

BEMSHA SWING

EXCERPTS FROM REVIEWS OF THE CAL ARTS NEW MUSIC FESTIVAL '83  
IN LOS ANGELES

By THE TRIBUNE Music Critic, Charles Shere  
Thursday March 10, 1983 (Bay Area - Oakland)

Among the young composers' scores there were rays of hope, though. Larry Polansky's "Bemsha Swing," a percussion duet for tap-dancer and marimba-wood block performer, compounds a Thelonious Monk-like eccentricity of rhythmic image with a converging structural process, bringing the beats closer together and speeding them along a virtuosic acceleration; the audience loved it.

Music also entertains, and some music is content to do little more — and why shouldn't it be? "Bemsha Swing" is one of those pieces (although its organization is as intricate as that of many a drier piece),

By John Henken, LOS ANGELES TIMES  
March 7, 1983

Larry Polansky's "Bemsha Swing" incorporated tap-danced rhythms (Anita Feldman) with pitched percussion (William Winant) to catchy, kitschy advantage.

By James Wierzbicki, HIGH FIDELITY, MUSICAL AMERICA EDITION  
July 1983

There were few genuine surprises. Doubtless not many in the audience had previously experienced an intricate duet for tap dancer and percussionist along the lines of Larry Polansky's *Bemsha Swing*,