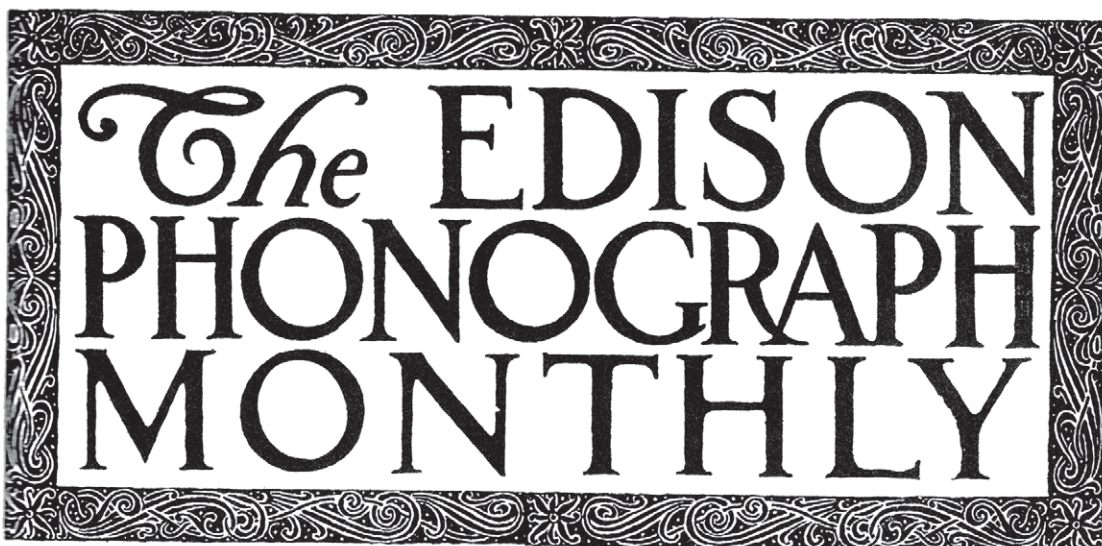


# Archeophone Archives



## Edison Blue Amberol Records Domestic Popular Series *Vol. 1 (1501–1530)*



*The* EDISON  
PHONOGRAPH  
MONTHLY

VOL. X

October, 1912

No. 10

MR. EDISON

ANNOUNCES

HIS NEW RECORD—THE  
BLUE AMBEROL

*The original cover for the October 1912 release of The Edison Phonograph Monthly, announcing the launch of the new Blue Amberol cylinder format.*

## Series Rationale: *The Blue Amberols Worth Having*

Thomas A. Edison, Inc. introduced the Blue Amberol cylinder in November 1912. With celluloid surfaces made quiet by the aniline dye that gave them their distinctive color, these well-recorded and durable pressings were rightly hailed as the epitome of Edison's recording art. Blue Amberols comprised the longest-running and most extensive of any cylinder series—extending the commercial life of the cylinder format until 1929.

The U.S. domestic catalog began with number 1501 and concluded in June 1929 with number 5719—well over 4,100 titles released over nearly 17 years. Quality was high during the first two years of manufacture. Then to cut costs, Edison began dubbing Blue Amberols from Diamond Discs. Whereas most domestic releases through catalog number 2500 had been recorded directly to cylinder, most releases after 2500 were dubbed from discs.

Three-quarters of all domestic Blue Amberols, more than 3,100 titles, were dubbed from discs. From an archival perspective these second-generation copies are eschewed in favor of the commercially-released first-generation discs from which they were dubbed—that is, when such discs are available. Between 1915 and 1929 Edison released approximately 360 domestic Blue Amberols from *unissued* discs. Today these performances survive only as Blue Amberols.

Other issues above catalog number 2500 are also of archival interest. As sales of both Edison discs and cylinders declined in the late 1920s and the cost of making new recordings became prohibitive, Edison padded its Blue Amberol catalog with more than 90 direct-to-cylinder performances made as early as 18 years before. Again, these recordings exist only on cylinder.

In short, one-third of the domestic Blue Amberol series (nearly 1,400 titles) exists only in the cylinder format. From an archival perspective, these are the Blue Amberols worth having, and these are the titles released in the Archeophone Archives *Blue Amberol Domestic Popular Series*.

### Transfers and Restoration

Transfers of Blue Amberol cylinders in the Archeophone Archives are made to the highest technical standards. The surface of each cylinder is washed with liquid cleaning solution and polished with a microfiber cloth before playing. Surfaces free of fingerprints, dirt, dust, and other contaminants that plague the format yield the quietest transfers. The best among several styli is chosen to yield the most accurate transfer given the wear pattern in the groove and the condition of the pressing. Particular attention is paid to squaring the cylinders on the mandrel. Blue Amberols are notorious for bouncing off-center in relation to the axis of revolution—analogueous to playing discs with off-center holes. The ear is very sensitive to this wow, and much attention is paid to minimizing distortion in the time domain.

The best archival practice is to transfer acoustic recordings “flat”—that is, without equalization in the playback chain—and this is how all transfers have been made. But as the acoustic recording process was anything but flat, flat playback is a terrible way to listen to acoustic recordings. After removing the thumps, clicks, pops, and crackle inherent in Blue Amberol pressings, we judiciously corrected the most glaring deficiencies and distortions in the original recording chain. Archeophone's goal is to resurrect the life in these recordings that flat playback leaves buried.

### WHY DUBS ARE INFERIOR

A quiet disc pressing and a careful engineer could produce a decent dub; indeed, when played on period equipment, some of the earliest and best dubs are difficult to distinguish from direct-to-cylinder recordings. But very quickly both the quality of the discs and care in dubbing deteriorated. Most dubs from 1915 through 1929 are readily identified by surface noise from the disc, attenuated high and low frequencies, acoustic resonances, mechanical noises, and playback issues such as skips in the disc or missing beginnings of performances.



## Introduction to Blue Amberol Series, Vol. 1 CLEAR THE DECKS!

When the Edison company announced the Blue Amberol in the fall of 1912, it realized the new celluloid cylinder would instantly make its wax records obsolete. How would it deal with dealers and their extensive old stock? In a rare move by a company that aggressively controlled retail prices, Edison gave permission to drastically discount and “clear the decks” of all wax records as displayed below (*Edison Phonograph Monthly* Dec. 1912, p. 14).



Archeophone Archives celebrates the 100-year anniversary of Edison’s Blue Amberol with our release of the first 30 catalog numbers. In the pages that follow we reprint original materials from *The Edison Phonograph Monthly* (EPM), Edison’s primary form of marketing to its distributors, and from the record slips included with the cylinders. We’ve also selected artifacts and artist portraits from the Archives.

Explore more about the history of Edison’s Blue Amberol Records in the definitive discography by Allan Sutton of Mainspring Press, *Edison Blue Amberol Cylinders: U.S., Special, and Foreign Issues (1912–1929)*. Observe further record slips and other artifacts in Ron Dethlefsen’s *Edison Blue Amberol Recordings, 1912–1914*.

Archeophone Archives’ digital-only releases can be purchased at [iTunes](#), [Amazon](#), and [Google Play](#). These [album notes](#) are free to everyone. Learn more about our new [Archeophone Archives](#) imprint at [Archeophone Records](#), the Grammy-winning leader in historical reissues from the acoustic era of recording.

## RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

### **1501 Semiramide Overture** (*Rossini*)

**American Standard Orchestra**

Although Rossini probably wrote the opera "Semiramide" with more care than he was in the habit of devoting to this work, the statement need not imply that he spent very much time or energy over it, for this celebrated musician, the most sought after, best paid, and famous operatic composer of his time, was so extremely versatile and fluent that an extra opera or two was a mere incident in his work. It is said, in fact, that the "Barber of Seville" one of Rossini's best known operas, was dashed off with his characteristic haste in a period of thirteen days. His ability to compose with such a speed is partly accounted for by the fact that he himself acknowledged that when an effect, or an aria pleased him, he felt justified in using it, no matter what the source. And indeed, considering his habitual hurry and carelessness, it is surprising that he did not borrow more frequently. His enemies ridiculed his methods, but Rossini remained unruffled and nothing seemed able to injure his popularity. The overture from "Semiramide" is considered one of the few greatest overtures ever written. It serves well to show Rossini's florid style, which is typical of his music as a whole. The celebrated horn quartet, which is presented in the overture, is said to have furnished Verdi with his inspiration for the "Miserere" and which it does, indeed, resemble. Published by Carl Fischer, New York City.

### **1502 Trio from Faust** (*Gounod*) **In English**

**Agnes Kimball, Reed Miller and Frank Croxton**

*Soprano, tenor and baritone, orchestra accompaniment*

The famous trio from "Faust" occurs in the last scene of the last act and is the dramatic climax of the opera. *Marguerita*, her reason shaken by her misfortunes, has slain her child, and now lies in prison upon her pallet of straw, awaiting death. *Faust*, aided by *Mephistopheles*, has gained access to her cell, and tries to persuade her to fly with him. But, she turns in horror from her lover when she sees his companion, and, in an agony of supplication, implores Heaven for pardon. As she sinks in death, *Mephistopheles* pronounces her damned, but a voice from on high proclaims her saved. Miss Kimball, and Messrs. Miller and Croxton have been singing in concert for years as soprano, tenor and baritone respectively of the celebrated Frank Croxton Quartet. An effective Record of the concerted efforts is offered lovers of grand opera sung in English.

### **1503 The Palms** (*Jean-Baptiste Faure*)

**Charles W. Harrison**

*Tenor solo, orchestra accompaniment*

"The Palms" is undoubtedly one of the world's great anthems. It is known in nearly every home. In one-half of the churches of the land it is a regular part of the services at Easter-time. Jean-Baptiste Faure, its composer, a Frenchman by birth, has won fame as a dramatic baritone appearing in many important operas. Mr. Harrison, who has been tenor soloist in a number of large Eastern churches during recent years, sings the selection with consummate ease, never faltering even in its most difficult passages.

### **1504 Roses Bloom for Lovers—"The Rose Maid"** (*Bruno Granichstaedten*)

**Grace Kerns**

*Soprano solo, orchestra accompaniment*

From abroad, the merry tunefulness of the Viennese operetta "The Rose Maid" has found its way to Broadway, where all lovers of light opera are enthusiastic over the delicate charm of its music. This dainty waltz, "Roses Bloom for Lovers," was introduced by Adrienne Augarde, who is styled "The International Soubrette Favorite," which no doubt she is, and J. Humbird Duffy, a tenor who is well liked by metropolitan audiences. The song proved the "hit" of the production, so much so, indeed, that one does not have to attend the performance to hear it, as every audience comes whistling from the Globe Theatre (where at the time of this writing the play has been for nine months), and it is invariably "Roses Bloom for Lovers" that they whistle. Miss Kerns is a new Edison soprano and the delicate clearness of her voice is here displayed to excellent advantage. Words by Robert B., Smith; publishers, Jos. W. Stern & Co. New York City.

**1505 When You're Away—"The Winsome Widow" (Bert Grant) Helen Clark and Harvey Hindermyer**

*Mezzo-soprano and tenor, orchestra accompaniment*

"The Winsome Widow," a musical play of rather unusual merit, has enjoyed a phenomenal run in New York City, not only because of the cleverness of its libretto, but rather by reason of the tunefulness of its music. The duet, "When You're Away," here sung by Helen Clark and Harvey Hindermyer, is one of the "hits" of the performance. Although in the play the antics of the principal comedian, during the time the selection is being sung, tend to detract from the effectiveness of the song itself, we give the serious treatment to which it is justly entitled. The worlds are by Seymour Brown and Joe Young. Publishers, Jerome H. Remick & Co., New York City.

**1506 Over the Waves Waltz (Juventino Rosas)**

**New York Military Band**

*For Dancing*

A Record, in the proper tempo for dancing, of "Sobre Las Olas," the popular waltz by the Mexican composer, Juventino Rosas. It is best known under the English title, "Over the Waves." Probably a good many who do not know the name of the waltz will recognize the air, which is often heard in concert. Publisher, Carl Fischer, New York City.

**1507 Town Topics of Pumpkin Center (Cal Stewart)**

**Cal Stewart**

*Yankee drollery*

"Uncle Josh" has been away and upon his return home is "brushing up" on the "doin's" while he was in New York. Judging from the frequency of the famous "Stewart laugh," paragraphs from the local paper amuse him but little less than they will amuse the purchasers of the Record. A humorous song of three verses, "The Paper From Your Home Town," is introduced, and winds up a very entertaining cylinder.

**1508 Light as a Feather (T. H. Rollinson)**

**Charles Daab**

*Bells solo, orchestra accompaniment*

An elaborate bells solo that is as daintily fantastic as its name implies. Not the least enjoyable feature of the Record is the orchestra accompaniment, especially in the clarinet variations, through which the bells jingle a merry obligato. Mr. Daab plays with a precision that is truly remarkable. The recording is of the highest order. A Record that again demonstrates the superiority of the Edison is the natural result. Publishers, The Oliver Ditson Co., Boston, Mass.

**1509 La Paloma (Sebastian Yradier)**

**Edison Concert Band**

Of the numerous compositions of the prolific Spanish song writer, Sebastian Yradier, "La Paloma" (*The Dove*) is the best known. Its great popularity is divided between its vocal and instrumental forms. In Mexico it is as nearly the national air as any of which that turbulent country boasts. With the characteristic rhythm and castanet effects it makes as lovely a serenade as one could wish.

**\*1510 My Best Girl and Me—"My Best Girl" (Crawford)**

**Edward M. Favor and Chorus**

*Song and chorus, orchestra accompaniment*

"MY BEST GIRL," of which the popular comedian Clifton Crawford, was the star, had a long run at the Park Theatre, New York City, during the season of 1912. Its story, written by Channing Pollock and Rennold Wolf, is particularly interesting and connected. It is full of surprises, has an abundance of real humor, and, at times, a most pretty sentiment. A young man about town gets into trouble, to evade which he assumes the name and identity of a deserter of the U. S. Army. Of course, in his new personality he is apprehended and then his troubles as a recruit begin. *Richard Vanderfleet*, played by the star, is an admirably drawn character, and in a musical comedy that is a remarkable thing to find.

The lyrics of the songs are at times really brilliant in their application to the plot. An instance of this



is the song-hit of the show “My Best Girl and Me.” It is sung by Crawford twice during the last act. He sings it first with two girls, whom he snubs by singing “A cottage in the country, for my best girl and me.” Later, when he finds the real girl, he woos her most daintily by singing the song again. It has one of the most delicate, fascinating melodies of any song of its kind heard in recent years.

Edward M. Favor is a popular vaudeville star, who is well known to many theatre patrons. The chorus contains Agnes Kimball, Billy Murray, Harry Anthony and Donald Chalmers.

**1511 My Uncle’s Farm**

**Golden and Hughes**

*Vaudeville specialty*

A side-splitting dialogue between two chaps, both of whom possess extraordinary uncles, who in turn are the owners of most wonderful farms. The boys vie with each other in an effort to prove which uncle is the greater, and in doing so, qualify as members of the Ananias Club! The sketch is wholly enjoyable, however, and will “get a laugh” whenever played. Towards the end of the Record Mr. Golden “cuts loose” with one of his characteristic darkey songs.

**\*1512 I’m Smiling at de Moon dat Smiles at You—“My Best Girl” (Crawford) Irving Gillette and Chorus**

*Tenor and chorus, orchestra accompaniment*

**\*1513 Just That You are You—“The Merry Countess” (Strauss)**

**Walter Van Brunt**

*Comic song, orchestra accompaniment*

**1514 The Mocking Bird—Fantasia (Winner–Stobbe)**

**Charles Daab**

*Xylophone solo, orchestra accompaniment*

Stobbe’s arrangement of Winner’s familiar melody “The Mocking Bird” is an exceedingly difficult one, but the agility of a xylophone when handled by one as skillful as Mr. Daab, is fully equal to the occasion. The runs and complicated variations hold no terrors for him, and the rendition is a splendid exhibition of technical skill, aside from the enjoyment to be derived from the beauty of the melody itself. The popularity of Mr. Daab’s Records sustains our judgment in securing his exclusive services. This arrangement published by Carl Fischer, New York City.

**1515 Anchored (Watson–Page)**

**Knickerbocker Quartet**

*Male voices, orchestra accompaniment*

“Anchored,” by Michael Watson and N. Clifford Page, with words by Samuel K. Cowan, has that robust, inspiring swing very suggestive of the sea. The song is not sentimental in character, nor dignified. It is full of vigor, and energy. The phrases are well balanced, however, and the melody sufficiently pleasing. It is rendered by the Knickerbocker Quartet of male voices in an especially able manner, and the result is particularly happy, as the song seems most fitted to this form of treatment. Publishers, Oliver Ditson Co., Boston, Mass.

**1516 Just Before the Battle, Mother (Geo. F. Root)**

**Will Oakland and Chorus**

*Counter-tenor and chorus, orchestra accompaniment*

George Frederick Root was born at Sheffield, Mass., on August 30<sup>th</sup>, 1820. He early became the pupil of a noted organist in Boston named Geo. J. Webb. His progress was rapid and in 1844 he moved to New York City, becoming organist at the Church of the Strangers. He also taught singing at various institutions during this period. In 1850 he went to Paris for a year’s study, and upon his return successfully produced his first large work, the cantata, “Flower Queen.” He wrote several cantatas which were uniformly well received, numbers of part songs, and much church music. His fame after all these years, however, rests entirely upon his popular soldier songs such as “The Battle Cry of Freedom,” “Tramp, Tramp, Tramp”

and “Just Before the Battle, Mother,” the latter less martial than the others, and written more on the style of the “heart songs” of the period. Mr. Oakland catches the spirit of the song, and the chorus effects and inspiring bugle calls are especially well handled.

**\*1517 Rocked in the Cradle of the Deep** (*J. P. Knight*) **Frank Croxton**  
*Basso solo, orchestra accompaniment*

**1518 Whispering Hope** (*Alice Hawthorne*) **Helen Clark and Harry Anthony**  
*Mezzo-soprano and tenor, orchestra accompaniment*

A charming mezzo-soprano and tenor duet in waltz time—a song of hopefulness for brighter days to come, even during the darkest hours of sorrow. There is a touch of sweet sadness in the melody which is well in keeping with the theme. The Record marks Miss Clark’s first appearance for the Edison. The freshness of her voice and the artistic manner in which she sings will win her many friends. Mr. Anthony is the same talented tenor as ever, singing with a degree of understanding that places him in the front rank of Edison entertainers.

**1519 Kitty O’Neil Medley of Reels** **Charles D’Almaine**  
*Violin solo, orchestra accompaniment*

A spirited medley of reels including “Charlie’s Reel,” “Ball and Pin,” “Dick Sands,” “Douglas Favorite,” “Old Ironsides,” “Kitty O’Neil,” “Juniata” and “Quindaro.” Charles D’Almaine, for years well-known in Edison circles, performs the selection as only a talented violinist can. If you doubt that it takes unusual energy to make a Record of this kind, try playing a medley of lively reels continuously for over four minutes, and bear in mind that there musn’t be even a single mistake!

**1520 Nita Gitana** (*Reginald de Koven*) **Reed Miller**  
*Tenor solo, orchestra accompaniment*

Among the great variety of songs of Reginald de Koven, it is doubtful if there is one which equals the brilliancy and beauty of “Nita Gitana.” It is written after the style of a Spanish serenade, with the swinging rhythm portrayed by castanets, and the peculiar minor modulations so typical of Spanish songs strictly adhered to. We present it by Reed Miller, whose powerful tenor voice is heard to advantage, and who is supported by an admirably well-balanced orchestra accompaniment. Words by F. E. Weatherley; published by G. Schirmer, New York City.

**1521 By the Light of the Silvery Moon** (*Gus Edwards*) **Ada Jones and Male Quartet**  
*Popular song, orchestra accompaniment*

“By the Light of the Silvery Moon,” one of Gus Edwards great successes, has become so popular that practically everybody knows, it. It was purchased by Jerome H. Remick & Co., New York for the unprecedented sum of \$10,000, the highest price ever paid for a song at that time. Its success was immediate and soon spread throughout the country. It was the first of the songs having “moon” as their theme, and because of its success the publishers have been swamped with “moon” and “spoon” songs, none of which, however, have as yet achieved the popularity of their original. It is here sung by Ada Jones, in her familiar way, and she is well assisted by a male quartet who lose no opportunities to introduce all the “harmony” effects possible. Words by Edward Madden.

**1522 Money Musk Medley—Virginia Reel** (*For Dancing*) **National Promenade Band**

A Virginia reel danced to good, spirited music is a lot of fun, as its popularity attests. This special dance Record contains “Money Musk,” “Pop Goes the Weasel,” “White Cockade” and “We Won’t Go Home Till



Morning”—four familiar old tunes that have probably never before been so well arranged and presented in medley form. You will never be too old to enjoy watching a reel and you’ll have a hard time to keep from joining in if this Record is playing for the dancers.

**1523 “Hi” and “Si” of Jaytown** (*Steve Porter*)

**Porter and Harlan**

*Rube sketch*

Two better “rubes” than Steve Porter and Byron Harlan would be hard to find. As “Hi” and “Si” they talk and sing about their trip to New York. Lem Colly happens along, and after the greetings are exchanged, Lem says: “What I want to know is, who keeps the hotel down at New York now?” “Hi” and “Si” tell him—but you want to hear that part of the Record to appreciate the reply. There are a lot of other funny situations, and a song with melodious accompaniment. The Record is decidedly “rural” throughout and thoroughly enjoyable.

**1524 Silver Bell** (*Percy Wenrich*)

**Ada Jones and Billy Murray**

*Indian love song, orchestra accompaniment*

An Indian love song, in ragtime, which has equalled if not surpassed in popularity any song of its type yet published. The words are attractive, more so than usual, and the sparkling rhythm of the two-step melody captivates at the first hearing. This rendition calls for warmest praise as both Miss Jones and Mr. Murray seem to have outdone themselves. A bells solo, with violin variations of the melody, is introduced between each repetition of the chorus, a novel feature of which is Mr. Murray’s singing the refrain of “Home Sweet Home,” entirely independent of the song, which Miss Jones maintains alone. This Record vies with the largest sellers we have ever catalogued. Words by Edward Madden.

**1525 The Rosary** (*Ethelbert Nevin*)

**Elizabeth Spencer and Knickerbocker Quartet**

*Soprano and male voices, orchestra accompaniment*

It seems too bad indeed that Ethelbert Nevin could not have lived a little longer, for when we lost him, we lost, with E. A. MacDowell, the two most promising composers that America possessed. Unlike MacDowell, Nevin never attempted the pretentious concertos, or symphonies, but was content to develop his genius for light piano sketches and songs. He was above the old idea that to be a great composer it was necessary to compose a great orchestral work. He rightly believed that the lighter forms were equally important, and he held strictly to that belief. His music is uniformly graceful and delicate, and yet with an almost indefinable touch of sadness. He developed a style unmistakably his own, and unlike MacDowell, he did not find it necessary to employ new harmonies, or curious effects of dissonance to secure this individuality. “The Rosary” is without doubt the greatest song Nevin ever wrote, and indeed it is hardly equalled by any other song of its kind. No wonder Nevin was so delighted with this melody when he conceived it. It seems more delightful than ever in the special arrangement we have given it. The words written by Robert Cameron Rogers are second only to the music in beauty and interest. Publishers, G. Schirmer, New York City.

**1526 Teasing Moon** (*Henry Marshall*)

**Walter Van Brunt**

*Tenor solo, orchestra accompaniment*

Another of the “moon” songs so popular since the remarkable fame of their prototype, “By the Light of the Silv’ry Moon.” This one is far above the average, however, with a dainty swing throughout both verse and chorus, which is particularly pleasing. The humming portions of the chorus are taken bodily from the famous sextette from “Florodora” three of whose members were afterwards involved in notorious murder trials. We hope that this will not establish a precedent for “Teasing Moon.” Words by Henry Marshall; publishers, Jerome H. Remick & Co., New York City.

**1527 Serenade (A. Emil Titl)****Florentine Instrumental Trio***'Cello, flute and harp*

Titl's "Serenade" is too well known to require any special introduction. The trio arrangement we present gives the air first to the 'cello, then to the flute with 'cello obligato, the harpist meanwhile playing a delicate accompaniment. Of the works of Titl, the "Serenade" alone survives, but even one such composition would bring fame to any musician. The members of the Florentine Instrumental Trio are soloists of marked ability and their concerted efforts are, therefore, irreproachable.

**\*1528 Quartet "Rigoletto" (Verdi)****Croxton Quartet***Mixed voices, orchestra accompaniment*

GUISEPPE VERDI (1813–1901), is considered the grand old master of Italian opera—its most eminent exponent. His style, like most composers', changed as he grew older and more experienced, but all his work seems almost equally popular and beloved by everyone. His operas may be divided into three classes. The first contains a number of his early operas—really only preliminary to his later success. None of these brought him much fame, with the possible exception of "Ernani," produced in 1844. The second period, his most brilliant, was ushered in by "Rigoletto," which was brought out in Venice in 1851. It was quickly followed by "Il Trovatore," "La Traviata" and many others, which put Verdi up on the very pinnacle of fame. The third period may be said to start with "La Forza del Destino" (1862) in which he began a transition to a richer and more elaborate style of orchestration and harmony, which attained a very marked development in "Aida," written for the Khedive of Egypt, and first performed at Cairo in 1871. The influence of Wagner, whom Verdi admired, is noticeable in the latter opera to a considerable extent.

"Rigoletto," adapted from Victor Hugo's drama, "*Le Roi s'amuse*" "The King Amuses Himself," is a rather repulsive story, but it has great melodramatic possibilities. The famous quartet is sung in Act III. The scene shows both sides of a wall in front of a country tavern. The *Duke* and *Maddelena* are in the garden exchanging tender addresses and coquetry, while listening to them outside the wall, stand *Rigoletto* (the court jester) and his daughter *Gilda*, who has been betrayed by the *Duke*. The quartet is a wonderful masterpiece in its interweaving of emotions, the tender love making of the pair in the garden, the heartbroken sobs of *Gilda* and the awful cries of vengeance of her father are combined with the hand of genius which makes this one of the most wonderful operatic pieces ever written.

The Frank Croxton Quartet, composed of Agnes Kimball, soprano; Nevada Van Der Veer, contralto; Reed Miller, tenor, and Frank Croxton, bass, is an organization whose singers are of the highest rank individually, and as a quartet they have achieved fame second to none of similar character in the country. The quartet, when in New York City, sings at Dr. Henry Van Dyke's famous Fifth Avenue Brick Church, but the national demand for its services has been so insistent that it has been obliged to make frequent extensive tours.

**\*1529 Row, Row, Row—"Ziegfeld Follies of 1912" (Monaco)****Collins and Harlan***Comic song, orchestra accompaniment***\*1530 A Little Girl at Home—"The Lady of the Slipper" (Herbert)****Elizabeth Spencer and Harvey Hindermeyer***Soprano and tenor, orchestra accompaniment*

**\*No record description available in EPM; description taken from corresponding record slip where available.**



## ARCHIVE ARTIFACTS

### *Edison Record* No. 1501

By AMERICAN STANDARD ORCHESTRA

### Semiramide Overture

Music by GIOACHINO A. ROSSINI  
Published by CARL FISCHER, NEW YORK

### Six Other Desirable *Edison Records*

- 1502 *Trio from Faust* (GOUNOD) in English. Soprano, tenor and bass  
Agnes Kimball, Reed Miller and Frank Croxton
- 1509 *La Paloma* (YRADIER) Edison Concert Band
- 1527 *Serenade* (TITL) 'Cello, flute and harp  
Florentine Instrumental Trio.
- 1552 *The Count of Luxembourg—Are You Going to Dance?* (LEHAR) Soprano and tenor  
Elizabeth Spencer and Irving Gillette
- 1558 *Minuet Op. 14, No. 1* (PADEREWSKI)  
American Standard Orchestra
- 1578 *The Shepherd Boy* (WILSON-SAENGER) Violin,  
flute and harp Venetian Instrumental Trio

ALTHOUGH Rossini probably wrote the opera "Semiramide," with more care than he was in the habit of devoting to his work, the statement need not imply that he spent very much time or energy over it, for this celebrated musician, the most sought after, best paid, and famous operatic composer of his time, was so extremely versatile and fluent that an extra opera or two was a mere incident in his work. It is said in fact, that "The Barber of Seville," one of Rossini's best known operas, was dashed off with his characteristic haste, in a period of thirteen days! His ability to compose with such a speed is partly accounted for by the fact (which he, himself, cheerfully acknowledged) that when an aria or musical effect pleased him, he felt justified in using it, no matter what the source. And indeed, considering his habitual hurry and careless-

ness, it is surprising that he did not borrow more frequently. His enemies called him "Non. Crescendo," and laughed at his bombastic style, and his methods of composition, but Rossini remained unruffled, and his good nature never seemed to fail him. Nothing seemed to injure his popularity, not even when he purposely composed an exceedingly bad opera, so as to play a joke on the singers, and on the management of the theatre who had paid him to write it!

The overture from "Semiramide" is considered one of the few greatest overtures ever written. It serves well to show Rossini's florid style, which is typical of his music as a whole. The celebrated horn quartet which is here presented in the overture, is said to have furnished Verdi with his inspiration for the "Miserere" and which it does, indeed, resemble.

***The record slip to the first Blue Amberol issue, no. 1501, Rossini's "Semiramide Overture," played by the American Standard Orchestra.***



SELECTED EDISON TALENT



C. W. HARRISON



HELEN CLARK  
Contralto



ELIZABETH  
SPENCER  
Soprano



CHARLES DAAB  
Bells and Xylophone

*Charles W. Harrison, tenor, was new to the company in the fall of 1912.*

## RELEASE INFORMATION

Edison introduced the first Blue Amberols out of numerical order beginning in November 1912. The inaugural list contained 50 titles, with an additional 50 selections following in December 1912. The educational series was issued in January 1913 (not part of the domestic popular series), and the popular series resumed in February 1913. The first 30 catalog numbers arrived scattered among the initial three popular lists as follows:

**1st list (Nov. 1912):**

Catalog #s 1502, 1503, 1507, 1509, 1518, 1519, 1522, 1523, 1527

**2nd list (Dec. 1912):**

Catalog #s 1501, 1504, 1505, 1506, 1508, 1511, 1514, 1515, 1516, 1520, 1521, 1524, 1525, 1526

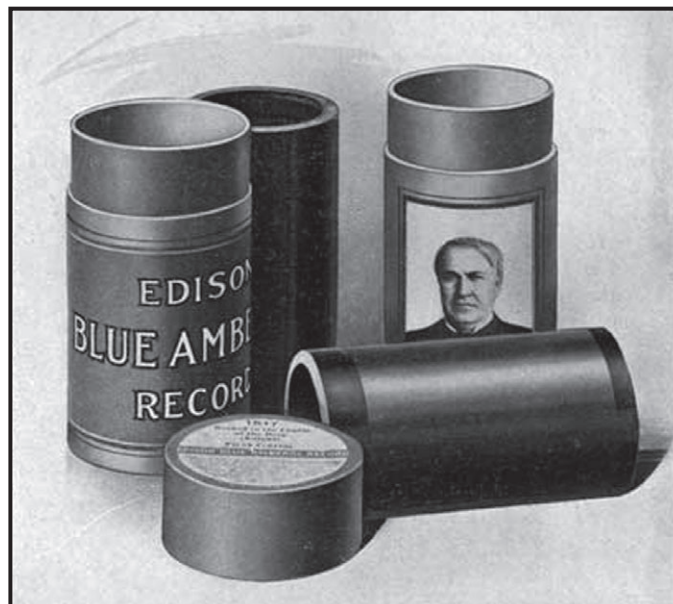
**3rd list (Feb. 1913):**

Catalog #s 1510, 1512, 1513, 1517, 1528, 1529, 1530

The following selections were originally released as Edison four-minute wax Amberols. The master molds from the original recordings were used to make the corresponding Blue Amberols.

BA #	Title (Artist)	Amberol # (Release date)
1502	Trio from <i>Faust</i> (Agnes Kimball, Reed Miller & Frank Croxton) (as by "Metropolitan Trio" on Amberol)	19 (Oct. 1908)
1506	Over the Waves Waltz (New York Military Band)	513 (Sep. 1910)
1511	My Uncle's Farm (Billy Golden & Joe Hughes)	111 (Apr. 1909)
1514	The Mocking Bird (Charles Daab)	564 (Dec. 1910)
1516	Just Before the Battle, Mother (Will Oakland & Chorus)	297 (Oct. 1909)
1518	Whispering Hope (Helen Clark & Harry Anthony)	1150 (Sep. 1912)*
1519	Kitty O'Neil Medley of Reels (Charles D'Almaine)	1151 (Sep. 1912)*
1521	By the Light of the Silvery Moon (Ada Jones & Male Quartet)	421 (May 1910)
1522	Money Musk Medley—Virginia Reel (National Promenade Band)	1152 (Sep. 1912)*
1524	Silver Bell (Ada Jones & Billy Murray)	576 (Dec. 1910)
1525	The Rosary (Elizabeth Spencer & Knickerbocker Quartet)	856 (Dec. 1911)

\*The last month before Blue Amberols were announced. Selection was not included in an official release list.



## CREDITS

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The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release.

Thanks to Allan Sutton.

### Essential reading:

Dethlefsen, Ronald. *Edison Blue Amberol Recordings, 1912–1914*. 2nd ed. Los Angeles: Mulholland Press, 1997.

Sutton, Allan. *Edison Blue Amberol Cylinders: U.S., Special, and Foreign Issues (1912–1929)*. Rev. ed. Denver: Mainspring Press, 2009.

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