

Holy Trinity, Bell Lane, Minchinhampton, Stroud GL6 9BP

PRESS RELEASE

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~Julius Caesar in Minchinhampton~

*Magnificent *Tender *Arresting

NEW TRINITY BAROQUE flew into Holy Trinity on 6th September and departed the same day leaving behind an audience enchanted by its stunning production of Handel's greatest Opera, ***Giulio Cesare in Egitto***.

From his harpsichord, Predrag Gosta directed an exceptional international cast and period instrument ensemble – which includes local musicians Mark Wilson (bassoon) and Kate Allsop (violin & recorder).

Soprano Radoslava Vorgic's Cleopatra was at the opera's heart. Her luminous coloratura soared effortlessly as she captured Cleopatra's mercurial personality – one minute playful and flirtatious the next determinedly fighting for her kingdom and the man she loves. Her singing of *Se pietà di non senti* (*Ye Gods some pity lend. Act 2*) was memorable for its heart-stopping intensity tempered by a stillness in its delivery.

Counter-tenor Sandro Rossi as Giulio Cesare mixed great authority and strength with an artless, appealing boyishness. His *Va tacito e nascosto* (*As a crafty huntsman. Act 1*), accompanied by Mark Wilson's baroque bassoon mimicking the sound of a hunting horn, was charmingly performed.

Frederica Moi, as Cornelia brought her exceptionally luscious contralto to one of Handel's most poignant roles. Her darkly mellifluous voice conveyed her grief and dignity with extraordinary depth, especially in *Priva son d'ogni conforto* (*In vain, alas deprived of comfort. Act 1*). Local musician and composer, Gabriel Perry says; "Frederica's tone and expressive singing was a strong contender for stealing the limelight. The angst expressed and the beauty of her velvet-voice combined to create something that grabbed your attention each time she sang and as if that wasn't wonderful enough, her duet with Silvija Radjen Kumar (*Sesto*) *Son nata a lagrimar* (*Injured to grief. Act 1*) was captivatingly beautiful with their voices blending perfectly in the church's reverberant acoustic."

The singers were magnificently supported by NTB's period instrument ensemble. Each instrument's individual voice being heard with exceptional clarity yet synthesizing into a single voice.

It was a particularly special occasion: a major international opera production brought into the intimate setting of a local parish church. As author and journalist, Lance Cole commented; "It was a unique performance and a privilege to be there. The sacred intimacy of the setting was deeply moving."