
ATTITUDES TOWARD THE TRADITIONAL IN
BERGAMO'S FIRST SYMPHONY AND *MUSICA CONCERTANTE*

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Abstract

Bergamo's First Symphony (1961) and *Musica concertante* (1962) respectively exhibit traditional and, in Yugoslav music of the time, progressively innovative procedures. The purpose of this paper is to map and compare the origins of pitch and thematic content and manner of their implementation throughout each of these works.

Key words: Petar Bergamo, First Symphony, *Musica concertante*

Nacrtak

Bergamova Prva simfonija (1961) očituje prevashodno tradicionalne, a *Musica concertante* (1962), za ondašnju jugoslovensku muziku, progresivno nove postupke. Namena ovog rada je da ustanovi i upoređi poreklo tonskih i tematskih sadržaja i načine njihovog sprovođenja u ovim dvema kompozicijama.

Ključne riječi: Petar Bergamo, Prva simfonija, *Musica concertante*

The symphonic output of Petar Bergamo as that of an “anti-collector of oeuvres,”¹ consists of four works: a symphonic poem *Navigare necesse est* (1960), the First Symphony (1961), *Musica Concertante* (1962), and the Second Symphony (1963). Conceived in only four consecutive years, this four-piece output exhibits a distinction between the first two and the latter two works. The axis seems to be in between the First Symphony and *Musica concertante*. Completed one after another, in 1961 and 1962 respectively, the two works transpire different compositional approaches: the first enacting traditional and the other declaring a rather innovative purpose of the traditional.

The First Symphony is structured in four conventional movements, while *Musica concertante* evolves in twelve continuous studies. The duration on the latest released recording² is comparable, 15' 38" for the symphony and 13' 41"

¹ Dubravko Detoni, program note for the first public performance of the First Symphony by Petar Bergamo; May 29, 1986, “Vatroslav Lisinski” Concert Hall, Zagreb, Croatia, Croatian Radio Television Symphony Orchestra (formerly the Zagreb Radio Television Symphony), conductor Vladimir Kranjčević. The concert program also included excerpts from *Orfeo ed Euridice* by K. W. Gluck, *Don Juan* by R. Strauss, and Piano Concerto no. 1 in E-flat major by F. Liszt (soloist Dubravka Tomšić, piano).

² Petar Bergamo, 2 CDs in the series “Croatian Contemporary Composers,” ed. by Marija

for *Musica concertante*. Due to its immediately earned avant-garde label at the time and within the given state of musical developments in the former Yugoslavia, the later work has up to date received considerably more attention, both in performances and in written word about it. While the First Symphony³ had its premiere twenty-five years after its completion, *Musica concertante*⁴ was granted national and international performances shortly after it was composed. Accordingly, *Musica concertante* impelled significantly more reviews than the symphony.

The first review following the premiere of the First Symphony briefly found that “Bergamo’s short symphony of a neoclassical provenance, an outcome of unquestionable craftsmanship and the composer’s invigorating spirit, sparked curiosity that was subsequently substantiated by the performance.”⁵ Shortly after-ward, a lengthy article dedicated to the symphony’s first public performance examined the broader ideological background and circumstances surrounding the origins of the work, opening with a bold statement that “[a] work

Bergamo (Zagreb: Cantus, 2010). Both works were performed by the Croatian Radio Television Symphony Orchestra; the First Symphony (tracks 11-14) was recorded in 1986 under conductor Vladimir Kranjčević, and *Musica Concertante* (track 7) recorded in 2007 with the conductor Ivo Lipanović.

³ Performances of the First Symphony: May 29, 1986, Zagreb, Croatian Radio Television Symphony Orchestra, conductor Vladimir Kranjčević; and August 15, 1989, Split, Croatian National Theatre Symphony, conductor Pavle Dešpalj.

⁴ Performances of *Musica Concertante*: February 18, 1963, Belgrade, Belgrade Radio Television Symphony, conductor Mladen Jagušt; May 11, 1963, Zagreb, Zagreb Music Biennial, tape; USSR tour of the Belgrade Philharmonic with conductor Živojin Zdravković, September, 21-22, 1963, Moscow; September 23, 1963, Ryazan; September 26-27, 1963, Riga; August 3, 1964, Belgrade, Belgrade Philharmonic, conductor Ž. Zdravković; August 7, 1964, Dubrovnik, Belgrade Philharmonic, conductor Ž. Zdravković; November 19, 1964, Opatija, Forum for the Yugoslav Contemporary Music, tape; United Kingdom tour of the Belgrade Philharmonic with conductor Ž. Zdravković, February 17, 1965, Barry; February 18, 1965, Swansea; February 19, 1965, Abbertwyth; February 20, 1965, Leeds; February 22, 1965, Huddersfield; February 25, 1965, London; March 1, 1965, Ljubljana, Belgrade Philharmonic, conductor Ž. Zdravković; March 2, 1965, Belgrade Philharmonic, conductor Ž. Zdravković; September 10, 1967, Ljubljana, Radio Television Ljubljana Symphony, conductor Samo Hubad; September 27, 1968, Graz, Great Orchestra of Austria, conductor Miltiadis Karidis; October 18, 1971, Belgrade, BEMUS, Belgrade Philharmonic, conductor Jacques Houtmann; March 18, 1981, Belgrade, Belgrade Radio Television Symphony, conductor Vančo Čavdarski; December 7, 1984, Belgrade, Music in Serbia Festival, Belgrade Philharmonic; October 18, 1985, Zagreb, Zagreb Philharmonic, conductor Otokar Trhlik; January 8, 1988, Belgrade, Music in Serbia Festival, Belgrade Philharmonic, conductor Mladen Jagušt; April 4, 1997, Zagreb Philharmonic, conductor Pavle Dešpalj; April 17, 1999, Zagreb, Zagreb Music Biennial, Ural Philharmonic Orchestra, conductor Dmitry Liss; February 17, 2006, Zagreb, Zagreb Philharmonic, conductor Ivo Lipanović; and November 8, 2007, Croatian Radio Television Symphony Orchestra, conductor Ivo Lipanović.

⁵ Jagoda Martinčević, concert review “Results According to the Criteria,” *Vjesnik* (May 31, 1986): 9.

that accedes to a public performance a quarter century after it was composed, consents beforehand to a discussion that presumably unfolds by bypassing the work itself—but not necessarily bypassing a venue of comprehension deemed important for recognizing its [work's] intrinsic qualities.”⁶

Unlike the scarce performance record ensued by the equally few reviews of the First Symphony, *Musica concertante* has been fairly continuously performed during its fifty-year existence. Its Belgrade premiere was described as “a precious encounter with the new symphonic work by an extraordinarily talented young composer Petar Bergamo ... While his [symphonic] overture *Navigare necesse est* exhibited stylistic features of a modernized late Romanticism, *Musica concertante* represents a shift toward a contemporary music avant-gardism.”⁷ Another article that reflected on the first public performance reported that “[a]lthough the form exhibits free improvisatory, somewhat mosaic-like character, Bergamo’s work does not strike as incoherent due to a flow of certain episodes into one another.”⁸

Among all critiques that followed performances of *Musica concertante* in the Soviet Union, United Kingdom, and Austria, and in the major cities and festivals in the former Yugoslavia, three issues observed and remarked by different writers seem to connect these reviews: the deep intellectual underpinnings of the piece, the composer’s minute technique and orchestration finesse, and the progressive shift that this work launched in Serbian, Croatian and Yugoslav music of the time. The intricate sophistication and apparent subjectivism were described as:

“Progressive compositional technique” that “serves as an outer framework for a sensible character that absorbs extra-musical reflections and turns them into a subjective experience of powerful sound-expressiveness,”⁹ whose “search [for innovative sound] was as much intellectual as his sound was refined, whereas the internal tension embedded in sound visions ... reveals sources of pure, strong creativity,”¹⁰ and whose “avant-gardism ... shows its deeply entrenched meaning; confident and strong in its unique musical contentedness, and incites the type of the listener with an affinity for contemporary music endeavors.”¹¹

Most reviewers in different words professed the composer’s technical superiority in shaping the formal structure through orchestration:

⁶ Eva Sedak, “Componere necesse est,” *Danas* 225 (June 10, 1986): 42-43.

⁷ B. M. D. (Branko M. Dragutinović), “*Musica Concertante* by Petar Bergamo,” *Politika* (February 20, 1963): 10.

⁸ Milutin Radenković, “Belgrade Radio Television Symphony—A Concert at the *Kolarac* Hall, Belgrade—conductor Mladen Jugušt, soloist Miodrag Azanjac,” *Borba* (February 20, 1963): 7.

⁹ K. Kovačević, “Sound Expressivity,” *Borba* (March 6, 1965): 7.

¹⁰ Bosiljka Perić-Kempf, “Bergamo’s Dues to the Past: Performance of the Zagreb Philharmonic Orchestra; conductor O.[takar] Trhlik and pianist P.[avica] Gvozdić with the works of P. Bergamo, B. Bartók, and R. Schumann,” *Vjesnik* (October 21, 1985): 11.

¹¹ Dragutinović, “*Musica Concertante*,” *Politika*.

“[T]he composition represents gifted, witty, imaginative, and technically versed composer who is in command of the orchestral sound,”¹² “a work of marvelous sound combinations, connotative dramatics, and extraordinary architectonics,”¹³ a “masterly and brilliantly executed composition performed in the most persuasive manner,”¹⁴ and “[h]aving heard this piece this past summer at the Dubrovnik Summer Festival, when, in the diffused acoustics of an open space Bergamo’s music impressed as concise and direct, in the closed concert hall such impression was complemented by the finely thought-out detail that filled powerful, comprehensive strokes of these inventive orchestral studies.”¹⁵

Irrespective of the decade of *Musica concertante*’s performances, early reviews equally as those from twenty years later acknowledge the special place this composition captured in contemporary Yugoslav music:

“The second part of the concert stole the spotlight by presenting one of the most significant works of the contemporary Yugoslav music, *Musica concertante*, op. 7, by Petar Bergamo,”¹⁶ “... which by its own logic of the development of a musical idea and by its wealth of expression belongs to the best and most compelling works of the Serbian symphonic literature,”¹⁷ “with an apparent grasp on the complex virtuoso score ... [conductor] Jacques Houtmann presented the reprise of this 1962 work, which has become well known largely due to the Belgrade Philharmonic Orchestra,”¹⁸ and “... a revolutionary event in Serbian music twenty-five years ago, primarily for the bold musical language, as a reflection of the most influential global trends, and for an outstandingly captivating orchestration ... today sounding less revolutionary and fascinating, nonetheless, is still one of the cornerstones of our more recent music.”¹⁹

Decades after the First Symphony and *Musica Concertante* were composed and certain events in art music world-wide and nationally took place, these works still upheld qualifications of craftsmanship, complexity, the logic of development, and coherence. How was that achieved and made to endure the test of time, and even more peculiarly, how was it achieved in two subsequent years in two strikingly different fashions?

¹² Kristijan Ukmar, “Musical Events: Concert by the Visiting Belgrade Philharmonic Orchestra,” *Delo* (March 3, 1965): 5.

¹³ Kovačević, “Sound Expressivity,” *Borba* (March 6, 1965): 7.

¹⁴ Aleksandar Vasić, “Our Music and Us: A Concert by the Belgrade Philharmonic Orchestra; conductor Mladen Jugušt, pianist Nevena Popović,” *Politika* (January 12, 1988): 11.

¹⁵ Nenad Turkalj, “Belgrade Philharmonic Orchestra in Zagreb,” *Večernji List* (March 5, 1965): 7.

¹⁶ *Ibid.*

¹⁷ Snežana Nikolajević, “The Legend Called Navarra: A Concert of the Belgrade Philharmonic Orchestra; conductor Jacques Houtmann, soloist André Navarra, violoncello,” *Borba* (October 22, 1971): 12.

¹⁸ M. K., “André Navarra and the Belgrade Philharmonic Orchestra: A Concert at the Kolarac Hall,” *Politika* (October 22, 1971): 11.

¹⁹ Branka Radović, “Breathless, with the Nerve: An Evening with the Belgrade Philharmonic Orchestra and the Works by Contemporary Serbian Composers; conductor Mladen Jugušt, soloist Nevena Popović, piano,” *Borba* (January 15, 1988): 10.

 THE FIRST SYMPHONY

The symphony is organized in four movements of traditional order and character: *Allegro moderato*, sonata form in 2/2 and 3/2 (153 measures); *Andante espressivo*, compound ternary form in 4/8 (98 measures); *Allegro scherzando*, compound ternary form in 6/8 (164 measures); and *Allegro con brio*, rondo in 2/4 (201 measures). It is scored for orchestra a 2 with a percussion section. While each movement exhibits a tendency toward one or more tonal anchors the entire work is not strictly tonally rooted. The composition was “previously (1957) set as a great piano sonata, and forged into a symphonic ‘image’ in 1961...”²⁰

The sources of the symphony’s thematic content are found in the opening measures in: the linear (m. 1) and vertical chromatic (m. 3) constellations, and two particular introductory melodic motives (m. 3 and 9). Within a scope of the entire work these excerpts hint at certain relationships that would render the lasting lineage among the ultimately configured themes. At a broad level, the very first and last pitches of the entire symphony, B and F respectively, imply a role of a tritone relationship.

The relationships among the initial motivic sources within and between given themes are maintained through inversions of pitch distances and by repetition, transposition, imitation, enharmonic equivalency, rhythmic disguise, and character shifts. The result is a constant variation, or an obscured repeating of the primary sources disclosed in the introduction. Every subsequent material at the level of a theme seems different and new while at the same time it impresses as an organic growth of the ones previously heard.

 Movement I—*Allegro moderato*

The movement I introduction reveals the three significant motivic sources in m. 1, m. 3 (and its transposition in m. 6), and m. 9. The first motivic source—a chromatic descent from B to G (m. 1) and its extension to G^b-F-E (m. 3, ex. 1) indicates the value placed on the distance of a m2 and its multifaceted purpose throughout the symphony (as its octave compound m9, its inversion M7 present in the sonata form 1st and 2nd subjects, and as a harmonic factor).

²⁰ Detoni, program note for the first public performance of the First Symphony (see fn. 1).

Example 1: The First Motivic Source, Movement I, Introduction, m. 1 and m. 3

The second motivic source, a melodic line in horns (m. 3) doubled at a distance of a M3 and its transposition at upper M2 (m. 6), render pitch contents exploited in different forms in the symphony's major themes (ex. 2). The particular reclaimed pitch content refers to pitches A^b -C-E-G (and G-B) from the original statement in m. 3 and the entire transposed statement from m. 6 (including the grace notes).

Example 2: The Second Motivic Source, Movement I, Introduction, m. 3 and m. 6²¹

The third motivic source, a melodic line in bassoon (m. 9), by distances of M7 and tritone, and by its character and contour implicates certain themes' features encountered later in the work (ex. 3). These three motivic sources render correlations that serve as cohesive tools in the future shaping of the symphony's thematic material.

Example 3: The Third Motivic source, Movement I, Introduction, m. 9-11

Movement I rests on a sonata form encircled by an introduction and a *Coda*, comprised of the same material. It features all requisite components of a traditional sonata form: the exposition with two principal subjects, the second being a subject group (S1 and S2²²); a transition between the two subjects; closing group; the development; and a recapitulation (ex. 4).

²¹ All transposing instruments are notated at sounding pitch.

²² S1 and S2 stand for the Secondary subject respective segments.

Example 4: Movement I, Formal Organization

Sonata Form											
	Intr o	Exposition				Development	Recapitulation				Coda
m.	1-13	14----- 68				69-----104	105-----141				142-53
		1 st sub.	tran.	2 nd sub.	cl. gr.		1 st sub.	tran.	2 nd sub.	cl. gr.	
m.		14-27	28-40	41-60	61-68	69-76; 77-96; 97-104	105-09	110-22	123-34	135-41	
				S1	S2						
m.				41-51	52-60						
		B—beginning pitch					Ending pitch—F				

The choice of the movement's I thematic content can be traced to the same sources. The transition and the 2nd subject S1 segment seemingly sprouted from the motivic source in m. 3. While a different melodic contour does not give it away, the transition starts with the pitch content (A^b-C-E-G) from the second motivic source (ex. 5). It features the m2 (m. 34) inverted into M7 in the following measure, as well as between the motive's first and last pitches (m. 34, A^b5-A4).

Example 5: Movement I, Transition, m. 34-36 (cf. ex. 2, m. 3)



The opening of the 2nd subject S1 segment also contains exact pitches from the same motivic source (ex. 6). Even more disguised by the structure and contour than was the case with transition, its first two measures (the augmented triad has an enharmonically respelled octave) carry the first five pitches from m. 3.

Example 6: Movement I, Second Motivic Source, m. 3 and 2nd Subject S1, m. 42-43

By their initial leaps, the preparation for the 1st subject and S2 of the 2nd subject appear at first to have evolved from the third motivic source in m. 9.

Both excerpts however start with the pitch content (E-F-G^b, an octave higher) featured in the m. 3 vertical component of the first motivic source (ex. 7). The 1st subject, at its start resorts to the second motivic source transposition where the same pitches from m. 6 can be identified (ex. 7). The subject pickup assumes pitches from m. 6 last two beats (B^b-C[#]/D^b) followed by the last pair of grace notes (F-A) and beats one and two intervallic plan in the same order (G^b-B^b, D-F[#]), replicating thereafter the remaining content of the second motivic source transposition either in same constellation or crosswise. The intervallic structure of the 1st subject is somewhat mirror-like, albeit enharmonically concealed (e.g., G^b4-B^b4 m. 15 and F[#]4-B^b4 m. 18). Figuring in its preparation, the 1st subject combines content and contour traits of all three motivic sources, the first and second source content being employed almost verbatim.

Example 7: Movement I, First Motivic Source m. 3, Second Motivic Source (Transposition) m. 6, and the 1st Subject, m. 14-19

The same vertical content from the m. 3 first motivic source appears at the offset of the 2nd subject S2 segment (ex. 8). Instead of clustered minor seconds, it is now dispersed as m9 and o8 (M7), with F[#] in the place of G^b.

Example 8: Movement I, 2nd Subject (S2), m. 52-56

Movement II—*Andante espressivo*

Conceived as a compound ternary form, movement II unfolds three striking themes, two in section A and one in section B. The compound sections consist of a simple ternary (A and A') and repeated modified phrase (B) forms (ex. 9). The movement starts with the M7 (C-B) before and below the first theme and ends with a lone E pitch, forming a tritone relationship with the first pitch (B^b) of the next movement.

Example 9: Movement II, Formal Organization

Compound Ternary Form									
	A			B			A'		
m.	1-38			39-67			68-98		
	a	b	a'	c	c'	c''	a	b	a'
m.	1-12	13-22	23-38	39-48	49-56	57-67	68-79	80-89	90-98
	C-B—Beginning dyad						Ending pitch—E ▶		

The remarkable, swift opening melody of part A (clarinet, m. 1) embarks on as a refreshingly new theme, imitated immediately at a tritone distance (oboe, m. 7, ex. 10), but it in fact recalls the slower, heavier S1 section of the 2nd subject (movement I, m. 42) initially derived from the introductory second motivic source (movement I, m. 3). Its first appearance implies E-major, while the transposed imitation declares A^b-major.

Example 10: Movement II, A/a Theme, m. 1-8 and its Transposition, m. 7-14

From the state reached in the opening measures of movement II, this theme will be further recycled to its consequences. The theme of the A section middle part (clarinet, m. 13, imitated at upper m2 in oboe, m. 17) by its starting octave leap again seems deceptively different, but quickly establishes connection with not only the previous one but also with the upcoming main theme of section B.

Movement III—*Allegro scherzando*

Following the previous movement tritone hint, movement III starts resembling a 5-1 scale degree motion in E^b-major, as a transparent implication of E^b-major as a home-key. Overall, this movement displays the strongest tonal orientation or least tonal ambiguity. The dance-like *Scherzo* and march-like *Trio* evolve in another compound ternary form (ex. 11) displaying yet another three themes, two of which are distinctly recognizable. The compounded form is comprised of rounded binary in outer segments and a simple ternary form in the middle.

Example 11: Movement III, Formal Organization

Compound Ternary Form											
	A				B			A'			
m.	1-55				56-109			110-164			
m.	a	a'	b	a''	c	d	c'	a	a'	b	a''
	1-17	18-35	36-46	47-55	56-75	76-91	92-109	110-26	127-44	145-55	156-64
			ending pitch B	→		ending pitch Bb	→	beg. pitch Eb			
	(E—previous movement; Bb-Eb beginning pitches						Ending chord—C-major Ending pitch—C				

The part A descending walk through the E^b-major tonic chord members (trumpet, m.1) continues as a recollection of the pitch content (violins I, m. 3-4) from the second motivic source (ex. 12), the content already utilized in the movement I transition and the 2nd subject S1 segment.

Example 12: Movement III, *Scherzo*, A/a Theme, m. 1-4 (cf. ex. 2, m. 3)



The A section ends with the B pitch, that assumed by bassoons and lower strings linearly moves to its tritone F. The section B middle part theme (oboe and flute, m. 76, ex. 13) resembles the first and third motivic sources (movement I, m. 1-3 and m. 9) above the descending chromatic groundwork (trombones, m. 76).

Example 13: Movement III, Trio, B/d, m. 76-83



Movement IV—*Allegro con brio*

A brisk, invigorating last movement, although longest by the number of measures, sweeps through in the shortest amount of time.²³ It unveils three subjects,

²³ See: Petar Bergamo, 2 CDs in the series “Croatian Contemporary Composers,” tracks 11-14: 4’50”; 4’39”; 3’16” and 2’53”.

the first of which (A) is most captivating in its three appearances. Form-wise, the 1st subject presents a rounded binary, featured in its full length only in the first appearance; the 2nd subject (B) presents a modified strophic, and the 3rd subject (C) a binary form (ex. 14). The last subject to appear before the *Coda* is peculiarly a condensed 2nd, and not the 1st subject. The movement starts and ends with the F pitch.

Example 14: The Fourth Movement Formal Organization

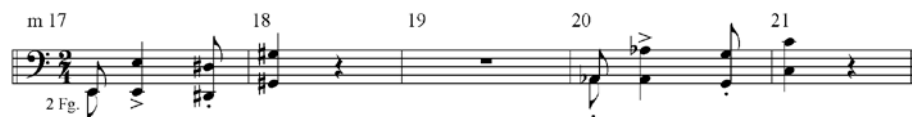
Rondo with Three Subjects																	
	1 st sub. A				2 nd sub. B			1 st sub. A			3 rd sub. C		1 st sub. A			2 nd s. B	Coda
m.	1-37				38-70			71-95			96-146		147-72			173-90	191-201
	a	a'	b	a	c	c'	c''	a	a'	b'	d	e	a	a'	b	c'''	
	1	11	17	29	38	48	62	71	79	85	96	120	147	155	161	173	
	F-beginning pitch															Ending pitch-F	

The 1st subject (m. 3) reuses the second motivic source content from movement I introduction in at least two different thematic situations (horns and violas, m. 3-4 and bassoons, m. 17-21, ex. 15 and 16; cf. ex. 2, m. 3). After the first appearance the 1st subject is immediately repeated transposed at a m2 up (m. 11) in the same instrumentation. While based on the known pitch content, this theme impresses as perceptibly new or previously unheard, and perhaps most remarkable and memorable among the symphony themes (along with the A/a theme from movement II). The 3rd subject (C) starts with the “effective soloist arrival of timpani at the beginning of the third rondo theme, derived from the movement I closing group motive.”²⁴

Example 15: Movement IV, 1st Subject, A/a, m. 3-6



Example 16: Movement IV, 1st Subject, A/b, m. 17-21



²⁴ Vlastimir Peričić, *Muzički stvaraoči u Srbiji* (Belgrade: Prosveta, 1969), 51.

The Sources and Reinvention of Themes

Among the three motivic sources identified in the first movement introduction, the first, chromatic motion underscores the m2 relationship and establishes groundwork for the implementation of m2 (and M7) within ambivalent vertical chord structures. Such chords delineate major sections or sections of major importance. In movement I (m. 5 and 8) MM7 chords directly precede sections of major importance—the motivic sources. The chord of same structure, as a penultimate event precedes the movement's IV—hence the entire work's—final pitch (m. 198), and movement II ends with an ambivalent structure implying minor and diminished triads (m. 97-98). These relations among chord members connote and provide cohabitation of different quality triads in one chord, and contribute to tonal ambiguity.

The melodic component of principal themes throughout the symphony emerges from all three introductory motivic sources. The first motivic source provided for the preparation of movement I 1st subject and the 2nd subject S2 segment. The second motivic source unfolded throughout movements through disguise, but certain themes, in fact, carry the exact pitch content displayed in the introductory m. 3 and 6: movement I transition and 2nd subject S1 segment, movement III A/a theme, movement IV 1st subject; and movement I 1st subject, respectively.

The motivic source from the introductory m. 9 by its initial leap, contour, and disposition characterizes several instances of subsequent prominent thematic materials, but it nonetheless originated in Bergamo's previous symphonic work, the overture *Navigare necesse est* where it also served as the principal subject of a sonata form. The resemblance between the two sources (ex. 17 and 18) is compelled by the same number of pitches in the primary motivic unit (six) and their intervallic relationships (*Navigare*, m. 6 last two pitches E-D# inversed in symphony's m. 9 beginning two pitches E-D#; *Navigare* middle two pitches B-F#, identical value and location in symphony).

Example 17: *Navigare necesse est*, 1st Subject, m. 5-6 and Development, m. 150-51

The image displays two musical excerpts. The first excerpt, on the left, is in treble clef and labeled 'm 5' and '6'. It shows a melodic line starting with a whole rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The second excerpt, on the right, is in bass clef and labeled 'm 150' and '151'. It shows a melodic line starting with a whole rest, followed by a quarter note G3, an eighth note F#3, and a quarter note E3. Both excerpts are in 4/4 time and show a chromatic descent from G to E, with a leap from E to F#.

Example 18: First Symphony, Third Motivic Source, Movement I, Introduction, m. 9-11

The reticulation of the source material into the symphony's thematic fabric led to intersection and combining of motivic traits from different sources. Certain themes or thematic excerpts assumed characteristics from another source or a defined theme, whereas their ultimate consequences can still be recognized. The effective and convincing A/a main theme from movement II borrows the motion from the subsequent A/b part (movement II, m. 13-16) and rhythmically changed, appears in a renewed shape in the middle, B part of the movement's ternary form (ex. 19). Exploiting the M7 leap and its variants (m2 and m9), it further becomes altered to an essentially original and previously unknown state (m. 59-64).

Example 19: Movement II, A/a Theme and its Transformations

Movement II, B/a, m. 40-43

Movement II, B/a', m. 59-64

Most of the melodic themes of Bergamo's First Symphony emerge from the motivic sources revealed in a few opening measures. Within the scope of the entire work, "Bergamo's First Symphony seems to refer to the state of music during which the Hegelian unity of the content and character was still undisturbed by the destructive proceedings that emerged upon polarity of the themes..."²⁵ Extracted from the score setting and played one after another, the motivic sources and their ensuing themes act as unfolding variations, whereas

²⁵ Sedak, "Componere necesse est," 43.

they almost seamlessly follow each other in multifaceted transformations of the same identifiable origins. A constant interplay of the already existing motives by the means of repetition, transposition, inversion, rhythmic conversion, and varied instrumentation results in an abundance of recreated, but always different sounding themes.

“When the composer was told by God—Compose!—which of those five fundamental principals of motivic work was he offered? Repetition, indeed—the very one that the avant-garde first abandoned: in the beginning, the avant-garde consented to anything, except to repetition. But, the repetition is inherent...”²⁶

The varied repeating of motivic sources in the First Symphony generated indispensable material susceptible to the traditional formal build-up. Implementing the transformed themes onto phrases and periods of balanced lengths Bergamo deploys a variety of forms from repeated, strophic phrases to simple binary, rounded binary, and simple ternary forms nested within a larger framework of a conventional sonata, compound ternary, and rondo. By the means of ambivalent chords and transmuting pitch distances, the composer inhibits the perception of certain key-areas, thus obfuscating some otherwise key-bound melodies. The subtle melodic varying that often infringes on the very character of a given theme, and embedded into assorted forms, results in contrasts between units (both small and large), contrasts by which Bergamo remains “truthful to the Hitchcockian fashion of tension and release in the unraveling of his intimate musical journal.”²⁷ Ultimately this journal becomes shaped as “four contrasting plays of light and shadow,”²⁸ personifying symphony’s four movements. On that course, the thematic reinvention appears to be one of the guiding procedures of Bergamo’s First Symphony, “[s]mall by size, but demanding in compositional and performing aspects,”²⁹ and the prime warrant of its tight coherency.

MUSICA CONCERTANTE, STUDI PER ORCHESTRA SINFONICA

Musica concertante (1962) is organized in twelve studies “related to one another as free variations...” under “[t]wo large acceleration spans (from the 1st to 6th and 6th to 12th studies) ... carried out gradually.”³⁰ It is scored for orchestra a 3, with the comprehensive percussion section (including xylo-

²⁶ Aleksandra Wagner, “S onu stranu povijesti,” an interview with Petar Bergamo, *Oko* 13 (June 28, 1990): 14.

²⁷ Detoni, program note for the first public performance of the First Symphony (see fns. 1 and 20).

²⁸ Petar Bergamo, booklet to Petar Bergamo, 2 CDs in the series “Croatian Contemporary Composers,” ed. by Marija Bergamo, 15.

²⁹ Ibid.

³⁰ M. B. (Marija Bergamo), Preface to the published score of *Musica concertante* (Wien-London: Philharmonia Partituren, Universal Edition, 1982): iv-v.

phone and vibraphone), piano, celesta, and harp. The work does not gravitate toward a tonal center but is rather framed in the post-tonal domain. It germinated from an earlier piano piece, *Variazioni sul tema interrotto* (1958) from which it adopted certain relationships and content.

Initially “intended and executed as an individual kind of ‘homage’ to impressionism,” *Musica Concertante* immersed in the “question of style”³¹ and grew into a synopsis of musical styles from the composer’s present back to impressionism. In interpreting music historicism, Bergamo proceeded from his contemporaneity to the brink of ‘new’ music. In doing so, he was preoccupied with: securing a repository of procedures for treating the sound material, to which (procedures) he would repeatedly return in the course of developing studies’ stylistic profiles; and maximizing the potential of orchestral body to achieve the ultimate timbre. The twelve studies evolve from the composer’s original musical ideas (and an adapted, reportedly archetypical melody) and those borrowed from other composers’ scores.

The First Arch

The first study, *Adagio molto* reenacts some “elements of the techniques typical for the ‘Polish School’ and Ligeti—by the use of tone clusters within the span of a minor third.”³² But this study also acts as a depository of three specific types of material: the ten-tone cluster distributed in three cells of four pitches each, built on superimposed perfect fifths starting on F#4, therefore omitting the P5 on F and C (m. 1); the bichord ‘strike’ that demarcates certain studies (m. 24); and an archetypical folk tune delivered concurrently in cellos and basses at a distance of a M7 (m. 5). The relationships found in these opening materials (cluster structures, tritone derived from a bichord, and motion of m2 and M7 from the folk melody), their content, and the undergoing procedures they are subjected to, play a formative role in the subsequent studies.

Andante mosso, the second study, based upon an eight-tone row renders a double four-part canon whose two subjects at a distance of a m9 (and corresponding answers at distance of P4) are distinguished by rhythm (eighth notes and triplets, respectively) and instrumentation (m. 26). The bichord ‘strike’ of the same structure as in the first episode reoccurs a half-step lower (m. 45). The procedure involves gradual shifting of linear row content into a vertical lens of a selected instrumental group (m. 32-33). The tone row technique recalls the series, thus a step back toward the past from the previous study. In the

³¹ Ibid.

³² Melita Milin, *Tradicionalno i novo u srpskoj muzici posle drugog svetskog rata (1945-1960)* [*The traditional and the novel in Serbian music after the World War II (1945-1960)*] (Belgrade: Institute of Musicology SASA, 1998), 172.

third study, *Moderato con anima* Bergamo installed an image of Béla Bartók's *Music for String Instruments, Percussion and Celesta* (1937), simulating from the original score the motion of celesta, strings, and harp. The Bartók reference here invokes a stylistic strategy and is effectively underscored by the opening timpani tritone "walk." In the fourth study *Allegretto giocoso*, Bergamo resumed to self-borrowing of his third piano variation *sul tema interrotto* which he executed in the pungent and condensed Stravinsky-like manner, prominently featuring woodwinds.

The last two studies situated under the first arch of six, represent the composer's final glance toward the music past. The fifth study, *Allegro con bravura* rests on the idea imported from Maurice Ravel's ballet *Daphnis et Chloé*, onto which the reportedly folk-originated melody from the first movement supervenes for the first time after its initial appearance (m. 149). Elements of thematic content that in Ravel's score appear consecutively, in the reworked excerpt become merged within the same texture (ex. 20 and 21). Embedded in the next nine measures of the sixth study *Grave assai*, another borrowed excerpt from Claude Debussy's String Quartet (movement III) as "dust" that "gradually takes on recognizable contours"³³ and a scission of the entire form, formally and stylistically circumscribes the first part of *Musica Concertante*.

Handling self-borrowings and simulation of other composers' techniques and textures carry significant procedural and craftsmanship weight in this work, but its function is also somewhat eulogistic. At the least concerning references to other composers' scores, these "existing commonplaces of music literature to which our ears could rely, would be the only opportunity that can partially substitute for our extinct [music] 'homeland'."³⁴ The gist of the first arch lies in distribution of pitches and their relations from one study to another as "the music material—which at the start is broken up into tiny particles, virtually amorphous and in a state comparable to dust,"³⁵ their gradual shifting and switching from vertical to linear and vice versa, and their dispersion through planes of instrumentation into stratified and fluctuating blocks of orchestral color.

The Second Arch

Study number seven, *Andantino pastorale* plays with the chromatic cells within the span of a m3 and M3 (similar to m. 1 motive of the First Symphony) and the eighth study, *Allegro ben ritmico*, based on the obstinate tritone

³³ M. Bergamo, Preface to the published score, iv.

³⁴ Bergamo, booklet to 2 CDs in the series "Croatian Contemporary Composers," 11.

³⁵ M. Bergamo, Preface to the published score, iv.

86

2^e prends la 2^e G⁴ Fl.

Fl. 1^a FL
Fl. 2^a FL
Hob.
Cor. A.
F⁴ CL
CL.
CL. B.
F et 2^e B³
3^e B³ C. B³
Cora
Trp.
1^{er} 2^e Trb.
2^e Trb. Tuba
Timb.
Tg.
Cymb.
G.C.
Tam.
C³ CL.
T. de B.
1^{re} V³
Div.
2^e V³
Div.
Alt.
Div.
V³
Div.
C. B.
Div.

204

1^{re} Fl.
2^{de} Fl.
Fl. en sol.
Hib.
Cl.
Cl. B.
F^o et B^o
3^e B^o C. B^o
Cors
Trp.
Timb.
Ccl.
1^{re} Hrp.
2^e Hrp.

204

1^{re} V^o
Div.
2^e V^o
Div.
Alt. Div.
V^o
Div.
C. B. Div.

pizz. 1^a
pp
ppizz. 1^a
ff

Example 21: *Musica concertante, Allegro con bravura*, m. 107-113

(© Copyright 1982 by Universal Edition A. G., Wien/W. Ph. V. No. 499)

Allegro con bravura (♩=138)

107

2 Fl.
Ott.
2 Ob.
C. ingl.
2 Cl. in si♭
Cl. b. in si♭
2 Fg.
Cf. g.
4 Cor. in fa
3 Tr. in si♭
2 Tbn.
Tbn. b.
Tb.
Timp.
Perc.
3/4

Allegro con bravura (♩=138)

VI. I
VI. II
Vle.
Vc.
Cb.

(div.)
unite
poco
a poco
diminuendo
pp

(bacc. dure)
Platto
Gr. cassa
Tam-tam
Tamb. mil

senza sord.
senza sord.
senza sord.
senza sord.

W. Ph. V. 499

2 Fl. *ff* *a2*

Ott.

2 Ob. *ff*

C. ingl.

2 Cl. in sib *ff* *a2*

Cl. b. in sib *ff*

2 Fg. *ff* *a2*

Cfg.

4 Cor. in fa *ff* *a2* *gliss*

3 Tr. in sib *ff* *mf* *gliss*

2 Tbn. *ff*

Tbn. b. *ff*

Timp.

Perc. *f*
Piatto (bacc. dura)
Tamb. mil.

VI. I *pizz*

VI. II *pizz*

Vle. *div.* *pizz*

Vc. *pizz*

Cb. *pizz*

(suggestive of the third study) interrupted by the chord ‘strikes,’ features in piano another self-borrowing from the second variation *sul tema interrotto* (m. 190). In accordance with its title, this study emits a strong rhythmic pulse. Realized in the manner of Sergei Prokofiev it reiterates the return path from further to the more recent past. The fugal ninth study, *Allegro con brio—Con brio e con fuoco—Appassionato*, carries a ‘theme’ marked by the motion of three successive tritons (m. 227) and a sequential counterpoint. With the hints from Witold Lutosławski, the middle section *Con brio e con fuoco* indicates return to the present state of music and the initially established position toward contemporaneity. The culmination in the following, intense, *Con rigore—Tempestoso* tenth study slowly fades out through the eleventh, *Robusto molto—Maestoso*, which both include the folk melody from the first (and fifth) study, aiming toward the beginning “dust”. Hence, the last study shares not only the tempo title with the first, *Adagio molto*, but also the content—the dynamic chord ‘strike’ and cluster cells, albeit differently distributed. Complementing the work’s profound motto *Memento homo, quia pulvis es, et in pulverem reverteris*,³⁶ the final notion returns to dust, but remaining particles are fainter than at the beginning, reduced to only one, last cluster cell.

In *Musica Concertante*, “Bergamo has so far gone the furthest distance in his exploration of the new sound and expression: extraordinarily distinct orchestral coloration corresponds with bold, atonal harmony, while the form does not adhere to a traditional paradigm (it could however be interpreted as a kind of ‘variations absent the theme’).”³⁷ The complex structure of this work complements its essential facets: the pitch content and processes of its organization; ‘thematic’ material and its origins; and layered planes of orchestration and its ultimate result—the sound color.

The pitch content of the first study and its intricate organization provide the broad figure-loom of the work, to which new elements of original or canonic repertory provenance will be plugged in. Shifting pitch cells, converting linear constellations into vertical (ex. 22), rationing pitch distances, and scaling proportions among formal units propel the build up of *Musica concertante*.

Labeled as variations void of theme, *Musica concertante* is nonetheless comprised of material characterized by thematic qualities in a non-traditional sense. These excerpted materials of self-borrowed and borrowed origins are not elaborated in a canonic way to develop linearly into larger formal units. Instead, they are inserted into the foreground as decorative relicts of the past to be preserved, designated not to mimic, but to assign a new role to the traditional.

³⁶ Remember man, that you are dust and to dust you shall return, *Genesis* 3:19.

³⁷ Peričić, *Muzički stvaraoči u Srbiji*, 53.

Example 22: *Musica concertante, Andante mosso*, Linear Celesta Eight-Tone Row Distributed Vertically, m. 32-35 (© Copyright 1982 by Universal Edition A. G., Wien/W. Ph. V. No. 499)

7

29

2 Cl. in si b
Cl. b. in si b
2 Fg.
XII.
Pf.
Cel.
Arpa
VI. II
Vc.

33

2 Fl.
Ott.
2 Cl. in si b
Cl. b. in si b
2 Fg.
XII.
Pf.
Cel.
Arpa
VI. I
VI. II
Vie.
Vc.

W. Ph. V. 499

Example 23: *Musica concertante, Appassionato, Con rigore-Tempestoso*, m. 269-76 (© Copyright 1982 by Universal Edition A. G., Wien/W. Ph. V. No. 499)

60

269 poco accelerando (♩ = 144)

2 Fl.
Ott.
2 Ob. (a2)
C. ingl.
2 Cl. in sib (a2)
2 Fg. (2.)

1. (a2)
4 Cor. in fa 2.
3. (a2)
4.

1.
3 Tr. in sib 2.
3.

2 Tbn.
Tbn. b.

Timp.
Perc. poco a poco crescendo

Xil.

poco accelerando (♩ = 144)

gli altri
VI. I 3 soli

gli altri
VI. II 3 soli

le altre
Vle. 3 sole

Vc.
Cb. poco a poco crescendo

MA 141 6 268

273 **Con rigore, tempestoso** (♩=72)

2 Fl.
Ott.
2 Ob.
C. ingl.
2 Cl. in si^b
Cl. b. in si^b
2 Fg.
C fg.
4 Cor. 1. ord.
in fa 2. ord.
3. ord.
4. ord.
3 Tr. in si^b
2 Tbn.
Tbn. b.
Tb.
Timp.
Perc. Gr. cassa
Tam-tam
Xil.
Pf.
tutta la forza
Ped. sempre

Con rigore, tempestoso (♩=72)

VI. I tutti e soli senza sord.
VI. II tutti e soli senza sord.
Vle. tutte e sole senza sord.
Vc.
Cb.

The sound color, as the utmost effect of the process is in large part achieved through orchestration by: differentiating orchestral levels, spinning orchestral parts from one another, and by instrumental varying. The orchestral planes, distinguished by types of sound material in a given situation range from two and four to more complex subdivided settings in which threaded instrumental parts or groups create seamless exchange of texture (ex. 23). Particular seams are, however, emphasized by the extreme *pppp-ffff* dynamics contrast.

As the outcomes of such distribution of the sound content and combinations of rhythmic, instrumental, articulation, and dynamics relations emerge the form, harmonic context, and the timbre. "... *Musica concertante* communicates its composer's personal imprint, although one of its facets in fact embodies music about the music,"³⁸ which as a process and an event represented an avant-garde notion in Serbian music of the time.

DISPARATE AND CONNECTIVE TRAITS AND THE PRINCIPLE OF VARYING

Juxtaposing the First Symphony and *Musica concertante* in order of their creation, chronologically one after another, highlights their differences and similarities. Even though the disparities appear apparently explicit, these works also share some underlying connections. The most obvious differences reside in the overall form of each work, the manner in which events develop, and in the gained expression.

Unlike the typical four-movement structure of the symphony, *Musica concertante* unfolds in twelve images of past and present musical practices like twelve film-frames on musical styles. The development of music material in the First Symphony occurs successively, whereas a given theme is handled within regular phrase rhythms that progressively yield constitutive elements of a larger form. One event is followed by another in a linear forward motion. In *Musica concertante*, the process of developing form seems multidimensional due to the materials of different nature (and their treatment), interaction between the vertical and horizontal units, and maximal stratification of orchestral surface. Ordered by contrast or resemblance, the studies behave differently depending on the assigned purpose—the musical style or a technique they illuminate. The growth in *Musica concertante* happens in an expanded space and concurrently, rather than in one direction and successively as is the case with the symphony.

Gravitating toward unfixed tonal centers the First Symphony is "classic by the

³⁸ Milin, *Tradicionalno i novo*, 177.

form, but neoclassical in *expression*.”³⁹ *Musica concertante* on the other hand, set in the post-tonal environment is qualified as “a unique blend of modernized impressionism with late romantic reflections, and neo-expressionism that originated in the music of Stravinsky and Prokofiev ... stylistically ‘pluralistic,’ but of an integral form.”⁴⁰

Hidden behind the evident differences, some latent connections between the First Symphony and *Musica concertante* timidly emerge. Both works generated important material and procedures, from the repository of motivic sources and strategies for their application, revealed in the works’ opening measures. In the symphony, this treasury pertains specifically to the pitch content used for drafting future themes, and in *Musica concertante* it refers more to the treatment undergone by the sound material, but also to the pitch content itself. While they were utilized in different fashions, these materials played significant roles in development of the form or particular situation, and became objects of varying. At hindsight, certain motives across several of Bergamo’s works seem so similar that they invite consideration of a possible single source—an inherent, innate idea—perhaps dating back to one of the composer’s early recollections or inspirations. Further, both works exhibit impeccable order that indicates an overreaching guiding principle and craft employed under disparate circumstances of the two compositions.

Like the composer’s tenet, varying in a way also connects the First Symphony and *Musica concertante*. In the symphony, Bergamo worked with sources of his themes in directions stemming from the harmonic and melodic motivic sources in m. 3, 6, and 9 (ex. 5, 6, 7, 8, 12, and 15). During this play, the sources intersected, exchanged traits, and merged into hybrid theme variants (ex. 19 and movement IV, theme B, m. 62. violas’ part). In *Musica concertante*, varying takes place as an interchange of cells between upright chords and linear melodies and transfusing the content from one plane to another. The two outer studies, as a figure-loom provide the particle framework for configuring particle matter into substance and back. The process of maturation of material occurs in each study, either as growth or subsidence. In that sense, it seems as the studies are varying off each other. Since the state of substance is reached in impressionism, the furthest of the processed styles, the notion of *Musica concertante* as homage to this stylistic period perhaps underscores the composer’s deeper philosophical conviction about the condition of music in impressionism’s aftermath.

Lastly, another similarity between the two works is their apparent individual coherency. In *Musica concertante*, the cohesiveness resides in the alternation

³⁹ Petar Bergamo, booklet to 2 CDs in the series “Croatian Contemporary Composers,” 15.

⁴⁰ Milin, *Tradicionalno i novo*, 177.

of sound surfaces built on similar principles and mutually measured relations. Orchestration plays a highly unifying role in both works. In the First Symphony, thematic varying largely contributes to the linkage between parts of one form and among the movements. This homogeneousness, in return, crystallizes both works' overall shape and during that course emphasizes their individual attitudes toward the traditional. Both works foster strong relations with music traditions of the Western canon and in their respective manners safeguard its record. This is achieved by deployment of traditional compositional norms and techniques in the First Symphony, and by conservation of the 'commonplaces of music literature,' hence designating them a new purpose, in *Musica concertante*.

SAŽETAK

Odnos prema tradicionalnom u Bergamovoj Prvoj simfoniji i Musica concertante

Prva simfonija (1961) i *Koncertantna muzika* (1962) zauzimaju hronološki središnje mesto u Bergamovom četvorodelnom simfonijskom opusu. Četvorostavačna simfonija počiva na formalnim primerima dvodela, male i velike trodelne pesme, ronda i sonatnog oblika. Tematski materijali, crpeni iz tri uvodna motivska izvora, kroz variranje sukcesivno izgrađuju balansirane rečenične strukture i konstitutivne delove konačnih stavačnih oblika. Naizgled međusobno neprepoznatljive, oblikovane teme svih stavova odlikuje srodnost proistekla iz zajedničkih izvora koja obezbeđuje koherenciju na nivou čitavog dela.

Musica concertante se odvija u dvanaest studija – eksponenata stilskih pravaca od kompozitorove sadašnjosti do impresionizma. Dok je u simfoniji početni trezor raspolagao tematskim gradivom, u *Koncertantnoj muzici* se uočavaju postupci međusobnog pretakanja vertikalnog i horizontalnog sadržaja, usložnjavanja orkestracionih planova i tonski materijal u koji će kao u razboj biti unošeni novi elementi, originalnog ili zapadnokanonskog repertoarskog porekla. Kroz ekspanziju i splašnjavanje, variranjem studija jedne o drugu, početni tonski prah koji predstavlja kompozitorovu muzičku sadašnjost uobličuje se u čvrstu građu muzičkog impresionizma kao pouzdanu lokaciju skorašnje muzičke istorije.

Oba dela odlikuje odnos prema tradiciji muzičkog kanona. U Prvoj simfoniji, tradicionalan je sam način linearne tematske razrade u konvencionalne oblike, a u *Koncertantnoj muzici* odlomci sadržaja tradicionalnog repertoara ugrađeni su u novonastali netradicionalni kontekst.