

s polugama osećanja.¹³ U prethodnim iskazima Bergamovih bivših sudenata i tadašnjih mladih kolega, zapravo, sa njihovim *pripovedanjima* isečaka/„slika-sećanja” sopstvenih *istorija* koje su sve vezane za Bergamov trag u pedagogiji kompozicije, otkrivamo značenje tog traga, kao i šta je taj trag značio za one koji su potom i sami ostavili, ostavljaju i ostavljaju trage u tom istom polju.

SUMMARY

Understanding Composition Pedagogy – The Imprints of Bergamo’s Seal

Forty or so years after their composition studies and cooperation with Petar Bergamo, who at the time was teaching assistant to professor Stanojlo Rajčić at Belgrade’s Music Academy, Srđan Hofman, Mirjana Šistek-Đorđević, Mirjana Živković, Milan Mihajlović, Ivan Jevtić and Zoran Erić, composers and long-time pedagogues, responded very gladly and with respect when asked to answer several broadly conceived questions – *What was Petar Bergamo’s pedagogical approach and method?; Where were his patterns of accents in them?; How did you, or do you perceive Bergamo’s understanding of composition pedagogy?; Or, what did ‘teaching’ composition mean to him, bearing in mind his approach and work method?; How did he see the relationship between talent and knowledge, between something that is ‘carried’ and something that is ‘developed’?; What did you gain from cooperation with Petar Bergamo? Did you (if you did) develop what you learnt still further and/or modify it through your own practice?* These questions were meant to provide an initial incentive for them to elaborate on what they regard as important and what remained inscribed in their memories. The answers show that with the passing of time the *imprints* that Bergamo’s ‘steps’ left on composition pedagogy at Belgrade’s Music Academy during the 1960s and early 1970s became the imprints of accumulated memories and history. Those imprints, or ‘shadows’ which although left behind are brought forward by life, preventing the sole existence of the present or that of the past. The dialogue with those signs of absence is the *repeated presence*, through which we secure our own future, while at the same time giving the past to the future. As the being worthy of memory and filled with expectations, man – retold as history (to use the words of Fernando Cartoga) – appeases events by inscribing them in space and time, which he controls by means of the levers of feelings. In the answers of Bergamo’s former students and younger colleagues or, more precisely, in their *narratives* representing fragments/’images and memories’ of their own

¹³ Vidi: Fernando Katroga, *Istorija, vreme i pamćenje* (s portugalskog prevela Sonja Asanović Todorović), Beograd, Clio, 2011, 13.

histories, which are related to Bergamo's imprint on composition pedagogy, we reveal the meaning of that imprint and its meaning to those who also left, or are leaving, or will leave their imprints in the same area.