

hrabro, ali “tragajuće”, usidreno u uzorima. Istovremeno, po kriteriju estetske promišljenosti iznenađuje njegova kompozicijska uravnoteženost, “samorazumljivo” vladanje zanatom i dominantno autorsko htijenje. Malo ima “novaka” koji su prepoznatljiviji, više “svoji”. A po umjetničkoj prosudbi cjelina dopire i više: izrazita je, samostalna, sadržajno ispunjena, obilježena individualnim glazbenim talentom. Sličnih djela nije na Bergamu dosuđenom prostoru bilo ni tada ni kasnije napisano mnogo, pogotovo ne za klavir. Ili kraće – djelo zavređuje pozornost i jednaku mjeru poštovanja. Pisalo je naime povijest.

SUMMARY

Etude with Petar Bergamo's Variations for piano

Variazioni sul tema interrotto is a work composed during Bergamo's student days. He composed work *Variations* in 1957 and under op. 3 he later added them to his other recognizable compositions. His modest score (a theme with nine variations of ten bars) reveals a true musical talent seeking the “real” language of music, external to or at least bypassing the aesthetic rules of his environment. It was not so much the avant-garde that thrilled him (In Yugoslavia of the 1950's it was often an ambiguous notion, present in ideological disputes), but rather the open, often bitonal area, which had been espoused in Europe in the period before the 2nd World War. What attracted him was the proper arrangement of musical events, which resulted in compositions being rated for their originality, and it was Schumann's spiritual attitude that provided the mental frame for this approach: during his student days Bergamo considered Schumann to be the ideal composer.