

["Unfaithful Love – Dramatic Music by Handel"]

"New Trinity Baroque on Handel and Liars We Love"

"New Trinity Baroque, Atlanta's most adventurous period-instrument ensemble..."

New Trinity's sharply planned and wonderfully performed concert...

[Wanda Yang] Temko ... was best in the most substantive work of the evening, 'Armida abbandonata,' carefully declaiming the recitatives and often floating lovely tones in the middle of her range ... Temko's pleasing timbre of voice and confidence with Baroque phrasing and ornaments is a major enrichment of the local period-instrument scene. One suspects we'll be hearing much more from her.

Spaced between the cantatas, New Trinity founder and harpsichordist Predrag Gosta programmed small instrument works, each scored for two solo violins and accompaniment. In the context of so much suffering and deceit, the B minor Trio Sonata (Op. 2 no. 1) and G Major Sonata (Op. 5 no. 4) worked as ideal palate cleansers. St. Bartholomew's acoustics are lively and true..."

(The Atlanta Journal-Constitution, October 23, 2006)

The Atlanta Journal-Constitution

["Mozart Birthday Bash"]

"New Trinity Baroque's Zesty Mozart"

"Baroque players do Mozart proud"

"...In recent seasons, conductor-organist 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....Carrie Krause and Garry Clarke were the robust-toned violinists, playing with power and wit, at one point improvising on 'Happy Birthday' - and getting the audience to sing - to honor the composer whose music offers endless possibilities for reinterpretation."

(The Atlanta Journal-Constitution, September 4, 2006)

The Atlanta Journal-Constitution

["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)

The Atlanta Journal-Constitution

["New Trinity Baroque's Candlelight Christmas"]

"When violinist John Holloway and New Trinity Baroque

are going full fury, no music ensemble in Atlanta creates so much excitement. No group seems as vital. ...they delivered the most satisfying concert of this classical holiday season – a model for how to do it..."

... The evening's highlights came when Holloway and New Trinity – pared down to just a quartet, including Predrag Gosta on chamber organ, Mirna Ogrizovic on second violin and Christina Babich on cello – were on their own. In Biber's Sonata 'Pastorella,' Holloway's fiddle sang, stomped and swayed, rhythmically sturdy and viscerally thrilling..."

(The Atlanta Journal-Constitution, December 19, 2005)

The Atlanta Journal-Constitution



[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, and Brad Hughley is an enormously talented organist. The choir was a perfect compliment."

(Amazon.com, August 2005)

[Purcell's "Dido & Aeneas" CD]

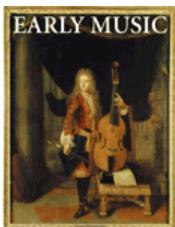
"... [Tubb's] runs are fluent, accurate and sound spontaneous, and her decorations apt and neatly done.

... 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)





[Purcell's "Dido & Aeneas" CD]

"... Haim and her colleagues are finding Dido just too familiar, and are looking for something new to do with it. If new is what you're after, that at least is on offer in NTB's version of Dido.

... Thomas Meglioranza gives a thoughtful and sympathetic performance that sends a breath of fresh air blowing gently through the opera. His soft-grained voice and confiding manner suggest from the start a soft-hearted hero who really could win the heart of a young widowed queen."

(Early Music, Oxford University Press, Vol. 32, No. 4 - November 2004)

[Pergolesi's "La Serva Padrona"]

"... New Trinity harpsichordist 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)

The Atlanta Journal-Constitution

[Purcell's "Dido & Aeneas" CD]

"...Although Dido itself may be a rarity, recordings of it are not. One might wonder what this latest, under the direction of Predrag Gosta, has to add to the discourse. The answer is simple: Evelyn Tubb's dual roles of Dido and the Sorceress. As Gosta and continuo leader Michael Fields explain in the liner notes, they and Tubb wished to explore the many layers of the score. Thus, Tubb portrays the Sorceress as well as Dido, singing the former as the latter's shadow ... one need only recall Tubb's earlier recording The Mad Lover to anticipate a brilliant characterization.

Backed by a fine cast, including Thomas Meglioranza (Aeneas), Julia Matthews (Belinda), and Allison A. Brown (First Witch), Tubb sings splendid Dido, but it is as the Sorceress that she truly makes this recording stand out from other versions. This strategy adds new verve and richness to a work that often seems only a vehicle for sopranos to record 'Dido's Lament!."

(Early Music America magazine, Fall 2004)



The Atlanta Journal-Constitution

[Pergolesi's "Stabat Mater"]

by organist Predrag Gosta, they play on period instruments and consistently deliver vital, artistically satisfying programs.

... Soprano Evelyn 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)



[L'Incoronazione di Poppea" by Claudio Monteverdi]

"Baroque opera delivers compelling music, cast"

"... marvelous performances by the New Trinity Baroque... 'Poppea' is unique and engaging."

(Dag Ryen, Lexington Herald-Leader, March 27, 2004)

[In the Shadow of the Sun King"]

"Concerts span the musical universe"

"... the ultra-refined elegance of Baroque cantatas... impassioned performances... taut and loaded with nuance."

(The Atlanta Journal-Constitution, November 17, 2003)

The Atlanta Journal-Constitution

[Vivaldi's "Four Seasons" and other virtuso concerti]

"Twist takes baroque event higher"

"New Trinity Baroque's concert Sunday at Peachtree Christian Church was progressing splendidly...

... 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)

Earlymusic today

[Purcell's "Dido & Aeneas" CD]

"...British soprano Evelyn Tubb... perfect for this role, which has had many excellent and experienced interpreters, but maybe none that have moved the audience as Dido should be able to... her final lament had every person in the audience in tears, plus everyone on stage."

(Early Music Today, February/March 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

["Dido & Aeneas" by Henry Purcell - semistaged]

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

"...'Dido and Aeneas' was skillfully, passionately performed... [NTB was] 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 sackbuts. 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..."

...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...

...monodic solos and duets were ably accompanied by Michael Fields of England on the chitarrone.

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

["Baroque Favorites" – Music by Handel, Purcell, Pachelbel, et al]

New Trinity Baroque Succeeds with Baroque Favorites:

"... Artistic Director Predrag Gosta lent his rich baritone voice to the vocal numbers.

... The group's sense of tempo and ensemble was spot on with each variation flowing seamlessly upon the prior one.

... Mr. Gosta's clear diction and fine tone declaimed the text beautifully.

... The difficult ornaments in the 'Laudate were' carried off beautifully.

... Mr. Gallagher showed secure and accurate technique on the violin along with a fine interpretation of the material. Mr. Husey provided solid grounding as well as beautiful solo in the third movement.

... The entire ensemble participated in this festive closer bringing an end to a lovely concert."

(Broadside, February 2002)

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

(Broadside, September 2001)

"... New Trinity has a bright future as a chamber vocal ensemble.

... I foresee the group becoming a valuable addition to the early music scene in Atlanta."

(Early Music News, Atlanta, March-April 2000)

"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)

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