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By Curtis L. Carter

The opening of the 1978 Summer Evenings of Music series at the University of Wisconsin-Milwaukee on June 19 and 20 featured the dancing of guest artists Naomi Sorkin and Lawrence Rhodes in three works: Lar Lubovitch's "Air" set to J. S. Bach's music; Anna Sokolow's "Homage a Scriabin," and Hans van Manen's "Adagio Hammerklavier" to the music of Beethoven. These works, together

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with Danzi's "Quintet in G. Minor, Opus 56 No. 2" and Mozart's "Quartet in F, K. 590" provided a substantial artistic feast for both the audience and the performers, who also included pianist Naomi Zaslav and the members of the resident Fine Arts Quartet, Leonard Sorkin, Abram Loft, Bernard Zaslav, and George Sopkin.

Adding dance to the predominantly musical series signals a new direction in programming for this series. High musical standards and excellent taste, characteristic of the series, requires corresponding judgment and performance for the dance. The choice of Naomi Sorkin was especially gratifying. Ms. Sorkin, who formerly lived in Milwaukee, has danced with the finest American companies, including the American Ballet Theater, and the Eliot Feld Company. This performance showed Ms. Sorkin to be in excellent form, as she approaches a high point in her dancing career. Her dancing reveals an artist of fine sensibility, dramatic skills, flexibility and taste. Of the younger dancers that I have seen in the past several years, I would rank Ms. Sorkin among the finest.

In both works in which she appeared, Sorkin sustained a high level of dancing. The persistently fluid movements registering the textures of Sokolow's "Homage a Scriabin" were in perfect rapport with the music. Restless and searching motifs of the dance were discharged in the fluid swirls of the dancer's body as she moved about the stage. Turning right and left, rising and dipping low, she generated a memorable vision of pure dance energy. This work was choreographed this spring for Ms. Sorkin.

Lawrence Rhodes joined Ms. Sorkin in a pas de deux to Beethoven's "Adagio Hammerklavier." For some reason, Beethoven's music is problematic for making successful dance works. In this case, the choreographer achieved far better than average in producing a dance that

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is in harmony with the music. Sorkin again displayed her elegant control of the language of dance as she advanced from slower to accelerated tempo.

Rhodes performed his own solo to Bach's "Air." He successfully conveyed the uneasy tensions of Lubovitch's choreography. His dancing, however, did not match the quality of Sorkin's dancing. In both pieces he appeared sluggish and slightly out of condition.