

SUMMARY

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*Choral Works of Petar Bergamo: Towards a Sketch for a Portrait*

In the music of Petar Bergamo sounds of distant centuries of Mediterranean cultures reverberate, sounds that are in sharp contrast with each other and, at the same time, in a mysterious agreement. Loyalty to this culture rings in harmonic colours of modal relations, in tone progressions of chromatic border crossings and structural beseeching repetitiveness, simultaneously, out of witty sounds of relaxed musicality, develops in a free spirit which evades moulds, seeking an unlimited space of its own under the sun.

The composer is perhaps most exposed in his vocal and vocal-instrumental works where the ideas and concepts of his compositional language are reflected through some clearly recognizable topics. Consequently, the composition *San u kamenu (A Dream in Stone)* is thus defined by the poetry of Jure Kaštelan, a creatively and personally multi-layered poet, belonging to the same self-reflected Mediterranean culture that characterizes Bergamo himself. Similarly, the collection of madrigals for girl's choir and obligatory instruments *Spiriti eccellenti* follows the verses of Marina Čapalija. The mixture of Greek antiquity, Biblical ethics, optimism of socialistic realism, and postmodern detachment, dressed up in symbolist mysteriousness, links his music with a broader cultural heritage and is at the same time open to the interpretation of the word, understood as an only allegorical vision of the metaphysics in an in-depth search for basic ontological or even eschatological meanings.