

ALLAN BIER

PIANIST AND
TEACHER

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SAN FRANCISCO



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NATIVE SAN FRANCISCAN, Allan Bier early revealed his pianistic talent to that remarkable musical personality, Oscar Weil, and stimulated by Weil's encouragement he went abroad to study.

Josef Lhevinne was his teacher for two years in Berlin and the same period of time was spent with Harold Bauer in Paris.

His association with that elfin pianist, Vladimir de Pachman, began in Paris and developed in New York into that unique master-disciple relationship which has strengthened as the years go on. Pachman in his naive manner, publicly proclaimed Allan Bier the inheritor of his great tradition and the possessor of a touch second only to his own in beauty.

On his return to America, the young musician acted as music critic on the San Francisco Bulletin 1919-20. Appointed director of the Oahu College in Honolulu, he taught and concertized there during 1920-21.

He resumed his residence in San Francisco in 1922. Since this period he has devoted his entire efforts to teaching, concert performances and original compositions. His four Epilogues and his superb interpretation of such moderns as Debussy, Franck and Ernest Bloch, reveal his peculiarly modern spirit.

Yet, that Allan Bier has gone beyond pure subjectivity in his artistry is apparent when he plays Bach. As one critic has said: "He communes with him, and he does it so devoutly that the listener communes too, if he is worthy."

IT is a far cry from concert pianist to teacher. Yet Allan Bier, disciple of de Pachman, has breached the gap between these temperamentally opposite poles.

As an artist, he belongs in the choir of the few by legitimate right of his original lyric poesy, his rare refinement of conception, his Pachman-inherited touch.

As a teacher, he has the singular gift which enables him to analyze his own accomplishments to the point of bringing them within easy reach of a pupil's musical understanding.

LESSONS

PRIVATE AND CLASS

CCOURSES OF STUDY are outlined on the basis of talent and the amount and degree of previous training. But Allan Bier gives far more than conventional instruction in pianoforte playing. Equally important as progress in technical facility is the training of musical taste and discrimination, and the development of Tone Beauty. In this field he has had remarkable success with children. They begin with the rudiments of piano playing and develop, through rational guidance, to the highest possible point of artistic achievement.

Using as his material only Pure Music—the works of fine masters — the children are familiarized with the classics immediately. Particular emphasis is placed on the production of the sustained legato touch and strict attention is paid to the development of the sight-reading faculty.

Elementary Harmony, Form and Memory-Training are an important part of each lesson, and frequent informal performances for other pupils early banish any lurking self-consciousness—that bane of the greatest of concert pianists.

Routine in ensemble, the knowledge of which is so indispensable to thorough musicianship, is another factor in this remarkable musical education. If the pupils desire, they are enabled to practise with violin students and thus obtain a more perfect understanding of rhythm, through

L E S S O N S

P R I V A T E A N D C L A S S

sonata work directed by Mr. Bier.

This comprehensive instruction may be obtained either individually or in a class lesson. Class lessons of one hour each are to be limited to three pupils, each to have twenty minutes of individual instruction (actual playing), and forty minutes of class instruction through listening to the playing of the other two pupils.

Applicants for study with Mr. Bier may receive a hearing and counsel at any time without incurring further obligation—and information as to terms will be furnished on request.

NORMAL CLASSES FOR PIANO TEACHERS COACHING IN RECITAL REPERTOIRE

IT HAS BEEN the privilege of Allan Bier to train many pianists who are now active in the teaching profession. This work is particularly valuable to teachers, for the reason that he is the sole possessor of the de Pachman method of fingering, technical preparation and style, and also in that special attention is given the psychology of elementary instruction.

His own unusual concert performances are attracting pianists from all points of the Coast who come to him for coaching in recital repertoire and program interpretations.

FROM THE PRESS

ALLAN BIER HAS PIANO ART IN NEW FORM

Bulletin—Ernest J. Hopkins.

"To find a new effect in an art as sophisticated as that of the piano would seem a task akin to finding a diamond mine in the wilds of New York City. Bier found his diamond mine This remarkable young artist may lay legitimate claim to the feat of having compiled a program of "accepted" classics that would carry that message, and having worked it out in a daring fashion that left no doubt as to results. It is precisely because Allan Bier was so obsessed with the thing he had to say, because no note in his entire program varied from it, and because the thing he said was so human and big and different that I have not the slightest hesitation today in calling him a great artist His message is compounded of virility, humor, a wonderful sense of color and a passionate lyricism Bier is a master of sustained rhapsody. Writing this morning after a lapse of hours, I have still with me the sense of being borne up and along, of impetuosity and fervor, and withal of entire consciousness and modern poise. That seems contradictory; it is a remarkable combination, not easily understood.—Listen an hour to Allan Bier and you will understand it Of Bier's technic it is needless to speak, or of the constant poetic variety, or the remarkable inner voices or the unusually rapid tempo. These were all elements, but the fervor was the thing—the tremendous sweep and power. San Francisco can no longer consider Allan Bier merely "a" pianist. He belongs with the few, by legitimate right of his originality and genius."

The Honolulu Advertiser—

"Many years span the distance between Allan Bier and Chopin, but one could, by closing the eyes, picture to himself the real Chopin sitting at the piano Friday evening at Mission Memorial Hall, playing his Sonata with all the delicacy, the sensuous beauty of tone, with the melancholy shadows passing and reappearing before the clouded, sensitive spirit of the Polish pianist."

FROM THE PRESS

S. F. Examiner—Redfern Mason

"Allan Bier has power; but he keeps it in reserve and gives the suggestion of greater might by so doing than he would if he were forever playing his loudest. He plays in a meditative fashion, as if he were dreaming through the medium of the keyboard. The Bach demonstrated his mastery of the keyboard and capacity for musical thought; the Chopin proved that it is not for nothing that he has studied with de Pachman, and the Schumann revealed gifts of poetic vision. Allan Bier is one of the best of our San Francisco pianists. I was tempted to say he is our best; I certainly thought it."

S. F. Chronicle—Ray C. B. Brown

"In Allan Bier we have a young pianist molded of that compound of flesh and fire that we call poesy, a musician who thinks for himself and gives us from his meditations new readings of Bach, Franck and Chopin suffused with his personal idealism. Surely, what he has to say is worthy of our attention. The compositions of his own are remarkable and very interesting expressions of a poetic mind. They are as "modern" as anything of Ornstein's, without the dissonance. He too is an explorer in the terra incognita of tone, but he takes melody with him as a companion. May his questing continue, if these are samples of his discoveries."

S. F. Call—Charles Woodman

"Allan Bier read Chopin's sonata in B flat minor with the fire of a passionate poet in his recital last night at the Scottish Rite Auditorium . . . He makes his piano sing with the warmth of love. He has a remarkable facile technique and produces beautiful tone colors with the most involved passages and the longest cadences, as refreshing as summer zephyrs and as sweet as their murmuring amid the trees. It is a delight to the ear—and melody he makes for the heart."

*"Had I children my utmost endeavor would be
to make them musicians."* —Hugh Walpole