

*Hrvatski suvremeni skladatelji
Croatian contemporary composers*



Petar

BERGAMO

Petar Bergamo

CD 1

Quartetto d'archi (1958.)

- | | |
|------------------------------|------|
| 1. Grave. Allegro con rigore | 6:52 |
| 2. Adagio (Arco per archi) | 8:28 |
| 3. Tempo d'un minuetto | 3:48 |
| 4. Rondo (Allegro giocoso) | 5:15 |

Gudački kvartet Klima / Klima String Quartet

Josip Klima, violina / violin

Mladen Sedak, violina / violin

Dragan Rucner, viola / viola

Snježana Rucner, violončelo / violoncello

- | | |
|--|------|
| 5. Concerto abbreviato , za klarinet solo / for solo clarinet (1966.) | 9:24 |
| Milko Pravdić, klarinet / clarinet | |

- | | |
|--|------|
| 6. Variazioni sul tema interrotto za klavir / for piano (1957.) | 8:39 |
| Pavica Gvozdić, klavir / piano | |

- | | |
|---|-------|
| 7. Musica concertante , studi per orchestra sinfonica (1961/62.) | 13:41 |
| Simfonijski orkestar HRT / Symphony Orchestra of Croatian RTV | |
| Dirigent / Conductor: Ivo Lipanović | |

Druga simfonija / Second Symphony (1962/63.)

- | | |
|---|------|
| 8. Adagio molto | 6:06 |
| 9. Allegretto ironico | 2:58 |
| 10. Grave | 6:13 |
| 11. Malinconico, alla marcia | 4:27 |
| Simfonijski orkestar HRT / Symphony Orchestra of Croatian RTV | |
| Dirigent / Conductor: Fred Buttkewitz | |

Ukupno trajanje / Total time: 75:53

CD 2

Spiriti eccellenti, zbirka madrigala za djevojački zbor i obligatne instrumente na stihove
Marine Čapalija / collection of madrigals for girls' choir and obligato instruments to verses
of Marina Čapalija (1993.–1997.)

- | | |
|---|------|
| 1. Ničesa više nima / Nothing more is left | 3:28 |
| 2. Užala je užgat lumin / She set of to light the candle | 4:04 |
| 3. Evo ovod san stala / Here have I stood | 5:36 |
| 4. Tukli su mora jemali žen / They beat the sea and had women | 3:38 |
| 5. Unesu te na vela vrata / You are brought in through a big door | 7:56 |
| 6. Iznijjali brodi na žalu / The ships have rotted on the strand | 4:24 |
| 7. Nima ničesa, nima / There is nothing left, nothing any more | 3:56 |

Djevojački zbor Opere HNK Split / Girls' Choir of the Opera of CNT Split
Solistic / Soloists: Marija Bubić, Marija Peroš, Dajana Stolić, Nives Kekez, Ivana Smoljanović
Ana Milić (oboa / oboe), Nikša Kačić (truba / trumpet), Toni Vidošević (truba / trumpet),
Željko Hajsok (vibrafon i zvona / vibraphone and bells), Igor Kralj (zvona i čegrtaljke / bells and rattles),
Zoran Marjanović (čegrtaljka i tamburin / rattles and tambourine)
Dirigent / Conductor: Ivo Lipanović

Canzoni antiche, za obou, klarinet i fagot / for oboe, clarinet and bassoon (1986/87.)

- | | |
|--|------|
| 8. Canto I — Giuoco della coppia — Fuga | 3:53 |
| 9. Canto II — Giuoco rustico — Scherzo | 3:24 |
| 10. Canto III — Giuoco dell'uno — Finale | 4:20 |

Zagrebački puhački trio / Zagreb Woodwind Trio
Branko Mihanović (oboa / oboe), Anđelko Ramušćak (klarinet / clarinet), Zvonimir Stanislav
(fagot / bassoon)

Prva simfonija / First Symphony (1961.)

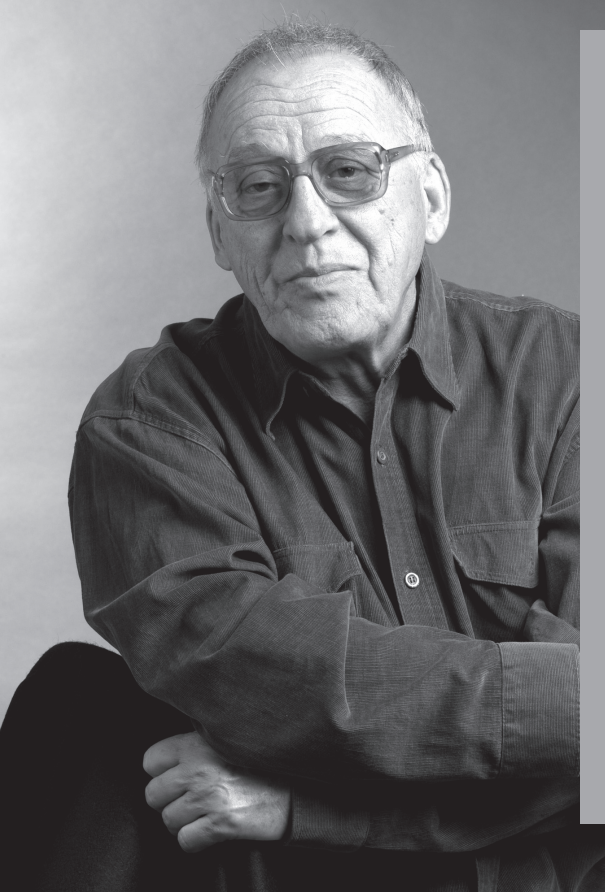
- | | |
|------------------------|------|
| 11. Allegro moderato | 4:50 |
| 12. Andante espressivo | 4:39 |
| 13. Allegro scherzando | 3:16 |
| 14. Allegro con brio | 2:53 |

Simfonijski orkestar HRT / Symphony Orchestra of Croatian RTV
Dirigent / Conductor: Vladimir Kranjčević

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|---|-------|
| 15. Navigare necesse est , poema sinfonico (1960.) | 13:16 |
|---|-------|

Simfonijski orkestar HRT / Symphony Orchestra of Croatian RTV
Dirigent / Conductor: Mladen Tarbuk

Ukupno trajanje / Total time: 73:40



*O ma čemu,
o ma kome
govorili –
o sebi govorimo.*

PETAR BERGAMO (1930.), potomak starih splitskih, dubrovačkih i sjevernotalijanskih obitelji, vezan je uz mediteranski duhovni prostor. Školovao se u Splitu (gimnazija i muzička škola–violončelo, klavir kod Estelle Ivić–Kuzmanić) i Beogradu (Muzička akademija, diploma i magisterij slobodne kompozicije — profesori Stanojlo Rajčić, kompozicija, Mihovil Logar, instrumentacija, Petar Bingulac, muzički oblici i analitička harmonija te dirigiranje kod Živojina Zdravkovića). Profesionalnu pedagošku djelatnost započeo je kao asistent, pa docent za kompoziciju i instrumentaciju na istoj akademiji. Od 1972. djelovao je kao urednik Glazbene redakcije izdavačke kuće Universal Edition u Beču, a od 1983. živi u Zagrebu. Od 1994. na zagrebačkoj Muzičkoj akademiji predavao je kao redoviti honorarni profesor predmet Fenomenologija glazbenih struktura, a na splitskoj Umjetničkoj akademiji, u Odjelu za glazbenu umjetnost, vodio je kolegij Osnovi kompozicije.

Skladatelj je simfonijskih, komornih, solističkih, vokalno–instrumentalnih i glazbeno–scenskih djela, te glazbe sa film i djecu.

Nagrade: Hristićeva nagrada (Beograd, 1961.), 7. julska nagrada (Beograd, 1964.), Nagrada na *Biennale des jeunes artistes* (Pariz, 1965.), Vjesnikova nagrada *Josip Stolcer Slavenski* (Zagreb, 1995.), *Maruliana* (Split, 1998.), Nagrada *Vladimir Nazor* (Zagreb, 1999.), *Porin* (Zagreb, 2000.) i odličje Reda Danice hrvatske s likom Marka Marulića (Zagreb, 1997.)

Sve je proizišlo iz ljudskog glasa – ne mogu zamisliti glazbu bez pjevanja. Ali, glas mora biti okretan kao da je instrument, a instrument opet, i u svojim najvratolomnijim pasažima mora odavati svoje ljudsko porijeklo.

»Ne napustiti bazu, a udaljiti se«.

Otklon — kao estetika.

Izuzetnost Bergamove stvaralačke i ljudske pozicije u vremenu — i glazbe i života — u iznimnoj je sposobnosti *zora unaprijed* većine onoga što će doći *poslije*, te u odupiranju njegovim entropijskim silama kao egzistencijalnom stavu najvišeg usijanja i rizika. Ta sposobnost osim svijesti o posljedicama uključuje i svijest o vlastitoj odgovornosti i dakako, opterećuje svaki Bergamov pomak — u životu i u glazbi. Pa ako jest točno da u toj poziciji autentične stvaralačke oporbe nema ničeg iznimnog, valja podsjetiti da ju Bergamovo (i naše) vrijeme čini drukčijom zbog razmjera i vrste sukoba onog *prije* s onim *poslije*, sukoba koji je u tek minulom stoljeću pokupio žrtve prije nego što je uspio do kraja artikulirati ciljeve, da bi se na kraju, još jednom, privremeno, izmaknuo potrebi odgovaranja na bitna pitanja.

U čemu se, glazbeno, očituje Bergamova sposobnost *zora unaprijed*? Prije svega u *svijesti* o sveukupnosti, istodobnosti i raspoloživosti povijesnih zaliha iz kojih mu je dano da bira inicijaciju za artikulaciju vlastitosti. Potom u *vjeri* u imanentnu snagu materijala koji će vlastitom tektonskom energijom iznutra poduprijeti napore nadređene mu inicijacije. I napokon u *viziji* nove sinteze kao amalagama, ili bolje reći legure čija specifična gustoća, pa prema tome i kakvoća bitno ovisi o dimenziji vremena. Njegovom *komprimacijom* dolazi do *apstrakcije*, koja tek *viziju* opredmećuje.

Sve tri odrednice na različite načine sudjeluju u različitim etapama Bergamova stvaralaštva, tvoreći individualni plasticitet njegovih opusa unutar bitno konstantnog toposa. Uočljivo je to posebice pri suočavanju skladbi različitih razdoblja, koje otkrivaju postojanost bergamovske raznolikosti.

Svijest o *sveukupnosti*, *istodobnosti* i *raspoloživosti* povijesne zalihe kao da je prisutnija u *Gudačkom kvartetu* (1958.) i zbirci madrigala *Spiriti eccellenti* (1994.) nego u *Concertu abbreviato* za klarinet solo (1966.). *Energija materijalnog nukleusa* konstitutivnija je za *Concerto abbreviato* nego li za bergovski nabujali *Kvartet* u kojemu bismo je prije očekivali, dok se u madrigalima prividno, ali potpuno povukla u samo srce zvuka iz kojega, ali, kuca i kuca... A *komprimacija vremena* virtuozno eksponirana i do krajnosti izoštrena u *Concertu abbreviato* razblažuje se u madrigalima sve do rubova poetskog subjektivizma koji čini da je točka–vrijeme isto što i sve–vrijeme unutar kojega naša mjerenja zakazuju. I ako se možda čini da ovako suočene, skladba s početka više nalikuje skladbi s kraja nego li onima središnjim, te da se tragajući za unutarnjom logikom mijena možda možemo poslužiti formalnom metaforom ribe — onda ipak valja reći da su sve te usporednice namijenjene raščlambi neke razvojne linije u Bergamovu

stvaralaštvu umjetne i u biti suvišne. Jer, unatoč deklarativnom pouzdanju u kontinuitet (prvenstveno na planu glazbenog materijala) kao slijed kauzaliteta, sam ga Bergamo višestruko opovrgava vlastitom stvaralačkom praksom, prekidajući se (sjetimo se: *Variazioni sul tema interrotto*, 1957.), vraćajući se, anticipirajući, citirajući — u posve nepredvidljivom slijedu autorskih proceda i samo njemu znanih razdjelnica kojima traga za onim što mu se u glazbi kao i u životu čini najvažnijim: »Učiniti vlastiti otklon u okviru konvencije (bilo koje, bilo čije), ne napustiti bazu, a udaljiti se.«

O tome, između ostaloga, svjedoče mar i točnost kojima u komentarima vlastitim skladbama Bergamo naglašava gotovo shematsku čistoću i čitkost norme, znajući da je stvorio djelo koje ne samo da tehničkim majstorstvom prikriva sve njezine šavove, te se ona nikada *ne čuje*, nego samo *poima*, nego i takvo kojemu je prepoznatljivost norme nužna kako bi uz njezinu pomoć diferencirao vlastiti odmak. Ili mar i dosljednost kojima u tim tekstovima Bergamo izbjegava svojim opusima naznačiti vrijeme nastanka, htijući reći da je oduvijek bio svjestan cjeline problema, a da je slobodom dostupnom samo malobrojnima, unutar u međuvremenu u nedogled namnoženih i raspršenih mogućnosti i sredstava birao one i ona koja će, primijenjena na odabrani skladateljski problem, barem za dijelić smanjiti njegovu nerješivost.

Za dijelić u kojemu je sva razlika između stvorenog i učinjenog. Između umjetnosti i umješnosti.

(Zarez, 30.3.2000.)

Eva Sedak

QUARTETTO D'ARCHI (1958.): »Sonatizirani prvi stavak pretežitio je simfonijska drama u polifonijskoj fakturi. Nakon polaganog uvoda, prva je tema građena na način ekspozicije fuge, sa prvim klimaksom u mostu. Druga tema nastavlja ishodišnu tenziju koja se smanjuje tek na mjestu završne grupe. Nakon polifonijske provedbe repriza započinje hindemithovski pozicioniranom drugom temom, jer se figurirani nastup prve teme premješta u šire razvijenu codu.

Polagani drugi stavak oblikom prati liniju luka: inačica barokne passacaglie, u funkciji povijesnog sjećanja, razdvaja se u momentu u kojemu luk doseže vrhunac, na dva dijela; oni se razmiču, među njih se umeće neuobičajeni B–dio, koji nalikuje razvojnom dijelu nepostojeće ekspozicije. Passacaglia se potom nastavlja, ali ne u smislu uobičajena uspona, već u suprotnom smjeru: razrjeđivanjem se i oduzimanjem glazbeni tok smiruje. Luk je zatvoren.

Nakon dva dramatska dijela, na mjestu scherza figurira stavak koji je po svom karakteru menuet, a po prirodi zanatskog rada ipak blizak scherzu. Na slijedu prokofjevljanske transpozicije duha 18.stoljeća ostvarena je, recimo, bartókovska (ABA) forma.

Drama se nastavlja u finalu, rondou sa tri teme (ABACA Coda), pri čemu su prva i druga tema strukturalno više nalik sonatnim temama, pa se eksponiranjem i razvijanjem njihovih kontrastnih dijelova oblik intenzivira. Nakon treće teme (u obliku pjesme), treća pojava dijela A je skraćena, a u završnoj codi slijedi dupla fuga (s temama iz ranijih dijelova forme) kojom kvartet dostiže završni vrhunac.

Traženje vlastita odmaka od iskustava klasika prve polovice dvadesetoga stoljeća kretalo se prije svega u prostoru intenziviranoga variranja ishodišnih materijala. Vjerujem da kvartet ukazuje na mogućnost kompromisa između tradicije i novog. Između naizgled nespojivih suprotnosti.«

(Iz autorova komentara za CD *Spiriti eccellenti*)

»...Kvartet čitavo vrijeme reži, psihološki napada; upravo je stoga sav zapravo napravljen iz staklenih krhotina C–dura.

Ostajući vjeran principu ugrađenih suvenira, Bergamo se u 2. temi ronda citatski pozdravlja s antologijskim motivom iz polaganog stavka Beethovenove SEDME, a u triu lako dotiče Bartókov šestokvartetski zov. Iako su kontrapunktske vještine zaslužni nosioci svijui kvartetskih misli, one su tek sredstva u pozadini, vjerni, iako zakašnjelo–zasjenjeni podupiratelji pravih zvukovnih protagonista.»

(Dubravko Detoni u programu autorskog koncerta P.Bergama, održanog 10.6.1991. u Zagrebu)

CONCERTO ABBREVIATO (1966.): »*Skraćeni koncert* za solo klarinet komponirao sam godine 1966. na inicijativu klarinetiste Miljenka Stefanovića (kome je djelo i posvećeno i koji ga je pod nazivom *Concerto per una voce* praisveo u Londonu 16.3. 1966.) da to bude po složenosti »djelo koje će samo on moći izvesti«. Koncipirao sam ga u skladu sa svojim osnovnim opredjeljenjem da se vlastiti odmaci od izabranih tradicijskih uporišnih točaka (koje su uvjet za ostvarivanje komunikacije sa slušateljima) mogu ostvarivati i snažnijim iskoracima u novo i neistraženo, a da se pri tome ne prekinu kapilarne sile sa iskustvom nasljeđa. Sustav ovog sažetog koncertantnog ciklusa proizlazi iz postavljenog zadatka: organizirati tehnički zahtjevnog, virtuozno koncertantno tkivo, uz, u polazištu postavljena, ograničenja: lišiti se onoga što je klarinetu kroz njegovu povijest postalo zaštitnim znakom, dakle skala, brzih pasaža i razloženih akorda. Iako je u novije vrijeme poželjno istaći zanatsku složenost i vladanje tehnikom, odbio sam ih proglasiti dovoljnim za smislenost skladbe.

Koncert uspostavlja odnos između strukture i oblika: u strukturi su prepoznatljivi načini organiziranja tonskih visina, ritma pa i dinamike koji dodiruju serijalnu sistematiku, ali se u gradnji oblika prate obrasci uspostavljeni kroz povijesno iskustvo; oni se kao nositelji izričaja i poruka sluhom prepoznaju. Usudio bih se reći da je pod izazovnom vanjštinom novoga zvuka 60-ih godina prošloga stoljeća zapretana beethovenska strategija variranja.

U uvodnom polaganom dijelu (Adagio molto) iz sekundne se ćelije postepeno oblikuje melodijska linija koja sadrži već sve noseće ćelije buduće tematske fakture. Drugi dio (Con rigore) je skraćena fuga, čija se tema u drugom planu odmah imitira, a pridružuje im se i ostinatni treći plan, pa se pomoću dinamičke diferencijacije stvara efekt troglasja. U trećem dijelu (Con brio — L'istesso tempo ma agitato — Con brio) tema se skercozno provodi u trodjelno koncipiranom odsjeku, a lančanim se povezivanjem sa završnim stavkom (Andantino — Allegro — Adagio) uspostavlja reminiscentna veza s uvodnim dijelom, ovoga puta u retrogradnom slijedu i sa variranim profilom.«

(Iz autorova komentara za CD *Spiriti eccellenti*)

»Moglo bi se drsko ustvrditi da je *Concerto abbreviato* (barem izvanjski) najmodernije Bergamovo dosti-gnuće: neododekafonsko, točkasto, na momente poljski unakažena zvuka, ono smjelo prihvaća princip ne-ponavljanja, prvo svojstvo avangarde; ali istovremeno, na neki neobjašnjiv način, djelo trajno izbjegava i neminovno nedogađanje, nerazvoj, idejno (i usprkos svim kod avangarde lukavo upotrebljavanim bojama) sonorno mrtvilo. *Concerto abbreviato* — plemenito osujećena avangarda, l'avanguardia abbreviata. *Koncert* se nakon brojnih početnih izvedbi i tiska (1981.) u klarinetskoj ediciji Universal Edition često izvodi i nalazi na repertoaru mnogih inozemnih interpretata.«

(Dubravko Detoni u komentaru za autorski koncert održan 10.6.1991. u Zagrebu)

VARIJAZIONI SUL TEMA INTERROTTO za klavir (1957.): »*Varijacije* su tipičan primjer redukcije; pokušao sam, s minimumom strukturnog materijala, realizirati samostalni glazbeni oblik. Iako je tema sva u normi, rekao bih školski jasna (a b c ar oblik), na razini je mikrostruktura konstruirana od niza »samostalnih« ćelija, motiva, »spremišta materijala«. Varijacijske su plohe poredane tako da se čini kako je svaka sljedeća varijacija trio one prethodne, a izgrađene su samo iz jedne ćelije–motiva teme. Drugi zadatak bio je *instrumentacija medija* — klavira: do maksimuma iskoristiti mogućnosti instrumenta. — Ni prije ni poslije nisam uspio, kao u tom zapisu, do te mjere organizirati glazbeni materijal, ne dodirivši pri tom skladateljski razlog, *ono nešto*.«

(Autor u intervjuu sa Evom Sedak pod naslovom *Skladatelj ne zna što se nalazi u crnoj kutiji*, objavljenog u *Zarezu* 30.3.2000.)

»*Skladba je zaštićena arkadama dvaju snažnih lukova (inače, majstorova trajna zaštitna znaka): jedan je zasjenjuje od prve do pete, najjače u zvuku tvorevine u kojoj se eksklamativni recitativ, maksimalno ispružen u visinama, duže bori s ritmički razdirućim akordima iz dubina; drugi se natkriljuje na potezu od šeste, preko pokušaja klasičnog prikaza obračuna s prirodnom nepogodom u sedmoj, oktavnog furiosa u osmoj, do devete varijacije, završnog malog ronda s dvije teme što se u paklenskom prepletanju demonskih šesnaestinki konačno survava u glazbenu provaliju bez dna*.«

(Dubravko Detoni u komentaru autorskog koncerta održanog 10.6.1991. u Zagrebu)

MUSICA CONCERTANTE: »Djelo, *slučaj*, kako ga Vi nazivate, gledajući unatrag, usudujem se reći, nije bila slučajnost. Na razini glazbenih struktura zapis je djelomično fiksiran još 1958., a na razini glazbene forme dovršen i instrumentiran 1961/62., praižveden 1963. Bio sam već tada svjestan da (i) glazbenu krivulju određuju najmanje tri točke. Prvo, osjetio sam da je već *moderna* poljuljala temelje dotadašnjeg glazbenog sustava, drugo, bio sam informiran o nastojanjima u Darmstadtu, treće, shvatio sam nereverzibilnost nekih procesa: iako je katedrala sazidana od opeka, u opeci nije sadržana katedrala. Ukratko, postao sam bolno svjestan da glazba gubi norme, mogućnost za komunikaciju, da gubi svoj razlog opstanka. Znači morao sam nekako naći način da *normu učinim vidljivom*.

Uporišne točke za moja prethodna razmišljanja, kako normu učiniti vidljivom, bile su vezane za analizu Schumannovih klavirskih *Simfonijskih etida*, Mahlerova shvaćanja procesualnosti tonskih struktura, i, ne na kraju, za pojavu koju nazivam *slučaj Webern*. Pričinilo mi se da bi — ako je već narušena

norma, odbačen *glazbeni jezik*, prekinut dogovor između skladateljeva zapisa, interpreta i uha slušaoca — jedina mogućnost koja bi nam mogla bar djelomice zamijeniti izgublenu domovinu bila već postojeća opća mjesta glazbene literature na koja bi se uho moglo osloniti.

Govoreći suhim jezikom zanatske radionice može se reći da arhitektonski plan *Koncertantne muzike* čini dvanaest simfonijskih etuda, dvanaest ploha preuzetih (u smislu građevinskog materijala) iz slav-nih djela povijesti glazbe, koja su nastala, otprilike od sredine 19. do polovine 20.st. Procesuirane su, neke čak do granica neprepoznatljivosti, i raspoređene po principu sličnosti i različitosti. Glazbena je ideja vodilja, u smislu vezivnoga tkiva, konstruirana po jednom silaznom, šestotonskom, folklor-nom motivu s pomaknutim finalisom. Silueta glazbenog oblika se prepoznaje po dva gradacijska luka, podsjećajući na crtež cantus firmusa, poštujući pri tome princip zlatnoga reza. I to je sva priča. Ostalo znate.«

(Iz autorova intervjua sa Evom Sedak pod naslovom *Skladatelj ne zna što se nalazi u crnoj kutiji*, objavljenog u *Zarezu* 30.3.2000.)

»*Suštinski je problem djela naznačen motom Memento homo, quia pulvis es, et in pulverem reverteris — Spomeni se čovječe da si prah i da ćeš se u prah vratiti. Sljedeći taj sadržaj glazbeni se materijal — isprva razbijen na najmanje djeliće, gotovo amorfan i u stanju praha — postupno učvršćuje do sve prepoznatljivi-jih linija. Tek na kraju toga procesa oblikovanja, kada pred nama već stoji živi čovjek, te linije dobivaju značenje tematskog materijala. Oblikovana se materija potom naglo razbija i mrvi te ponovno vraća na prvotnu razinu atomiziranih struktura. Moćni tutti—udarci orkestra razmeđuju ili povezuju sadržajne površine djela. — Ocrtni stilistički proces ostvaruje se na koncertantan način, orkestarskom fakturom koja je prilagođena različitim stilističkim razinama i putem kontrasta u svim elementima organizacije. Simfonijske su studije u nekoj vrsti slobodnog varijacijskog međusobnog odnosa. Ne radi se o variranju početno eksponiranog tematskog materijala, nego o izrastanju svake nove etape glazbenog događanja iz istovrsnih horizontalnih i vertikalnih osnovnih ćelija; iz motivičkih jezgri, koje poprimaju u svakoj stu-diji drugačiju funkciju, obzirom na mjesto koje im pripada u gradnji stilističko—sadržajnog luka. Jednaku povezujuću zadaću ima i stroga organizacija vremenskog protoka. Dva velika akceleracijska luka (od 1. do 6. i od 6.do 12. studije) realizirana su stupnjevito, ne samo pomoću promjena tempa nego i sa kontrastima u ritmičkoj strukturi i lomljenjem notnih vrijednosti.*

Od praizvedbe, 1963. djelo je doživjelo preko pedeset repriza i bilo je predmetom interesa seminara, dip-lomskih i magistarskih radnji.«

(Iz predgovora Marije Bergamo na tiskanoj partituri bečke izdavačke kuće Universal Edition, edicija W.Ph.V.No.499)

»Musica concertante razgranatu slojevitost simfonijina prvog stavka rasprostire nad svim formativnim elementima kompliciranog dvanaestdijelnog zdanja, svjedočeći majstorski o kontinuitetu glazbenog, diskontinuitetom njegovih agenasa.«

(Eva Sedak u napisu pod naslovom *Componere necesse est* — u povodu prve javne izvedbe autorove Prve simfonije — objavljenom u tjedniku *Danas* 10.6.1986.)

DRUGA SIMFONIJA (1962/63.): »Zapis zvan Druga simfonija dovršio sam u vrijeme prodora funkcija duha isključivosti, kod nas u vrijeme drugog Biennala.

Iz kuta zanatske radionice gledano, ne govoreći o protoku struktura koje su oblikovale formu, to je tonska građevina koja je nastala iz tri osnovne transparentne folije, palimpsestno postavljene (majstori filmske kamere bi to nazvali trostrukom ekspozicijom), a preko njih se odvijaju tematske radnje i nižu glazbeni crteži. Jedan je od njih izveden iz niza čiji sljed tonskih visina potječe iz početne teme Wagnerova Tristana i Izolde. Na čisto akustičkoj razini, pokušao sam izbjeći zakon kvadrata: dobiti dvostruko veći volumen (i prodornost) bez četverostrukog povećanja orkestralnog aparata.

Trostruka polemika — polemika s izvornim glazbenim plohama i situacijama (Wagner, Skrjabin, Šostakovič), — »polemika« s načinom uporabe tih istih situacija u Drugoj simfoniji Stjepana Šuleka, i, uvjetno rečeno, polemika s »glazbenim« dogadjanjima na poljima avangarde. Tim sam postupcima želio svratiti pozornost auditorija na jalovo *Braunovo gibanje* unutar prezentne zbilje u skupinama prethodnice (avant-garde), kao i na mogućnosti zaštitnice (arrière-garde). Očekivao sam fokus, izoš-trenje na predmet, otvaranje polemike, društveni skandal, ako baš hoćete, a umjesto povratne informacije, dobio sam šutnju, hitac u prazno.

Danas ta simfonija (sa zavidnim brojem repriza) funkcionira na razini priče, na način Swiftovih Gulliverovih putovanja: jedva da itko zna na koga se u ondašnjoj Swiftovoj Engleskoj odnose imena Lili-putanaca.«

(Iz intervjua sa Evom Sedak objavljenog pod naslovom *Skladatelj ne zna što se nalazi u crnoj kutiji*, objavljenog u *Zarezu* 30.3.2000.)

»Druga simfonija Petra Bergama velika je, u vidu gigantske tonske freske...izradjena studija kontinuiteta... Iako ne izbjegava sistem iskrivljenih ogledala koji će je na momente dovesti i do naturalističkog, bu-morno–karikaturalno–ironičkog rugalaštva, ... ipak nije ni groteska, ni persiflaža, već osebjuni novum, kreirajuća dramska napetost u polovima sa svim mogućim referencama na tragu onog vječnog procesa uzimanja koji jedini i omogućuje novo davanje.

Čitava je simfonija velik razvoj, svojevrsna provedba što zanemarujući noviji sonatni oblik iz kojeg je proizašla, koristi dvodijelnu formu stare sonate: potmulu uvod što najavljuje Scherzo, enormno usporen pokret (s gradacijom i padom) što prethodi grandioznoj turbulentnosti završne Koračnice. Dok se iz prvog polaganog stavka pamte nestvarne sjenke drhtavog zvuka glavne teme koja će izazvati burne figure gudala i patetične usklike limenih instrumenata (u kojima na mahove prepoznajemo Wagnerov glas), velika dvodijelna pjesma Scherza, s burleskno razigranim nadmetanjima paralelnih sekundi, plijeni svojom sklonošću za predimenzioniranje malih oblika čime se izaziva čuđenje i smijeh; dok drugi polagani stavak postepeno buja u neurotskim tremolima gudača što se slojevito preslaguju jedan iznad drugog, sve dok ne izazovu nove, prodorne krikove iz same srži orkestralnog bića — finalna je Koračnica (građena od dva elementa što se izmjenjuju i stalno, nezadrživo rastu, da bi pri kraju nadjačala grandiozna polifona apoteoza) stravična, apokaliptična slika svijeta koji u buci i užasu, opterećen osjećajem prevelike vlastite moći, gazi i ubija samog sebe.«

(Dubravko Detoni u kometažu za koncertnu izvedbu djela u Zagrebu 14.6.1990.)

SPIRITI ECCELLENTI (1993.–97.): »*Madrigali* su otklon od svega što sam dotad radio. U prethodnim razmišljanjima odlučio sam se za *dogovor* između skladatelja i slušatelja, koji bi morao biti jasan od samog početka kompozicije. Ali kako postići taj *dogovor* u vremenima u kojima živimo, u vremenima potpune sekularizacije, u vremenima u kojima su napuštene sve konvencije, razorene sve norme? Obratio sam se povijesti madrigala, koja nije kraća od šest stoljeća

Sa stajališta *glazbenih oblika* uho može bez teškoća pratiti, skoro da kažem, uho može vidjeti događanja glazbenih struktura; utvaram sebi da se slušateljevom uhu čini da je to već negdje davno čulo. Intervalske odnose sam konstruirao tako da uvijek prate govornu fleksiju čakavskog dijalekta (muzikalni stihovi Marine Čapalije, sretan spoj mekog, čakavskog, južnjačkog pesimizma i britke, racionalne, kodificirane štokavštine, glazbeno su vrlo podatni), a da pri tome ne robuju tekstu — pa sljedstveno tome slušatelj ne mora praviti dodatni napor da bi dešifrirao protok i razvoj melodijskih jedinica; naprotiv, trebalo bi mu se učiniti kako može pretpostaviti slijed upravo nadolazećeg melodijskog niza. A budući da sam uvijek pazio na stalnu vezu između horizontale i vertikale, pučki rečeno između melodije i harmonije, ni s te strane, vjerujem, razvoj strukturalnih događanja previšne ne opterećuje slušatelja. Ali i oni, koji u kompozicijama traže izvanglazbene asocijacije, mogu se zadržati na razini priče, na razini naših mediteranskih paralelnih sadašnjosti: mogu pratiti opservacije mrtvacu na odru, koji kao

da nemoćno sudjeluje u onome što se to, zaboga, oko njega događa; mogu suosjećati s jednom posthumnom ljubavnom pjesmom; distancirano se smijati, zajedno s rugalicom, starim bodulskim momcima, itd., pa eto vjerujem da se među ovim recima nalazi mogući odgovor na pitanje o komunikativnosti madrigala.

S druge strane, jedno izvježbano profesionalno uho će vidjeti zanatske postupke (imitacije, fugata, pa i fuge kao glazbeni oblik, odmjenjivanje homofonih i polifonih ploha, primjenu načela kontrasta, ekonomiziranje glazbenim materijalom itd.), koji bi ih mogli zainteresirati na čisto teorijskoj razini ili na razini razgovora sa poviješću. Jer, samo unutar povijesnih okvira djelo može opstati kao prepoznatljiva vrijednost.«

(Iz intervjua sa Igorom Brešanom pod naslovom *Sugestije iz zdenca prošlosti*, objavljenog u *Slobodnoj Dalmaciji* 17.8.1999.)

»U zbirci madrigala 'duhovi što sjaje' iz pozadine autorova duhovnog i emocionalnog svijeta postali su dio kristala obasjavajući obale ishodišta topline, ali i mudrošću autora koji je pred sebe postavio još jedno iskušenje: izraziti emocionalni intenzitet što ga prizivlju te slike s obala djetinjstva što oskudnijim skladateljskim jezikom, raširiti do krajnosti te rubove do kojih dopire svjetlo ostvarujući oskudnosti zapisa s jedne i snazi izraza s druge strane primjerenu strukturu. Takva se pretpostavka o redukciji stvari do granica mogućeg pretvorila u niz savršeno proporcioniranih oblika, a kristal je postao mjesto razmjene čujnoga — Bergamo bi rekao auditivnoga — i njegove pozadine koja usmjerava svjetlo između bridova kristala. A riječ je pritom ponekad svedena samo na zvukovni fenomen što proizlazi iz fleksije čakavskoga narječja, a svo je njezino značenje prenijeto u glazbu, i samo će nekoliko mekih linija glazbe, poneka riječ na rubu šapeta, kazivati priču, koju je gotovo uvijek moguće iščitati s više razina. Ponekad će se željeni prizor pomoliti iz organiziranoga sustava ponavljanja pojedinih riječi ili stihova, a ponekad će djelovati i moć glazbe da mimoilazeći riječ izrazi sav smisao.«

(Erika Krpan u predgovoru za CD *Spiriti eccellenti*)

CANZONI ANTICHE (1982.): »Tri triptiha za puhački trio (obou, klarinet i fagot), — po istoj formuli: pjev, ples, završni dio. Sva tri stavka su svojevrsne matrice za još dvanaest kombinacija mogućih različitih sastava puhačkih ansambala.«

(Autor u komentaru za tiskanu partituru)

»Pokušaj spajanja dva naizgled nespojiva bloka: folklornog odjeka glazbenih prapočetaka (što je rijetkost u skladateljevu spomenaru) i krajnje artifičijelne discipline baroka; pri tom se i jedno i drugo pročišća-

vajući prlja: kroz promućurno postavljeni filter nekim se čudom ipak provlače zabrane i, odjednom pro-pjevajući, počinju funkcionirati prirodnije. (Sve je izradjeno u obrnutom kontrapunktu s mogućnostima premještanja intervala). Svaki se blok skladbe u začetku događanja prikazuje nevin, obučen u halju čiste jednostavnosti; kako se slog udaljava od obale početka, tako postaje zajedljivijim i oštrijim, kompleksnijim i kompliciranijim. Iz citata su na startu prva dva triptiha, u svojstvu orijentira, uzeti samo intervali: melodija će se, poput zastave, razviti tek pri koncu pojedine cjeline; kod trećeg triptiha postupak je obratan. Formalni se, međutim, obrazac oglašuje o tu distinkciju: u sva tri bloka primarni je oblik magma (u vidu slobodno imitirane ili kanonizirane invencije), a tek naknadno nastaju vidljivija skrućenja, kao ozvučene slike povijesti ili života. Iz svega postepeno izranja temeljna formula Bergamova stvaralaštva: iz visoko zacrtanih tehničko-strukturalnih pretpostavki rađa se smisao, sadržaj glazbe, nikako (a što je svuda za-raznom izriječom uvriježeno) obrnuto.«

(Dubravko Detoni u komentaru za program autorskog koncerta održanog 10.6.1991. u Zagrebu.)

PRVA SIMFONIJA (1961.): »Mala po dimenzijama, velika po zahtjevima, kako kompozicijskim tako i interpretativnim. Klasična po *formi*, neoklasična po *izrazu*. Četiri stavka: prvi brzi — sonatni, drugi spori — velika trodjelna pjesma, treći plesni — scherzo, četvrti zaključni — rondo sa tri teme; četiri kontrastne igre svjetlosti i sjenke. I, imam hrabrosti to izreći: radost muziciranja.«

(Autor u komentaru za tiskanu partituru.)

»Vanjsšina djela može navesti na brzi zaključak da se radi tek o jednom od mnogobrojnih izdanaka žustre neoklasične prakse koja se kasnih pedesetih godina u nas olako poistovjećivala s premoćnim stilskim smjerom. Već svojim četverostavačnim rasporedom, naime, Bergamova Prva simfonija kao da upućuje na onu etapu glazbe na kojoj hegelijansko jedinstvo sadržaja i lika još nije načeto razarajućom provedbom izraslom na dvojnosti tema; na etapu potpunog prostornog i vremenskog ravnovjesja dijelova unutar sa-vršeno zatvorene cjeline koja pravu avanturu tek čini mogućom jer ništa ozbiljno ne ugrožava; na etapu označenu Mozartom ili čak mannheimovcima koji su prvi cjelinu glazbenog sloga postizavali funkcionalizacijom diskontinuiteta kako bi otežali njezinu automatsku percepciju; upućuje, dakle na klasično kao ideju, a manje na klasiku kao razdoblje i stil.... Disperzija nekoć cjelovitog kako bi se ponovno aktivirala snaga prvotne kobežije, izolacije detalja kako bi u međuvremenu uobičajena konstrukcija poprimila prvotnu vidljivost, na način »spekulativnog sustava...bez kojega glazba kao umjetnost nema smisla« (Stra-

vinski), sve to usredišteno pulsacijom koja vrijeme čini čujnim, a prividno slučajna zbivanja, u vanjskim omotačima glazbe, nužnim. To su samo neke od značajki Bergamova prvog simfonijskog opusa...one oživotvoruju jedno od osnovnih načela klasičnog: biti na prošlosti odmjerena sadašnjost što traje, dakle budućnost, zbog koje je — komponirati potrebno.»

(Iz osvrta Eve Sedak uz prvu javnu izvedbu djela pod naslovom *Componere necesse est* objavljenog u tjedniku *Danas* 10.6.1986.)

NAVIGARE NECESSE EST (1960.): »Ova je tonska građevina presjecište dvojakih pretpostavki: jedne poistjeću iz odluke da se na tragu simfonijskih poema Liszta, Čajkovskog, R.Straussa izgradi čvrsti sonatni oblik većih dimenzija, ali koji će očitovati i *odmak*, usudio bih se reći, uspostavu vlastite sustavnosti, u dramaturgiji, u harmonijskim procesima, melodijskom profilu glazbenog materijala; a druge proizlaze iz *ideološke poruke* latinske izreke *Navigare necesse est, vivere non est*, koja bi trebala afirmirati glazbenu energiju, vitalitet. Iz tih premisa proizlazi uvjerenje da *glazbeno novo* ne podrazumijeva samo, dvojbeno i teško određivo, kretanje unaprijed — nego i kretanje kao takvo.«

Drugo. Na kraju sam puta, a još uvijek vjerujem da se tonskim kombinacijama mogu pobuditi emocionalna stanja koja se ne mogu izraziti nijednim drugim načinom, i da se može dodirnuti programnost, naravno, ne u doslovnom, *značenjskom* smislu.

Zapovjedni krik rimskog vojskovođe, junaka mojega djetinjstva, prati me kao sjena, kao jeka još i danas, — *ploviti se mora*, po svakom moru, po svakom vremenu...Prva verzija ove partiture završavala je rezignirano, zamirući, u *pianissimu*, — brod tone, posada se utapa, i ničega više nema. Pola stoljeća kasnije, tijekom kojega me je ovaj tonski zapis učinio prepoznatljivim, djelomično sam promijenio arhitektonski plan: zaokružio sam kompoziciju jednom *codom* (*quasi marcia funebre*) koja završava u *fortissimu*. Junak moje simfonijske poeme podliježe razularenoj snazi prirode, dok ja još uvijek plovim čvrsto držeći konope svojih jedara.«

(Dvije autorove napomene u tiskanoj partituri izdavačke kuće Cantus Hrvatskog društva skladatelja.)

*Društvena agonija Europe prve polovine
dvadesetoga stoljeća – svjetski ratovi, velika
ekonomska kriza, građanski ratovi, revolucije,
diktature - rezultirali su ne samo raspadom
morala nego i intelektualne misli: filozofija gubi
svoj raison d' être, književnost se hermetizira,
slikarstvo bježi u apstrakciju, muzika se odriče
svog esperantizma. Nešto kasnije, od jedinstvenoga
muzičkog jezika, terorom avangarde, nastaje efekt
kule Babilonske: koliko kompozitora toliko jezika;
postmoderna je nastavila sličnim putovima.*

Gudački kvartet Klima (Josip Klima, Mladen Sedak, Dragan Rucner, Snježana Rucner), ansambl je koji je osnovan 1980. (pod nazivom *Gudački kvartet Stratik* i tada sa članovima Josip Klima, Mladen Sedak, Daniel Thune, Bojan Lhotka). Uz razgranat repertoar svjetske literature ansambl se posebno zalagao za promoviranje djela hrvatskih autora koje je zadužio i mnogim trajnim, antologijskim snimkama.

Zagrebački puhački trio (Branko Mihanović, Anđelko Ramušćak, Zvonimir Stanislav) osnovan je 1969. (kada je među osnivačima bio oboist i tada član ansambla Ivan Kos). U desetljećima svoga djelovanja inicirao je nastanak velikog broja djela domaćih autora te snimio više nosača zvuka.

Pavica Gvozdić jedna je od vodećih hrvatskih pijanistica, prisutna više od četiri desetljeća na domaćoj i inozemnoj glazbenoj sceni kao istaknuti koncertant i pedagog koji je na Muzičkoj akademiji u Zagrebu odgojio generacije hrvatskih pijanista. Dobitnica je mnogih najvećih inozemnih i domaćih nagrada. U njenom širokom repertoaru starijih i novijih djela svjetske klavirske literature posebno mjesto zauzimaju i djela hrvatskih autora koja izvodi s posebnom pozornošću i zalaganjem.

Milko Pravdić, klarinetist i profesor klarineta na Muzičkoj akademiji u Zagrebu koncertira kao solist ali i kao istaknuti komorni glazbenik. Uz standardan klarinetistički repertoar rado istražuje i izvodi i zahtjevnija djela novije literature za svoj instrument.

Vladimir Kranjčević, pijanist, dirigent i glazbeni pedagog razvio je svoju mnogostruku djelatnost na područjima zbarske, vokalno–instrumentalne i simfonijske glazbe, a kao svestrani organizator i poticatelj glazbenih manifestacija niz godina je doprinio oblikovanju i trajanju Varaždinskih baroknih večeri, uspjesima akademskog zbora Ivan Goran Kovačić i razini muziciranja Simfonijskog orkestra HRT–a.

Fred Buttkewitz, njemački dirigent, u ratnim je 90–im godinama često i u najtežim okolnostima nastupao u Hrvatskoj, izvođeći sa Simfonijskim orkestrom HRT-a i Zagrebačkom filharmonijom, uz standardni koncertni repertoar, i djela hrvatskih autora. Njegov akribični i pedagoški pristup radu sa orkestrom bio je u tim godinama dragocjen i poticajan.

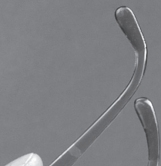
Ivo Lipanović, dirigent, djelatatan je jednako u operi kao i na koncertnim podijumima, u Hrvatskoj i u inozemstvu. Poseban afinitet iskazuje prema vokalno–instrumentalnim opusima, a djela Petra Berga-ma često je izvodio, nalazeći u njima i rezonancu sa svojim dalmatinskim korjenima.

Mladen Tarbuk, istaknuti skladatelj, dirigent i glazbeni pedagog razvio je razgranatu i intenzivnu dje-latnost na svim područjima svoga interesa, promišljajući glazbu i lucidnom pisanom riječi. Sa Simfonij-skim orkestrom HRT-a ostvaruje zapažene izvedbe i mnoge snimke djela hrvatskih skladatelja.

Izgovarajući riječ glazba, svjesno ili ne pretpostavljamo red i pregled; ako jedno glazbeno događanje nije funkcija tih dvaju pojmova, ono ne ispunjava temeljne uvjete glazbenog djela: napušta se 'glazbena informacija' – mjerilo reda sistema.



*Već više od pola stoljeća
govorim, pišem, razglašavam
da se može naučiti samo onoliko
zanata koliko si talentiran.*



PETAR BERGAMO (1930), descended from old families of Split, Dubrovnik and northern Italy, is tied to the spiritual space of the Mediterranean. He was educated in Split (at high school and music school, studying cello, and piano with Estella Ivić–Kuzmanić) and in Belgrade (Music Academy, with a bachelor's and a master's in free composition — taught by Stanojlo Rajičić, composition; Mihovil Logar, instrumentation; Petar Bingular, musical forms and analytical harmony; and conducting by Živojin Zdravković). He started his professional activity first as assistant and then *dozent* for composition and instrumentation at his alma mater. From 1972 on he worked as editor in the music section of the publisher Universal Edition in Vienna; since 1983 he has lived in Zagreb. From 1994 he taught a course in the phenomenology of musical structures, and in the Art Academy in Split, in the musical art department, he held the chair of foundations of composition.

He has composed symphonic, chamber, solo, vocal and instrumental and music stage works, as well as music for films and for children.

Prizes and awards: Hristić Prize (Belgrade, 1961); July 7 Prize (Belgrade, 1964); Biennale des jeunes artistes Prize (Paris, 1965); the Vjesnik Josip Štolcer Slavenski Prize (Zagreb, 1995); Maruliana Prize (Split, 1998); the Vladimir Nazor Prize (Zagreb, 1999); Porin (Zagreb, 2000) and the decoration Order of the Croatian Daystar with likeness of Marko Marulić (Zagreb, 1997).

It all derived from the human voice – I cannot imagine music without singing. But the voice has to be as nimble as if it were an instrument, and then, the instrument, even in its most vertiginous passages, has to reveal its human origin.

Not to abandon the base, yet to move away Divergence as aesthetic

What makes Bergamo's creative and human position in time exceptional — in both music and life — inheres in his exceptional ability to see in advance most of what will come after, and in the resistance to its forces of entropy, an existential stance of the highest fervour and risk. This capacity involves not only awareness of the consequences but also a consciousness of his own responsibility and, of course, weighs heavy upon every move he makes, in life and in music. And if it is true that in this position of authentic creative resistance there is nothing exceptional, it is still worth recalling that this time of Bergamo's (which is also ours) makes it different because of the scale and the nature of the conflict of before and after, a clash that only in the recently elapsed century collected its victims even before it had managed to articulate its objectives completely, and at the end, once again, temporarily, evaded the need to respond to the crucial questions.

Where in music, then, does Bergamo's capacity for the advance view manifest itself? Primarily, in the awareness of the totality, simultaneity and availability of historical inventories from which it has been given to him to choose the initiation for the articulation of individuality. Then, in the faith in the immanent strength of the material that will with its own internal tectonic energy support the endeavours of the superordinating impulse. And then in the vision of a new synthesis, an amalgam, or rather perhaps an alloy whose specific density, and accordingly quality, is essentially dependent on the dimension of time. Through its condensation he arrives at abstraction, which is what will at last objectify the vision.

All three definitions take part in various ways in the various phases of Bergamo's creative work, creating the individual plasticity of his opera within an essential constant topos. This is particularly discernible in the juxtaposition of compositions of different periods, which reveal the constancy of the Bergamo diversity.

Awareness of totality, simultaneity and availability of the historical resources seems to me more perhaps present in the *String Quartet* (1958) and the collection of madrigals *Spiriti eccellenti* (1994) than in the *Concerto abbreviato* for clarinet solo (1966). The energy of the material nucleus is more constitutive for the *Concerto abbreviato* than for the Bergianly swelling *Quartet*, in which we would rather expect it, while in the madrigals it has apparently but totally withdrawn to the very heart of the sound from which, yet, it beat, beats... And the compaction of the time that is virtuoso and honed to the quick in

Concerto abbreviato is assuaged in the madrigals all the way to the verge of poetic subjectivism, which makes entirety of time the same as the entirety of time within which our measurements founder. And if it seems perhaps that juxtaposed in this way, the composition from the beginning is more like the composition at the end than those in the middle, and that searching for the internal logic of changes we can perhaps make use of the metaphor of a fish — then perhaps one ought to say that all these comparisons meant for the analysis of some developmental line in Bergamo's creative work are artificial and in essence superfluous. For in spite of the overt reliance on continuity (primarily at the level of musical material) as consequence of causality, Bergamo himself has many times confuted it in his creative practice, breaking off (we might recall: *Varitioni sul tema interrotto*, 1957), returning, anticipating, quoting — in a completely unpredictable sequence of creative procedures and dividing lines known only to him in which he seeks for what seems to him in music and life most important: "To make one's own deviation within the framework of convention (any one, anyone's), not to abandon the base, yet to move away."

This is shown, among other things, by the sedulity and accuracy with which in commentaries on his own compositions Bergamo emphasises the almost diagrammatic purity and legibility of the norm, knowing that he has created a work that not only with technical mastery covers up all its seams, so it is never heard, rather is there only in the conception, but is such that recognisability of the norm is necessary so that with its help he can highlight the difference of his own departure. Or the care and consistence with which in these writings Bergamo avoids indicating the date of composition of his works, meaning to say that he has always been aware of the wholeness of the problem, and that with a freedom available only to the few, within the capacities and resources that have in the meantime ultimately multiplied and scattered, he has chosen those that will, applied to the given problem of composition, at least for a tiny bit reduce its insolubility.

For a tiny bit in which there is all the difference between the created and the done. Between art and adeptness.

(Zarez, 30. 3. 2000.)

Eva Sedak

QUARTETTO D'ARCHI (1958): “The first movement, treated like a sonata, is prevalently a symphonic drama in a polyphonic facture. After a slow introduction, the first theme is constructed in the manner of a fugal exposition, with the first climax coming at the bridge. The second theme continues the initial tension, which diminishes only at the place of the final group. After a polyphonic development, the reprise starts with a second theme placed in Hindemith fashion, for the fugal approach of the first theme is shifted to a more broadly developed coda.

The second, slow movement follows the line of an arch; a version of a Baroque passacaglia, subserving a historical moment, it diverges at the moment in which the arch reaches its apex, into two parts; they shift apart, and between them an uncommon B-part is inserted, like a developmental part of an exposition that does not exist. The passacaglia then goes on, but not in the usual way of an ascent, rather in the opposite direction: by dilution and subtraction, the course of the music is calmed. The arch is closed.

After two dramatic parts, in the place for the scherzo comes a movement that in its character is a minuet, and yet, by the nature of the metier work, is nevertheless closer to the scherzo. As a result of a Prokofievian transposition of the spirit of the 18th century, what is achieved is, let us say, the ABA form of Bartók.

The drama continues in the finale, a rondo with three themes (ABACA Coda), in which the first and the second themes are structurally more like sonata themes, and by exposition and development of their contrasting parts the form takes on extra vigour. After the third theme (in the form of a song), the third appearance of part A is abbreviated, and in the final coda comes a double fugue (with themes from the earlier parts of the form), in which the quartet achieves its concluding peak.

The search for an individual departure from the work of the classics of the first half of the twentieth century moved above all in a space of a heightened variation of the originating materials. I believe that the quartet indicates the possibility of some compromise between tradition and the new. Between opposites ostensibly incompatible.

(From the composer's notes accompanying the *Spiriti eccellenti* CD)

... The Quartet cuts the whole time, attacks psychologically; and for this reason it is entirely actually composed of glassy C major shards.

Remaining loyal to the principle of incorporated memories, in the second theme of the rondo Bergamo hails with an anthology piece quote from the slow movement of Beethoven's 7th and in the trio slightly touches on

Bartók's call in the sixth quartet. Although the contrapuntal skills are reliable vehicles of the thoughts of the quartet, they are in fact just a background resource, loyal, although belated and overshadowed buttresses for the real protagonists of the sound.

(Dubravko Detoni in programme notes for a Petar Bergamo concert held on June 10, 1991, in Zagreb)

CONCERTO ABBREVIATO (1966): “I composed the *abbreviated concerto* for solo clarinet in 1966, at the urging of clarinetist Miljenko Stefanović (to whom the work is dedicated, and who first performed it under the title *Concerto per una voce* in London on March 16, 1966), who wanted it to be a work that in terms of its complexity “was one that only he could perform”. I conceived it in accordance with my basic commitment that my own divergences from selected traditional footholds (which are the condition for being able to communicate with the listeners) should be achieved only with even stronger advances into the new and unexplored, without at the same time the capillary force with the work of the inheritance being broken. The system of this condensed concertante cycle derives from the task proposed: to organise a technically demanding and virtuosic concertante tissue along with certain constraints set up at the outset: to deny oneself everything that has become for the clarinet, throughout its history, a trademark, that is scales, rapid passages and arpeggios. Although in more recent times it is desirable to bring out the craft complexity and the mastery of the technique, I refused to pronounce them sufficient for the meaningfulness of the work.

The concerto sets up a relation between structure and form. In the structure there are recognisable ways of organising pitch, rhythm and dynamics, which have points of contact with the serial systematics, and yet in the construction of the forms follow patterns set up in historical experience; as vehicles of expression and messages, they are identified by the hearing. I would venture to say that here, behind the provocative exterior of the new sound of the 1960s, there is a smouldering Beethoven strategy of variation.

In the introductory slow part (*Adagio molto*) from the second cell a melodic line is gradually formed that contains all the bearing cells of the future thematic facture. The second part (*Con rigore*) is an abbreviated fugue, the theme of which in the mid-ground is at once imitated and joined in the ostinato background, and with the use of dynamic differentiation a three-part effect is created. In the third part (*Con brio — L'istesso tempo ma agitato — Con brio*) the theme is conducted in scherzo style in a tripartite conception of the section, and with concatenated linkage to the final movement (*Andantino — Allegro — Adagio*) a reminiscence link is established with the introductory part, this time in retrograde sequence and with a varied profile”.

(From the composer's commentary to the CD *Spiriti eccellenti*)

One might brashly claim that the Concerto abbreviato is (at least externally) the most modern of Bergamo's productions: neo–dodecaphonic, dotted, of occasionally Polishly deformed sound, it audaciously adopts the principle of non–repetition, the first property of the avant–garde; at the same time, in some inexplicable way, the work continues to avoid the inevitable non–eventfulness, non–development, intellectual (and in spite of all the colours so cunningly used in the avant–garde) sonorous lethargy. Concerto abbreviato — a generously frustrated avant–garde, l'avanguardia abbreviata.

After numerous initial performances and printings (1981), in the clarinet version of the Universal Edition it is often performed and is to be found on the repertoires of many foreign interpreters.

(Dubravko Detoni, in programme notes to the Petar Bergamo concert held on June 10, 1991, in Zagreb).

VARIAZIONI SUL TEMA INTERROTTO for piano (1957): “The work *Variations* is a typical example of reduction, with a minimum of structural material, I endeavoured to create a free–standing musical form. Although the theme is all in the standard, I would say textbook–clear (abc at form), at the micro–structure level it is constructed of a number of “independent” cells, or motifs, or “stores for material”. The variations are surfaces arranged in such a way that it seems that each subsequent variation is a trio of the preceding, and they are built of just the single cell–motif theme, The second task was the instrumentation of the medium, the piano: to use the possibilities of the instrument to the maximum. Neither before nor after did I succeed, as I did in this writing, to organise the material to such an extent, not impinging the while on the composerly reason, *that something*,

(Composer in an interview with Eva Sedak entitled “The composer does not know what is in the black box”, published in *Zarez*, Zagreb, March 30, 2000).

The composition is protected with arcades of two powerful arches (in fact, the master's lasting trademark): one of them shadows it from first to fifth, the strongest in the sound of the creation in which the exclamatory recitative, pushed to the maximum into the highest pitches, fights savagely with the rhythmically lacerating chords from the depths; the second is overarched in the tract from the sixth, via an attempt at a classic depiction settling accounts with natural disaster in the seventh, an octavo furioso in the eighth, to the ninth variation, a perfect little rondo with two themes that in an intertwining pandemonium of demonic semiquavers finally hurtles into a bottomless musical pit.

(Dubravko Detoni in programme notes for the Petar Bergamo concert held on June 10, 1991, in Zagreb)

MUSICA CONCERTANTE: “The work, a fortuity, as you call it, looking backwards, was, I venture to say, no accident. At the level of musical structures the writing was partially fixed back in 1958, and at the level of musical form was finished complete with instrumentation in 1961/1962, then first performed in 1963. I was aware then that the musical curve was determined by at least three points. First, I felt that modernism had already shaken the foundation of the musical system as it had been; secondly, I was informed about what they were trying to do in Darmstadt; and thirdly, I understood the irreversibility of some processes: if a cathedral was built of brick, the cathedral was not implicit in the brick. In short, I became painfully aware that music was losing its standards, the possibility of communication, losing its reason for existence. I had then to find some way of making the norm visible.

The footholds for my previous considerations, of how to make the norm visible, were related to an analysis of Schumann’s piano *Symphonic Etudes*, Mahler’s understanding of the processual nature of tonal structures, and, not at the end, to a phenomenon that we can call the case of Webern. It seemed to me that — if the norm was already distorted, if the musical language was rejected, the agreement between the composer’s writing, the interpreter and the ear of the listener was abandoned — the only possibility that might perhaps be able partially to make up for the lost domain was inherent in the already existing commonplaces of musical literature upon which the ear might be able to find repose.

Speaking in the dry language of the craft workshop it might be said that the architectural plan of *Musica concertante* consists of twelve symphonic etudes, twelve surfaces taken over (in the sense of construction material) from famous works of the history of music, which were created approximately from the mid-19th to the mid-20th century. They were processed, some even to the limits of recognisability, and deployed according to the principle of similarity and diversity. The musical leading idea, in the sense of connective tissue, was constructed according to a single descending, six-tone folk music motif with a shifted *finalis*. The silhouette of the musical form is recognised by its two gradated arches, recalling the drawing of *cantus firmus*, respecting at the same time the principle of the golden section. And that is the whole of the story. You know the rest.”

(From the composer’s interview with Eva Sedak entitled “The composer does not know what is in the black box”, published in *Zarez*, March 30, 2000)

The essential problem of the work is signified by the motto Memento homo, quia pulvis es, et in pulverem reverteris — *Recall that you are dust and that to dust you shall return. Following this content the musical material — at first broken up into the smallest parts, almost amorphous and in the state of dust — gradually*

firms up to increasingly recognisable lines. Only at the end of this shaping process, when the live man already stands before us, do the lines obtain the significance of thematic material. The formed material is then suddenly broken up and crumbled and then returns again to the original level of atomised structures. The powerful tutti crashes of the orchestra delimit or link the content surfaces of the work. The stylistic process sketched out is created in a concertante manner, with orchestral facture that is adjusted to various stylistic levels and via contrasts in all the elements of organisation. The symphonic etudes are in some kind of mutual relationships of free variations. It is not about the variation of the initially displayed thematic material but about the growth of every new phase of the musical event out of cognate horizontal and vertical basic cells; from motifs cores that in every etude take on a different function, in line with the place that is allotted to them in the construction of the arch of style and content. The strict organisation of the flow of time has a similar connecting task. Two large acceleration arches (from studies 1 to 6 and from 6 to 12) are produced stepwise not only with the help of changes of temp but also with contrasts in the rhythmical structure and the fractured note values. Since its first performance in 1963 the work has had over fifty repeats and has been a subject of interest in seminar, degree and master's theses.

(From the foreword of Marija Bergamo in the printed score of the Viennese publishing house Universal Edition, edition W. Ph.V. No. 499).

Musica concertante extends the stratified ramifications of the symphony's first movement over all the formal elements of the complicated twelve-part edifice, telling masterfully of the continuation of the musical, the discontinuity of its agents.

(Eva Sedak in a piece entitled "Componere necesse est" — on the first public performance of the composer's *First Symphony*, published in the weekly *Danas*, June 10, 1986.)

SECOND SYMPHONY (1962/63). "I completed the score called Second Symphony at the time of the breakthrough of the functions of the spirit of exclusiveness, in this country at the time of the second Biennale. Looked at from the craft workshop angle, not talking of the flow of the structures that shaped the form, it is a tonal construction that was created from three basic transparent foils, placed like palimpsests (cameramen would call this triple exposure), and across them the thematic actions unfold, the musical lines follow one another. One of them is derived from a sequence the tonal heights of which derive from the initial theme of Wagner's *Tristan und Isolde*. At the purely acoustic level, I attempted to avoid the law of squares; to get twice the volume (and penetration) without increasing the orchestral machinery four-fold.

The triple polemic — a polemic with the original musical surfaces and situations (Wagner, Scriabin, Shostakovitch), a polemic with the manner of using these same situations in the Second Symphony of Stjepan Šulek and, provisionally stated, a polemic with musical events in the fields of the avant-garde. With these procedures I wished to draw the attention of the audience to the fruitless Brownian motion within the present reality in the avant-garde as well as the capacities of the arrière-garde. I expected focus, concentration on the subject, the start of a hot debate, a social scandal, if you must, but instead of feedback, I got silence, a shot in the dark.

Today this symphony (with an enviable number of repeats) works at the level of a story, in the manner of Swift's Gulliver's Travels: hardly anyone knows to whom the name of Lilliputians refers in the England of Swift's time."

(From an interview with Eva Sedak under the title of "The composer does not know what is in the black box" published in *Zarez*, March 30, 2000.)

The second symphony of Petar Bergamo is grand, in the shape of a gigantic tonal fresco...a worked-out study of continuity...Although it does not avoid the system of distorting mirrors that will at moments lead it to some naturalistic, humorous-caricatured-ironic mockery... still, it is neither grotesquery nor persiflage but an individual novelty, creating dramatic tension in poles with all possible references along the lines of that eternal process of taking that alone allows a new giving.

The whole of the symphony is a great development, a kind of development that setting aside more recent sonata form from which it derives, uses the two-part form of the old sonata: a dullish introduction that heralds the scherzo, a vastly decelerated movement (with gradation and fall) that precedes the grandiose turbulence of the final March. While from the first slow movement we recall the unreal shades of the trembling sound of the main theme that will excite agitated figures of the bow and emotion-laden exclamations of the brass (in which at moments we recognise the voice of Wagner), the great two-part poem of the Scherzo, with burlesquely playful rivalries of parallel seconds, draws the attention with its aptitude for outsize small forms through which wonder and laughter are excited; while the other slow movement gradually flourishes in the neurotic tremolos of the strings that are stacked in layers one above another, right until they elicit new, piercing shrieks from the very heart of the orchestral being — the final March (built of two elements that alternate and constantly, unstoppably grow, at the end though a grandiose polyphonic apotheosis getting the upper hand) is a dreadful apocalyptic image of the world that in noise and horror, overburdened with the feeling of its own excessive over, tramples on and kills itself"

(Dubravko Detoni in a programme note for the concert performance of the work in Zagreb on June 14, 1990).

SPIRITI ECCELLENTI (1993–1997). “The Madrigals are at variance from everything I had done before. In my previous considerations I decided on an agreement between composer and listener, one that had to be very clear from the very outset of the composition. But how to achieve that agreement in the times in which we live, in times of total secularisation, in times in which all the conventions have been abandoned, all the standards shattered. I turned to the history of the madrigal, which is no shorter than six centuries.

From the standpoint of musical forms the ear can without difficulty follow, I might almost say, the ear can *see* the events of the music structures; I imagine to myself that the listener’s ear has already long since heard it. I constructed the interval relations in such a way that they always follow the inflections of the spoken Chakavian dialect (the musical verses of Marina Čapalija, the happy blend of soft, Chakavian, meridional pessimism and the incisive, rational codified Shtokavian, lend themselves well to music) but are never in thrall to the text — and accordingly the listener does not have to make any additional effort to decode the flow and development of the melodic units; on the contrary, it should seem to him that he can guess the sequence of the imminent melodic sequence. And since I have always taken care of the constant link between horizontal and vertically, or between melody and harmony, in vernacular terms, I believe that the development of structural events doesn’t overburden the listener too much from this side either. But those who look in compositions for extra-musical associations can stay at the level of the story, the level of our Mediterranean parallel presents: they can follow the observations of the dead on the bier, who seems to take part passively in what is going on around him; they can feel with a posthumous love song; smile at a distance, with a mockery, at the old island bachelors and so on, and I believe that among these words there is a possible answer to the issue of the communicativeness of the madrigal.

On the other hand, a trained professional ear will see the craft procedures (imitations, fugatos, and fugues as music forms, the alternation of homophone and polyphone surfaces, the application of the principles of contrast, the economising with musical material and so on) that could perhaps interest them as a purely theoretical level or at the level of conversation with history. For, only within historical frameworks can the work survive as a recognisable value.”

(From an interview with Igor Brešan entitled “Suggestions from the fount of the past” printed in *Slobodna Dalmacija*, August 17, 1999)

In the collection of madrigals, the spirits that shine from the background of the author's spiritual and emotional world have become a part of a crystal lighting up the originating shores with the warmth and the wisdom of the author who has put one more test in front of himself: to express the emotional intensity that these pictures from the shores of childhood summon up in as pared-down a composerly language as possible, to expand ultimately these edges to which the light reaches attaining an appropriate structure in the sparseness of the writing on the one hand and power of expression on the other. Such a hypothesis of the reduction of substance to the limits of the possible has been transformed into a sequence of perfectly proportioned forms, and the crystal has become a place for the exchange of the heard — Bergamo would say the auditive — and its background that directs the among the edges of the crystal. The world is on occasion reduced only to a sound phenomenon that derives from the inflection of the dialect, and all its meaning is conveyed into the music, and only a few soft lines of music, the occasional word on the verge of a whisper, will tell the story, to which a response at several levels is almost always possible. Sometimes the wished-for scene will well up from the organised system of therpetition of individual words or verses, and sometimes the power of music to bypass the word and yet express all its meaning will be at work.

(Erika Krpan, in the foreword to the CD *Spiriti eccellenti*)

CANZONI ANTICHE (1982): “Three triptychs for wind trio (oboe, clarinet and bassoon) on the same formula: song, dance, closing part. All three movements are a kind of matrix for twelve more combinations of possible ensembles of wind ensembles.”

(The composer in a note to the printed score.)

“The endeavour to join two ostensibly incompatible blocks: the echo in folk music of the very beginnings of music (a rarity in the composer’s album) and the extremely artificial discipline of the Baroque; in this both one and the other are sullied while cleansing; by some miracle the prohibitions nevertheless creep through the evasively placed filter and, suddenly singing out, start to function more naturally. (It is all done in reverse counterpoint with the ability to shift the intervals.) Every block of the composition at the start of the event is shown as pure, dressed in a robe of pure simplicity; as the texture gets further away from the starting shore, so it becomes more mordant and incisive, more complex and more complicated. From the quotation at the start of the first two triptychs, by way of a signpost, only the intervals are taken; the melody, like a flag, is unfold only at the ending of a given unit; in the third triptych the procedure is just the opposite. But

the formal pattern is deaf to this distinction. In all three blocks the primary form is magma (in the form of freely imitated or canonised invention), and only subsequently do more visible hardenings appear, as sound pictures of history or life. From all of this gradually emerges the basic formula of Bergamo's work: from the highly drawn technical and structural premises of the work the sense is born, the content of the music, and never oppositely (which is everywhere ingrained by infectious saying)."

(Dubravko Detoni in programme notes for the Petar Bergamo concert held on June 10, 1991 in Zagreb).

FIRST SYMPHONY (1961): Small in dimensions, large in its demands, both in composition and in performance. Classical in form, neo-classical in expression. Four movements: the first fast — sonata form; the second slow — a large three-part song; the third dancelike and scherzo; the fourth concluding — a rondo with three themes; four contrasting games of light and shade. And, I have the courage to say, joy in making music."

(The composer in notes to the printed score.)

"The exterior of the work might elicit a hasty conclusion that it is just one of the many shoots of the nimble neoclassical practice that in the late fifties in this country was facilely identified as a dominant stylistic line. With its four-movement deployment, Bergamo's First Symphony would seem to suggest that phase of music in which a Hegelian unity of content and figure has not yet been broached by the destructive development grown out of the duality of themes: the phase of total spatial and temporal equilibrium of the parts within a perfectly closed unit that makes a real adventure possible because it is not serious threat to anything; the phase marked by Mozart and the Mannheim school who achieved the first unit of their musical texture with the functionalisation of discontinuity, in order to hinder any automatic perception of it; it suggests, then, the classical as idea, and much less the classical as period and style... The dispersal of the once integrated in order to activate once again the force of the primary cohesion, the isolation of details so that in the meantime the usual construction should take on the original visibility, in the manner of "a speculative system...without which music as art has no point" (Stravinsky), all this is focused with a pulsation that makes time audible, and apparently fortuitous events, the external cladding of the music, necessary. These are just some of the features of Bergamo's first symphonic opus...they enliven one of the basic principles of the classical: being in the past a temperate present that lasts, that is, the future, because of which — it is necessary to compose."

(From the review of Eva Sedak on the first public performance of the work, entitled "Componere necesse est" published in the weekly *Danas*, June 10, 1986).

NAVIGARE NECESSE EST (1960): “This tonal structure is the intersection of dual assumptions: one derives from the decision to build along the lines of the symphonic poems of Liszt, Tchaikovsky and Richard Strauss a firm sonata form of largish dimensions that will also manifest a departure, I would venture to say, the establishment of one’s own system, in the dramaturgy, in the harmonic processes, in the melodic profile of the musical material; while the other derives from the ideological message of the Latin saying *Navigare necesse est, vivere non est*, which is supposed to endorse the musical energy and vitality. From these premises is derived the conviction that the musically new does not only assume the dubious and hard to define movement onwards — but also movement as such. Second. I am at the end of the road, and I still believe that with tonal combinations I can elicit emotional states that cannot be expressed in any other manner, and that the idea of the programme can be touched on, naturally of course not in any semantic sense.

The cry of command of the Roman general, the hero of my childhood, follows me like a shadow, an echo, still today — one has to sail, on every sea, in every weather...The first version of this score finished with resignation, a dying fall, in pianissimo, the ship sinks, the crew drowns and there is nothing left. Half a century later, during which this tonal score made me recognisable, I partially changed the architectural plan: I rounded off the composition with a coda (*quasi marcia funebre*) that ends in fortissimo. The hero of my symphonic poem submits to the unbridled power of nature, while I still sail, firmly holding onto the sheets of my sails.”

(Two comments by the composer in the printed version of the score.)

For more than half a century I have been saying, writing and trumpeting that it is possible to learn only as much craft skill as you have the talent for.

The Klima String Quartet (Josip Klima, Mladen Sedak, Dragan Rucner, Snježana Rucner), is an ensemble that was founded in 1980 (then called the Stratik String Quartet, its members at the time being Josip Klima, Mladen Sedak, Daniel Thune, Bojan Lhotka). Along with a wide-ranging repertoire of foreign compositions, the ensemble is persistent in its advocacy of the promotion of works by Croatian writers, whom it has put in its debt by many lasting and anthology-piece recordings

The Zagreb Wind Trio (Branko Mihanović, Anđelko Ramušćak, Zvonimir Stanislav) was founded in 1969 (at the time Ivan Kos was a founder member and the trio's oboist). In the decades of its work it has prompted the composition of many works by Croatian composers and recorded a number of disks.

Pavica Gvozdić is one of the leading Croatian pianists and has been a feature of the foreign and local music scenes for forty years as a leading concert performer and as a teacher who at the Zagreb Music Academy has brought up generations of Croatian pianists. She has won many of the major foreign and domestic prizes. In her wide repertoire of old and new works of the world keyboard literature a special place is occupied by works of Croatian writers, which she performs with special attention and particularly champions.

Milko Pravdić, clarinetist and professor of clarinet at the Music Academy in Zagreb gives concerts as a soloist and is also a leading chamber musician. Along with the standard clarinet repertoire, he is happy to explore and perform more demanding works of recent composing for his instrument.

Vladimir Kranjčević, pianist, conductor and music educationist has developed his many sided career in choral, vocal and instrumental and symphonic music, as well as a versatile organiser and champion of musical events has for a number of years contributed to the formation and continuation of the Varaždin Baroque Evenings, to the success of the Ivan Goran Kovačić Academy Choir and to the level of playing of the Symphony Orchestra of Croatian RTV.

Fred Buttkewitz, a German conductor, often appeared even in the most difficult times of the wartime 90s in Croatia, performing with the Symphony Orchestra of Croatian RTV and the Zagreb Philharmonic Orchestra, along with the standard concert repertoire, works by Croatian composers. His meticulous and educational approach to work with the orchestra was invaluablely stimulating in those years.

Ivo Lipanović, conductor, is just as effective in opera and in concert halls, in Croatia and abroad. He has a particularly affinity for vocal–instrumental works, and has often performed the works of Petar Bergamo, which resonate with his own Dalmatian roots.

Mladen Tarbuk, a leading composer, conductor and music teacher, has had a wide–ranging and vigorous career in all areas of his interest, thinking through music in perspicacious writing as well. With the Croatian RTV Symphony Orchestra he has produced very well received performances and many recordings of works by Croatian composers.

*The social agony of Europe in the first half of the twentieth century – the world wars, the great economic recession, civil wars, revolutions, dictatorships – resulted in the decay not only of morality, but also of intellectual thought: philosophy lost its *raison d'être*, literature shut itself off in hermeticism, visual arts found refuge in abstraction, and music renounced its universal intelligibility. A little while later, the terror of the avant-garde transformed the common language of music into a Tower of Babel – every composer had a language of his/her own – and Postmodernism continued down similar paths.*





Quartetto d'archi (1958.). Snimljeno / Recorded 1991.
Concerto abbreviato, za klarinet solo / for solo clarinet (1966.). Snimljeno / Recorded 1988.
Variazioni sul tema interrotto za klavir / for piano (1957.). Snimljeno / Recorded 1990.
Musica concertante, studi per orchestra sinfonica (1961/62.). Snimljeno / Recorded 2007.
Druga simfonija / Second Symphony (1962/63.). Snimljeno / Recorded 1990
Spiriti eccellenti, zbirka madrigala za djevojački zbor i obligatne instrumente na stihove Marine Čapalija / collection of madrigals for girls' choir and obligato instruments to verses of Marina Čapalija (1993.-1997.). Snimljeno / Recorded 1988.
Canzoni antiche, za obou, klarinet i fagot / for oboe, clarinet and bassoon (1986/87.). Snimljeno / Recorded 1992.
Prva simfonija / First Symphony (1961.). Snimljeno / Recorded 1986.
Navigare necesse est, poema sinfonico (1960.). Snimljeno / Recorded 2009.

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Emir Altić (CD 1 - br. 7)
Bruno Molnar i Zoran Hügl (CD 2 - br. 1., 2., 3., 4., 5., 6., 7.)
Matija Brkić (CD 2 - br. 11., 12., 13., 14.)
Božidar Pandurić (CD 2 - br. 15.)

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