
KNOXVILLE SYMPHONY ORCHESTRA

Kirk Trevor, Music Director and Conductor

1999-2000 • Sixty-Fourth Season
Second Subscription Concert

Dedicated to the Memory of George F. DeVine

**Kirk
Trevor**
Conductor

Thursday Evening, September 23, 1999, 8:00 p.m.
Tennessee Theatre

Friday Evening, September 24, 1999, 8:00 p.m.
Tennessee Theatre

**Eduardus
Halim**
Piano

SIBELIUS

Finlandia

GRIEG

Piano Concerto in A minor, Op. 16

Allegro molto moderato

Adagio -

Allegro moderato molto e marcato-

Poco più tranquillo - Tempo I

Eduardus Halim

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36

Andante sostenuto -

Moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato (Allegro)

Finale: Allegro con fuoco

Sept.
23 & 24
1999

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Masterworks Series sponsored by Comcast

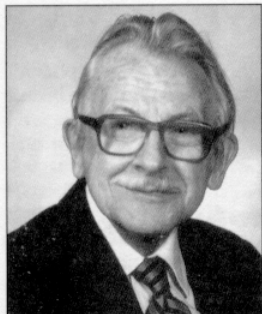
Performances of the Knoxville Symphony Orchestra are made possible, in part, by grants from the City of Knoxville, the Knox County Government, the Tennessee Arts Commission and the National Endowment for the Arts, and by contributions to the Knoxville Symphony Society's Annual Support Drive.

Latecomers will be seated during the first convenient pause in the performance.

The use of recording devices and/or cameras is strictly forbidden. Programs and artists subject to change.

~ IN MEMORIAM ~

George F. DeVine: 1915 - 1999



George DeVine, former bassoonist and program annotator with the Knoxville Symphony Orchestra and professor of music at the University of Tennessee, died August 13, 1999 at the Shannondale Health Care Center.

office"—was in fact located in the music library. Upon his retirement in 1985 the George F. DeVine Music Library was named in his honor.

George could boast no Ph.D., no Master's, not even a Bachelor's degree, merely a diploma from the Carl Schurz High School in Chicago. He nevertheless rose through the ranks at UT and in 1968 was appointed Full Professor.

How could that be? "I read a book once," he replied with characteristic understatement. George was in good measure self-taught. But he did benefit greatly from a few years of formal musical education in the Chicago Civic Orchestra, a training orchestra that included regular rehearsals and concerts of the orchestral literature as well as classes in music history and literature and music theory. Moreover, during those years he took lessons on the bassoon, as a scholarship student, from the principal bassoonists of the Chicago Symphony Orchestra. Thanks to these contacts, he played in the bassoon section of the CSO for six summers (1936-41) at its Ravinia concerts, under such leading conductors of the day as Reiner, Ormandy, and Monteux. Before coming to Knoxville he had also played in the National Symphony in Washington, D.C., under Hans Kindler, and in the Kansas City Philharmonic.

Several friends, among them former colleagues and students, attended his last hours. The Knoxville Symphony Society dedicates these September Masterworks concerts to his memory.

A native of Chicago, he had lived in Knoxville since 1947. That year composer David Van Vactor came to Knoxville to found and direct a department of fine arts at the University of Tennessee, and to become the new director of the Knoxville Symphony Orchestra. He brought along his friend and copyist George DeVine to be his secretary. George immediately joined the orchestra as second bassoonist, together with his wife, June, as first bassoonist. The DeVines continued as the orchestra's principal bassoonists until the mid-sixties, when they resigned their desks due to June's precarious health. (She died in 1972.)

"When Dave Van Vactor was offered the position here of department head and conductor, I had gumption enough to ask him, could I tag along, maybe do some of the dirty work—i.e. office work." So he explained, during an interview in 1995, his coming to Knoxville, and declared that Van Vactor's "Yes!" had been the great turning point in his life. Previously, he had been just "bumping around" playing in various orchestras with no prospects of anything better.

"My experience here in Knoxville?" He summarized it so: "I enjoyed playing in the orchestra. Even more than that I enjoyed writing program notes for the orchestra. I enjoyed teaching. My goodness! I can't visualize a more fulfilling life than that."

At the university's Fine Arts Department he served for a few years as secretary to the Head of the Department; but in 1949 he also began to teach and was appointed to the rank of Instructor. At first he taught a class or two in orchestration and music appreciation. Eventually, he devoted his full time at the department to courses in the history and literature of music. He also played a leading role in establishing the music library and devoted much time and effort to building its collection and fostering its use by students. His office—the DeVine

Besides performing in the Knoxville Symphony Orchestra George began right away, in 1947, to write the program notes for its concerts, and continued writing them for 40 years until his failing eyesight obliged him to give it up in 1987. "For a person with strong opinions on musical matters the task of writing program notes is even more fun than writing music criticism for the newspapers."

Virgil Thomson once conducted the KSO in a performance of the suite from his opera *The Mother of Us All*. As usual, George wrote the program notes. "Apparently Thomson read my comments and said to Van Vactor, 'Why, he must have really studied that piece!' Which I did!"

DeVine even conducted the orchestra on various occasions. One afternoon in 1953 Van Vactor called to say that he was ill and that George would have to conduct that night. An unforgettable and, at least in retrospect, exhilarating experience!

Before and long after his retirement George continued to enjoy the friendship of a great many former students and of colleagues and townspeople. They would visit frequently, call, write letters, from near and far. They are not all musicians. They are those who were infected by George's wit, his wisdom, his knowledge of music, and who shared his pleasure in good conversation.

—Roy Everett Carter