SUMMARY

'Non nova, sed nove' in the poetics of Petar Bergamo.Several fragments on: Variazioni sul tema interrotto, Musica concertante *and* Concerto abbreviato.

'*Not new things, but in a new way*' ('*Non nova, sed nove*') and a 'synthesis and balance of the construction and emotional tonus' represent the two crucial creative power points of the works discussed here – *Variazioni sul tema interrotto*, *Musica concertante* and *Concerto abbreviato* – or, more precisely, Bergamo's poetics and aesthetics in general. Moreover, Bergamo's stance that 'not one system provides value to work' and motto that there must be 'as little free tones as possible', in addition to his approach that 'nothing is to be left without control' in composing, point out that the composer has held, for example, that the fact that musical material is used and controlled with the aim of ensuring its free and spontaneous shaping as a special form of expressiveness, or that the serial arrangement of musical material, coupled with a strict adherence to specified relations, is aimed at achieving structural clarity, still does not mean that one irrevocably excludes the other. On the contrary. It seems that, in Bergamo's view, achieving greater clarity also means being expressive or, in other words, that achieving greater expressiveness also means being sufficiently clear. Hence the problems faced by the musical avant-garde, including its fallacies and futile discussions about the validity of specified methods used within the scope of the selected composing styles, have not been Bergamo's problems. Thus, the supreme rule of musical expression and the most important criterion of its creation and existence in Bergamo's work are reflected in the spontaneity of generating musical flow (as a 'synthesis and balance of the construction and emotional tonus') in terms of its natural, externally undisturbed or artificially imposed musical 'breathing', whose laws are based on the same foundation as the laws of nature and, thus, the laws of one who creates and the times in which one creates.