



Predrag Gosta, Conductor



Jack Price

Founding Partner / Managing Director

Marc Parella

Partner / Director of Operations

Mailing Address:

520 Geary Street Suite 605
San Francisco CA 94102

Telephone:

Toll-Free 1-866-PRI-RUBI (774-7824)
310-254-7149 / Los Angeles
415-504-3654 / San Francisco

Email:

jp@pricerubin.com

Website:

<http://www.pricerubin.com>

Yahoo!Messenger

pricerubin

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Biography

Predrag Gosta has been recognized as one of the most talented young American conductors.

Born in Belgrade, Serbia, he started studying violin at the age of six. After starting his studies at Belgrade Music Academy, he was awarded a full scholarship from the Leverhulme Trust to continue his studies at Trinity College of Music in London, from which he received an undergraduate degree and, later, a Postgraduate Certificate. Following Trinity, he moved to the United States, where he completed three Master of Music degrees at Georgia State University in Atlanta, having received a graduate assistantship and several scholarship, including the Regents Opportunity Scholarship awarded to only one student in the School of Arts and Sciences.

As the founder and the Artistic Director of Atlanta acclaimed period instrument orchestra New Trinity Baroque, Gosta is recognized around the country as a specialist in historically informed performance. As a conductor, singer or harpsichordist, Gosta appeared at many concerts and festivals in USA and overseas, including concerts in England, Russia, Sweden, Finland, Germany, Poland and Mexico. He has guest conducted ensembles such as St. Petersburg State Capella and Moscow Symphony Orchestras in Russia, and has collaborated with artists and conductors such as soprano Evelyn Tubb, violinist John Holloway, and conductors Gustav Meier (USA), Ennio Nicotra (Italy), Vladimir Ponkin and Andrei Anikhanov (Russia) and Jonathan Brett (England). He has performed at festivals such as Piccolo Spoleto Festival, Boston Early Music Festival, Sastamala Gregoriana in Finland, Budva-The Theatre City Festival in Montenegro, etc. He is also the Music Director and Conductor of the Gwinnett Ballet Theatre in Atlanta, and from 2008 until 2009 he was the Assistant Conductor of the National Philharmonic in Washington DC. His upcoming guest conducting engagement include the Belgrade Philharmonic, the London Symphony Orchestra, and the Tomsk Philharmonic.

Predrag Gosta is an active recording artist, with over a dozen recordings to his credit - including a critically acclaimed CD of Purcell's opera "Dido & Aeneas" with Thomas Meglioranza and Evelyn Tubb in the titles roles. He is a regular presenter of master classes, and was on the faculty at Oxford College of Emory University. A recipient of numerous awards and scholarships, he is a member of the Phi Beta Delta Honor Society for International Scholars and Mu Phi Epsilon International Music Fraternity.

Gosta is also the US Director and Artistic Advisor of Peter the Great Music Academy in St. Petersburg, Russia, the President of the international early music society Early Music Network, as well as the President of the Makris Foundation in Washington DC which promotes music of the Greek-American composer Andreas Makris and nurtures the young and talented musicians.

Orchestral Repertoire

Albinoni

Oboe Concerto in D minor
Concerti a cinque

Bach

Brandenburg Concerto No. 6
Violin Concertos in E major & A minor
Harpichord Concertos in D and F minor
Orchestral Suites No. 2 & 3

Barber

Adagio for Strings

Beethoven

Symphonies No. 1, 3, 5 and 7
"Egmont" Overture
Overture to "Leonore"

Biber

Sonatae "quam aris tam aulis servientes"

Bizet

Carmen Suite

Brahms

Symphony No. 1 and 2
Academic Festival Overture
Hungarian Dances

Britten

Young Person's Guide to the Orchestra

Castello

Sonatae Libro Secondo

Charpentier

Nuit, from Oratorio "In Nativitatem Domini"

Corelli

12 Concerti Grossi Op. 6, Trio Sonatas Opp. 1 and 3

Debussy

"Prélude à l'Après-midi d'un faune"

Dvorak

Symphony No. 9 from "The New World"
Slavonic Dances

Elgar

Enigma Variations

Geminiani

Concerto Grosso "La Folia" (after Corelli)

Handel

The Water Music
Music for the Royal Fireworks
Concerto Grosso No. 5 & 10, Op. 6
Organ Concertos Opp. 4 & 7
"Arrival of the Queen of Sheba"

Haydn

Symphony No. 104 "London"

Marini

Pasacaglio

Marcello

Oboe Concerto

Mendelssohn

Symphony No. 4 "Italian"
"A Midsummer Night's Dream" (complete ballet)

Mozart

Symphony No. 31 "Linz"
Symphony No. 40 in G minor
Symphony No. 41 "Jupiter"
Salzburg Symphonies (Divertimenti) No. 1 & 3
Serenade "Eine kleine Nachtmusik"
Overture to "The Marriage of Figaro"

Muffat

Concerti Grossi Nos. 2 & 5 from "Armonico Tributo"

Mussorgsky

(orch. Ravel) "Pictures at an Exhibition"
"Night on Bald Mountain"

Pachelbel
Canon & Gigue
Partie No. 2

Praetorius
"Dances from Terpsichore"

Purcell
Suite from "The Indian Queen"
Suite from "Abdelazer, or the Moore's Revenge"

Rachmaninov
Concerto No. 2 for Piano and Orchestra
Symphonic Dances
Symphony No. 2 in E Minor, Op. 27

Rimsky-Korsakov
Capriccio Espagnol
"Sheherezade"

Rossini
Overture to "The Barber of Seville"

Schubert
Symphony No. 8 "Unfinished"

Sibelius
Violin Concerto

Stravinsky
"The Firebird"

Tchaikovsky
Serenade for Strings
"The Nutcracker" (complete ballet)
"Romeo & Juliet" Overture-Fantasy

Telemann
Suites "Don Quixote" and "Les Nations"
Suite in A minor for Recorder & Strings
Musique de Table, etc.

Verdi
Overtures to "Nabucco", "Il Traviata", "Rigoletto" etc.

Vivaldi
"The Four Seasons" Violin Concertos
"L'Estro Armonico" Concerto

Vocal- Instrumental Repertoire

Bach

Cantatas Nos. 4, 51, 64, 82, 96, 140, 161, etc.
Christmas Oratorio
St. John Passion
St. Matthew Passion
Johann Nikolaus Missa Brevis
Heinrich Ach, Herr

Beethoven

Mass in C major

Carissimi

Oratorios "Jonas" and "Jephte"

Charpentier

Messe de minuit

Gabrieli

"O Magnum Mysterium" etc.

Handel

"Messiah"
"Dixit Dominus"
"Gloria"
Cantatas "Tu Fedel? Tu Costante?", "Alpestre monte", "Armida abbandonata", "Mi palpita il cor", etc.
"Lord Nelson" and other masses

Kuhnau

Cantatas

Marini

"Ninfa"

Monteverdi

"Selva Morale e Spirituale"
"Vespro della Beata Vergine"

Mozart

"Requiem" in D minor
Great Mass in C minor
"Exultate Jubilate"
Missa Brevis

Pergolesi

"Stabat Mater"

Purcell

Ode "Welcome to All the Pleasures"

Ode "Raise, Raise the Voice"

Music for Queen Mary, Anthems, Funeral Sentences etc.

Praetorius

"Puer natus in Betlehem,"

Rutter

"Gloria"

Schubert

Mass in G

Schütz

Psalm 100

"Musikalische Exequien"

"Die Sieben Worte Jesu Christi am Kreuz"

"Weihnachts-historie"

Vaughan Williams

"Songs of Travel"

Vivaldi

"Gloria"

"Magnificat"

"Stabat Mater"

Operas

Copland

"The Tender Land"

Monteverdi

"L'Incoronazione di Poppea"

"L'Orfeo"

Mozart

"Die Zauberflöte"

"Le Nozze di Figaro"

Pergolesi

"La Serva Padrona"

Purcell

"Dido & Aeneas"

Selections from "The Fairy Queen", "The Indian Queen" and "King Arthur"

Purcell & Eccles

"Don Quixotte"

Telemann

"Pimpinone"

Verdi

"La Traviatta"

"Rigoletto"

Velasco

"La púrpura de la rosa"

Choral

Adam

"O Holy Night"

Anonymous

"Rejoice in the Lord Alway"

Barber

"Agnus Dei"

Britten

"Rejoice in the Lamb"

Gorecki

"Totus Tuus"

Mokranjac

Missa of St. John Chrisostom

Palestrina

"Assumpta est Maria", Missa Brevis, etc.

Portinaro

Madrigals

Purcell

A Bell Anthem, "Hear my Prayer, O Lord"

Tallis

"If Ye Love Me" and other motets

and over a hundred other works by various composers, from Renaissance to 21st century

Critical Acclaim

The Serb-American conductor, Predrag Gosta, led a spirited and faithful reading of Mussorgsky's 'Pictures at an Exhibition' with the Ruse Philharmonic... Gosta is a conductor with great flair and élan.

(Opera Rouse, January 2011)

Concert of the Belgrade Philharmonic Orchestra in the Kolarac Foundation's Concert Hall

Without doubt [Predrag Gosta] has worked very meticulously with the [Belgrade Philharmonic] Orchestra on Baroque performance practice... [His interpretation] was accepted with passion, and performed with a great admiration in the capacity-full concert hall... The best impression was given by the smoothes of some chords from the woodwinds, and the exposure of the trumpets. In his home-town, Predrag Gosta has presented himself with an excellent conductor's posture and a precise hand that showed every sign and requirement, not allowing concentration to diminish even for a moment. This was a magnificent and grand interpretation of the Baroque... And, while the question of symphonic interpretation of Baroque music may still be open for discussion, one thing we can be absolutely certain - and this is that maestro Gosta, from one quite bizarre piece such as the Alt-Flute Concerto "Bulk" by German composer Robert HP Platz,... has created the composition.

(Politika, Belgrade, Serbia, November 22, 2010)

State Capella of St. Petersburg, after it's official end of the season, has enchanted its audience with yet another excellent concert of symphonic music. On June 29, the Orchestra of the State Capella, under the direction of the American conductor Predrag Gosta, presented the program with music of two continents - America and Europe... This concert was a brilliant and unforgettable event of the season... The musicians and the audience created together a holiday atmosphere. The orchestra responded not only to every gesture and every movement of the conductor - it seemed that even their breaths were united. Predrag Gosta knew how to achieve a true creative atmosphere in the hall... The general enthusiasm which prevailed in the hall was transformed into a tremendous applause by the appreciative audience, which did not want to part with the artists. At the end of the concert, as an encore, the orchestra played the sparkling overture from Glinka's opera "Ruslan & Ludmila."

(St. Petersburg Times, Russia, June 30, 2010)

...An excellent 2002 Edition Lilac recording [of Purcell's "Dido & Aeneas"] featuring Predrag Gosta leading the Atlanta-based Chorus and Orchestra of New Trinity Baroque... This is a wonderfully colorful yet always musical performance. It is what Noorman attempted but failed in the Parrott recording. Gosta's ensemble is excellent... the playing is so sensitive and secure. The choral work is excellent, too, with a true sense of character projected by the nameless witches, sailors, and attendants. This self-produced recording... is definitely well worth acquiring – a true sleeper... That's nine recordings of Dido and Aeneas and I haven't even scratched the surface. Which one is best? ...If I was forced to take one recording to a desert island,

it would be the one by Lieberson and McGegan – but I would be sure to have Tubb with Gosta and Graham with Haim in my iPod.

(Early Music America magazine, Fall 2009)

Raves for New Trinity Baroque... Crack Atlanta "period performance" ensemble will take you back a few centuries

The church was pretty well-packed for the afternoon's "Grand Tour"... Since NTB offers "historically informed" performances on original ancient instruments (or their replicas), authentic period sound and style are guaranteed. Directed by Predrag Gosta (also the harpsichordist) ...[NTB] began their musical tour with everybody's favorite early Italian master, Antonio Vivaldi, offering a scintillating rendition of one of his many concertos for strings... NTB treated us to a vibrant and fascinating "passacaglia" of [Handel], drawn from the "balletto" (dance) sequence of one of his many Italian-style operas. The final English selection was an intricate and lovely chaconne in four parts by Henry Purcell. If you dig Baroque music, you need to hear this terrific ensemble; they're one of America's premier period groups.

(Charleston City Paper, May 23, 2009)

Giacomo Carissimi (1605-1674) is best known for these two additions to the early oratorio genre ["Jephte" and "Jonas"], and so it is no surprise to find them recorded together on this release. What is a surprise, and a pleasant one at that, is to see that this version of 'Jonas' contains previously unrecorded material... New Trinity Baroque, performing beautifully as always on period instruments, accompanies the vocal parts simply and tastefully... the opening 'sinfonia', in its dramatic restraint and sense of ensemble, sets the tone for the rest of the recording. ... the instrumental portion of the recording is consistently delightful... Julia Matthews's rendition of the nameless daughter in "Jephte" is particularly beautiful - definitely a highlight of the recording ..."Jephte" is strong in its dramatic presentation and in its musical precision... Well done.

(Early Music America magazine, Spring 2009)

New Trinity Baroque plays superbly... The program was all Antonio Vivaldi, one of the greatest Venetian composers who wrote many concertos for strings, and he must have had a group like this in mind when he put all those mountains of notes on paper... It was an hour of exuberant music played to a fair-thee-well by a group of musicians who obviously know what they're about.

(Charleston Post & Courier, May 25, 2008)

Viva Vivaldi! The Red Priest Soars In New Trinity Baroque's Piccolo Debut

From the first delicate yet driving bounce of the String Concerto in C major, RV 114, a crisp wave of clarity washed over the crowd, enveloping the church with its bright, lithesome sonorities... [Predrag Gosta] received a much deserved standing ovation from a crowd that clearly wanted more...

(Charleston City Paper, May 24, 2008)