



AMICA International

Automatic Musical Instrument Collectors' Association

Honor Roll

Charles Cooper

From THE AMICA, November 1964

CHARLES COOPER:

Charles Cooper, concert pianist, lecturer, author, teacher, was born in San Francisco. He was a protege of Richard Tobin, a San Francisco banker, and of Edward J. de Coppet, Wall Street broker, and founder of the famous Flonzaley String Quartet. Mr. Cooper studied for four years in Paris under Harold Bauer.

His New York debut was in 1915, after which he made concert tours throughout the United States. He taught in New York City between the years 1914 and 1922 and was an artist teacher at Peabody Conservatory in Baltimore from 1922 to 1930. Mr. Cooper was an exclusive Ampico recording artist and made many exceptional recordings. The recordings by Mr. Cooper are all excellent. Among them is his

arrangement for piano of the waltzes from "Der Rosenkavalier". This was made for the occasion of Richard Strauss' visit to the U. S. in 1921, when the American Piano Co. entertained him. Another excellent recording by Mr. Cooper is the Demonstration Recording No. 1: "The Incomparable Ampico." This demonstrates the perfection of the Ampico in nuance, phrasing, trills, staccato, crescendo, etc., and among other things, compares the reproducing piano with the player piano. Mr. Cooper gave numerous recitals in San Francisco and on the West Coast under N.B.C. management. He also concertized in Hawaii, was soloist with the San Francisco Symphony and studied conducting at the Mozarteum with Felix Weingartner and Bruno Walter in Salzburg, Austria, in 1935.

Charles Cooper became actively interested in relating the visual arts of architecture, sculpture and painting to the aural art of music. From 1938 to 1941, he gave many lecture-recitals in California schools, colleges, museums, and clubs on the interrelationship of the arts. After Pearl Harbor he founded and directed the Service Men's Art Center, a San Francisco organization endorsed by the San Francisco Opera, Symphony, Museums and Civilian War Council of San Francisco, which served thousands of men in the armed forces interested in the arts, for four years. This was a unique war service recognized by Washington. At the request of the Librarian of Congress, a full record of the activities of the Center was placed on file in the Library of Congress.

Recently Mr. Cooper has been engaged in music research in addition to his teaching. He is working on an important book dealing with problems involved in the movement of tone in the creative performance of music. Its title is "Tonal Realization of Structural Form in Music Including Rhythmetron," which contains comparative principles employed in relating the geometric order of visual space to structural form in musical space. This book in its present stage of development has been enthusiastically endorsed by Pablo Casals, famous 'cellist and conductor of the Casals Festivals, and by Enrique Jorda, former conductor of the San Francisco Symphony, among other composers and educators.

Incidentally, Mr. Cooper still plays the piano superbly, and proves that his Ampico recordings are perfect reproductions of his playing.



(Photo courtesy Wm. Knorp)

SPECIAL HONORARY GUESTS: Robert Armbruster (Duo-Art Recording Artist), Ruth Bingaman Smith (Welte Recording Artist), Fred Rydeen (Vice President Aeolian-American Corporation), Charles Cooper (Ampico Recording Artist) at the Convention's Saturday night banquet.

Photos: September, 1970



*Honorary Member Charles Cooper
addressing the convention prior
to his Comparison Concert.*