

Archeophone Archives



Edison Blue Amberol Records Domestic Popular Series *Vol. 7 (1721–1750)*

The EDISON PHONOGRAPH MONTHLY

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No. 6

THE BLUE AMBEROL,

BECAUSE OF ITS DURABILITY

AND BEAUTIFUL TONE,

IS THE BEST FRIEND

OF THE DEALER.

MAKE IT WORK FOR YOU

BY WORKING FOR IT.

*The original cover for the June 1913 release of
The Edison Phonograph Monthly.*

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. 7

BACK TO THE REGULAR PROGRAM

Volume 6 in this series of the finest-quality Edison Blue Amberol reissues consisted of some super-rare records—two of the School Series lessons and six historical speeches—along with all ten of the Special Series cylinders and ten other popular series records. Volume 7 dispenses with the talking and gets us back in earnest with the regular popular records. And what a feast it is.

The orchestral and band records are especially fine. “Ride of the Thuringia Hussars” and “*The Idol’s Eye—Selection*,” recordings by the United States Marine Band and Victor Herbert’s Orchestra, respectively, lead the way, with the famous “Blue Danube Waltz” by the American Standard Orchestra closing out the program. Chamber music by the Venetian Instrumental Trio (“Love and Devotion”) and the Tollefsen Trio (the lively “Hungarian Dances—G Minor and D Major”), as well as “Annie Laurie,” a piano solo by Ferdinand Himmelreich, add lush beauty to the selections.

The famous *Lone Ranger* theme is heard in a remarkable xylophone solo of Rossini’s “*William Tell Fantasia*” by Charles Daab, played with remarkable speed and musicality. Hi-Yo, Silver! Away!

Some of the big hits of 1913 are here, particularly Irving Berlin’s “When I Lost You,” by Irving Gillette (a.k.a. Henry Burr), and “The Trail of the Lonesome Pine” by Manuel Romain, a somewhat unusual vehicle for him. Comic songs such as “Underneath the Cotton Moon” and “Good-Bye Boys” by Billy Murray and “All Night Long” by Anna Chandler fill out the list with laughs.

The sole spoken piece is a gem: “The Baseball Girl” by Miss Ray Cox, her famous vaudeville routine, and the only record she made. It’s a scream.

And the only piece done by obscure baritone Joseph Parsons, “Deep Down in My Heart,” is here. Volume 7 is an entirely satisfying program of music.

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*

- 1721 **O, Little Mother of Mine** (*George B. Nevin*) **Frank Croxton and Chorus**
Baritone solo, orchestra accompaniment
- 1722 **Hungarian Dances—G Minor and D Major** (*Johannes Brahms*) **The Tollefsen Trio**
Violin, 'cello, and piano
- 1723 **The Hymns of the Old Church Choir** (*Alfred Solman*) **Edison Mixed Quartet**
- 1724 **Let Me Like a Soldier Fall—Maritana** (*Wallace*) **Charles Hackett and Chorus**
Tenor solo, orchestra accompaniment
- 1725 **Flanagan's Irish Jubilee** **Steve Porter & Co.**
Vaudeville sketch
- 1726 **Annie Laurie** (*Scott-Himmelreich*) **Ferdinand Himmelreich**
Piano solo with variations
- 1727 **Deep Down in My Heart** (*Tom Kelley*) **Joseph Parsons**
Bass solo, orchestra accompaniment
- 1728 **The Two Beggars** (*H. Lane Wilson*) **Anthony (Young) and Harrison (Wheeler)**
Tenor and Baritone, orchestra accompaniment
- 1729 **Ride of the Thuringia Hussars** (*Wm. H. Santelmann*) **United States Marine Band**
- 1730 **William Tell Fantasie** (*Rossini*) **Charles Daab**
Xylophone, orchestra accompaniment
- 1731 **The Idol's Eye—Selection** (*Herbert*) **Victor Herbert and His Orchestra**
- 1732 **Laughing Love** (*H. Christiné*) **New York Military Band**
- 1733 **Underneath the Cotton Moon** (*Geo. W. Meyer*) **Billy Murray and Chorus**
Coon song, orchestra accompaniment
- 1734 **Here's to Love—The Sunshine Girl** (*Paul A. Rubens*) **Elizabeth Spencer**
Mezzo-soprano, orchestra accompaniment
- 1735 **Georgia Land** (*Harry Carroll*) **Walter Van Brunt and Chorus**
Coon song, orchestra accompaniment
- 1736 **My Little Persian Rose** (*Anatol Friedland*) **C. W. Harrison**
Tenor solo, orchestra accompaniment

- 1737 **That Old Girl of Mine** (*Egbert Van Alstyne*)
James F. Harrison (Frederick J. Wheeler) and Chorus
Baritone solo, orchestra accompaniment
- 1738 **When I Lost You** (*Irving Berlin*) **Irving Gillette**
Tenor solo, orchestra accompaniment
- 1739 **All Night Long** (*Shelton Brooks*) **Anna Chandler**
Novelty song
- 1740 **Favorite Airs from the Geisha** (*Sidney Jones*) **Edison Light Opera Co.**
Orchestra accompaniment
- 1741 **I'll Get You** (*Gus Edwards*) **Walter Van Brunt**
Tenor, orchestra accompaniment
- 1742 **Beautiful Isle of Somewhere** (*J. S. Fearis*)
Anthony and Harrison (John Young and Frederick J. Wheeler)
Tenor and baritone, orchestra accompaniment
- 1743 **The Trail of the Lonesome Pine** (*Harry Carroll*) **Manuel Romain**
Tenor, orchestra accompaniment
- 1744 **Tango Land—Tango (For dancing)** (*Henry Lodge*) **National Promenade Band**
- 1745 **My Faith Looks up to Thee—Hymn—Anthem** (*Lachner—Bassford*)
The Frank Croxton Quartet
Sacred, orchestra accompaniment
- 1746 **You're Just as Sweet at Sixty as You were at Sweet Sixteen** (*J. Fred Helf*) **Will Oakland**
Counter-tenor, orchestra accompaniment
- 1747 **The Baseball Girl (Talking)** **Miss Ray Cox**
- 1748 **Love and Devotion** (*L. H. Drumheller*) **Venetian Instrumental Trio**
Violin, flute and harp
- 1749 **Good-bye Boys** (*Harry von Tilzer*) **Billy Murray**
Comic song, orchestra accompaniment
- 1750 **Blue Danube Waltz** (*Johann Strauss*) **American Standard Orchestra**

ARCHIVE ARTIFACTS

- 1551 *Count of Luxembourg*—Waltzes (LEHAR)
American Standard Orchestra
- 1570 *Serenade* (KOTZSCHMAR) Piano, violin and
'cello Tollefsen Trio
- 1527 *Serenade* (TITL) 'Cello, flute and harp
Florentine Instrumental Trio
- 1616 *Dialogue for Three* (HAMM) Flute, oboe and
clarinet Spindler, Santangelo and Giammatteo
- 1558 *Minuet Op. 14, No. 1* (PADEREWSKI)
American Standard Orchestra
- 1578 *Shepherd Boy* (WILSON-SAENGER) Violin, flute
and harp Venetian Instrumental Trio
- 1604 *Heimweh* (Longing for Home) (JUNGMANN)
Violin, 'cello, flute and harp
Venetian Instrumental Quartet
- 1630 *How Could I Forget Thee*—Gavotte (SCHUSTER)
Violin, 'cello, flute and harp
Neapolitan Instrumental Quartet
- 1581 *Edelweiss und Almenrausch* (MANGELSDORF)
Violin, flute and harp
Venetian Instrumental Trio

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

Edison Record No. 1722

VIOLIN, VIOLONCELLO AND PIANO

By THE TOLLEFSEN TRIO

Hungarian Dances—G Minor and D Major

Music by JOHANNES BRAHMS

Published by CARL FISCHER, NEW YORK

THE death of Johannes Brahms (1833-1897) removed, from the sparsely settled land of music, the last of the immortals; the one whom Bülow justly ranked with Bach and Beethoven; the one upon whom Schumann lavished both praise and prophecy. When the printed list of Brahms' achievements in song, sonata, symphony and pianoforte works of vast proportions is placed before you, amazement at the slow, patient, extraordinary fertility of the man seizes upon you. For half a century he pursued the beautiful in its most elusive form; pursued it when the fashions of the hour mocked at such undeviating devotion, when sobriety was voted dull, and the footlights had invaded music's realm. When a complete life of Brahms is written, this trait of fidelity, this marvelous spiritual obstinacy of the man will be lovingly dealt with.

There seems to be an opinion that because Brahms refused to challenge current tendencies in art and literature he held

himself aloof and was remote from humanity. Nothing could be farther from the truth. Brahms' music throbs with humanity, with the rich, red blood of mankind. The inner, the spiritual ear is longer enamored of the harmonies of a Brahms than of the sonorous splendors of Wagner or Verdi. It is the still, small voice discerned in a Brahms adagio or a Chopin prelude, or the whirling passion and ever-changing mood of these Hungarian Dances, that lingers with us when the music of the theatre seems superficial and garish.

You Will Find These Charming

- 28105 *Hymn to the Emperor, from the Kaiser Quartet*
(HAYDN) Olive Mead String Quartet
- 28156 (a) *The Flowers That We Love* (CRÉMIEUX);
(b) *Mariette* (COURQUIN)
Armand Vecsey and his Hungarian Orchestra
- 1731 *The Idol's Eye*—Selection (HERBERT)
Victor Herbert and his Orchestra
- 1501 *Semiramide Overture* (ROSSINI)
American Standard Orchestra

Original record slip for Blue Amberol no. 1722, "Hungarian Dances," by the Tollefsen Trio.

ARCHIVE ARTIFACTS

- 1538 *I Will Love You When the Silver Threads are Shining Among the Gold* (Klickmann) Tenor
Manuel Romain
- 1541 *When was There Ever a Night Like This—The Passing Show of 1912* (Hirsch) Tenor
Charles W. Harrison
- 1555 *Where the Moonbeams Gleam* (Daniels) Tenor duet
Albert H. Campbell and Irving Gillette
- 1556 *When I Waltz With You* (Gumble) Tenor
Charles W. Harrison
- 1568 *On a Beautiful Night with a Beautiful Girl* (Edwards) Tenor
Walter Van Brunt and Chorus
- 1572 *She was Bred in Old Kentucky* (Carter) Tenor
Manuel Romain and Chorus
- 1759 *Two Jolly Sailors* (Israel and Porter) Vaudeville
Porter and Harlan
- 1762 *Always Take a Girl Named Daisy* (Meyer) Tenor duet
Campbell and Gillette
- 1767 (a) *Three Little Owls and the Naughty Little Mice*; (b) *I'm Old But I'm Awfully Tough* (Stewart) Comic songs
Cal Stewart
- 1741 *I'll Get You* (Edwards) Tenor
Walter Van Brunt

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

Edison Record No. 1746

COUNTER-TENOR SOLO
ORCHESTRA ACCOMPANIMENT

By **WILL OAKLAND**

You're Just as Sweet at Sixty as You Were at Sweet Sixteen

Music by J. FRED HELF Words by WILL A. HEELAN
Published by FOSTER MUSIC PUBLISHING CO., CHICAGO

J. FRED HELF is a composer and publisher of popular songs in New York City. His name has become identified with the sentimental ballad type, of which he has written a large number. Among them may be named "Just a little word called 'Welcome,'" "When you know you're not forgotten by the girl you can't forget," and "I'm tying the leaves so they won't come down."

"You're Just as Sweet at Sixty as You Were at Sweet Sixteen" has already become one of the most successful of all. Mr. Helf says he modeled it after "Silver Threads Among the Gold," which is his ideal song. It receives an especially interesting rendition on this Record, as it was Mr. Oakland himself who first presented it to the public in George Evans' Minstrel Company. It seems to be especially adapted as a minstrel and quartet ballad, for it has already been sung in all the leading minstrel companies, and by many of the vaudeville quartets all over the country.

Other Popular Songs

- 1505 *When You're Away* (Grant) Mezzo-soprano and tenor
Helen Clark and Harvey Hindermeyer
- 1518 *Whispering Hope* (Hawthorne) Mezzo-soprano and tenor
Helen Clark and Harry Anthony (John Young)
- 1609 *Don't Turn My Picture to the Wall—The Girl from Montmartre* (Kern) Soprano and tenor
Elizabeth Spencer and Walter Van Brunt
- 1627 *When I Met You Last Night in Dreamland* (Williams) Mezzo-soprano and baritone
Helen Clark and Edwin Skedden
- 1512 *I'm Smiling at de Moon dat Smiles at You—My Best Girl* (Barratt) Tenor and chorus
Irving Gillette and Chorus
- 1540 *Under the Big September Moon* (Atkinson) Tenor duet
Albert H. Campbell and Irving Gillette
- 1504 *Roses Bloom for Lovers—The Rose Maid* (Granichstaedten) Soprano
Grace Kerns
- 1610 *Say Not Love is a Dream—The Count of Luxembourg* (Lehar) Soprano
Elizabeth Spencer
- 1734 *Here's to Love—The Sunshine Girl* (Rubens) Mezzo-soprano
Elizabeth Spencer

Original record slip for Blue Amberol no. 1746, "You're Just as Sweet at Sixty as You Were at Sweet Sixteen," by counter-tenor Will Oakland.

ARCHIVE ARTIFACTS

- 1549 *My Sumurun Girl Medley*, Banjo Fred Van Eps
 1553 *Bell Solo from The Magic Flute* (MOZART) Bells
 Charles Daab
 1570 *Serenade* (KOTZSCHMAR) Piano, violin and
 'cello Tollefsen Trio
 1581 *Edelweiss and Almenrausch* (MANGELSDORF)
 Violin, flute and harp
 Venetian Instrumental Trio
 1595 *Mystic Dreams' Waltz* (STICKNEY) Xylophone
 Charles Daab
 1616 *Dialogue for Three* (HAMM) Flute, oboe and
 clarinet Spindler Santangelo and Giammatteo
 1630 *How Could I Forget Thee?—Gavotte* (SCHUSTER)
 Violin, 'cello, flute and harp
 Neapolitan Instrumental Quartet
 1716 *Medley of Country Dances*, Violin
 Eugene A. Jaudas
 1722 *Hungarian Dances—G Minor and D Major*
 (BRAHMS) Violin, 'cello and piano
 The Tollefsen Trio
 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. 1748

VIOLIN, FLUTE AND HARP

By THE VENETIAN INSTRUMENTAL TRIO

Love and Devotion

Music by L. A. DRUMHELLER

Foster's
 PHONOGRAPH DEPT. PROGRAMS

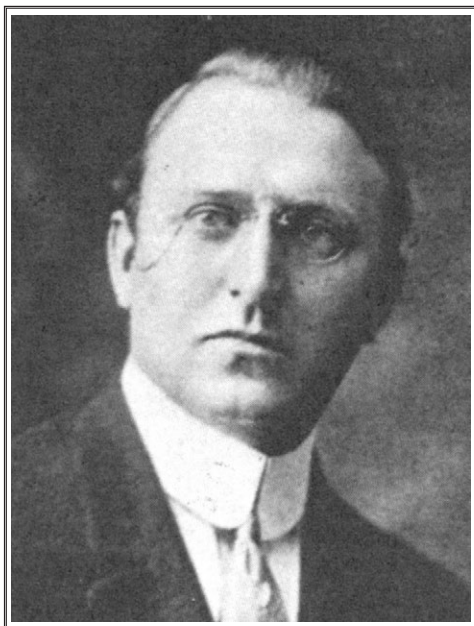
L. A. DRUMHELLER will be remembered as the composer of "Beautiful Star of Heaven" and "Love's Golden Star." He is a Philadelphian, who is very prominent in the musical circles of that city both as a music teacher and as a composer. His music is generally of this type, and is quite voluminous. Many of his pieces in piano form are popular as teaching pieces and are well known. This present selection is one of his best, and is quite typical of his music as a whole. It has a dainty and charming melody which the violin, flute and harp each carry portions of, or weave together into a new form in a most graceful and beautiful manner. As a specimen of the lighter grade of chamber music this selection is especially interesting.

Other Instrumental Pieces

- 1578 *Shepherd Boy* (WILSON-SAENGER) Violin, flute
 and harp Venetian Instrumental Trio
 1604 *Heimweh* (Longing for Home) (JUNGMANN)
 Violin, 'cello, flute and harp
 Venetian Instrumental Quartet
 1630 *How Could I Forget Thee—Gavotte* (SCHUSTER)
 Violin, 'cello, flute and harp
 Neapolitan Instrumental Quartet
 1639 *Waltzing Doll* (Poupée Valsante) (POLDINI)
 Violin, 'cello, flute and harp
 Venetian Instrumental Quartet
 1650 (a) *Menuet* (BEETHOVEN); (b) *Gavotte* (GOSSEC)
 Violin, 'cello and piano Tollefsen Trio
 1508 *Light as a Feather* (ROLLINSON) Bells
 Charles Daab
 1519 *Kitty O'Neil Medley of Reels*, Violin
 Charles D'Almaine
 1514 *The Mocking Bird—Fantasia*, Xylophone
 Charles Daab
 1527 *Serenade* (TITL) 'Cello, flute and harp
 Florentine Instrumental Trio
 1532 *Dixie Medley*, Banjo Fred Van Eps
 1534 *Oh! You Circus Day Medley*, Whistling
 Joe Belmont

Original record slip for Blue Amberol no. 1748, "Love and Devotion," by the Venetian Instrumental Trio.

SELECTED EDISON TALENT



FRANK CROXTON
Bass



MISS RAY COX
Talking



JOHN YOUNG
Tenor



FREDERICK WHEELER
Baritone

Previously known by the pseudonyms, Harry Anthony and J. F. Harrison, John Young and Frederick Wheeler now were being called by their proper names in Edison literature.

RELEASE INFORMATION

Blue Amberols numbered 1721 through 1738 were released in Edison's Sixth List, April 1913.

Blue Amberols numbered 1739 through 1750 made up the first part of Edison's Seventh List, released in May 1913.

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)
1732	Laughing Love (NY Military Band)	1065 (Aug. 1912)
1747	The Baseball Girl (Miss Ray Cox)	196 (Aug. 1909)
1748	Love and Devotion (Venetian Instrumental Trio)	117 (May 1909)
1750	Blue Danube Waltz (American Standard Orchestra)	481 (Aug. 1910)



You Will Never Know a Lonely Moment
if You Own an

EDISON PHONOGRAPH

It will play to you and sing for you the music that you love best. It makes no difference how varied the musical taste of your family may be—from grand opera to coon “shouts” the Edison will satisfy every requirement.

The Blue Amberol Records are not only practically unbreakable, but they possess a richness and roundness of tone that is a revelation to those who hear it for the first time. The permanent Diamond-pointed Reproducer which does away with the nuisance of changing needles, gives a clear full tone because of its fineness and weight.

Come in and hear Edison Blue Amberol Records played by the Edison Diamond Reproducer.

JOHN BROWN

120 Main Street

CREDITS

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Digital restoration by Richard Martin and David Giovannoni

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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.

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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