

sama sebe poništava, jer nije niti mala niti velika. Nešto po sebi, ni euforija, ni ekstaza, ni agonija, ni očaj, nego centripetalno provučene krajnosti u sredinu, u kojoj se nalazi i nukleus neke cjeline i specifično, neponovljivo značenje. “Uhvaćeno” i zaustavljeno formom.

Težak je položaj skladatelja.

Gdje je *timel* kuće i hrama? U sredini objekta. Zato je on posvećen sunčanom principu, Apolionu, a lijepo kaže Italo Calvino: “Sunce uvijek obasjava sredinu onoga što osvjetljava”. I postaje sintetička točka ravnoteže svakome obliku. A glazba je pod Apolonovom višestrukom zaštitom, jer i za nju vrijedi isti princip.

Gdje je *timel* u čovjeku? U solarnom *plexusu*. I upravlja percepcijom i disanjem, pa time i pjevom.

Stara pjesma.

SUMMARY

Petar Bergamo – one who cares? A prolegomenon to listening

The text attempts to delineate the internal physiognomies and forms that Petar Bergamo uses in expressing himself as a composer.

At a time progressing towards destitution, with unforeseeable consequences, Bergamo’s opus testifies to the existence of immeasurable things in the world of musical forms.

The period of declining powers conceals how things emerge, because it breaks down everything in its path. Listeners, who are willing to accept modern music and find the time for this, are becoming fewer in number and find themselves isolated. In his experience, a modern composer must be familiar with this feeling of isolation.

In a period of decadence, when the analysis is the nihil objective, Bergamo’s analysis serves as a preliminary work for the development of his own thesis, which is to become a well-balanced work-synthesis.

By summarizing a turbulent period, in which see the breakdown of acquired values in cultural tradition, the text attempts to show the overcoming of barriers that block the sincerity of creative work and faithfulness to all that is spiritual in music.