

bursts in with vigour, bringing the surprise entry of the two trumpets with cog rattle in a scherzo-like interpretation of the words. The fifth madrigal ('Unesu te na vela vrata'/'You are brought in through a big door'), employing all the instruments, is rhythmically much more free, with brief unmetred sections for instruments alternating with the voices. A section towards the end combines singing with fast whispering in a magically atmospheric manner. The last two pieces mirror the first two. The sixth ('Iznijali brodi na žalu'/'The ships have rotted on the strand') returns to the parallel homophonic singing of the second piece, while the final madrigal ('Nima ničesa, nima'/'There is nothing left, nothing any more') is similar to the first in its elaboration of the sustained D from the oboe and the rocking phrases.

This short survey of some of Petar Bergamo's works gives some indication of the strengths of his music and its character. It works mostly within traditional techniques, but always seeks to extend those boundaries. It also shows the composer's determination not to be drawn into areas of musical composition which he did not feel reflected the best of the music of the recent past. He was able to take traditional forms and formal devices, but turn them to his own purpose, or modify them in ways that were artistically meaningful. On the one hand, none of the music discussed here could be considered to be reactionary, relying on outmoded or obsolete techniques, nor, on the other hand, does it venture into 'vogueish' and 'fashionable' modernisms of no real artistic worth. That is the sign of a true artist.

SAŽETAK

Forma i sadržaj u glazbi Petra Bergama

Glazba Petra Bergama je naizgled tradicionalna, jer se oslanja na klasične oblike i postupke, ali plijeni značajkama koje je čine posebnom. Skladatelj traži inovacije unutar čvrstih glazbenih i intelektualnih temelja. Njegova rana djela za klavir i komorni opusi postavili su osnove za tradicionalne oblike i ekstenzivni motivički razvoj, dok grupa orkestralnih djela iz 1960-tih godina svjedoči o izbrušenim, dotjeranim skladateljskim tehnikama. U dvjema simfonijama, u kojima naizgled slijedi tradicionalne oblike, Bergamo njihove okvirne nacрте ispunjava i prožima impresivnim nadahnućem, kao što to čini i u simfonijskoj poemi *Navigare necesse est. Musica concertante* se zasniva prvenstveno na ideji varijacijskih tehnika, a očituje i odavanje "priznanja" raznim i različitim skladateljima. *Concerto abbreviato* za solo klarinet predstavljao je blistav razvojni korak; *concerto* je tu sveden na temeljnu ideju. A u *rekreiranju* madrigala u zbornom ciklusu *Spiriti eccellenti* skladatelj koristi brojne tehnike i stilske načine kako bi se postigao željeni amalgam.