summer School, Devon, England 7/1996 – 8/1996
Masterclasses & projects
 Participated in masterclasses and projects with Emma Kirkby, Evelyn Tubb, Nicholas Clapton & John Hancorn (voice), Michael Fields & John Hancorn (madrigals & lute songs), Anthony Rooley (soloist in “Don Quixotte” by Henry Purcell), Helga Hill (baroque dance), Robert Hollingworth (soloist in Christmas Story by H. Schütz)
- Dartington International Summer School, Devon 7/1995 – 8/1995
Masterclasses & projects
 Participated in masterclasses and projects with Evelyn Tubb, Nicholas Clapton & John Hancorn (voice), Michael Fields & John Hancorn (madrigals & lute songs), Anthony Rooley (Monteverdi & Marini), Roberto Balconi (voice, Italian coaching), Helga Hill (baroque movement), Colin Tilney (harpsichord), The Dufay Collective (Medieval ensemble), Ivor Bolton (soloist in “Missa Salisburgensis” by H.I.F. Biber) & Johnatan Grieves-Smith (soloist in St. Cecilia Ode by H. Purcell)
- Kolaracheva Zadužbina (Kolarac Foundation), Belgrade 6/1994 – 7/1994
Harpsichord Masterclass
 Olivera Djurdjevic (harpsichord) – Faculty of Music, Belgrade University of Arts
- Institut für Aufführungspraxis (Institut for Historical Performance), Blankenburg, Germany 5/1992
Organ Improvisation Masterclasses
 Matthias Nagel (organ) – Düsseldorf

OTHER NOTABLE PROFESSIONAL ACTIVITIES

- **Appeared on radio & television** in USA and overseas, incl. NBC Channel 11 (Atlanta), Fox 5 WAGA (Atlanta), PBS WABE 90.1 (Atlanta), “Voice of America,” BBC Radio (England), TV “Politika,” (Belgrade), Art Channel (Belgrade), Studio “B” (Belgrade), Several radio and television programs of the Radio-Television of Serbia (Belgrade), etc.
- **Featured in numerous articles and had interviews** with many national and international newspapers *and* journals, including the Atlanta Journal-Constitution (Atlanta’s main newspaper), Gwinnett Daily Post (Atlanta), Atlanta Style and

Design, Georgia State University Magazine (Atlanta), Choral Journal (Oklahoma), Gramophone (US edition), Opera Magazine (London, England), Early Music Today (London), Early Music Journal (Oxford University Press), Continuo (Belgrade, Serbia), "Politika" Daily (Belgrade), "Večernje Novosti" Daily (Belgrade), "Naša Borba" Daily (Belgrade), Daily Telegraph (Belgrade), Stari Grad (Belgrade), Politika Ekspres (Belgrade), Blagovest (Belgrade), "Jedinstvo" Daily (Priština, Kosovo/Serbia), etc.

- **Actively involved in non-profit work** (serving on the board of several non-profit organizations, etc.)
- Appointed as **Artist-in-Residence** (and New Trinity Baroque as Ensemble-in-Residence) at St. Bartholomew's Episcopal Church in Atlanta, since Fall 2003.
- **Collaborated in concert with many well known international artists** (soloists), including among others: John Holloway, violin (England), Marion Verbruggen, recorder (Amsterdam, The Netherlands), Evelyn Tubb, soprano (England), Thomas Meglioranza, baritone (New York, USA), Jason Hardy, bass (Atlanta, USA), Terry Barber, countertenor & tenor (New York, USA), Steven Devine, harpsichord & pianoforte (England), Marcus Andrews, piano (England), Michael Fields, lute (England), Ingrid Matthews, violin (Seattle), Dragan Karolic, flute & recorder (Germany), Julia Matthews, soprano (Pennsylvania), et al
- **Performed in over five hundred concerts** in USA, England, Germany, Serbia, and Croatia, as a conductor, harpsichordist and vocal soloist. Notable past concert performances include:
 - Nine Seasons in Atlanta with New Trinity Baroque and notable international artists. Past three seasons included Vivaldi's "L'Estro Armonico" and "Four Seasons" with John Holloway, violin (London), Virtuoso Recorder Concertos with Marrión Verbruggen, recorder (The Netherlands), Vivaldi's "Gloria" and Bach's Cantatas with The Concert Choir of Emory University, Bach's Harpsichord Concertos & Cantatas with Steven Devine, harpsichord (England), Pergolesi's "Stabat Mater" with Evelyn Tubb, soprano (England) and Terrance Barber, countertenor (New York), Pergolesi's opera buffa "La Serva Padrona" with Jason Hardy, bass, and Julia Matthews, soprano (Pennsylvania), Carissimi's "Jonas" & "Jephte" with The Choir of Oxford College, Charpentier's "Messe de Minuit" with The Canterbury Choir, and series of Bach Cantatas with the Emory University Concert Choir in Atlanta (dir. Eric Nelson)
 - Monteverdi's opera "L'incoronazione di Poppea" with University of Kentucky Opera Theatre, Monteverdi's Vespers of 1610 with The Washington Cornett & Sackbutt Ensemble, Purcell's opera "Dido & Aeneas" with Evelyn Tubb, soprano (England) and Thomas Meglioranza, baritone (New York)
 - Schubert's "Unfinished Symphony" with Georgia State University Symphony Orchestra
 - Touring and concerts for Brasstown Concert Association Series (NC), University of Kentucky at Lexington, Boston Early Music Festival (Boston, Massachusetts), Amherst Early Music Festival (Storrs, Connecticut), Oxford College of Emory University and Georgia State University in Atlanta, concerts in Philadelphia, New York, etc.
 - 1996-2002 – Solo baritone roles in operas by A. Copland, C. Monteverdi, H. Purcell, and others
 - over 400 other concerts in USA, England, Germany, Serbia, Croatia, Russia, etc.

MEMBERSHIP IN PROFESSIONAL SOCIETIES & ORGANIZATIONS

- American Choral Directors Association (ACDA) – member
- American Guild of Organists (AGO) – member
- American Musicological Society (AMS) – member
- American Recording Academy – member
- American Symphony Orchestra League – member
- Atlanta Early Music Alliance (AEMA) – Board member (since 2001), President (2004-05)
- College Music Society (CMS) – member
- Conductors Guild – member
- Early Music America (EMA) – member
- Early Music Network (EMN) – President & Board member (since 1998)
- International High IQ Society – honorary member (IQ > 1.8 %)
- Phi Beta Delta Honor Society for International Scholars – honorary member
- Society for the Seventeenth Century Music (SSCM) – member
- Studio for Early Music, Belgrade (Serbia) – Artistic Director, President of the Executive Board (1992-96)

INSTRUMENTS OWNED

- Flemish Harpsichord (historical replica by David Jensen 2000, after Andreas Ruckers, Antwerp 1640; single manual, two stops: 8' & 4', buff stop)
- Italian Harpsichord (historical replica by Jacob Kaeser 2003, after Giovanni Antonio Baffo, Venice c. 1582; single manual, two stops: 8' & 8')
- Chamber (Continuo) Organ (by Robin Jennings, England 2003, after historical originals; single manual, four registers: Stopped Diapason 8', Chimney Flute 4', Octave 2' and Mixture 1' and 1&1/3')

LANGUAGES

- Serbian (mother tongue), Croatian & Bosnian (all fluent)
- German, Italian, Russian & Latin (moderate, good reading knowledge)
- French (basic understanding, good reading knowledge)
- Reading knowledge of Cyrillic and Greek Alphabets

REFERENCES

- **Dr. Maria Archetto** Tel. 770. 784 4718, E-mail: marchetto@learnlink.emory.edu
Conductor & Musicologist, Associate Professor, Head of the Department of Humanities, Oxford College of Emory University, Oxford
- **Dr. John B. Haberlen** Tel. 404. 651 1328, E-mail: jhaberlen@gsu.edu
Conductor, Associate Professor, Director of School of Music, Georgia State University, Atlanta
- **Dr. Julian Shew** Tel.: 225. 578 2649, E-mail: jshew@lsu.edu
Conductor, Associate Professor, Director of Orchestral Activities, Louisiana State University, Baton Rouge, LA
- **Dr. Ben Arnold** Tel.: 859. 420 1486, E-mail: ben.arnold@uky.edu
Musicologist, Associate Professor, Director of School of Music, University of Kentucky, Lexington, KY
- **Ms. Theresa Perry** Tel. 770. 484 1123, E-mail: atlnet@mindspring.com
Freelance Choral Conductor, Head of the US Division of the Pearl River Piano Corporation (China), Atlanta

Additional professional and personal references furnished upon request.

SELECTED REVIEWS FROM THE PRESS

10/2006 ...sharply planned and wonderfully performed concert...

(The Atlanta Journal-Constitution, 10/2006)

4/2006 Mozart Birthday Bash... New Trinity Baroque's Zesty Mozart...

...In recent seasons, conductor Predrag Gosta and the period-instrument band have delivered bracing, often illuminating readings from the century or two before Mozart was born. ...'Eine kleine Nachtmusik,' a little evening serenade, got a balanced, zesty performance. As in the Divertimentos nos. 1 and 3 – also known as Salzburg symphonies – Mozart's tunefulness flows like water from a spring, inexhaustible and pure, yet a tiny twitch in the harmony can suggest a change in mood or undercurrent of tenderness, melancholy, even despair. Gosta and his players were alert to these nuances... in the fast movements they touched on the exuberance of a life that, seemingly, could never end. That was another benefit of New Trinity's Mozart. Where modern orchestras present music by the tragic genius who died too young... the early music context catches him in the full flower of life, a vital presence in the here and now.

(The Atlanta Journal-Constitution, 9/2006)

2/2006 Baroque group generates fireworks... at their best, the payoff is simply dazzling. For a ciaccona movement from Johann Christoph Bach's 'Meine Freundin, du bist schon' soprano Jennifer Ellis sang the texts with a pure and pretty voice and disarming sincerity. The ensemble gave lucid, eloquent support. And rising above it all, Holloway's silken violin playing scorched and ripped and shot sparks... Near the ciaccona's end, he let loose a cascade of machine-gun fire, a 20-second flurry of notes that made everything else seem in slow motion...

(The Atlanta Journal-Constitution, 2/2006)

12/2005 No music ensemble in Atlanta creates so much excitement ... No group seems as vital ... [Predrag Gosta and New Trinity Baroque] delivered the most satisfying concert of this classical holiday season – a model for how to do it.

(The Atlanta Journal Constitution, 12/2005)

1/2005 There's clean singing from the choir, and impeccable work from the 13-piece band (including five continuo players). Predrag Gosta shows good musical instincts, and, unlike some period performers, you feel he's willing to depart from the strict letter of the score if they lead him that way.

(Opera Magazine, London, 1/2005)

10/2004 New Trinity harpsichordist Predrag Gosta led a delightful show... The performance burst with energy and fun."

(The Atlanta Journal Constitution, 10/2004)

- 6/2004 *In the final fast movement, the players were frequently accompanied by the percussive rumble of distant thunder-drawn, no doubt, as an answer to the lightning of Murphy's fingers. The only storm that erupted at the end of the performance, however, was that of thunderous applause from a well satisfied audience.*
(Broadside, The Atlanta Early Music Alliance, 4/2004)
- 4/2004 *New Trinity Baroque is one of Atlanta's most prized ensembles. A group of ambitious free-lance musicians, led by Predrag Gosta, they play on period instruments and consistently deliver vital, artistically satisfying programs.*
(The Atlanta Journal Constitution, 4/2004)
- 4/2004 *New Trinity Baroque, led by harpsichordist Predrag Gosta, takes a renegade tact, dusting off obscure scores and, more often than not, finding life in them.*
(Gramophone, England, 4/2004)
- 11/2003 *Impassioned performances ... taut and loaded with nuance.*
(The Atlanta Journal Constitution, 11/2003)
- 9/2003 *Ensemble of consistent merit and refinement, boasting the highest artistic values. Stylish playing of the orchestra ... where supporting players more than carried their weight – a sign of a finely tuned group.*
(The Atlanta Journal Constitution, 9/2003)
- 1/2003 *Defined, gripping, thoughtful, full of temperament, fearless. The very first notes commanded attention.*
(Concert Artists Guild, New York, 1/2003)
- 9/2002 *Skillfully, passionately performed... Exuberant and exactingly prepared...*
(The Atlanta Journal Constitution, 9/2002)
- 5/2002 *The music was hauntingly beautiful, and sensitively conducted and performed. The voices and choir sang so perfectly in tune that many harmonic overtones thrilled the ear.*
(The Pipeline, Atlanta Recorder Society, 5/2002)
- 4/2002 *Mustering what in the early music world ranks as mighty forces, Predrag Gosta and his New Trinity Baroque ensemble presented the Vespers of the Blessed Virgin (1610) by Claudio Monteverdi in two performances... Particularly delightful ... was the work of tenor Leif Aruhn-Solen of Sweden and the duet of sopranos Julia Matthews and Elizabeth Packard Arnold ... these three were able to take control of the musical arc so that the ornamentation provided intensification of the phrase, not just vocal acrobatics. This resulted in a compelling interpretation of the text... The ensemble of singers and instrumentalists was precise and well tuned ... the 'amen' at the end of a psalm often had a gratifying sense of growth and resolution. This may be traced directly to conducting ... during the 'amen' [Mr. Gosta] often called for and got a lovely effect. Instrumentalists provided vibrant color as well as many moments of excitement, such as the violin duo in the Sonata sopra Santa Maria (James Gallagher, Mirna Ogrizovic) and the cornetto duo during the Magnificat... [A recording] can never substitute for a live performance of the quality we heard from New Trinity Baroque.*
(Broadside, Atlanta Early Music Alliance, 4/2002)
- 7/1996 *All superlatives belong to Predrag Gosta, an artist of dynamic temperament and impeccable expression.*
(Program 1, Television of Belgrade, Serbia & Montenegro, 7/1996)

QUOTES & RECOMMENDATIONS

- 10/2006 *I have always enjoyed working with enthusiastic young musicians, and Predrag and NTB have all the energy and musical ambition to succeed.*

John Holloway, violinist
Gramophone Award winner and two-times
Danish Grammy Award winner
- 11/2006 *Predrag Gosta brings to our Ballet a wealth of international music experience and a special passion for this particular score. I am sure our audiences will experience the richness and joy that Tchaikovsky put into this well loved music through Mr. Gosta's talent and insight.*

Lisa Sheppard Robson, prima ballerina
Artistic Director, Gwinnett Ballet Theatre

1/2004 *Although a young man, he is a seasoned musician and conductor, with hundreds of public performances to his credit... Predrag is intense, forthright, highly intelligent, and multifaceted. He is an engaging conversationalist with opinions on all aspects of music and expresses himself in a highly articulate manner... I have great admiration for Predrag Gosta and believe he has a terrific career ahead of him... With his drive, talent, passion, ambition, and organizational abilities, it is no telling where he will end up one day...*

Dr. Ben Arnold
Director of the School of Music
University of Kentucky, Lexington

1/2004 *Predrag Gosta is a very talented and serious musician. He has a broad musical background as a result of his music studies in Serbia, and London, England... I believe Mr. Gosta will be successful as a choral and orchestral conductor. He... is highly motivated to succeed. Mr. Gosta sets career and musical goals and he has the talent to achieve them.*

Dr. John B. Haberlen, conductor
Director of the School of Music, Georgia State University, Atlanta
Former President of the National Choral Directors Association

5/2004 *Predrag impressed me with his energy and enthusiasm... He has an open and welcoming personality... and he also has the panache that a conductor needs to cultivate the interest of audiences.*

Dr. Maria Archetto, conductor & musicologist
Head of the Department of Humanities
Oxford College of Emory University

6/2004 *He is a very talented musician and conductor with a bright future... His conducting is with solid technical foundation and high level of energy. He is musical and expressive... a creative person with broad interest and knowledge in music.*

Dr. Julian Shew, conductor
Director of Orchestral Studies
Louisiana State University, Baton Rouge

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