

Archeophone Archives



Edison Blue Amberol Records Domestic Popular Series *Vol. 9 (1781–1810)*

EDISON FIELD DAY



MR. EDISON STARTS THE "GRAND PRIX EDISON"

A day of relaxation in June 1913 before Edison employees geared up for a busy fall season (EPM July 1913, p. 8).

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. 9

COMMON BUT SCARCE

The selections in this volume may seem common—comic songs and skits, sentimental ballads, instrumental solos, band selections, and other fare for which Edison Records are known. Surprisingly, copies of many of these titles are anything but common.

In December 1914 the Edison factory in Orange NJ suffered a fire that wiped out its stock of cylinders and its ability to produce more. Upon rebuilding, less popular titles were dropped from the catalog—some of which had been available for only a few months. As our series progresses into titles released late in 1913 and throughout 1914, we find ourselves with fewer and fewer copies from which to choose. With increasing frequency, the best available copy of a record is of lesser quality than we have become accustomed to throughout this series.

It's a subject for a longer exposition, but our efforts to restore these old records and present them in the quality you expect are aided by some of the newest and most powerful software. We have taken considerable measures in bringing them up to our standards. If we're doing our job well you won't even notice.

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*

- 1781 **My Hero—The Chocolate Soldier** (*Oscar Straus*) **Elizabeth Spencer and Chorus**
Soprano, orchestra accompaniment
- 1782 **Garland of Old Fashioned Roses** (*E. Clinton Keithley*) **Manuel Romain**
Tenor, orchestra accompaniment
- 1783 **Ship of My Dreams** (*Alfred Solman*) **Helen Clark and Harry Anthony (John Young)**
Mezzo-soprano and tenor, orchestra accompaniment
- 1784 **Welcome Home** (*Irving Berlin*) **Anna Chandler**
Comic song, orchestra accompaniment
- 1785 **Chanson Triste** (*Tschaikowsky*) **Victor Herbert and His Orchestra**
- 1786 **Last Night was the End of the World** (*Harry Von Tilzer*) **Charles W. Harrison**
Tenor, orchestra accompaniment
- 1787 **As I Sat Upon My Dear Old Mother's Knee** (*J. P. Kelly*) **Will Oakland and Chorus**
Counter-tenor, orchestra accompaniment
- 1788 **Mary and John (The Lovers' Quarrel)** (*W. Forest*) **Walter Van Brunt**
Waltz song, orchestra accompaniment
- 1789 **She Sleeps 'neath the Old Ohio River** (*Alfred Solman*)
Harry Anthony and James F. Harrison (John Young and Frederick J. Wheeler)
Tenor and baritone, orchestra accompaniment
- 1790 **Jim Lawson's Medley of Reels** **Charles D'Almaine**
Violin, orchestra accompaniment
- 1791 **You Can't Play Every Instrument in the Orchestra—The Sunshine Girl** (*John L. Golden*)
Maurice Burkhart
Comic song, orchestra accompaniment
- 1792 **You're a Great Big Blue Eyed Baby** (*A. Seymour Brown*) **Premier Quartet**
Male voices, orchestra accompaniment
- 1793 **Whistling Jim** (*Theodore Morse*) **Ada Jones**
Coon song, orchestra accompaniment
- 1794 **Beautiful Beckoning Hands** (*John R. Bryant*) **Edison Mixed Quartet**
Sacred, organ accompaniment

- 1795 **Dream of the Tyrolienne (Herd Girl's Dream)** (*Aug. Labitzky*) **Venetian Instrumental Quartet**
Violin, violoncello, flute and harp
- 1796 **Snookey Ookums** (*Irving Berlin*) **Arthur Collins and Byron G. Harlan**
Comic duet, orchestra accompaniment
- 1797 **Famous Songs in Irish Plays** **Walter Van Brunt**
Tenor, orchestra accompaniment
- 1798 **Where the River Shannon Flows** (*James I. Russell*) **Will Oakland and Chorus**
Sentimental song, orchestra accompaniment
- 1799 **Sweet Dreams of Home** (*H. Engelmann*) **Charles Daab**
Bells, orchestra accompaniment
- 1800 **Oh, You Silv'ry Bells** (*George Botsford*) **Ada Jones and Billy Murray**
Orchestra accompaniment
- 1801 **Then You'll Remember Me—The Bohemian Girl** (*Balfe*) **Charles Hackett**
Tenor, orchestra accompaniment
- 1802 **My Little Persian Rose Medley Two-step (For dancing)** **National Promenade Band**
- 1803 **Down on Uncle Jasper's Farm** (*Jimmie V. Monaco*) **Steve Porter and Byron G. Harlan**
Rube duet, orchestra accompaniment
- 1804 **On Parade Medley** **National Guard Fife and Drum Corps**
- 1805 **Father O'Flynn (Old Irish Melody)** **Frank Croxton**
Baritone, orchestra accompaniment
- 1806 **Ragtime Violin** (*Irving Berlin*) **Premier Quartet**
Male voices, orchestra accompaniment
- 1807 **Glowworm** (*Paul Lincke*) **Edison Concert Band**
- 1808 **And the Green Grass Grew All Around** (*Harry Von Tilzer*) **Premier Quartet**
Comic song, orchestra accompaniment
- 1809 **Jesus, Lover of My Soul** (*J. P. Holbrook*) **Edison Mixed Quartet**
Mixed voices, organ accompaniment
- 1810 **Invercargill March** (*Alex. F. Lithgow*) **New York Military Band**

ARCHIVE ARTIFACTS

<p>1722 <i>Hungarian Dances</i>—G Minor and D Major (BRAHMS) Violin, 'cello and piano The Tollefsen Trio</p> <p>1650 (a) <i>Menuet</i> (BEETHOVEN); (b) <i>Gavotte</i> (GOSSEC) Violin, 'cello and piano Tollefsen Trio</p> <p>1578 <i>Shepherd Boy</i> (WILSON-SAENGER) Violin, flute and harp Venetian Instrumental Trio</p> <p>1527 <i>Serenade</i> (TITL) 'Cello, flute and harp Florentine Instrumental Trio</p> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center;">XYLOPHONE SOLOS</p> <p>1514 <i>The Mocking Bird</i>—Fantasia. Xylophone Charles Daab</p> <p>1595 <i>Mystic Dreams' Waltz</i> (STICKNEY) Xylophone Charles Daab</p> <p>1730 <i>William Tell Fantasia</i> (ROSSINI) Xylophone Charles Daab</p> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center;">BELL SOLOS</p> <p>1508 <i>Light as a Feather</i> (ROLLINSON) Bells Charles Daab</p> <p>1553 <i>Bell Solo from The Magic Flute</i> (MOZART) Bells Charles Daab</p> <hr style="width: 20%; margin: 10px auto;"/> <p style="font-size: small;">IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.</p>	<p style="text-align: center; font-size: large;">Edison Record No. 1795</p> <p style="text-align: center;">By the VENETIAN INSTRUMENTAL QUARTET</p> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center; font-size: large;">Dream of the Tyrolienne— Herd Girl's Dream</p> <p style="text-align: center; font-size: small;">Music by AUGUST LABITSKY</p>
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<p>AUGUST LABITSKY, a popular German composer, was born on July 4th, 1802, at Schönfeld, Eger, and died at Karlsbad, August 19th, 1881. He was taught by Veit of Petschau, and in 1820 he joined the orchestra at Marienbad as 1st violinist. In 1821 he became a member of the Karlsbad orchestra. In 1834 he organized an orchestra of his own, and toured many of the European countries with great success, playing his own compositions, which, at this time became exceedingly popular.</p> <p>Labitsky wrote a very large number of pieces of various kinds and a wide variety of dance music. He first published a composition of this type in 1827, which immediately became extraordinarily famous, and which the composer followed up with many others. The "Dream of the Tyrolienne" is sometimes known as the "Shepherd Girl's Dream." It is very suggestive of some of the old folk-songs of the Tyrol and is one of the best-known pieces of this composer. It is exceptionally interesting in this quartet</p>	<p>arrangement. The several instruments maintain their portion of the melody, which, though in itself is of simple construction, never becomes dull even after many repetitions.</p> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center;">Other Fine Instrumental Quartets and Trios</p> <p>1604 <i>Heimweh</i> (Longing for Home) (JUNGMANN) Violin, 'cello, Flute and harp Venetian Instrumental Quartet</p> <p>1616 <i>Dialogue for Three</i> (HAMM) Flute, oboe and clarinet Spindler, Santangelo and Giammatteo</p> <p>1630 <i>How Could I Forget Thee?</i>—Gavotte (SCHUSTER) Violin, 'cello, flute and harp Neapolitan Instrumental Quartet</p> <p>1768 <i>Monte-Cristo</i> (KOTLAR) Jorda-Rocabruna Instrumental Quintet</p> <p>28105 <i>Hymn to the Emperor, from the Kaiser Quartet</i> (HAYDN) Olive Mead String Quartet</p> <p>1748 <i>Love and Devotion</i> (DRUMHELLER) Violin, flute and harp Venetian Instrumental Trio</p>
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**Original record slip for Blue Amberol no. 1795, "Dream of the Tyrolienne—Herd Girl's Dream,"
by the Venetian Instrumental Quartet.**

ARCHIVE ARTIFACTS

- 1790 *Jim Lawson's Medley of Reels*—Violin
Charles D'Almaine
- 1802 *My Little Persian Rose Medley*—Two-step.
For dancing National Promenade Band

BANJO SOLOS

- 1532 *Dixie Medley*—Banjo Fred Van Eps
- 1544 (a) *Darkies' Dream* (LANSING); (b) *Darkies' Awakening* (LANSING) Banjo Fred Van Eps
- 1549 *My Sumurun Girl Medley*—Banjo Fred Van Eps

PIANO SOLOS

- 1570 *Serenade* (KOTSCHMAR) Piano, violin and 'cello
Tollefsen Trio
- 1647 *Nearer My God to Thee* (MASON-HIMMELREICH)
Piano with chimes effect Ferdinand Himmelreich
- 1726 *Annie Laurie* (SCOTT-HIMMELREICH) Piano
Ferdinand Himmelreich

IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.

Edison Record No. 1804

INSTRUMENTAL MEDLEY

By the NATIONAL GUARD FIFE
AND DRUM CORPS

On Parade Medley

THE National Guard Fife and Drum Corps have rendered an original and spirited melody of various fife, drum and bugle calls, interspersed with popular selections familiar to everyone.

(Fife, drum and bugle calls),
"The Girl I Left Behind Me"
(Some more bugle calls)
"Sweetheart Town"
"Garry Owen"
(Some more bugle calls)
"I'm Afraid to Come Home in the Dark"
(Some drum calls)
"Benzler Favorite," (a well-known reel)
(Some more bugle calls)
"Just One Sweet Girl" (played with bells accompaniment)
(More bugle calls)
"The Girl I Left Behind Me."

Other Instrumental Pieces

- 1558 *Minuet Op. 14, No. 1* (PADEREWSKI)
American Standard Orchestra
- 1573 *Lustspiel Overture* (KÉLER-BELA)
Edison Concert Band
- 1578 *Shepherd Boy* (WILSON-SAENGER) Violin, flute
and harp Venetian Instrumental Trio
- 1716 *Medley of Country Dances*—Violin
Eugene A. Jaudas

SOME OTHER MEDLEYS

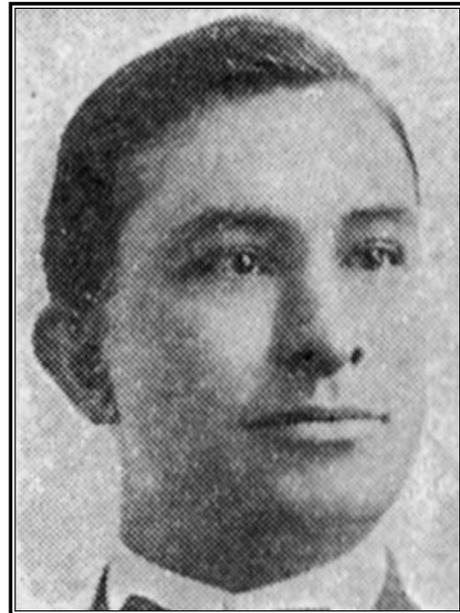
- 1519 *Kitty O'Neil Medley of Reels*—Violin
Charles D'Almaine
- 1522 *Money Musk Medley*—Virginia Reel. For
dancing National Promenade Band
- 1534 *Oh! You Circus Day Medley*—Whistling
Joe Belmont
- 1539 *Medley of Southern Plantation Songs*
New York Military Band
- 1574 *Medley of War Songs* New York Military Band
- 1626 *Patriotic Songs of America*
New York Military Band and Premier Quartet

**Original record slip for Blue Amberol no. 1804, the rousing "On Parade Medley,"
by the National Guard Fife and Drum Corps.**

SELECTED EDISON TALENT



STEVE PORTER
Comedian



MANUEL ROMAIN
Tenor



WILL OAKLAND
Counter-Tenor



JOSÉ ROCABRUNA
Violin

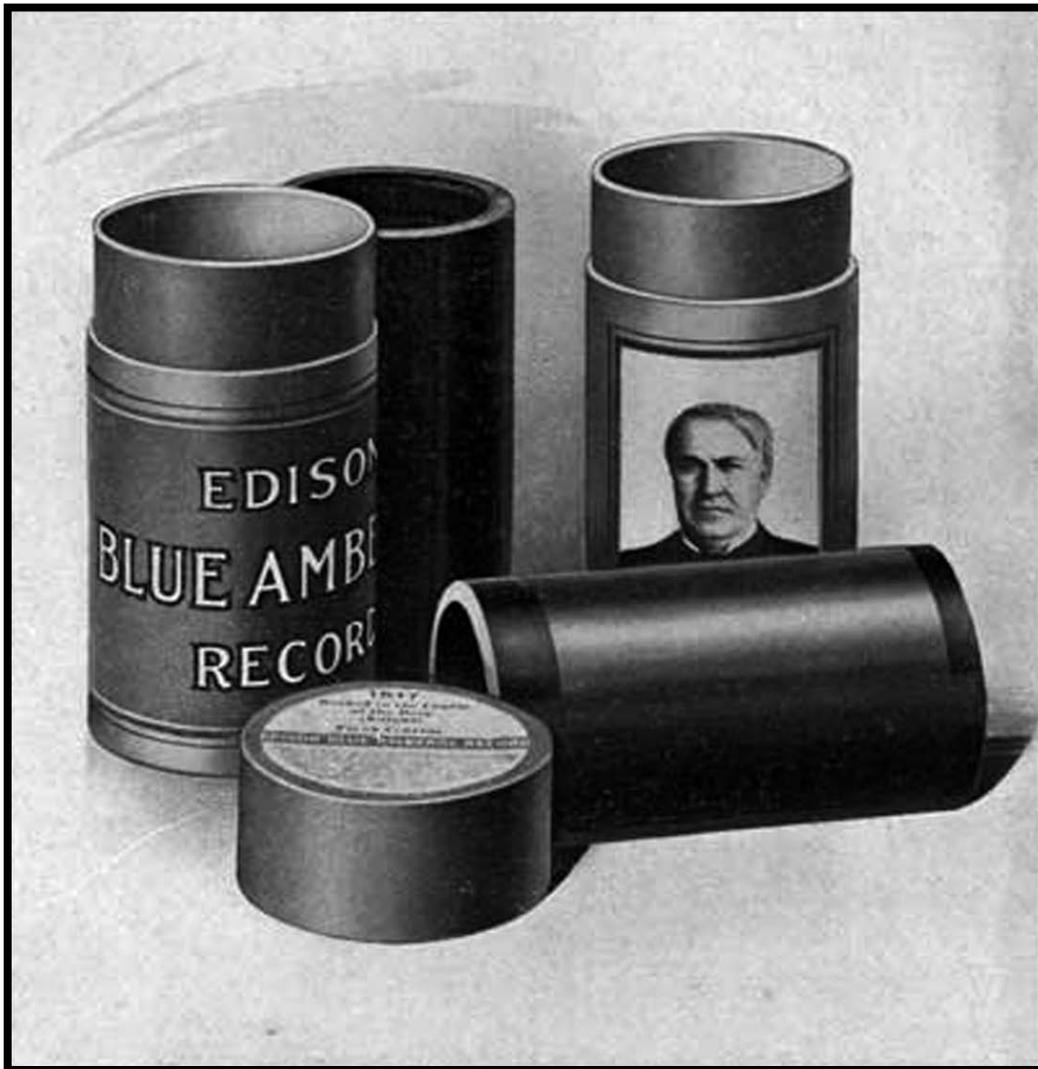
Steve Porter began recording in 1897. Manuel Romain and Will Oakland began their careers as minstrel men. And José Rocabruna played with the remarkable Jorda-Rocabruna Instrumental Quintet, whose "Monte Cristo" was featured on Vol. 8 of this series.

RELEASE INFORMATION

All the numbers in this volume (1781–1810) were released in the August 1913 List, when Edison ceased numbering its monthly lists.

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)
1794	Beautiful Beckoning Hands (Edison Mixed Quartet)	419 (May 1910)
1799	Sweet Dreams of Home (Charles Daab)	596 (Jan. 1911)
1804	On Parade Medley (National Guard Fife and Drum Corps)	92 (Mar. 1909)
1806	Ragtime Violin (Premier Quartet)	966 (Apr. 1912)
1807	Glowworm (Edison Concert Band)	61 (Jan. 1909)
1809	Jesus, Lover of My Soul (Edison Mixed Quartet)	731 (July 1911)
1810	Invercargill March (New York Military Band)	851 (Dec. 1911)



CREDITS

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Notes by David Giovannoni, Meagan Hennessey, and Richard Martin

EPM transcriptions by Richard Martin

The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release. Selection no. 1783, “Ship of My Dreams,” courtesy of the University of California, Santa Barbara, Davidson Library.

Thanks to David Seubert.

Essential reading:

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

Archeophone Archives is dedicated to issuing extensive runs of early sound recordings in digitally downloadable form. Like the CDs for which Archeophone Records is known, our digital downloads are carefully transferred from the best-available copies and meticulously restored to bring out the best-possible sound.

Our commitment to these critical details differentiates our releases from the free downloads available on the Internet. Archeophone Archives delivers the best sound from the best copies.

Our premiere endeavor, *The Blue Amberol Domestic Popular Series*, draws its recordings from the collection of David Giovannoni. The collection offers extensive runs of relatively common acoustic recordings in uncommonly nice condition. And it is highly curated. Each Blue Amberol is physically cleaned before it is aurally assessed; alternate takes are identified through A:B comparisons; the best copy of each take is identified; a second copy is retained when a quality duplicate is available; and digital transfers are made at archival-level resolution on state-of-the-art equipment.

The Giovannoni Collection makes its holdings available for historic CD and digital reissues, and to radio, television, and film productions. It is the first privately-held collection chosen by the Library of Congress for inclusion in its National Jukebox. And it is the primary source of choice for Archeophone Archives’ *Blue Amberol Domestic Popular Series*.

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