

MAX POLLAK

... of Los Muñequitos de Matanzas

– Jon Pareles, May 8th, 2011

Pollak's phrasing was a marvel to witness.

–George Grella, *New York Classic Review*, February 8, 2016

Mr. Pollak, an Austrian who mastered American tap in New York, then altered it by falling in love with Cuba.

– Brian Seibert, *New York Times*, July 12, 2013

Max Pollak's "Sakura," ... gorgeous, rhythmically complex arrangements in four-part harmony.

– Brian Seibert, *New York Times*, March 27, 2013

Max Pollak insuffle une dose de délire au Festival Orford

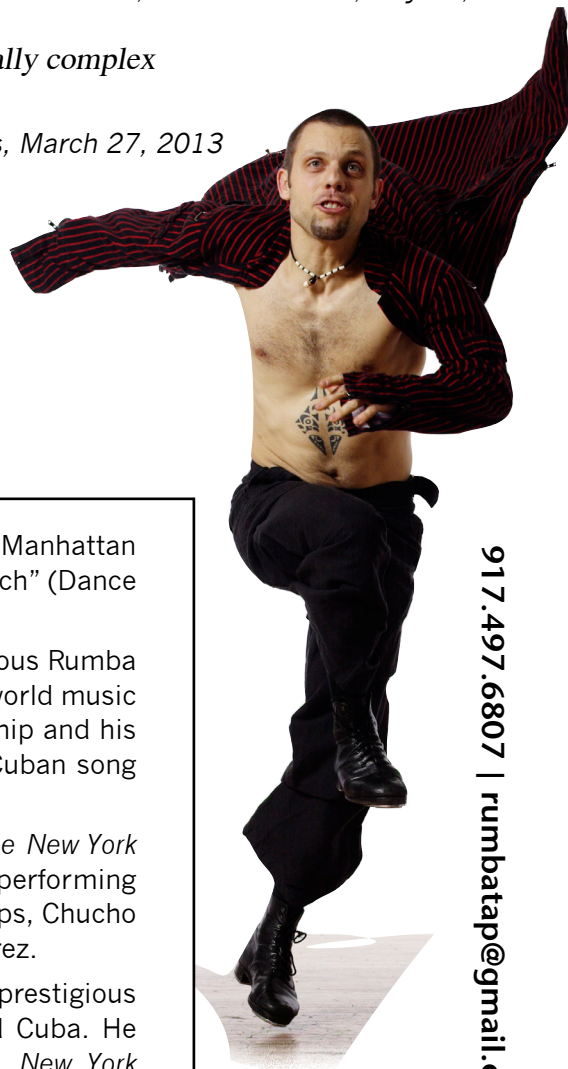
– Steve Bergeron, *La Tribune*, July 15, 2013

2011 Hooper Award, 2011 Bessie Award Nom., 2010 Indiv. Artist Grant (N-Manhattan Arts Alliance), 2008 NYFA Fellowship in Choreography, One of "25 To Watch" (Dance Magazine).

The only non-Cuban member of *Los Muñequitos de Matanzas*, Cuba's famous Rumba ambassadors, Pollak is a prestigious name on the international tap and world music scene. Critics and peers worldwide acknowledge his superior musicianship and his highly individual style called "*RumbaTap*" - a pioneering blend of Afro-Cuban song and dance with American tap and body music.

His innovative a cappella vocal arrangements received critical praise in *The New York Times*. Originator of Cuba's first tap festival, he has been teaching and performing there since 1998. Among others, he worked with Cuba's top Rumba groups, Chucho Valdés, Lila Downs, Ray Brown, Phil Woods, Paquito D'Rivera, Danilo Perez.

He is recognized for making classical music more accessible, playing in prestigious venues and festivals in Austria, Germany, France, Canada, the US and Cuba. He has performed as soloist with members of the *Vienna Philharmonic*, *New York Philharmonic*, *St. Luke's Chamber Orchestra*, *Les Violons Du Roy* and more. For such occasions, six internationally acclaimed composers have written orchestral works with tap/percussion parts expressly for Pollak. He is also a recording artist, published writer and on faculty at Sarah Lawrence College.



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Not only are the feet involved, but the hands, legs, trunk, torso, skull and mouth as well. All is notated in the score, in three parts: body, hands and feet. Dancer Max Pollak reads his notes, like a musician would follow a score, to create the sounds imagined by the composer, but there is an element of improvisation as well: when slapping his hands, he decides which part to hit and what kind of sound to create... This short piece, of about 7 or 8 minutes, requires great concentration from the two performers and its accomplishment depends mainly on the dancer's high musicality.

– Victoria Okada, September 6, 2014



Max with cellist Michel Strauss – Directeur Artistique,
Musique de Chambre à Giverny



Classicagenda

“...very few tap dancers can read a score. Max Pollak is an exception and this has greatly simplified our collaboration... [He] is a multi talented artist, he can play with his feet, arms and hands while creating sounds with the mouth, even whistling over the theme.”

– Composer Thierry Escaich
on his collaboration with Max Pollak, August 2014



I was amazed.. Max Pollak , an Austrian artist, took us on a wild ride. It started with the music. This artist is multifaceted.

– Michel Strauss in Relikto.com



Video Links

Max Pollak & Duluth Superior Symphony
Orch. Tap Dance Concerto



Solo with audience and Duluth orchestra



RumbaTap singing Guararey de Pastora



Adios, duo with piano



Tango Flute duet with Kaori Fujii



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