

Herbig shows understanding of Russian music

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

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 Shostakovich symphony had never been performed in this series before.

The most impressive factor in the Vieuxtemps concerto was the young violinist, Isabelle Van Keulen. Her presence and talent overshadowed the limited musical appeal of the work. Isabelle, a 17-year-old Dutch artist, 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 re-evaluated and upgraded, a process, 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 earlier again demonstrated his deep understanding of Russian music.

This statement needs some correction, however. Any substantial musical creation has a universal message, even if it happened to be created under some specific national circumstances.

The "Leningrad" symphony, written in 1942 during the German siege on Leningrad, delivers such a universal message, which is apparent from its final movement. Rather than expressing the joy of an unqualified victory, it reflects feelings of defeat and resignation.



Avigdor Zaromp

ON THE musical and technical side, the repetitious 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, which tended to focus the listener's ears on the changes rather than on the sameness of the theme.

During the previous season, Maestro Herbig introduced to us the Fourth Symphony by Shostakovich. It is my feeling that the inclusion of a couple of Shostakovich's works each season is an excellent idea. It is hoped that this trend will continue.

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second runs Tom Panzenhagen

"Silent Movie" (1976), 8 p.m. today on Ch. 50. Originally 60 minutes. TV time slot: 120 minutes.

"Silent Movie" is farther off the mark than most Mel Brooks films. Yet, given the last decade's dirth of good comedies, it's likely to be the funniest thing on TV this week. "Silent Movie" is, in fact, a silent movie — although one line is uttered by mime Marcel 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 DeLuise and Bernadette Peters co-star, with cameos by Paul Newman, Burt Reynolds, Anne Bancroft, Liz Minelli and others.

Rating: \$2.50.

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

Bad \$1
Fair \$2
Good \$3
Excellent \$4

predictable performances by Stanley Baker, Ursula Andress and David Warner, plot twists aplenty, suspense and a touch of humor. It's about a reliable accountant 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.

personalized in several films and imitated in many more. Dick Powell in "Murder My Sweet" (1945) was my favorite not too dashing or debonair and all business. James Garner, who stars in this updated "Marlowe," seems miscast, but Chandler's private dick — the quintessential '30s detective — seems out of place in modern-day L.A., too.

Carroll O'Connor, William Daniels, Gayle Hunnicutt and Rita Moreno co-star; the story is based on Chandler's "The Little Sister."

Rating: \$2.50.

"The Omen" (1976), 8 p.m. Wednesday on Ch. 50. Originally 111 minutes. TV time slot: 120 minutes.

Now name the three scariest movies of the 1970s. My picks are "Jaws," "The Exorcist" and "The Omen" (with an honorable mention going to "Carrie"). Gregory Peck and Lee Remick play the parents of a young son who just happens to be the anti-Christ in this truly horrifying film. It's every bit as scary as its closest companion, "The Exorcist," and much more stylish.

Rating: \$3.40.

'Silent Movie' is, in fact, a silent movie — although one line is uttered by mime Marcel Marceau (ha ha).

"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-

"Marlowe" (1969), 1 p.m. Sunday on Ch. 50. Originally 95 minutes. TV time slot: 120 minutes.

How many Philip Marlowe can you name? Marlowe, novelist Raymond Chandler's stoic gunslinger, has been

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