

fragmentarnih) teoretizacija, sklapa se slika o pravoj prirodi i predmetu kompozitorske recepcije ovog dela. Na jedinstvu dva suprotna smera...

U svojem stvaranju Bergamo se (ni teoretski, ni praktički) ne može pomiriti s onim što se dogodilo, jer već bergovski sluti ono što se još ni nije odigralo: eksperiment će se, nakon svih ciničnih eskapada [...], lagano vratiti (spreman da se uskoro ponovno razlije) u tisuću godina dubeno korito oprobanih mudrosti i dokazanih potrebitosti bez kojih se ne može.¹²⁵

SUMMARY

*In a “black box” of the Musica concertante by Petar Bergamo
On the Compositional Reception of the Work in Serbian Music, in the Light
of the Author’s Aesthetic-Poetical Views.*

The issue of the compositional reception of the *Musica concertante* studi per orchestra sinfonica (1962) by Petar Bergamo, in the creative work of a number of contemporary Serbian composers, actually some of Bergamo’s former students, was considered in this study in the light of his aesthetic-poetical views exposed in the form of his fragmented theoretical statements, only many years after he had composed that work.

We established that *Musica concertante* is not recognizable in the sound sphere of the works of the composers on whose artistic development it made an impact – of Srđan Hofman (1944), Milan Mihajlović (1945) and Zoran Erić (1950) – except, naturally, in their final student and master degree compositions. And yet, *Musica concertante* can be pinpointed in their mature works according to some basic concepts of Bergamo’s aesthetic-poetical discourse which are present in those works in a latent way, the concepts we deliberated individually in this text. It concerns an ontological standpoint, the exploratory dimension of the systemic thought which includes the awareness of the process of continuity, poetical functionality of the reduction – especially the reduction on norms, the forms of intertextual simultaneity and the complexity of procedural and media treatment. In fact, only an insight in those operative categories of Bergamo’s aesthetics and poetics, which had an effect on the process of composing in Serbia due to their latent presence in the very musical substance and thought of *Musica concertante*, can disclose a real picture of the nature and ranges of its compositional reception.

We understand this nature as a far-reaching inner compositional process in which Bergamo’s theoretical discourse, implicated by the music itself of that work, was unconsciously ‘translated’ from the *sound* to the *norm* and its personal creative transpositions.

¹²⁵ D. Detoni, „Petar Bergamo”, op. cit., 141.