

BORIS KOVAČ

Boris Kovač (1955) is a composer, instrumentalist and multimedia artist from the Vojvodina region, the northern part of former Yugoslavia. He composes music for chamber groups he rehearses and leads, moreover many of his projects are to some extent connected with theatre. During the period from 1991 until 1995 he used to live and work in Italy, Slovenia and Austria.

In 1996 Boris moved back to Serbia, where he led several new projects in which were involved his **RITUAL NOVA ensemble**, **LaDaABa orchest**, **La Campanella orchestra**, **Chamber Theatre of Music OGLEDALO**, **Academy of Fine Skills**.



He engaged himself also in the work with students, in order to re-establish the contemporary music/theatre scene in his country. His ensembles performed more than 500 concerts in about 250 festivals of World/New/Jazz Music in around 30 countries, travelling through 4 continents.

His albums were 3 times in the Top 10 of the **European Broadcast Union - World Music Charts Europe**. In August 2005 the album "**World after history**" reached the second position; the album "**The Last Balkan Tango**" was chosen among the best "50 essential albums ever" by the popular Songlines magazine.

Boris Kovač got the biggest Serbian theatre prize -**STERIJA AWARD** for music in the year 2007 for the play "Nahod Simeon". In the year 2008 he received the prize for the best music from the **Cinema City festival** for the soundtrack of the movie "Na lepom plavom Dunavu – The Beautiful Blue Danube".

His DVD "**Before and after Apocalypse**", received the prize of the German Critics Association.

In the year 2009 Boris composed the music for "**White, white World**", a fiction film directed by Oleg Novković. This soundtrack got the award from Serbian film Centre (voted by the film critics), as the Best Soundtrack in Serbia for 2010, proving that Kovac is excellent choice to compose music for film and theatre. More about Boris Kovač on www.boriskovac.net

BORIS KOVAČ & la Campanella



ROMANTIC DECA-DANCE FROM MITTEL EUROPE

La Campanella is suggesting a direct world experience: where la Campanella is in the air, the Mediterranean and Central European sentimental spaces are interrelated by the treads of nostalgia, joy, *triestesa*, romantic enthusiasm, melancholy.

[Boris Kovač & "La Campanella" @ youtube](#)
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Kovač plays the saxophones and is accompanied by Goran Penić on accordion, Vukasin Misković on classical and electric guitar, Miloš Matić on double bass and tamburitza, and Lav Kovač on drums and percussions.

Boris Kovač and La Campanella is performing material from the trilogy of albums which includes "Last Balkan Tango", "Ballads at the End of Time" and "World After History", as well as new compositions.

The quintet had its première concert in May 2004 and so far released one CD and one DVD. His second album "Fly by" was recorded in Kovač's personal studio "Kachara" in Bukovac, nearby Novi Sad (Serbia).

ON BORIS KOVAČ & la Campanella:

„The King of apocalyptic cabaret“

Simon Broughton, Songlines May 2003, - UK

“Dancing at the Abyss...Kovac proves that we humans, still manage to move the cosmos with our music, to find hope in our inner spirits and seek a way out of the morass...”

Clif Furnald, Rootsworld, September 2001

“...all Kovac’s excursions are voyages beyond the expected. ...His ability to veer from heartbreakingly gorgeous melodies, fluttering wings of brass symphonies, into breakneck accordion-driven fury is incomprehensible.”

Derek Beres, Sing Out ! magazine, USA, 2005

Boris Kovač & NEW RITUAL GROUP

POST HISTORIC MUSICAL JOURNEY ACROSS SOUTH EAST EUROPE



Boris Kovač 's repertoire of Chamber Music includes selected works as a retrospective of his career so far, as well as material from his forthcoming album „Catalogue of Memories“ (recorded in 2010) and some unreleased songs.

[Boris Kovač & NEW RITUAL GROUP @ youtube](#)

This orchestra is called NEW RITUAL GROUP and it is composed by 6 elements. The voice, wisely chosen, that embodies in the most complete way and adds stimulating spices to Kovač's compositions is Svetlana Spajić's one.

Boris Kovač started to explore deeper the Chamber Music's field in 1991/92 during the war in former Yugoslavia. It was his personal inner "response" to the challenge created by the situation: a fictitious ecumenical liturgy vis-à-vis the bloody conflict amongst the Catholic, Orthodox and Muslim populations. These compositions gave voice to his personal resistance against the oppression and the madness of nationalistic hysteria.

Multistylism is the right word to describe New Ritual Group's performance. The music reflects a thorough knowledge of the European chamber music tradition; on the one hand it could (conditionally) be categorized among lyrical sentiments of traditional sound worlds (not only of Pannonian ethnic music but also of a "planetary human spirit") and sacred ritual sound festivities, and, on the other hand, it adopted some experiences of jazz, avantgarde rock and improvised music.

This is still music of an intellectual trying to speak in non verbal terms, of a grown man reaching to his inner child but also to his inner female but has grown even more subtle in the meantime. The fine alto of Svetlana Spajić gently flows over Siniša Mazalica's double bass or Kovač's saxophones though phrases and narratives sometimes almost naïve in their beauty, only to grow conscious of their own fragility in the following moment, conscious of their illogical existence in the world where simple living demands healthy doses of spite and struggle.

The combination of chamber music compositions and works from the „Balkan Tango trilogy“, performed by these excellent musicians suits fine in classical venues as well as in theatres and festivals of both chamber, jazz and avant-garde music.

ON BORIS KOVAČ & la Campanella:

The New Ritual Group is composed by:
Aleksandra Krčmar Čulibrk – violin
Slobodanka Stević – piano
Boris Kovač – soprano & alto sax
Siniša Mazalica – double bass
Lav Kovač – percussion, drums
Svetlana Spajić – vocal

“Kovač slips easily across that twilight zone where contemporary composition and folk music touch.”

Chris Cutler, Resonance 1999, London

“Boris Kovač is one of the most interesting European composers of our time”

Artyom Lipatov, Stereo & Video №11-2010, Moscow

“This music is future classical...”

Global Beat Fusion, USA, August 2005

[boris kovac @ youtube](#)