Herbig shows understanding of Russian music

The Detroit Symphony Orchestra did it again — another appealing program without benefit of the standard reper-

without benefit of the standard reper-toire.

The two items on the program were the Violin Concerto No. 5 in A minor by Belgian composer Henry Vieuxtemps and the Symphony No. 7 ("Leningrad") by Shostakovich.

The first was performed by the DSO only once before (1947) and the Shosta-kovich symphony had never been per-formed in this series before.

The most impressive factor in the Vieuntemps concerto was the young violin soloist, Isabelle Van Keulem. Her presence and talent overshadowed the limited musical appeal of the work. Isabelle, a I'y-per old Dutch arist, has already won several important prizes.

SHE WORE a black outfit with tails, the same as her male colleagues and displayed more than an impressive technique. Her playing was expressive and endowed with good tone.

The Shostakovich work has superior musical content. It appears that the stature of this composer is being revaluated and upgraded, a process, that in my opinion, is long overdue. That this long work is more than a shallow patroluc tribute to the Soviet official propaganda was clear in this preformance.

sian music. This statement needs some correction, however. Any substantial musical creation has a universal mes-sage, even if it happened to be created under some specific national circum-

that in my opinion, is long overdue.

That this long work is more than a shallow patriotic tribute to the Soviet official propaganda was clear in this performance.

Maestro Gunther Herbig, who had presented Tchaikovsky's Fourth Symphony, a week carlier sgain demostrated his deep understanding of Rusfierd feelings of defeat and resigna-flects feelings of defeat and resigna-



tion, as the opression goes on, much like Mahler's Sixth Symphony, This performance made the latter element more pronounced and significant.

ON THE musical and technical side, the repetitions march figure in the opening movement assured continuous interest and suspense. There was strict attention to the varying shades and different combinations of instruments, in

addition to the unrelenting crescendo, the Mahler's Sixth Symphony. This which tended to focus the listener's serformance made the latter element more pronounced and significant.

ON THE musical and technical sid. the repetitions march figure in the Symphony by Shostakovich. It is my pening movement assured continuous interest and suspense. There was strict intention to the varying shades and different combinations of instruments, in



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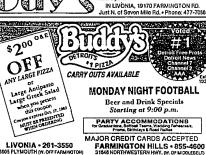
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second runs Tom Panzenhagen

"Sitent Movie" (1976), 8 p.m. today on Ch. 50. Originally 80 minutes. TV time slot: 120 minutes.

"Sitent Movie" is farther off the mark than most Mel Broots Illms. Yet, given the last decade's dirth of good comedies, it's theely to be the funniest in the state of the mark than most Mel Broots Illms. Yet, given the last decade's dirth of good comedies, it's theely to be the funniest. It's is a sellent movie—a libtongh one line is uttered by minme Marcet Marceau (ha ha). As such, it's a comedy that's bursting at the seams. Surely if the characters could speak, they'd say funnier things than they're doing, Still, it's an interesting and occasionally amusing comedic exercise. Brooks, Marty Feldman, Sid Caesar, Ron Carey, Dom DeLulse and Bernadette Peters co-star, with camens by Paul Newman, Burt Reynolds, Anne Barcrott, Liza Minnell and others.

Ratting: \$2.50.

"Perfect Friday" (1970), 11:25 p.m. today on Ch. 9. Originally 94 minutes. TV time slot! last program on schedule.
"Perfect Friday" is a near-perfect crime movie. It has engaging and un-Chandler's slote gunshoe, has been

WHAT'S IT WORTH?
A ratings guide to the movie

predictable performances by Stanley Baker, Ursula Andress and David Warner, pilot twists apienty, suspense and a touch of humor. It's about a reliable accountants sort who schemes to break the bank. His unlikely accomplices are the alluring Andress and her zany husband, Warner. You won't know what's going to happen next — unless you're very good at scoping out crime capers.

Rating: \$3.25.

personlified in several films and imitated in many more. Dick Powell in "Murder My Sweet" (1948) was my favortic — not too dashing or debonair and all business. James Garner, who stars in this updated "Marlowe." seems miscast, but Chandler's private click—the quintessential "50s detective—seems out of place in modern-day LA., too. Carroll O'Connor, William Daniels, Gayle Humincutt and Rita Moreno costar, the story is based on Chandler's "The Little Sister."

Rating: \$2.90.

one line is uttered by mime

Marcel Marceau (ha ha).

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"The Omen" (1976), 8 p.m. Wednesdoy on Ch. 50. Originally 111 minutes. TY time slot: 120 minutes. Now name the three scariest moves of the 1976. My picks are "laws," "The Exercist" and "The Omen" (with an booterable mention going to "Carrie"). Gregory Peck and Lee Remick play the parents of a young son who just happens to be the antiChrist in this truly hortriging film. It's every bit as scary as its closest companion, "The Exercist," and much more styllab. Rating: \$3.40.

'Silent Movie' is, in fact, a silent movie - although

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