

čuvanju svog stvaralačkog identiteta, ubeden da “i u životu i u muzici postoji samo evolucija.”<sup>24</sup>

## SUMMARY

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*Musica concertante by Petar Bergamo: Opting for the principle of evolution in music*

As a young composer in the early 1960s, Petar Bergamo felt the need to define his position in relation to different avant-garde trends, which were becoming ever more present on the country's music scene, owing mostly to the Music Biennale Zagreb, which was organised for the first time in 1961. It could be claimed that *Musica concertante* for orchestra (1962) was largely the composer's creative response to the challenges of the militant avant-garde. The work – a homage to musical Impressionism – was innovative, mostly on the levels of form and sound, and was shaped as a whole, based on selected stylistic elements of music created since the beginning of the century. Bergamo integrated all those elements into his own musical language, which resulted in a highly coherent and unified work. He had a critical attitude towards the radical ideas of leading avant-gardists, including those that advocated a revolutionary break with the music of the recent or distant past: he supported the idea of evolution in music, because he viewed that idea as a governing and necessary principle both in art and in life.

On one level, *Musica concertante* is a musical essay on styles, as is hinted at in the subtitle of the work: “Studies for symphony orchestra”. It is also a meditation on the Biblical morale, serving as the motto of the work: “*Memento, homo, quia pulvis es et in pulverem reverteris!*” [“Remember that thou art dust and unto dust thou shalt return!”]. At the beginning of the piece, in the first of the twelve “studies” an amorphous sound mass is created, alluding to the “dust” of the motto. In the following development, the melodic lines gradually become clearer and the whole texture more firm and connected. Two climaxes are built, the second (the more dramatic one) leading to the final destruction and fragmentation of the sound mass into finest particles.

In this article Bergamo's *Musica concertante*, whose importance as a valuable work of music has been recognized both by musicologists and audiences in different cities within the country and abroad, has also been noted in the context of the local music scene of the 1960s – the new music production and the artistic climate and debates on the phenomenon of avant-garde music.

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<sup>24</sup> Ibid.