

["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, September 4, 2006)

["Baroque Before Bach"]

"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, February 14, 2006)

["New Trinity Baroque's Candlelight Christmas"]

"... 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, December 19, 2005)



[Charpentier's "Messe de minuit" and Handel's Organ Concerti CD]

"The quality of the recording was excellent. New Trinity Baroque is faultless in interpretation... The choir was a perfect compliment."

(Amazon.com, August 2005)

[Purcell's "Dido & Aeneas" CD]

"... [Tubb's] runs are fluent, accurate and sound spontaneous, and her decorations apt and neatly done.

... Julia Matthews's flute-like Belinda has an apt sense of style and provides a busy, bright-eyed characterization. Thomas Meglioranza's Aeneas, sung in a warm, medium-scale baritone, is consistently vivid. There's a clear and direct First Sailor from Kevin Sutton... 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, Vol. 56, No. 1, January 2005)



[Pergolesi's opera "La Serva Padrona"]

"... Predrag Gosta led a delightful show, starting with Jason Hardy singing Uberto, the rich old geezer. Hardy is a major discovery. His bass voice is wide and ringing, with an easy delivery and an Italianate "ping" in his tone... Soprano Julia Matthews, as the maid Serpina, had charm and a bright, agile voice... The performance burst with energy and fun."

(The Atlanta Journal-Constitution, October 26, 2004)

[Pergolesi's "Stabat Mater"]

"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.

... Soprano Eyelyn Tubb's voice shifts between those poles, both sacred and profane, angelic and earthy. Countertenor Terrance Barber's... grasp of the texts and elegant phrasing made for charismatic singing. Their blended voices, with the infectious enthusiasm of the New Trinity musicians, made for a sublime mix."

(The Atlanta Journal-Constitution, April 5, 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. ... for the money... New Trinity makes for a more exciting evening."

(Gramophone, April 2004)

[Vivaldi's "Four Seasons" & other virtuoso concerti]

"Twist takes baroque event higher"

"New Trinity Baroque's concert Sunday at Peachtree Christian

Church was progressing splendidly... then the simplest gesture elevated an attractive, if ritualized, concert to an unexpected level of intimacy... It was a goosebump moment: a combination of Fields' winning musical charm, hearing the subtle instrument up close - amplification the old-fashioned way - and a certain Bill Clintonian, touchy-feely empathy for the attentive audience. We were in this together, and the mutual appreciation was near complete. The concert marked the opening weekend of New Trinity Baroque's fifth season, a remarkable occasion. Founded and led from the harpsichord by Predrag Gosta, New Trinity is an ad hoc period instrument ensemble of consistent merit and refinement, boasting the highest artistic values..."

(The Atlanta Journal-Constitution, September 16, 2003)

[Trio Sonatas & Chaconnas CD]

"...The performance was lively, interesting and professional ... the quality of the recording showed the same concern for excellence that the performance itself did.

Words that come to mind in listening to the performance were: defined, gripping, thoughtful, full of temperament, fearless. The very first notes commanded attention..."



(Concert Artists Guild, New York, January 2003)

The Atlanta Journal-Constitution

[Henry Purcell's opera "Dido & Aeneas"]

"NTB relies on talent, not staging, for great 'Dido' show"

"...'Dido and Aeneas' was skillfully, passionately performed..."

[Predrag Gosta and NTB were] exuberant and exactly prepared... This group thrives on ideology. With gut-stringed instruments, the musicians go for lean, slightly pungent timbres, emphasizing the music's skeleton and muscle, with little fat.

The cast was excellent ... British soprano Evelyn Tubb, as the rejected heroine, sang in pure unadorned voice, affecting in delivery, full of darkness and pathos while never appearing to sulk. She spun a long, easy, lyrical line for her final lament, 'When I am laid in earth.' We felt for her. ... Thomas Meglioranza, as Aeneas, looked smarmy with a slick-back ponytail, and his baritone was seductive. Others in the cast etched memorable characters... New Trinity Baroque is an ensemble worth following."

(The Atlanta Journal-Constitution, September 9, 2002)



["Vespro della Beata Vergine" by Claudio Monteverdi]

"... a very significant and impressive early music program ... The rich melodies were superbly performed by 21 voices and 12 instruments, including baroque violins, baroque cello, harpsichord, chitarrone, organ, recorders, three cornettos, and three sackbutts. 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 clear tone of the Mr. Aruhn-Solen rang out over the audience while Mr. Hagan's responses echoes from the back. After the piece, you could hear a pin drop in the sanctuary as the audience seemed stunned for several seconds.

... It was a marvelous performance by 33 outstanding musicians. Both performances received a standing ovation. Mr. Gosta is to be congratulated for bringing this music and these performers together.

... This is the most outstanding musical performance that I have heard in Atlanta since I came here in 1976... This is the best cornetto playing that I have ever heard in a live performance... one of the best early music performances this year.

(The Pipeline – Newsletter of the Atlanta Recorder Society, May 2002)

["Vespro della Beata Vergine" by Claudio Monteverdi]

"Monteverdi Vespers Puts Feather in NTB Cap"

"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..."

...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... [a recording] can never substitute for a live performance of the quality we heard from New Trinity Baroque."

(Broadside – Newsletter of the Atlanta Early Music Alliance, March / April 2002)

"The whole ensemble was delightful ... their intonation was perfect, and their ensemble was uncanny."

(Broadside, September 2001)

"St. Martin-in-the-Fields has welcomed talented musicians to this central London platform for over 50 years - from highly acclaimed young soloists, to choirs from all over the world; from promising new ensembles, to established professionals..."

(St. Martin-in-the-Fields, London, March 27, 1998)

"All superlatives belong to Predrag Gosta, an artist of dynamic temperament and impeccable expression..."

(Radio Television of Serbia, TV Belgrade, Channel 1, Belgrade, June 1996)

"Oasis of Harmony and Beauty"

"... the Ensemble has with great skill and enthusiasm discovered forgotten pages of Renaissance and Baroque masters. All the compositions were sung in their original languages, from Latin to Middle English, and carried out without any vocal constraint but with precision and clear intonation, in mutual penetration, in listening and respect for the passages of the other performers. They are mainly young people who love and enjoy making music together... a pleasant love harmony fulfilled one hour music-making of this ensemble"

"...In even greater sonic tension on and off the stage, such cultivated tonal sculpture, which did not often drift far from mezzopiano, of rather small range and not sharp rhythmic patterns - the music offered a real oasis of harmony and beauty."

(Nasa Borba Daily, Belgrade, April 11, 1995)