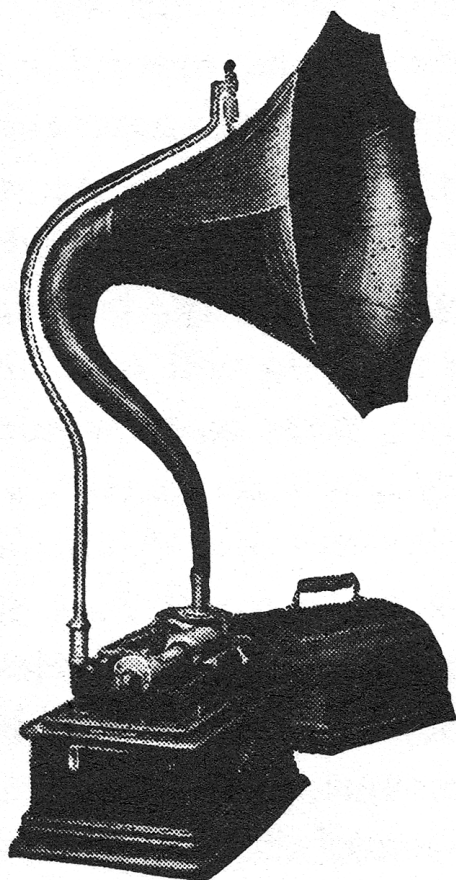


Archeophone Archives



Edison Blue Amberol Records Domestic Popular Series *Vol. 11 (1841–1870)*



"Home" Model
(2 in. cut)

The EDISON

Blue Amberol Records

can be played thou-
sands of times with-
out wear or injury.
They play

Four Minutes

**We carry a full line of EDISON
RECORDS, and can show you all
styles of**

EDISON PHONOGRAPHS

JOHN BROWN

*A typical half-tone electro that Edison provided its dealers for advertising purposes
(EPM Aug. 1913, p. 12).*

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*.

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.

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.

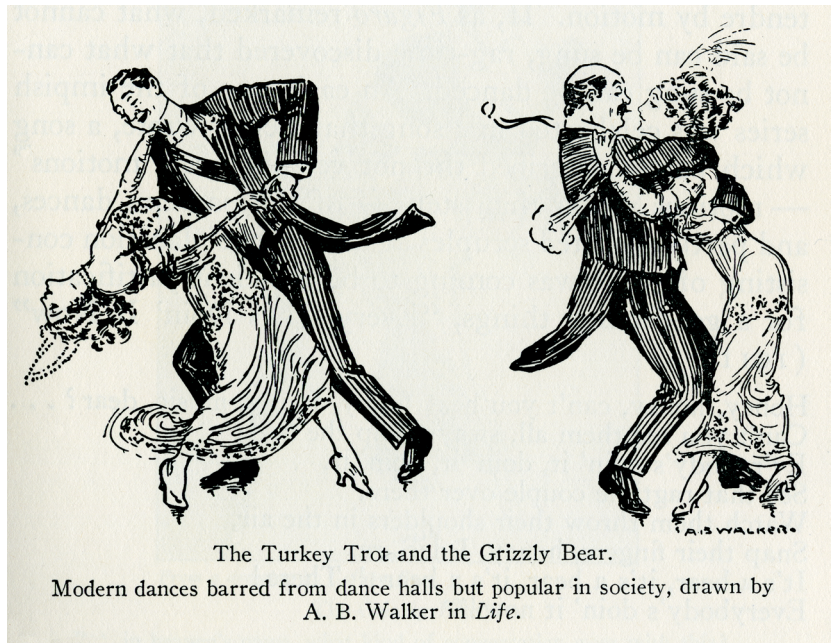
Introduction to Blue Amberol Series, Vol. 11

A SERIES OF EJACULATIONS AND PANTY GASPS

Racing to produce celluloid titles for its new diamond point machines, the Edison company added a phenomenal 96 titles to its domestic Blue Amberol catalog in September 1913 and another 96 in October—the two largest releases in Blue Amberol history. But new recordings comprised less than a third of these lists; most Blue Amberols released in that two-month period were recycled from the Amberol catalog. Only by not recording each title anew could Edison maintain this breakneck release schedule of four Blue Amberol titles per work day.

The 30 selections in this volume are all from the September 1913 list. Eight titles (1841–1847 and 1854) were recorded in 1913 for Blue Amberol release; the remainders were reissues from the 1908–1912 catalogs. The vast and divergent repertoire is consistent with the company’s need to appeal to a wide segment of middle-class Americans with tried-and-true performers, songs, and genres.

The American songbook from the 19th century is well-represented here (“Old Black Joe,” “Darling Nellie Gray”) as are newly penned entries from 20th century’s second decade (“Moonlight Bay,” “Alexander’s Ragtime Band”). Several selections served as soundtracks to the ragtime “animal dances” popular that season. “Hula Hula Medley” includes “The Red Rose Rag” and ragtime hits “Oh, You Beautiful Doll” and “The Oceana Roll.” Fred Van Eps’ performance of “Alexander’s Ragtime Band” invited engagement in the Turkey Trot, Bunny Hug, or Grizzly Bear. These dance medleys may seem tame to modern ears. But ragtime—like rock and roll—sounded the unexpurgated and unwelcome musical whoop of youngsters and other rebels. Chronicler of *Our Times* Mark Sullivan cleverly characterized the genre’s disruptive nature “to such conservatives as had a feeling for the more formal type of music”:



[R]ag-time syncopation was unpleasing enough, but the words thrown together to fit the syncopation were even more distasteful. The idea that a popular song should tell a story was dismissed. In a febrile section of New York City called “Tin Pan Alley”—where nine-tenths of the country’s popular music came to be produced—hectic artisans, hurrying frantically to take advantage of the new vogue, threw together words having no pretense of narrative, or logic, and only as much poetry as the assonance of love with dove, moon with June, or, attained by main force, tune with soon, or maid with said. In the rag-time songs, the words were merely a series of ejaculations, the music a sequence of panty gasps.

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*

- 1841 **In My Harem** (*Berlin*) **Billy Murray**
Comic song, orchestra accompaniment
- 1842 **La Rumba—Tango (For dancing)** (*J. Tim Brymn*) **National Promenade Band**
- 1843 **Good-Bye, Boys Medley Two-Step (For dancing)** **National Promenade Band**
- 1844 **Melinda's Wedding Day** (*Al. Piantadosi*) **Arthur Collins and Byron G. Harlan**
Coon duet, orchestra accompaniment
- 1845 **Daddy Has a Sweetheart and Mother is Her Name** (*Dave Stamper*) **Manuel Romain**
Tenor, orchestra accompaniment
- 1846 **There's One in a Million Like You** (*Jean Schwartz*) **Walter Van Brunt**
Tenor, orchestra accompaniment
- 1847 **The Whip March** (*Abe Holzmann*) **New York Military Band**
- 1848 **Moonlight Bay** (*Percy Wenrich*) **Premier Quartet**
Vocal, orchestra accompaniment
- 1849 **Holy! Holy! Lord God Almighty!** (*Rev. John B. Dykes*) **Edison Mixed Quartet**
Sacred, organ accompaniment
- 1850 **Dream Faces** (*W. M. Hutchinson*) **Elizabeth Spencer and Chorus**
Soprano, orchestra accompaniment
- 1851 **Why Did You Make Me Care?** (*Alfred Solman*) **Charles W. Harrison**
Tenor, orchestra accompaniment
- 1852 **I Laughed at the Wrong Time** (*Stewart*) **Cal Stewart**
Laughing song, orchestra accompaniment
- 1853 **I'm Looking for a Nice Young Fellow Who is Looking for a Nice Young Girl** (*S. R. Henry*) **Ada Jones and Chorus**
Serio comic, orchestra accompaniment
- 1854 **Always Gallant Polka** (*Ph. Fahrbach, Jr.*) **Albert Benzler**
Xylophone, orchestra accompaniment
- 1855 **What a Friend We Have in Jesus** (*C. C. Converse*) **Edison Mixed Quartet**
Sacred, orchestra accompaniment

- 1856 **Where the Silvery Colorado Wends its Way** (*Charles Avril*) **Irving Gillette and Chorus**
Tenor, orchestra accompaniment
- 1857 **Memories of Home** (*Fr. Gutmann*) **Venetian Instrumental Trio**
Violin, flute and harp
- 1858 **Silver Star** (*Charles L. Johnson*) **Ada Jones and Billy Murray**
Indian love song, orchestra accompaniment
- 1859 **Hula, Hula Medley Two-step (For dancing)** **National Promenade Band**
- 1860 **Darling Nellie Gray** (*B. R. Hanby*) **Metropolitan Quartet**
Vocal, orchestra accompaniment
- 1861 **Wedding of the Winds Waltz** (*John T. Hall*) **P. Frosini**
Accordion
- 1862 **God is Love, His Mercy Brightens** (*Conradin Kreutzer*) **Agnes Kimball, Reed Miller and Frank Croxton**
Soprano, tenor and baritone
- 1863 **William Tell Overture** (*G. Rossini*) **Edison Concert Band**
- 1864 **Alexander's Ragtime Band Medley** **Fred Van Eps**
Banjo, orchestra accompaniment
- 1865 **Old Black Joe** (*Foster-Van der Stucken*) **Knickerbocker Quartet**
Vocal, orchestra accompaniment
- 1866 **Uncle Josh's Huskin' Bee** **Cal Stewart and Co.**
Farm scene
- 1867 **Teddy Bears' Picnic** (*John W. Bratton*) **American Symphony Orchestra**
- 1868 **Lasca** (*F. Desprez*) **Edgar L. Davenport**
Recitation
- 1869 **When the Evening Bells are Chiming Songs of Auld Lang Syne** (*J. Fred Helf*) **Manuel Romain**
Sentimental ballad, orchestra accompaniment
- 1870 **The Butterfly** (*Theo. Bendix*) **Eugene C. Rose and George Rubel**
Flute and clarinet, orchestra accompaniment

ARCHIVE ARTIFACTS

1788 *Mary and John* (The Lovers' Quarrel) (FOREST)
Waltz song _____ Walter Van Brunt

Other Band Selections

- 1756 *La Bella Argentina*—Tango (ROBERTO) For
dancing _____ National Promenade Band
- 1847 *The Whip March* (HOLZMANN)
New York Military Band
- 1509 *La Paloma* (YRADIER) Edison Concert Band
- 1574 *Medley of War Songs* New York Military Band
- 1600 *Home, Sweet Home, the World Over* (LAMPE)
Edison Concert Band
- 1711 *Manhattan Beach and El Capitan Marches*
(SOUSA) _____ Sousa's Band
- 1729 *Ride of the Thuringia Hussars* (SANTELMANN)
United States Marine Band
- 1807 *Glowworm* (LINCKE) Edison Concert Band
- 1847 *The Whip March* (HOLZMANN)
New York Military Band
- 1878 *Jolly Fellows Waltz* (VOLLSTEDT) Sousa's Band

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

Edison Record No. 1843

TWO-STEP—FOR DANCING

By THE NATIONAL PROMENADE BAND

Good-Bye Boys Medley

Copyrighted and published by THE HARRY VON TILZER MUSIC
PUBLISHING CO., NEW YORK

THIS Record combines four of the greatest successes of the last few seasons, representing the writings of two well-known composers. The selections are, in the order played, "Good-Bye Boys," "I'd Do as Much for You," "Row, Row, Row," and "I'll Sit Right on the Moon and Keep My Eyes on You." The first two are by Harry von Tilzer, who, although still a young man, deserves his title of veteran popular songwriter. He needs no introduction to anyone. The last two songs are by James—that is—Jimmie V. Monaco.

"Good-Bye Boys" was sung by Mr. von Tilzer himself in vaudeville recently. It was also sung by Al Jolson in the "Honeymoon Express" at the New York Winter Garden. "I'd Do as Much for You" was rendered (it would be wrong to say "sung") by Eddie Foy; Elizabeth Brice sang "Row, Row, Row" and made it the hit of the Ziegfeld Show, "Follies of 1912." "I'll Sit Right on the Moon" was made popular by scores of vaudeville performers, the most noted of whom is perhaps, Sophie Tucker.

Other Band Records for Dancing

- 1506 *Over the Waves Waltz* (ROSAS) For dancing
New York Military Band
- 1522 *Money Musk Medley*—Virginia Reel. For
dancing _____ National Promenade Band
- 1564 *Sounds from the Operas*, Waltzes. For dancing
National Promenade Band
- 1744 *Tango Land*—Tango (LODGE)
National Promenade Band
- 1752 *When the Midnight Choo-Choo Leaves for
Alabam'* Medley, Two-step. For dancing
National Promenade Band
- 1802 *My Little Persian Rose Medley*, Two-step. For
dancing _____ National Promenade Band
- 1859 *Hula Hula Medley*, Two-step. For dancing
National Promenade Band
- 1842 *La Rumba*—Tango (BRYMN) For dancing
National Promenade Band

Some Good Waltz Songs

- 1556 *When I Waltz with You* (GUMBLE) Tenor
Charles W. Harrison
- 1554 *Roses, Roses Everywhere* (TROTÉRE) Tenor
Harvey Hindermeyer

**Original record slip for Blue Amberol no. 1843, "Good-Bye Boys Medley," a two-step dancing
record by the National Promenade Band.**

ARCHIVE ARTIFACTS

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
 1864 *Alexander's Rag Time Band Medley*, Banjo Fred Van Eps

VIOLIN SOLOS

- 1519 *Kitty O'Neil Medley of Reels*, Violin Charles D'Almaine
 1716 *Medley of Country Dances*, Violin Eugene A. Jaudas
 1763 *Down at Finnegan's Jamboree*, Violin. Descriptive scene Charles D'Almaine and Co.
 1770 *Fisher's Hornpipe Medley*, Violin Charles D'Almaine
 1790 *Jim Lawson's Medley of Reels*, Violin Charles D'Almaine
 28102 *Thais—Meditation* (MASSENET) Violin, piano accompaniment by André Benoist Albert Spalding

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

Edison Record No. 1854

XYLOPHONE SOLO
 ORCHESTRA ACCOMPANIMENT

By ALBERT BENZLER

Always Gallant Polka

Music by PHILIP FAHRBACH
 Published by J. SCHOTT & CO., NEW YORK

PHILIP FAHRBACH is a German composer who has written a large variety of instrumental pieces. "Immer Galant" (Always Gallant), is one of his best, and shows the grace and delicacy, as well as the flow of pretty melodies so characteristic of this composer. As a xylophone solo it affords many opportunities for an effective display of Benzler's technical ability.

In this connection it may be interesting to remember that the xylophone was at first called a "strawfiddle," and is a very ancient instrument, found principally among the Russians, Poles and Tartars.

Other Xylophone Solos

- 1514 *The Mocking Bird-Fantasia*—Xylophone Charles Daab
 1595 *Mystic Dreams' Waltz* (STICKNEY) Xylophone Charles Daab
 1730 *William Tell Fantasia* (ROSSINI) Xylophone Charles Daab

BELL SOLOS

- 1508 *Light as a Feather* (ROLLINSON) Bells Charles Daab
 1553 *Bell Solo from The Magic Flute* (MOZART) Bells Charles Daab
 1760 *Annie Laurie and Home, Sweet Home* (DUNN-PAYNE) Bells John F. Burckhardt
 1799 *Sweet Dreams of Home* (ENGELMANN) Bells Charles Daab

ACCORDION SOLOS

- 1774 *Italian Army March*, Accordion Guido Deiro
 1861 *Wedding of the Winds Waltz* (JOHN T. HALL) Accordion P. Frosini

**Original record slip for Blue Amberol no. 1854, "Always Gallant Polka,"
 a xylophone solo by Albert Benzler.**

ARCHIVE ARTIFACTS

Some Favorites

- 1545 *Abide With Me* (MONK) Mixed voices
Frank Croxton Quartet
- 1557 *Nearer, My God to Thee* (MASON-JOHNSON) Male
voices Knickerbocker Quartet
- 1633 *Rock of Ages* (HASTINGS) Sacred
Edison Mixed Quartet
- 1745 *My Faith Looks Up to Thee*—Hymn-anthem
(LACHNER-BASSFORD) Frank Croxton Quartet
- 1755 *Lead Kindly Light* (J. B. DYKES) Male voices
Knickerbocker Quartet
- 28104 *One Sweetly Solemn Thought* (AMBROSE) Bari-
tone Thomas Chalmers
- 28106 *Ave Marie* (BACH-GOUNOD) Soprano with
violin obligato
Marie Rappold and Albert Spalding
- 1809 *Jesus, Lover of My Soul* (HOLBROOK) Mixed
voices Edison Mixed Quartet
- 1849 *Holy, Holy, Holy! Lord God Almighty!* (REV.
JOHN B. DYKES) Edison Mixed Quartet

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

Edison Record No. 1855

SACRED, MIXED VOICES
ORCHESTRA ACCOMPANIMENT

By THE EDISON MIXED QUARTET

What a Friend We Have in Jesus!

Music by C. C. CONVERSE

Words by JOSEPH SCRIVEN

WHAT A FRIEND WE HAVE IN JESUS!

What a friend we have in Jesus,
All our sins and griefs to bear;
What a privilege to carry
Ev'rything to God in prayer.
Oh, what peace we often forfeit,
Oh, what needless pain we bear—
All because we do not carry
Ev'rything to God in prayer.

Have we trials and temptations?
Is there trouble anywhere?
We should never be discouraged,
Take it to the Lord in prayer.
Can we find a Friend so faithful,
Who will all our sorrows share?
Jesus knows our ev'ry weakness,
Take it to the Lord in prayer.

Are we weak and heavy laden,
Cumbered with a load of care?
Precious Saviour, still our Refuge,—
Take it to the Lord in prayer.
Do thy friends despise, forsake thee?
Take it to the Lord in prayer;
In His arms He'll take and shield thee,
Thou wilt find a solace there.

JOSEPH SCRIVEN, the author of this favorite hymn, was born in Dublin, Ireland, in 1820, but went to Canada when he was twenty-five years old. He died at Port Hope, Ontario, in 1886. According to Ira D. Sankey the words of this hymn were discovered in the following manner: "A neighbor was sitting up with Scriven during his illness, and happened upon the MS. Reading it with great delight and then questioning Scriven, he ascertained that it had been written by him to comfort his mother in times of special sorrow, never intending anyone else to see it."

As to the melody, that was written by Dr. C. C. Converse, who has written a number of hymn tunes of which, possibly, this is the best known.

**Original record slip for Blue Amberol no. 1855, "What a Friend We Have in Jesus,"
by the Edison Mixed Quartet.**

ARCHIVE ARTIFACTS

Songs of Memory

- 28143 *Old Folks at Home* (STEPHEN FOSTER) Contralto
Margaret Keyes
- 28166 *Annie Laurie*, Contralto Christine Miller
- 28145 *Home, Sweet Home* (JOHN HOWARD PAYNE)
Contralto Eleonora de Cisneros
- 28103 *Ben Bolt* (KNEASS) Contralto
Eleonora de Cisneros
- 1619 *Her Bright Smile Haunts Me Still* (WRIGHTON)
Tenor Charles W. Harrison
- 1630 *How Could I Forget Thee?*—Gavotte (SCHUSTER)
Violin, 'cello, flute and harp
Neapolitan Instrumental Quartet
- 1746 *You're Just as Sweet at Sixty as You Were at
Sweet Sixteen* (HELF) Counter-tenor
Will Oakland
- 1801 *Then You'll Remember Me*—The Bohemian
Girl (BALFE) Tenor Charles Hackett
- 1851 *Why Did You Make Me Care?* (ALFRED SOLMAN)
Tenor Charles W. Harrison
- 1857 *Memories of Home* (FR. GUTMANN) Violin,
flute and harp Venetian Instrumental Trio
- 1860 *Darling Nellie Gray* (B. R. HANBY) Mixed
voices Metropolitan Quartet

Edison Record No. 1857

VIOLIN, FLUTE AND HARP

By THE VENETIAN INSTRUMENTAL TRIO

Memories of Home

Music by FRIEDRICH GUTMANN

FRIEDRICH GUTMANN, a German composer of considerable note, has written nothing more charming than this reverie. It has become immensely popular both in this country and abroad.

Gutmann's music, of which he has written a great quantity, is generally facile both in construction and in technical difficulties of performance and is, for these reasons, a favorite among amateur players.

Most of the composer's music is for the piano and "Memories of Home" was originally so written, yet its graceful theme and sentimental character seem to gain added charm when heard in this trio arrangement. It is doubtful if any three instruments have tone qualities that blend so beautifully as the violin, flute and harp and "Memories of Home," rendered in this manner, forms a delightful addition to the lighter grade of "chamber music."

Others by The Venetian Trio

- 1578 *Shepherd Boy* (WILSON-SAENGER) Violin, flute
and harp Venetian Instrumental Trio
- 1604 *Heimweh* (Longing for Home) (JUNGSMANN)
Violin, 'cello, flute and harp
Venetian Instrumental Quartet
- 1748 *Love and Devotion* (DRUMHELLER) Violin, flute
and harp Venetian Instrumental Trio

BY OTHER TRIOS

- 1527 *Serenade* (TITL) 'Cello, flute and harp
Florentine Instrumental Trio
- 1570 *Serenade* (KOTZSCHMAR) Piano, violin and 'cello
Tollefsen Trio
- 1650 (a) *Menuet* (BEETHOVEN); (b) *Gavotte* (GOSSEC)
Violin, 'cello and piano Tollefsen Trio
- 1722 *Hungarian Dances*—G Minor and D Major
(BRAHMS) Violin, 'cello and piano
The Tollefsen Trio

**Original record slip for Blue Amberol no. 1857, "Memories of Home,"
by the Venetian Instrumental Trio, featuring violin, flute, and harp.**

ARCHIVE ARTIFACTS

- 1619 *Her Bright Smile Haunts Me Still* (WRIGHTON) Tenor
Charles W. Harrison
- 1629 *I'll Love You Forevermore* (FRANTZEN) Tenor
Harry Anthony (John Young)
- 1631 *Sweet Antoinette* (GRAY) Tenor and baritone
Harry Anthony (John Young) James F. Harrison (Frederick J. Wheeler) and Chorus
- 1726 *Annie Laurie* (SCOTT-HIMMELREICH) Piano
Ferdinand Himmelreich
- 2103 *Ben Bolt* (KNEASS) Contralto
Eleonora de Cisneros
- 28165 *Oh! Promise Me* (DE KOVEN) Soprano
Marie Rappold
- 28166 *Annie Laurie*, Contralto Christine Miller
- 1746 *You're Just as Sweet at Sixty as You Were at Sweet Sixteen* (HELF) Counter-tenor
Will Oakland
- 28169 *The Sweetest Story Ever Told* (STULTS) Tenor
Orville Harrold

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

Edison Record No. 1860

A SENTIMENTAL SONG
MIXED VOICES, ORCHESTRA ACCOMPANIMENT
By THE METROPOLITAN QUARTET

Darling Nellie Gray

Music by B. R. HANBY

DARLING NELLIE GRAY

There's a low green valley on the old Kentucky shore,
There I've whil'd many happy hours away,
A-sitting and a-singing by the little cottage door,
Where liv'd my darling Nelly Gray.

Chorus

Oh! My poor Nellie Gray, they have taken you away,
And I'll never see my darling any more
I'm sitting by the river, and I'm weeping all the day,
For you've gone from the old Kentucky shore.

When the moon had climb'd the mountain, and the stars were shining too,
Then I'd take my darling Nelly Gray
And we'd float down the river in my little red canoe,
While my banjo sweetly I would play.

Chorus

My eyes are getting blinded, and I cannot see my way;
Hark! there's somebody knocking at the door;
Oh! I hear the angels calling, and I see my Nellie Gray,
Farewell to the old Kentucky shore.

Chorus

Oh! my darling Nellie Gray, up in Heaven there they say,
That they'll never take you from me any more;
I'm a coming—coming—coming—as the angels clear the way,
Farewell to the old Kentucky shore.

Others by Metropolitan Quartet

- 1542 *My Hula, Hula Love* (WENRICH) Mixed voices
Metropolitan Quartet
- 1614 *Bridal Chorus*—Lohengrin (WAGNER) Mixed voices
Metropolitan Quartet
- 1865 *Old Black Joe* (FOSTER-VAN DER STUCKEN) Male voices
Knickerbocker Quartet

True Lovers' Songs

- 1504 *Roses Bloom for Lovers*—The Rose Maid (GRANICHSTAEDTEN) Soprano Grace Kerns
- 1538 *I Will Love You When the Silver Threads are Shining Among the Gold* (KLICKMANN) Tenor
Manuel Romain
- 1580 *Dear Robin, I'll Be True* (WINTER) Counter-tenor
Will Oakland and Chorus

Original record slip for Blue Amberol no. 1860, the old standard "Darling Nellie Gray," by the Metropolitan Quartet.

ARCHIVE ARTIFACTS

Other Negro Melodies

- 28143 *Old Folks at Home* (STEPHEN FOSTER) Contralto
Margaret Keyes
- 1536 *Ma Lady Lu* (BRILL) Tenor and chorus
Walter Van Brunt and Chorus
- 1544 (a) *Darkies' Dream* (LANSING); (b) *Darkies' Awakening* (LANSING) Banjo Fred Van Eps
- 1637 *On the Mississippi*—Hanky Panky (CARROLL AND FIELDS) Coon song
Billy Murray and Chorus
- 1735 *Georgia Land* (CARROLL) Coon song
Walter Van Brunt and Chorus
- 1761 *Low Bridge!*—Everybody Down (ALLEN) Coon song
Edward Meeker
- 1795 *Dream of the Tyrolienne* (Herd Girl's Dream) (LABITZKY) Violin
Venetian Instrumental Quartet

Darky Eccentricities

- 1571 *Darktown Eccentricities*, Vaudeville sketch
Golden and Hughes
- 1576 *Rap, Rap, Rap on Your Minstrel Bones* (VON TILZER) Comic song
Edward Meeker

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

Edison Record No. 1865

NEGRO MELODY, MALE VOICES
ORCHESTRA ACCOMPANIMENT

By THE KNICKERBOCKER QUARTET

Old Black Joe

Music and Words by S. C. FOSTER
Published by WILLIAM A. POND & CO., NEW YORK

OLD BLACK JOE

Gone are the days when my heart was young and gay,
Gone are my friends from the cotton fields away,
Gone from the earth to a better land, I know,
I hear the gentle voices calling "Old Black Joe!"

I'm coming, I'm coming, for my head is bending low,
I hear their gentle voices calling "Old Black Joe!"

Why do I weep when my heart should feel no pain?
Why do I sigh that my friends come not again,
Grieving for forms now departed long ago?
I hear their gentle voices calling "Old Black Joe!"

Where are the hearts once so happy and so free?
The children so dear, that I held upon my knee?
Gone to the shore where my soul has long'd to go,
I hear their gentle voices calling "Old Black Joe!"

STEPHEN COLLINS FOSTER, the composer of this well-known melody, was born in Virginia in 1826. His mother, a descendent of one of the oldest Maryland families, was a woman of high culture and much poetic talent. Foster seems to have inherited his mother's gifts, for he wrote song after song, among them being many favorites, such as "My Old Kentucky Home," "Massa's in the Cold, Cold Ground," "Swanee River." He was thoroughly in sympathy with Southern life and loved to picture it in these heart melodies. He died in 1864.

Original record slip for Blue Amberol no. 1865, Stephen C. Foster's "Old Black Joe," a regular early industry favorite, performed here by the Knickerbocker Quartet.

SELECTED EDISON TALENT



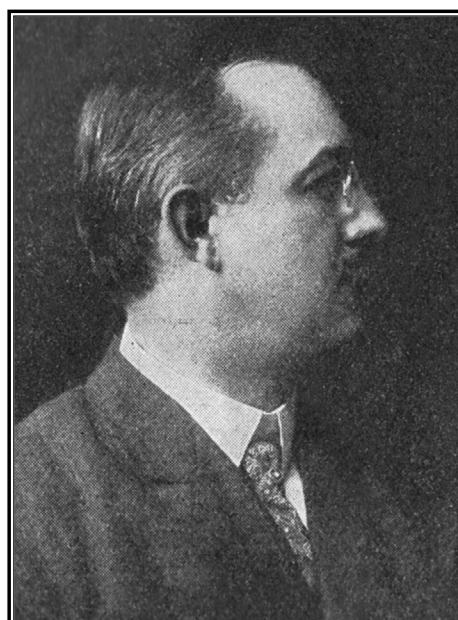
EDGAR L. DAVENPORT
Recitations



P. FROSINI
Accordion



IRVING GILLETTE
Tenor



ALBERT BENZLER
Xylophone, Bells, Piano

Recordings by Davenport, Frosini, Gillette, and Benzler all date back to the early 2-minute black-wax period, but only Irving Gillette continued making a large number of Blue Amberols, while the others are represented by Amberol masters made over. Gillette was more commonly known as Henry Burr, but the Canadian's real name was Harry McClaskey.

RELEASE INFORMATION

All 30 numbers in this volume (1841–1870) were released in Edison's lengthy September 1913 List.

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)
1848	Moonlight Bay (Premier Quartet)	962 (Apr. 1912)
1849	Holy! Holy! Lord God Almighty! (Edison Mixed Quartet)	188 (Aug. 1909)
1850	Dream Faces (Elizabeth Spencer and Chorus)	823 (Nov. 1911)
1851	Why Did You Make Me Care? (Charles W. Harrison)	1138 (Oct. 1912)
1852	I Laughed at the Wrong Time (Cal Stewart)	830 (Nov. 1911)
1853	I'm Looking for a Nice Young Fellow ... (Ada Jones and Chorus)	605 (Feb. 1911)
1855	What a Friend We Have in Jesus (Edison Mixed Quartet)	706 (June 1911)
1856	Where the Silvery Colorado Wends its Way (Irving Gillette & Co.)	1088 (Aug. 1912)
1857	Memories of Home (Venetian Instrumental Trio)	811 (Oct. 1911)
1858	Silver Star (Ada Jones and Billy Murray)	940 (Mar. 1912)
1859	Hula, Hula Medley Two-step (National Promenade Band)	939 (Mar. 1912)
1860	Darling Nellie Gray (Metropolitan Quartet)	712 (June 1911)
1861	Wedding of the Winds Waltz (P. Frosini)	103 (Apr. 1909)
1862	God is Love, His Mercy Brightens (Agnes Kimball, Reed Miller & Frank Croxton)	1010 (May 1912)
1863	William Tell Overture (Edison Concert Band)	1 (Nov. 1908)
1864	Alexander's Ragtime Band Medley (Fred Van Eps)	1002 (May 1912)
1865	Old Black Joe (Knickerbocker Quartet)	738 (July 1911)
1866	Uncle Josh's Huskin' Bee (Cal Stewart and Co.)	83 (Mar. 1909)
1867	Teddy Bears' Picnic (American Symphony Orchestra)	255 (Oct. 1909)
1868	Lasca (Edgar L. Davenport)	296 (Nov. 1909)
1869	When the Evening Bells are Chiming ... (Manuel Romain)	306 (Dec. 1909)
1870	The Butterfly (Eugene C. Rose and George Rubel)	106 (Apr. 1909)



New Edison Records



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. Selection no. 1846, “There’s One in a Million Like You,” and no. 1869, “When the Evening Bells are Chiming Songs of Auld Lang Syne,” 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.

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