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in Lodz, Poland reviewing his principal guest conducting with the *Arthur Rubinstein Philharmonic*.

Bergman's Triumph conducting "All Mozart" Concert

"It is not uncommon that materials advertising an unknown artist from abroad are frequently exaggerated and overly complimentary to his artistry, magnifying his achievements in the field of music. This time, however, the curriculum vitae of the American conductor, Yaacov Bergman, seemed too modest when confronted with his artistry. This music director of a symphonic orchestra in Washington should be rated as one of the top conductors in the U.S.A. Born in Israel, he received his education -- also as a violinist and composer -- at the Jerusalem Academy, and polished his studies in New York under the tutelage of among others, Charles Bruch of the Pierre Montcux Conductors' School in Hancock, Maine. With his Heritage Symphony and his New York-based Contemporary Music Ensemble, he performs on the finest concert stages of the world.

It was fortunate that on his artistic voyage, Lodz was included, where Mr. Bergman conducted the first of the Mozart Concert Series devoted to the Great Classic who died 200 years ago. The Haffner Symphony in D, KV 385, received a perfect performance. The conductor molded each phrase of the work with utmost care and reverence, and Mozart's filigree material was plucked out with finesse and was artfully executed in a truly masterful fashion. The most revealing interpretation, in my opinion was given to the 'Minuet' (Third Movement) in which the conductor made a small fermata after each four measures of the themes as if suspending, for a second, the rhythmic narration of music.

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In the Haffner reading there were so many ravishing revelations for the listener that it would be an indiscretion to point out to the conductor (who, by the way, in the fashion of many great masters of the baton, conducted the work from memory) that his dynamics were at moments a bit exaggerated, which in all probability may be blamed on the acoustics in our new hall. It is well known that the music presented in this hall sounds a little hollow and there is a need for acoustical revision.

At the first chord of the Coronation Mass, KV 317, we surrendered to the magnetism and power of the conductor who totally dominated and exerted sovereign leadership over that huge performing ensemble. Bergman uses gestures so clear, so efficient, so distinct, so convincing and pliant that under such leadership it is impossible to play badly. So it was splendid and sublime, and what seemed the most magnificent to me was the 'Credo' which we will surely recall through the conductors revealing concepts of the choral fragments in minor keys and his excellent accompaniment for the vocal quartet. As an encore, 'Agnus Dei' ended with a huge, warm ovation, and the conductor very cordially thanks Mark Jasrezah for his excellent preparation of the chorus.

Leaving the hall, every one of us dreamed about another encounter with Yaacov Bergman's artistry.