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SUMMARY

Petar Bergamo: String Quartet Polyphonic procedures and polyphonic forms

Petar Bergamo composed the String Quartet at the end of his studies of composition, when he had to synthesize his earlier experiences and define his own aesthetic framework, since he was now at the beginning of his composing career. In this work Bergamo set himself a few tasks: to perceive the quartet as a support rather than a limitation, to incorporate polyphonic procedures and forms in the sonata cycle and achieve not only the autonomy of all the smaller sections but also to integrate them in the composition as a whole. The first movement is a freely understood sonata form, in which the first theme is a four-part exposition and at the same time a four-part canon, which is a departure from the usual sonata *fugato*. The second movement unites three formal principles – it is a combination of a fugue and a *passacaglia* in the three-part form of the ABA type; parallel to the *passacaglia* is a three-part canon, whose function is to vary the counterpoint content. The fourth movement is a Rondo of the ABACA type, whose final part is a double fugue, based on the A and C themes. Petar Bergamo's tonality is neoclassical with the nearly continuous introduction of polytonality in the harmony and polyphony. Inspired by the ideas of neoclassical composers of the 1920's, Bergamo combines classical and modern elements in his Quartet, creating a work of strong dramatic and emotive tension, thus making an important contribution to 20th century Croatian chamber music.