GEORGE CLIFFORD VIEH,

ST. LOUIS.

PIANIST.

DIRECTOR OF MUSIC DEPARTMENT

Lindenwood College,

ST. CHARLES, MO.
Program.

Schumann

Sonata, G Minor, Op. 22.

a Allegro.  c Scherzo.
b Andantino.  d Presto.

Chopin

Preludes, C Minor, F Major, F Minor.
Berceuse.
Fantasie, F Minor, Op. 49.

{Rachmaninoff

Waltzes.  Reinhold

{Schütt

3 Valses Pittoresques.
Pizzicato Valse in D Flat.

Rubinstein.

Study in C Major, (Staccato.)

Raff-Henselt.

"La Fileuse"

Schubert-Liszt.

"Thou art my Peace"

Nicodé.

"Polonaise Caracteristique."
Mr. Vieh is a native St. Louisan and for twelve years pursued his earlier studies in that city, principally with Mrs. Lucy J. Green and Victor Ehling. In 1889 he went to Vienna, Austria, and entered the Conservatory of that city. He studied Piano under Josef Dachs, Harmony with Anton Bruckner, Counterpoint with Robert Fuchs, Composition with Johann Nep. Fuchs, the present Director of the Conservatory, and History of Music with Prosniz.

Mr. Vieh was graduated in 1892, receiving the silver medal, the highest honor awarded by the Conservatory. Since his return he has resided in St. Louis where he has been associated with the leading artists as a teacher and concert performer. He is at present a member of the Board of Management of the Choral Symphony Society, also a member of the Artists’ Guild, Liederkranz, etc.

As a commentary on his concert performances we would quote from some of the leading papers of the west.
He is an artist in the truest sense.—Globe-Democrat.

He stands in the front rank of St. Louis artists.—Post-Dispatch.

It has been years since Quincy heard such playing as Mr. Vieh's.—Quincy (Ill.) Herald.

Imagination, intelligence, sympathy, power and perseverance mark his discourse.—Music and Art.

Mr. Vieh has a beautiful touch. ample technique and plays with intelligence and genuine feeling.—Mirror.

Mr. Geo. C. Vieh played a "Polonaise Characteristic," by Nicole, a Chopinesque affair, full of difficulties and often very musical. It afforded the performer plenty of chance to show what he could do—and also what he couldn't, unless he were an artist of more than ordinary ability. Mr. Vieh gave an exhibition of piano playing that is rarely equaled by any local artist and surmounted the technical difficulties strewn throughout the work with an abandon that was as refreshing as it was surprising. His temperament was fully alive to the spirit of the work, and it fairly glowed beneath his fingers. After three or four recalls he played as an encore the andante from Schumann's G minor sonata.—St. Louis Globe-Democrat, February 23, 1893.

Besides the regular members of the String Quartette, Mr. George C. Vieh appeared as Pianist, taking part in Brahms's Quintette, op. 36. playing his part, as did the other gentlemen. in the most commendable way.—Musical News, June, 1893.

Of Mr. Vieh it can safely be said that he is an artist of exceptional ability and rare skill, and his execution upon the piano forte was a marvel to all who heard him. He played entirely without his music and seemed to comprehend the ideas of the composers to an unusual degree. His playing was characterized by a force of expression not usually seen.—Jacksonville Journal, March 23d, 1894.

As soloists we had Mr. George C. Vieh and the former as one of St. Louis' rising pianists played D minor Concerto by Brahms, in a highly commendable manner, with refinement and poetic feeling; his technic was faultless. The choice of the composition was the best evidence that Mr. Vieh does not belong to the sensational class of pianists, who seek to astonish and make an impression with bravura passages at finger breaking speed. That Brahms's Concerto is replete with difficulties of a high order is unquestionable, but to anyone not thoroughly acquainted with the composition this is not apparent. That the audience thoroughly appreciated, and was in hearty sympathy with Mr. Vieh's artistic taste and playing was evinced by the hearty applause and frequent recalls which were responded to by two dainty Valses, full of tender expression by a less known composer.—Musical News, June, 1878.

In George Vieh, who opened the program, St. Louis has an artist of worth and accomplishment. He may be called a disciple of Victor Ehling, also of St. Louis, as much of his education was obtained from this clever teacher. Mr. Vieh gave an enjoyable performance of the Chopin Fantasie, op. 49, and was enthusiastically applauded.—N. Y. Musical Courier, May 24th, 1899.

Mr. George C. Vieh is one of the most capable and most popular local virtuosos. Ever since his return from Vienna he has been steadily gaining the admiration and affection of our musical people. Not only have his studies been incessant, perfecting his admirable technic, but there is an enthusiasm, a hearty geniality in his interpretations that make him a great favorite at concerts and recitals.—St. Louis Globe-Democrat, March 27, 1898.

All the pianists of the town were to be found at the Choral Symphony Society's Eleventh Season Concert last night to hear Mr. Geo. C. Vieh, one of St. Louis' best interpreters of piano music, play a Brahms Concerto. Mr. Vieh plays well. He has a velvet touch, a most poetic conception of the author, and a smooth, rippling way of playing that gives great satisfaction.—St. Louis Republic, April 1, 1898.