

Klamath Symphony Makes Successful Concert Debut

By QUINN HAWLEY
The Klamath Symphony played its concert debut before a fair sized audience at the Mills School Auditorium Tuesday evening. There was little doubt that the many who came were not exactly sure what they had

come to hear. It was equally certain that they liked what they heard. The applause grew warmer with each succeeding number and at the end they summoned conductor Normand Poulshock and the symphony back for several more well deserved bows.

In this modern age one needs only to push a button to bring the sounds of the Boston Symphony or the New York Philharmonic into the living room playing flawless music. Those who attended Tuesday's concert knew good music and could compare professional performances with the symphony productions. But these are not professionals that make up the Klamath Symphony; rather regular working people who enjoy music as a hobby. This writer has sat through many concerts by amateur community groups, and the concert of the Klamath Symphony ranks with some of the best. It is because they are good that we tend to compare the Klamath Symphony with the professionals.

The concert opened with the "Don Giovanni Overture," and everybody held their breath. It was well performed and the tension of the players eased near the conclusion. The "L'Arlesienne Suite No. 1" by Bizet was one of the well played pieces on the program, with the horn and woodwind sections playing professionally well, establishing good crescendos at the climax, ably interpreted by their talented conductor.

The major difficulty of the first two pieces is that they require a much larger string section. Better balance will of course be achieved when more string players can be recruited for the symphony.

Unlike the well known and often heard pieces by Mozart and Bizet, the third piece, a selection for orchestra and chorus, was comparatively unknown. In his preface to the score for "In Praise of Music," Hindemith notes that "This work was not

written for the concert hall or for professional musicians — no very great technical demands are made on the singers and players—the amateur is provided with a few nuts to crack." There are those who would say that nothing written by Hindemith is intended for the concert hall. However, symphony concerts should provide a balance between concert standards and comparatively unknown works to provide continuing music education for the listener.

One could not make technical comments on Hindemith, for in his compositions even the "in tune" sounds "out of tune!" But comments among the concert-goers indicated that those who liked contemporary music enjoyed the Hindemith selection and thought it the higher point of the evening. And contrary to Hindemith's preface, the technical demands were great. The choir was in excellent voice and the soloists were letter perfect.

It is unusual that a concert debut will provide works for orchestra and chorus, as well as a selection for the string section alone. The "Andante Cantabile" by Tchaikovsky fit in the latter category, and amply demonstrated that there is technical proficiency, a good intonation, in the string section, the nucleus of any concert orchestra. The equally popular "Nutcracker Suite" by the same composer had a few rougher moments as well as the more enjoyable parts. Here the woodwind and horn sections stood out. It is always difficult to perform such well known selections which the audience can hum right along with the playing of the orchestra! After all, recordings are erased until they are flawless, while live concerts of the best orchestras display some difficult moments. Yet recordings are only second best to the live performance.

The concert-goer of the romantic vein found the closing selection, the dances from "Henry VIII" by German, as the high moment of the evening. They were aptly played, and they forecast the fine sounds that will be heard from this Klamath Symphony. The first dance, the "Morris Dance," was the best selection and demonstrated the musical knowledge and com-

petence of conductor Poulshock. From any viewpoint the concert was a grand success, and subsequent concerts will undoubtedly draw near capacity crowds. But a good audience is not enough. Through the music of the Klamath Symphony the younger generation of the area will learn to enjoy music, maybe even take up an instrument and one day join the group. So long as good music can be both played and enjoyed in the Klamath Basin, musicians and concert-goers will have received the rewards that classical music brings. There is no other reason for the existence of a Klamath Symphony, and with a very successful and enjoyable debut behind them, their concerts will be many and the existence enduring. Much of their success will be owed to their fine and personable conductor, as well as the many musicians who sacrificed long hours in practice.

The best critic remarked "I hear that they will be playing a Beethoven Symphony and the 'Vivaldi Oboe Concerto' at their spring concert. I'll not only be there, but so will some of my friends."

Allowance Drawn By Mother Of Heiress Questioned

OLYMPIA (UPI)—The grandmother of a 13-year-old heiress to more than \$2.5 million Tuesday urged the State Supreme Court to cut off the \$500 allowance which the girl's mother draws from the estate.

In a brief filed with the court, Mrs. Jane Harrison of Auburn, Calif., said the mother, Julie Vance Ivarsson, does nothing to earn the money other than "those maternal duties performed by any mother."

In the middle of the dispute which has been raging most of her life is Victoria Harrison Ivarsson who was born in Seattle May 19, 1951. Shortly after she was born, her father, Edward Harrison, died in a freak accident on a Seattle golf course.

Harrison left most of his estate, which included part of the Weyerhaeuser timber fortune, to his daughter.

In addition to demanding an end to the allowance which Mrs. Ivarsson draws from the estate to pay for Victoria's education and welfare, Mrs. Harrison urged the court to require Mrs. Ivarsson to reimburse the estate for more than \$30,000 in

allowances and fees paid during the past several years.

Mrs. Ivarsson has 30 days in which to file an answering brief with the court.

Victoria, her mother and adoptive father, Karl Ivarsson, now live in Zermatt, Switzerland. But the girl's money is in a Seattle bank.

Mrs. Harrison complained that neither Mrs. Ivarsson nor Victoria have appeared in court in Seattle during the past few years when the girl's estate was under consideration.

Before any additional allowance payments are authorized, Mrs. Harrison argued, Mrs. Ivarsson "should be required to appear personally before the trial court...and submit herself to direct and cross examination."

In addition, Mrs. Harrison said, Victoria's appearance in court is "essential." She claimed "conflicting alle-

gations as to the care and well being of the child, from whose estate sizeable sums of money have been taken ostensibly for her welfare, could well be resolved by such an appearance."

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