

VICTO cd039

## BORIS KOVAČ

### «Anamnesis-Ecumenical Mysteries»

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|-----------------------------------|--------|
| 1. THE VOICE                      | 10'40" |
| 2. Violin interlude<br>THE TRAVEL | 16'49" |
| Alto saxophone interlude          |        |
| 3. WHITE CITIES                   | 12'29" |
| 4. Cello interlude<br>THE SINGING | 8'52"  |

Toutes les compositions sont de BORIS KOVAČ (SAZAS)  
Enregistré en juillet 1994 en l'Église Réformiste de Novi Sad

Interprété par  
RITUAL NOVA ENSEMBLE

JAROSLAVA BENKA: soprano  
MIHAL BUDINSKI: violon  
NEBOJŠA PANDUROVIČ: violoncelle  
SRDJAN DALAGIJA: piano  
LJUBOMIR ŽIVKOVIČ: percussion  
BORIS KOVAČ: anches et composition



In 1982 the composer created the Ritual Nova Ensemble, an ever-changing, flexible group made up of musicians as well as visual artists, dancers and performers, acting as sole composer and director.

*Anamnesis, Ecumenical Mysteries*, dedicated to mystics N. Berdjiaev and G. I. Gurdjieff, was premiered by Ritual Nova, featuring musicians from Slovenia, Croatia and Serbia, at Ljubljana's Druga Godba festival in June 1993 which took place in the city's Catholic church.

*Anamnesis* has a clearly chamber music set up, solemn atmospheres, minimalist innuendos, quasi-orchestral sonorities. Its evocative sonic landscapes, of a tormenting beauty, could be viewed as part of the ongoing spiritual renewal characteristic of many contemporary East-European composers such as Arvo Pärt and Henryk Górecki.

Nevertheless, Kovač's music language is far more impure and contaminated. It reveals the composer's Serbian, Hungarian and Rumanian roots and discloses similarities with the darker side of Rock In Opposition (bands such as France's Art Zoyd and Belgium's Univers Zero, which, paradoxically, were the less «rock» of the groups involved), as well as with the Third Ear Band, combined with the manifest influence of Béla Bartók and Balkan folk music.

As Boris Kovač stated : «Music is the last consolation between heaven and earth»; *Anamnesis* is indeed consolatory and its implications are extremely poignant: a hymn to acceptance, dialogue and understanding coming from a tortured and torn land.

Fabrizio Gilardino, Montreal, March 1996.