

SUMMARY

Bergamo's two chamber music pieces (Canzoni antiche and Espressioni notturne)

The starting point for Bergamo's compositional paradigm is, on the one hand, firmly rooted in European tradition, while on the other, it goes beyond 20th century sonority, as we can see when analyzing the two chamber music works. In this respect, the wind trio *Canzoni antiche* represents the former, while the piano trio *Espressioni notturne* represents the latter. While, in the first composition, comments are made regarding formal solutions and the way the material is used, in the second one, the notion of *ritrovar* follows from the umbrella title of the still uncompleted cycle (*Ritrovari per tre*), of which the first piece is a component part. Whereas the first work is formally balanced and rounded off, the second is almost wrenched from the stream of conscience/sub-conscience. It is within this range that the composer's expressive scope can be seen and the reference points that define his agnostic position in the variegated chaos of modern music are observed. The melancholic contemplation, which is the main tone of Bergamo's music, is related to the wistful glance at the glorious past and thoughts about the temporary nature of human works.