

GREEK, VERY OLD AND ULTRA-RARE !

**The oldest greek commercial recordings:
the 1896 Greek Berliners...**

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INDEX

- 1 - Genuine Oriental Music from the USA!
- 2 - Two discs only...
- 3 - What has been published about these early Berliners?
- 4 - Who was Michel/Michael Arachtingi?
- 5 - What about Berliner #1008, the child's song?
- 6 - Who was Maurice Farkoa?
- 7 - Maurice Farkoa's 1896 recordings
- 8 - Some random snippets from Maurice Farkoa's career
- 9 - The Arachting recordings: Washington DC or Philadelphia?
- 10 - A short introduction to Emile Berliner and his Berliner discs
- 11 - Sources
- 12 - List of illustrations
- 13 - Acknowledgements
- 14 - Endnotes

1 - Genuine Oriental Music from the USA!

This article is about a number of Greek recordings made in America in 1896 in Emile Berliner's laboratories or "recording studios". It also involves a number of **Turkish** recordings.

Basically this is an attempt to establish **two** things beyond reasonable doubt:

- that this whole set of 8 Greek recordings and 1 Turkish item was indeed recorded on **4 May 1896**.

- that the recording location was **Washington DC**.

The investigation involves two artists: **Michel Arachtingi** and **Maurice Farkoa**.

Maurice Farkoa was the most famous singer of the two, and therefore, much of the following material is about Farkoa. He was crucial in this investigation, as the reader will discover.

Fortunately we have a complete list of these Greek and Turkish recordings that were issued in 1896 on 7" (17,8 cm) single-sided US Berliner discs. Thanks to the fact that a three-page **Supplement List of New Gramophone Records**, dated June 1896, has been preserved!

Apart from local English-language material, this early catalogue also contains repertoire in other European languages, such as French, Italian and Spanish.

On the second page of this catalogue (*not presented here*) we even find discs with songs from the (Red) Indian tribal ghost dances¹!

F. A. Giannini—Tenor

- 166 Then You'll Remember Me.
183 Oh Promise Me.
188 Say au Revoir, But Not Good-bye.
906 Answer.
907 Annie Laurie.
901 La Marsallaise (French National Hymn.)
902 Siciliana (Cavaliere Rusticana.)
903 Di Quella Pira (Great Tenor Solo from "Il Trovatore.")
923 Fra Poco (Opera Lucia.)
905 M Apari (Martha)

SPANISH SONGS.

- 913 La Poloma (Spanish Song.)
1202 Una Negrita (Abarnesa) Spanish.
1201 Nina Pancha (Valverdi).
1200 Cancioir Gallega (Spanish.)

Songs, &c.

- 920 Trilby Song (From Artist's Model) M. Farkoa.
921 Le Chic Parisien (French Song) M. Farkoa.
922 Au Clair de la Lune (French Song) M. Faroka.
1000 My Angelina (From the Wizard of the Nile) Frank Daniels.
1100 Loretto (Italian) Lorenzo Stegghati (Recitation.)
1101 Diece Conante, Di Die a Preghiera (Italian Recitation.)

Songs, &c., Continued.

- 1300 Esprite Saint (French Cantic.)
1302 French Laughing Song (Maurice Forkoa's great success in the Artist's Model.)
563 Her Golden Hair is Hanging Down Her Back, Miss Maud Foster.

Genuine Oriental Music

- 1001 Greek Serenade, M. Arachtingi.
1002 Smyrana Serenade, M. Arachtingi.
1003 Srynriot Carabet, M. Arachtingi.
1004 Cozaghaki Song (Turkish), M. Arachtingi.
1005 Great Constantinopolitan Song, M. Arachtingi.
1006 Greek Melody (Original), M. Archtingi.
1007 Srnysariote Potpourri, M. Arachtingi.
1008 Cat and Dog Song (Greek Child's Song), M. Arachtingi.
1009 Two Greek Songs, Maurice Forkao.
1301 Turkish Song.
1400 Turkish Speech on America.
1402 Turkish Serenade.

Male Quarett.

- 854 Poor Mourner (Campmeeting Shout.)
852 When You Hear de Big Bell Ring.
850 Leader of Co. B.

Fig.1. Page 3 of Supplement List of New Gramophone Records (June 1896)

On page 3 of this list, under the heading *Genuine Oriental Music*, we come across the names of two singers: **Michel Arachtingi** and **Maurice Farkoa**. Both are credited for having sung a number of Greek and Turkish songs. On the same page we find 4 French songs by Farkoa under the headings *Songs &c.* and *Songs &c., Continued..* The titles of some of the songs in the catalogue (#1001-1009) are incorrectly spelled. Apparently the original handwritten titles were difficult to make out, which is why I have made an adapted version with what I think are the correct spellings.

GENUINE ORIENTAL MUSIC					
MTX	SIZE	REC. DATE	TITLE	PERFORMER	DESCRIPTION
1001	7-inch	Before June 1896	Greek Serenade	Michael Arachtingi	Tenor vocal solo
1002	7-inch	Before June 1896	<i>Smyrana Serenade</i> (= Smyrna Serenade)	Michael Arachtingi	Tenor vocal solo
1003	7-inch	Before June 1896	<i>Smyrniot Carabet</i> (= Smyrniot Cabaret)	Michael Arachtingi	Tenor vocal solo
1004	7-inch	Before June 1896	<i>Cozaghaki Song (Turkish)</i> (= Κοζαγάκι Song)	Michael Arachtingi	Tenor vocal solo
1005	7-inch	Before June 1896	<i>Great Constantinopolitan Song</i> (= Constantinopolitan Song)	Michael Arachtingi	Tenor vocal solo
1006	7-inch	Before June 1896	<i>Greek Melody (Original)</i>	Michael Arachtingi	Tenor vocal solo
1007	7-inch	Before June 1896	<i>Smyrsariote Potpourri</i> (= Smyrniote Potpourri)	Michael Arachtingi	Tenor vocal solo
1008	7-inch	4 May 1896	<i>Cat and dog Song</i> (Greek Child's Song) To ta l' ami mai zo singline (= Το Γατάκι και το σκυλάκι)	Michael Arachtingi	Tenor vocal solo <i>w. piano accompaniment</i> ²
1009	7-inch	Before June 1896	<i>Two Greek songs</i>	Maurice Farkoa	Tenor vocal solo

Alas, most of the Greek titles are not specified and therefore cannot be identified. Listening to actual copies would enable us to find out the real titles, but so far no copies have surfaced, apart from one copy: #1008, a Greek Child's Song. Looking at the titles of the songs, one cannot help but notice that four songs clearly suggest a connection with Smyrna (present-day Izmir in Turkey) and one with Constantinople (nowadays Istanbul). Plus an allegedly Turkish song (*Cozaghaki Song*), which, incidentally, looks more Greek than Turkish. At first I assumed this last title was probably a garbled version of a Turkish original. Only recently I was finally able to "decipher" the title through pure serendipity³. But without having heard the actual record, we will never know what (Turkish?) song is really hidden behind this unusual title⁴.

2 - Two discs only...

What is so special about these Greek recordings?

First of all, we have here the earliest Greek commercial recordings on *disc*.

There may have been Greek recordings (official or private) on *cylinders*, which were recorded *before* June 1896, but, chances that these cylinders have been preserved, are very slim.

Secondly these Berliner discs are extremely rare. As far as I know, only two copies of this set of eight are known to exist.

In Volume 1 (Western Europe) of Richard Spottswood's seven-volume masterpiece, *Ethnic Music on Records*, a picture of one of these discs (Berliner #1006) is reproduced.

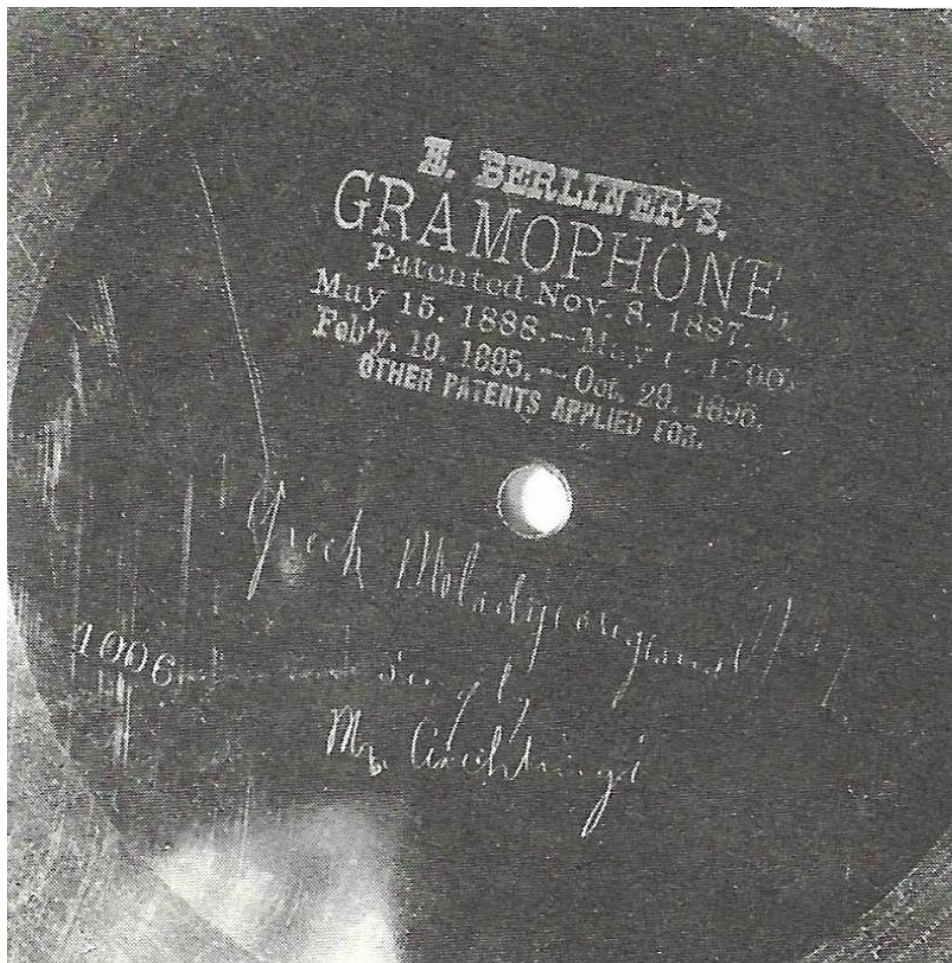


Fig.2. Berliner 1006: Greek Melody (Original) by M. Arachtingi

After the death of its original owner, the late William R. Bryant (1950-1995), the disc simply "got lost". Its present whereabouts are unknown.

I hope one day it will turn up again when its present owner reads this article...

The other known copy (#1008) is in my collection.

Have you ever found a **Greek** Berliner on a German fleamarket? I guess not...



Fig. 3. Berliner 1008: the Cat and Dog Song (Greek Child's Song) by Michael Arachtingi

On the top half of this disc is the type-faced etched "inscription":

E. BERLINER'S GRAMOPHONE
Patented Nov 8, 1887
May 15, 1888 – May 6, 1890
Feb'y 19, 1895 – Oct 29, 1895
OTHER PATENTS APPLIED FOR.

In the "label" area of #1008 is a date, **4 May 1896**, which is almost certainly the recording date.

There may also be a date on item #1006 (*Greek Melody*), but without having access to the actual disc, it is impossible to say. Alas, the quality of the photo does not help us either.

A precise chronological sequence can only be established through actual record copies **with a date**. It seems very likely that recordings #1001-1009 were recorded on the same day: 4 May 1896.

One of the aims of this article is to find evidence for this assumption and, at the same time, discover where these recordings were made. In New York, Washington or Philadelphia?

In the caption to the picture of #1006 in Spottswood, *New York* is named as the recording location. However, this option cannot be upheld in view of my research and is obviously wrong.

That leaves us with the two other options: **Washington** or **Philadelphia**...

Of course, another aspect which had to be investigated, was the identities of both artists, **Michel Arachtingi** and **Maurice Farkoa**.

At the time I had never heard of Michel Arachtingi, but I was familiar with the name Maurice Farkoa through documents I had once found in the EMI Music Archives⁵ in Hayes, Middlesex.

I shall go into that later in the chapter “**Random snippets from Maurice Farkoa’s career**”.

3 - What has been published about these early Berliners?

Of course there is the 7-volume of *Ethnic Music on Records (EMOR)* by Richard Spottswood, listing (almost) all known ethnic recordings that were made in America between 1893 and 1942. The Greek Berliners are mentioned in Volume 3 (on page 1135 under the heading 14.10. Michael Arachtingi *tenor*).

Maurice Farkoa’s USA recordings (English, French and Greek) can be found in Vol 1 (on page 40) of *Ethnic Music on Records*.

One of the more specific sources for detailed information about these rare discs is a book by Paul Charosh, entitled *Berliner Gramophone Records. American issues, 1892-1900*.

In his book Charosh has painstakingly compiled all evidence that exists about the recordings from this period.

These two publications — the first from 1990 and the second from 1995 — were my basic sources for information on these elusive Greek Berliners.

Practically nothing is known about the circumstances under which these recordings were made. We know that Maurice Farkoa was in America at the time, but how did Michel Arachtingi end up in Emile Berliner’s recording studio?

On pages 24-25 of *A Voice in Time. The Gramophone of Fred Gaisberg 1873-1951* by Jerrold Northrop Moore (1976) — a remake of Fred Gaisberg’s autobiography *Music on Record* (1946) — there is an interesting passage:

Fred Gaisberg tried to use his new responsibility to foster better things in the recording room when he could. He invited the operatic tenor [Ferruccio] Giannini to

make some records in the Philadelphia studio. Gianninni obliged again with the same fare as before. And one other notable artist entered the Philadelphia studio:

I had a **Syrian** friend, a cigarette manufacturer, who for months had boasted of a fellow-countryman from Smyrna called Maurice Farkoa who was the greatest singer of chansonettes in the world. Now **Farkoa** was to visit Philadelphia with the American tour of the Artist's Model company... and my friend undertook to bring him to our studio.

True to his word, one bright afternoon the greatest exquisite of his day, Farkoa, arrived with his friend and accompanist, Frank Lambert... My friend did not exaggerate. As an artist Farkoa more than justified his extravagant praise. A most successful record of the famous laughing song 'Le fou rire' was made. It was the first time he had heard his own voice reproduced and Farkoa was amazed and delighted. In fact, this record served as one of our great stunt-records for climaxing a recital.

Gaisberg does not reveal the name of the Syrian cigarette manufacturer, but, with the help of Maria Kapkidi, I was able to establish — beyond reasonable doubt — that this was **Michel Arachtingi**⁶.

The careers of Michel Arachtingi and Maurice Farkoa were in a way interwoven. As it turned out, both men were born in Smyrna, and it was no coincidence that they were recorded during the same 1896 recording session (in Washington?).

The passage from *A Voice in Time. The Gramophone of Fred Gaisberg 1873-1951* quoted above, made it clear that Michel Arachtingi and Maurice Farkoa knew each other, before they recorded those nine Greek titles for Berliner in 1896.

So I began searching for material on Arachtingi and Farkoa.

The **first** clue came from the repertoire of both singers: all titles have a distinct Greek oriental look and are associated with Asia Minor (Turkey), or, to be more precise, Constantinople and Smyrna. The nine consecutive matrix numbers #1001-1009 suggest that the recordings stem from one and the same recording session, although that can hardly be called "decisive evidence".

The **second** clue was, of course, what Fred Gaisberg wrote in his diary:

*I had a **Syrian** friend, a cigarette manufacturer, who for months had boasted of a fellow-countryman from Smyrna called Maurice Farkoa...*

Apparently Fred Gaisberg had a Syrian friend who – like Maurice Farkoa – also happened to be from Smyrna, nowadays known as Izmir in Turkey.

We now know that this Syrian friend was none other than Michel Arachtingi...

Finding more information about **Maurice Farkoa** was no problem: he was a well-known English artist, who in 1895-1896 even went touring the USA with a musical company.

But who was this — in musical circles totally unknown — **Michel Arachtingi**?

Before the millenium this would have been a difficult question to answer, but, in this day and age, the internet solves many of our problems.

4 - Who was Michel/Michael Arachtingi?

About Michel Arachtingi's life we know very little. Arachtingi was 31 years old when his voice was recorded in Emile Berliner's studio in 1896. It is clear that he never pursued a career as professional singer. The eight songs Arachtingi sang (#1001-1008), must no doubt be seen as a one-off event, which took place, because the opportunity was there. Afterwards he was never recorded again.

What we *do* know about Michel Arachtingi comes from all kinds of official documents, such as birth certificates, passport applications, naturalization records, passenger lists and census records, that were found on genealogical websites.

On the basis of these documents I was able to discover many biographical details about Michel Arachtingi's background and his travels.

Michel (or Michael) Arachtingi was born on 24 Sep 1865, in Smyrna (Izmir), Turkey. Smyrna was one of the important seaports of the Ottoman Empire (or Asia Minor or Turkey).

Originally the Arachtingis were a Christian family from Syria. Around 1821 the family had moved to Buca, near Smyrna (Izmir).

Michel's parents were Joseph Arachtingi and Maria Stolzenberg. They had twelve children and Michel was one of them.

In 1893 Michel decided to try his luck in America and on 10 January 1893 he boarded the SS "CITY OF CHESTER" in Liverpool, arriving on 26 January 1893 in New York. In New York he became a broker of (dried) fruit (export & import) in New York.

On 28 Sep 1893 Michel's brother, Henry J. Arachtingi, emigrated from Smyrna (Turkey) to the USA. He arrived on 14 October 1893 in America.

In 1894 Michel's brother, August Arachtingi, decided to follow the example of his brother Michel and arrived in the USA on 24 Oct 1894.

Here is a quote from Arachtingi's application for naturalization of 17 January 1895 (New York, Southern District, U.S District Court naturalization records):

I, Michel J. Arachtingi, do declare an oath, that it is bona fide my **Intention** to become a **Citizen of the United States of America**, and to renounce forever all allegiance and fidelity to any foreign Prince, Potentate, State or Sovereignty whatever, and particularly to the ~~Emperor~~ of Sultan of Turkey, of whom I am a subject, and that I arrived in the United States on 26 day of Jan'y 1893.

Sworn this 17 day of Jan'y 1895. *Michel J. Arachtingi.*

On the original document "Emperor of" was struck out by hand and replaced by "**Sultan of Turkey**".

In Oct 1896 Michel Arachtingi's mother Marie Arachtingi, according to the passenger list a widow of 50 years old⁷, went to join her other children in the USA, taking along her son Alexander and daughters Corinne and Theresa. They departed from Le Havre (France) on board of the SS "GASCOGNE" and arrived in New York on 19 October 1896.

On 2 July 1898 (on a 1921 passenger list: 4 September 1897) Michel Arachtingi married Delphine Charles in Manhattan, New York City. Delphine Charles was born on 2 February 1875 in Fontenay-près-Vézelay⁸, France. The couple had four children.

On 21 July 1898 their son Henry Anthony was born, followed by a daughter, Mary, on 1 February 1900.



Fig. 4. Michel J. Arachtingi (1865-1953)

The 1900 US CENSUS (New York City, Borough of Manhattan, 12th-13th day of June 1900) contains the following information on the rest of the Arachtingi family:

Central Park West – West 105th Street

Mary Arachtingi (b. September 1840; 59y)

- Alexander Arachtingi (b. October 1867; 32y) *Importer - glass*

- Henry Arachtingi (b. July 1872; 27y) *Agent Steamship*

- August Arachtingi (b. March 1879; 21y) *Cigar dealer*

- Geanne (Jeanne) Arachtingi (b. April 1870; 30y)

- Corinne Arachtingi (b. January 1878; 22y)

All sons and daughters were still single.

From Turkey.

In 1900 Michel Arachtingi was not living with his mother and brothers and sisters. According to the Federal Census of 11 June 1900 (New York, King's Co., Brooklyn), he was living at 95th Street (Marine & 3rd Ave., Brooklyn, New York).

Here are the details of that census:

- Michael Arachtingi (b. Sep 1865; 35y)
- Adolphine (b. May 1875; 25y)
- Henry (b. July 1898; 1y)
- Maria (b. Feb 1900; 3m)

In the column "Occupation, Trade or Profession" it says: *Manufacturer (Cigarettes)*. This is further corroborated by a 1901 Birth Index, N.Y., USA, where Michel's occupation is again described as "*Cigarette Manufacturer*"

A naturalization record, dated 14 March 1901, mentions that Michel Arachtingi was living in Fort Hamilton. His occupation is described as "*merchant*". Former nationality: *Turkish*.

Date of arrival in New York: January 10, 1893. Wrong! He actually arrived on 26 January 1893.

From March 1901 to April 1901 Michel Arachtingi was in Paris (France).

On 14 April 1901 another son, Michel Eugene Joseph, was born.

On 24 July 1904 their fourth child, a daughter, was born: Yolande Margaret/Marguerite (in South Orange, Essex, New Jersey).

On 21 August 1909 Mr. Michel Arachtingi (*Broker*), Mrs. Delphine and their children Henri, Marie Thérèse, Michel and Yolande boarded the SS "CHICAGO" in Le Havre (France) and arrive on 30 August in New York, to return to their home in East Orange, New Jersey.

Nearest relative: Mrs. Marie Arachtingi, 210 W. 119 St., New York

We find the family of Michael/Michel Arachtingi in the 1910 US CENSUS (East Orange Ward 5, Essex, New Jersey) listed as follows: Michael J. Arachtingi (44y), his wife Delphine (35y) and their four children: Marie T. (10y), Henry (11y), Michel (9y) and Yolande (5y).

From May 1912 to September 1912 Michel was in Constantinople (Turkey).

On 17 August 1912 Michel, Delphine and their four children went on board of the SS "TOURAINÉ" in Le Havre (France). They arrived in New York on 27 August 1912.

In September 1914, Michel Arachtingi, his wife Delphine and children: Yolande, Michel and Henry, sailed on the SS "PATRIA" from Marseilles (France), and arrived at Port of New York on 17 September 1914.

In May 1918 Michel Arachtingi was going to visit the Cuban Republic, departing from New York. The reason for this trip to Cuba is revealed in his passport application of April 19th, 1918.

In an accompanying letter from The Anglo-South American Bank Ltd, 60 Wall Street, New York to the Bureau of Citizenship, Washington, D.C., the following is stated:

Dear Sirs,

About a year ago we received from the National Bank of India, Ltd., London, documents covering a shipment of 3000 bags of red beans shipped by Messrs. Ruttonjee Jeevandass & Company, Bombay, who are represented in this City by Mr. Michel Arachtingi of 6 Harrison Street, New York City. Owing to his inability to sell these goods in this Country, we understand that he is now endeavoring to procure a passport to Cuba where he expects to be able to find a buyer for the same.

We might mention that we are informed by this gentleman that the purpose of his visit to Cuba is solely to dispose of the aforesaid merchandise, which goods are now stored in our name in one of the local warehouses.

In conclusion we might mention that Mr. Arachtingi has been known to us for sometime past as the New York Representative of the aforesaid Bombay concern and we feel confident that the object of his proposed trip abroad is in the interest of his principals.

Yours very truly,

Agent

And added by Michel Arachtingi:

I intend to leave the United States from the port of New York sailing on board the LORRAINE on May 15, 1918.

On 15 September 1921 Delphine Arachtingi, together with her children Yolande and Henry, left Le Havre (France) on the SS "ROCHAMBEAU" and arrived in New York on 24 September 1921.

On 24 May 1922 Michel Arachtingi applied for a passport "*for myself, my wife Delphine (from France) and one minor child, Yolande Arachtingi (born New Jersey 1905)*".

In an accompanying letter of 18 May 1922 — on Michel Arachtingi's own stationery — we read: Broker in foreign dried fruits, walnuts, almonds, filberts [= hazel nuts], beans, peas, seeds, rice, East India products, essential oils, drugs, spices, etc. etc. He needed a passport because he planned to visit England, France, Spain, Italy, Greece, Constantinople and Egypt, for the purpose of "*commercial business*"

According to the New York State Census of 1925, Mitchell (*sic*) Arachtingi (59y), Delphine Arachtingi (50) and their children Henry (27y), Michael (23y) and Margaret (20y) lived in 1925 in Islip, Suffolk Co., New York. Mitchell (= Michel), Henry and Michael are listed as "*Broker*".

The family travelled extensively, crossing the Atlantic very often on their way to Europe and further afield. Passenger lists from 1925, 1927, 1930, 1931 and 1934 exist.

A passenger list from 1941 shows that the Arachtingi family (father Michel (74y), his wife Delphine (66y) and their children Henry Anthony (42y), Yolande (37y) and a certain Henry W. (12y) had departed on 28 February 1941 from Lisbon (Portugal) on the SS "EXCALIBUR" and had arrived in New York on 10 March 1941. Their address in the USA: Hudson St., New York.

Michel Arachtingi died on 15 Dec 1953, Manhattan, New York

His wife Delphine, born on 2 Feb 1875 in Fontenay-près-Vézeley or Domecy-sur-Cure (France) died on 22 Aug 1959,, Bronx County, New York

(1) son: Henry Anthony

(b. 21 July 1898, New York City – d. 15 Feb 1998, Zephyrhills, Pasco, Florida)

(2) daughter: Mary/Marie Thérèse

(b. 1 Feb 1900, Manhattan, New York – d. 2 Sep 1912, East Orange, Essex, New Jersey)

(3) son: Michel Eugene Joseph


(b. 14 Apr 1901, Kings Co., New York – d. 15 Aug 1984, Islip, Suffolk Co., New York)

(4) daughter: Yolande Margaret/Marguérite

(b. 24 July 1904, South Orange, Essex, New Jersey – d. 5 Oct 1979,, Bronx Co., New York)



Fig. 5. Gravestone Michel J. Arachtingi (1865-1953)



Oriental Ticket Agency

Ἑρρ. Ἀραχτανζῆς, Διευθυντῆς

Εἰδικὸν πρακτορεῖον διὰ εἰσιτήρια ἐκ Νέας
Ἰόρκης διὰ τὴν Ἑλλάδα καὶ ἐν γένει λι-
μένας τῆς Ἀνατολῆς.

Ὁ κ. Ἀραχτανζῆς ἔχει τὴν Γενικὴν ἀντιπροσωπεῖαν τῆς
Γαλλικῆς Ἀτμοπλοικῆς Ἑταιρίας (*French Line*). Ἐκ-
δίδει εἰσιτήρια εἰς τὰς μᾶλλον συμφερούσας τιμὰς ἐξ
Ἑλλάδος καὶ τῆς Ἀνατολῆς, διὰ Νέαν Ἰόρκην καὶ πόλεις
τοῦ ἐσωτερικοῦ, ἢ ἐκ Νέας Ἰόρκης διὰ Χάβρην μέσον τῆς
Γαλλικῆς Ἑταιρίας, καὶ ἐκ Μασσαλίας διὰ Πειραιᾶ ὦν
καὶ διὰ Νότιον Ἀφρικὴν.

Ὁ κ. Ἀραχτανζῆς δίδει τὰς δεούσας πληροφορίας καὶ
ὁδηγίας κατὰ τὴν ἀποβίβασιν τῶν ἐπιβατῶν καὶ τὴν ἀπο-
στολὴν τῶν ἀποσκευῶν των εἰς τὸ ἐσωτερικόν. Ὡς ἀντι-
πρόσωπος τῆς Γαλλικῆς Ἑταιρίας εἶνε εἰς θέσιν νὰ φανῇ
χρήσιμος εἰς τοὺς ὁμογενεῖς.

Ἐκδίδει ἐπιταγὰς πληρωτέας ἐν Ἑλλάδι.

Oriental Ticket Agency
2 & 4 Stone Street, New York.

Fig. 6. Advertisement of Oriental Ticket Agency
(director: Henry Arachtingi (Ἑρρικός Αραχταντζής), Michel's brother)

Translation of the advertisement:

Oriental Ticket Agency

Ἑρρικός Αραχταντζής, director

Special agency for tickets from New York to Greece and, generally, seaports of the Orient.

Mr. Arahtandzis (*sic*) is the general representative of the French Steamboat Company. He issues tickets at the most favourable prices from Greece and Anatolia (Asia Minor) to New York and the interior, or from New York to Le Havre, by way of the French Company, and from Marseilles to Piraeus and also South Africa.

Mr. Arahtandzis provides necessary information and directions for the disembarkation of the passengers and the shipment of luggage to the interior.

As representative of the French Company he is in the position to be of great use to expatriate Greeks. He issues cheques payable in Greece.

Oriental Ticket Agency

2 & 4 Stone Street, New York

(source: *Ατλάντις* (*Atlantis*) of 11 February 1902)

5 - What about record #1008, the Greek Child's song?

Here is the text of the Cat and Dog Song (Greek Child's Song):

Το Γατάκι και το σκυλάκι ("To ta l' ami mai zo singline" is a misreading)

Το γατάκι και το σκυλάκι (ο)πού τού 'φυγε⁹

Έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει
Ε, τ'ς έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει

— piano intermezzo

Μα είχε κι ένα γατάκι, (ο)πού το τάζε κάθε πρωί
Μα είχε κι ένα γατάκι, (ο)πού το τάζε κάθε πρωί
Νιάου, νιάου φωνάζει εκείνο
Ψιτ, ψιτ, του λέει αυτή
Νιάου, νιάου, φωνάζει εκείνο
Ψιτ ψιτ, του λέει αυτή

Τ'ς έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει
Της έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει

— piano intermezzo

Μα, είχε κι ένα σκυλάκι (ο)πού το τάζε κάθε πρωί
[Μα,] είχε κι ένα σκυλάκι (ο)πού το τάζε κάθε πρωί
Γάου γάου φωνάζει εκείνο
Ουστ, ουστ του λέει αυτή
Γάου, γάου φωνάζει εκείνο
Ουστ, ουστ του λέει αυτή

Αχ, τ'ς έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει
Έφυγε μάτια μου, τ'ς έφυγε φως μου
Πάει, πάει για να το βρει

— piano

6 - Who was Maurice Farkoa?

The reader has already come across the name "Maurice Farkoa" in the excerpt from Fred Gaisberg's autobiography quoted earlier on page 9.

Maurice Georges Marie Farkoa was born on 23 Apr 1864 in Smyrna (Turkey) from a French father and an English mother.

His father, Antoine Michel Farkoa, was born on 22 July 1818 in Saïda or Seyde (then Syria, now South Lebanon) and died on 18 Oct 1900 in Smyrna, Turkey¹⁰.

His mother, Fanny Françoise Wilkinson, was born on 21 Dec 1832, Rhodes (Dodekanisos). She died on 25 May 1873, probably in Smyrna. Maurice's parents had 6 children.

Here is a short description of the beginning of his career:

Maurice Farkoa (1864-1916) was a Latin of Syrian descent on his father's side, who emigrated to Turkey to pursue a successful career on stage. The singer arrived in London as one ½ of a French double act for "*Morocco Bound*" in 1893 and stayed on to become London leading romantic lead. Despite his Turkish origins he played the Frenchman very well and was ideal as musical comedy's London heart throb.



Fig. 7. Maurice Farkoa (1864-1916)

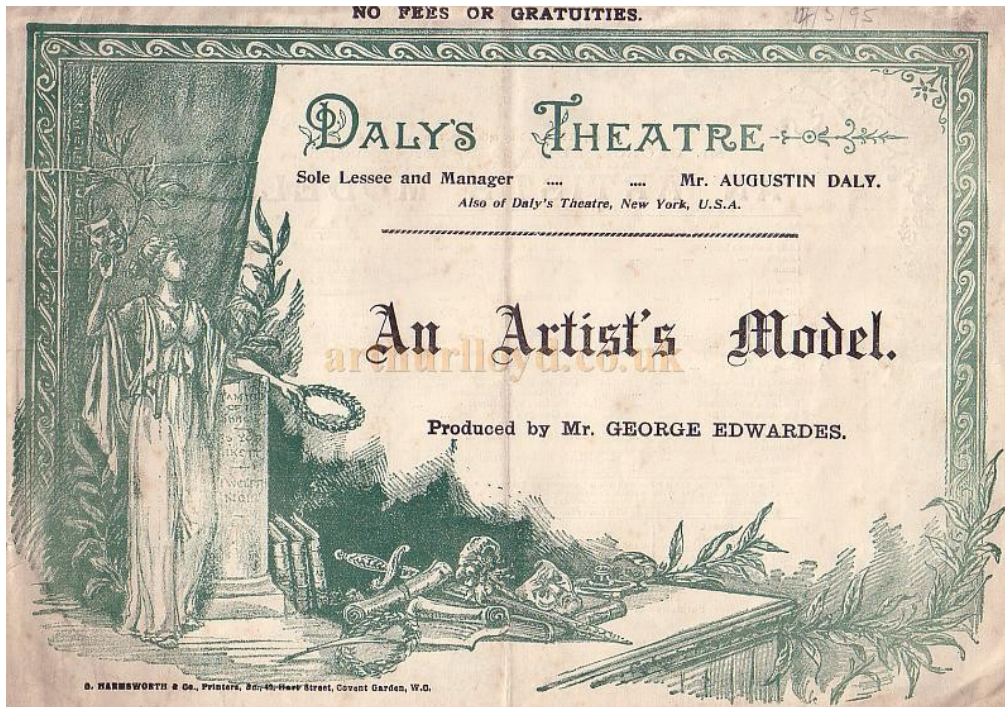


Fig. 8. Program of "An Artist's Model" at Daly's Theatre, London (14 May 1895)

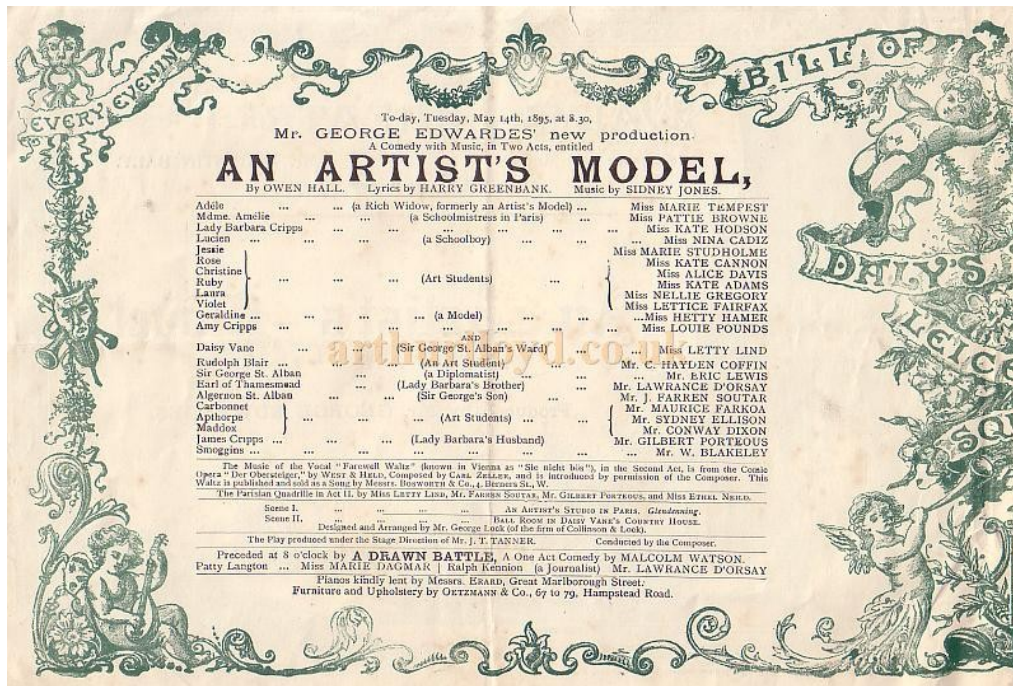


Fig. 9. The line-up of the London cast of "An Artist's Model", before the company went to America. Date of the performance at Daly's Theatre, London: Tuesday, May 14th, 1895.

Maurice Farkoa first appeared at Daly's Theatre, London, on 2 February 1895. In December 1895 Farkoa left England for a USA tour with a musical comedy called "An Artist's Model"¹¹ in December 1895. The company, consisting of 70 participants, boarded the SS "SAINT PAUL" at Southampton and arrived on 17 December 1895 in

New York. Here is part of a passenger list, listing among others Mr Maurice Farkoa, Comedian (#47 top corner) and Frank Lambert¹², Musical composer & pianist (#76 at the bottom).

7	Mr Maurice Farkoa	28	-	m.	Comedian	Imperna	✓	
8	Mr Wm. Feldstein	58	-	m.	Businessman	Bohemia	✓	
9	Miss Barbara Fels	40	-	f.	wife	U. S. A.	✓	Philadelphia
50	Miss Rosina Fels	75	-	"	"	"	✓	"
1	Mr Antonio Fisco	60	-	m.	Immigrant	"	✓	New York
2	Mr R. Fontaine	37	-	m.	Banker	Scotland	✓	"
3	Mrs Ada Walker	59	-	f.	wife	"	✓	"
4	Mrs Ellen Ross	28	-	f.	maid	"	✓	"
5	Mr David Goldberg	33	-	m.	Ticket Agent	Russia	✓	"
6	Mrs	30	-	f.	wife	"	✓	"
7	Miss A.	2	-	f.	non-	"	✓	"
8	Miss Lucy Golding	21	-	f.	Stage	England	✓	"
9	Mr C. F. Gantner	46	-	f.	wife	U. S. A.	✓	Chicago
60	Mr Edwin Hall	28	-	m.	Importer of Cement	"	✓	Philadelphia
1	Mr Edward H. Hance	62	-	m.	Manufact. Chemist	"	✓	"
2	Mr John H. Hatfield	45	-	m.	Tobacco merchant	"	✓	New York
3	Mr Chas J	22	-	"	"	"	✓	"
4	Mr Al Hayman	46	-	"	Theatr. Manager	"	✓	
5	Mrs	42	-	f.	wife	"	✓	"
6	Mr James W. Henning	45	-	m.	Clerk	"	✓	"
7	Mrs James W. Henning	42	-	f.	wife	"	✓	"
8	Miss Ella L. Martino	40	-	f.	wife	"	✓	"
9	Mr John Heard	38	-	m.	Pantomimist	England	✓	"
70	Mr Emile Gosset	39	-	"	"	France	✓	"
1	Mr Emile Lapucci	40	-	"	"	Italy	✓	"
2	Mr J. L. Hogan	44	-	"	Sugar Merchant	U. S. A.	✓	Philadelphia
3	Miss Gladys Homfey	38	-	f.	actress	England	✓	New York
4	Mr W. S. Hull	38	-	m.	Jeweler	U. S. A.	✓	Grand Rapids Mich.
5	Mr Johnstone	81	-	f.	widower	England	✓	Hot Springs
6	Mr Frank Lambert	26	-	m.	Musical composer	"	✓	New York

Fig. 10. Detail of Passenger List of the SS "SAINT PAUL", Dec 1895.

The American premiere of “An Artist’s Model” was at the Broadway Theatre in New York on 23 Dec 1895.

Then followed one week of performances at the Columbia Theatre Brooklyn, beginning on 10 February 1896. Then followed a tour of various other cities.

7 - Maurice Farkoa’s 1896 recordings

On page 3 of the Supplement List of New Gramophone Records of June 1896 we find all Farkoa’s recordings listed. Here is an overview of those recordings:

Songs, &c. (on Berliner discs)					
MTX	SIZE	REC. DATE	TITLE	PERFORMER	DESCRIPTION
920	7-inch	Before June 1896	<i>Trilby Song (in English)</i> (From Artist’s Model)	Maurice Farkoa	Tenor vocal solo
921	7-inch	Before June 1896	<i>Le Chic Parisien</i> (French Song)	Maurice Farkoa	Tenor vocal solo
922	7-inch	Before June 1896	<i>Au Clair de la Lune</i> (French Song)	Maurice Farkoa	Tenor vocal solo

After having recorded these three titles — one in English and two in French — Farkoa recorded “*Two Greek Songs*” during the May 1896 Arachtingi session.

Genuine Oriental Music					
MTX	SIZE	REC. DATE	TITLE	PERFORMER	DESCRIPTION
1001-1008	7-inch	Before June 1896 (= 4 May 1896?)	Greek titles	Michel Arachtingi	Tenor vocal solo
1009	7-inch	Before June 1896 (= 4 May 1896?)	<i>Two Greek songs</i>	Maurice Farkoa	Tenor vocal solo

A few days later, on 8 May 1896, Farkoa recorded three versions of his *Laughing Song* for Berliner in Philadelphia, plus a hitherto unidentified Turkish song:

MTX	SIZE	REC. DATE	TITLE	PERFORMER	DESCRIPTION
1301	7-inch	Before June 1896	<i>Turkish Song</i>	Maurice Farkoa	Tenor vocal solo
1302 ns	7-inch	8 May 1896	<i>Laughing Song</i>	Maurice Farkoa	Tenor vocal solo <i>piano</i> : Frank Lambert
1302 Z	7-inch	8 May 1896	<i>Laughing Song</i> ¹³	Maurice Farkoa	Tenor vocal solo <i>piano</i> : Frank Lambert
1302 Y	7-inch	8 May 1896	<i>Laughing Song</i> ¹⁴	Maurice Farkoa	Tenor vocal solo <i>piano</i> : Frank Lambert

On 8 May 1896 Farkoa’s famous “*Laughing Song*” (#1302 Z) was recorded, plus an (unidentified) Turkish title (#1301). This exact recording date was found on two copies of the *Laughing Song* (alternate takes!) which have been preserved. Paul Charosh gives Philadelphia as the recording location, which no doubt is correct. Charosh lists recording #1301 (*Turkish Song*) as an *anonymous vocal*, but there is absolutely no doubt in my mind that the singer of this vocal was Maurice Farkoa. Afterwards Farkoa recorded two more Turkish titles: #1400 and #1402.



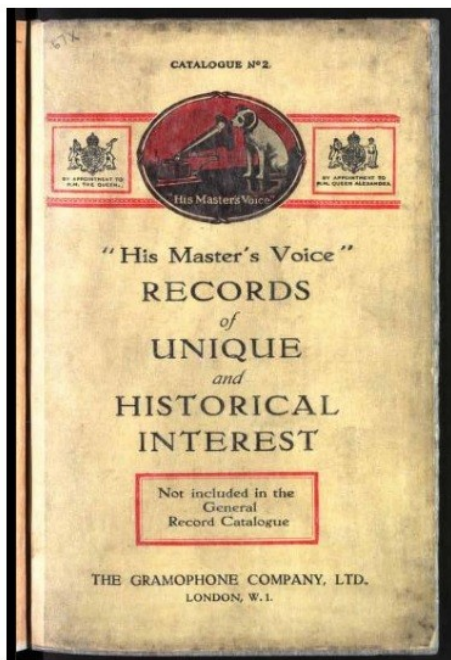
Fig. 11. Laughing Song 1302 Z (Philadelphia, 8 May 1896)

MTX	SIZE	REC. DATE	TITLE	PERFORMER	DESCRIPTION
1400	7-inch	Before June 1896	<i>Turkish Speech on America</i>	Maurice Farkoa	Tenor vocal solo
1402	7-inch	Before June 1896	<i>Turkish Serenade</i>	Maurice Farkoa	Tenor vocal solo

8 – Some random snippets from Maurice Farkoa’s career

On 22 April 1899 Farkoa arrived in Istanbul for his first concert there.

The concert was organized by the Union Française and took place on Saturday 6 May 1899. The programme consisted of two parts. Farkoa sang some French pieces (including of course his famous “*Le fou rire*”). He also sang an unidentified “*chanson grecque*” by composer Napoleon Lambelet.




9

MAURICE FARKOA—Baritone

(1864-1916)

A popular figure on the lighter musical stage from 1895 to 1915, Maurice Farkoa was born at Smyrna, Asia Minor, his father being French, his mother English. His first success here was in "The Artist's Model," at Daly's Theatre, in 1895. One of his greatest song successes first introduced into this piece was the French "Laughing Song" (Le Fou Rire). Mr. Farkoa took leading rôles in a number of musical plays at the Prince of Wales during the following few years, principally in "Three Little Maids," "Lady Maccap," and "Miss Hook of Holland." He died in New York in 1916.



Claude Harris *London*

As a singer he had an inimitable style, and was also well graced as an actor.

	Date Recorded	No.	Size	Label
Le fou rire (Laughing Song) <i>In French</i>	(76) 1905			
<i>with which record is coupled</i>				
Lattersang (Laughing Song)	(76) 1904			E 325 10 Black
HENRIK KLAUSEN	(78) 1903			
Who'll marry me? (Newton) <i>With piano</i>				
<i>with which record is coupled</i>				
Where's the Count (TRIAL BY JURY—Sullivan)				E 324 10 Black
Recitation				
ARTHUR ROBERTS (Comedian)	(76) 1907			

Fig. 12. His Master's Voice Catalogue: Records of Unique Historical Interest

1908: The Gramophone Company and Maurice Farkoa

In 1908 The Gramophone Company had no recording engineers available to make new recordings in Turkey (Constantinople, Smyrna or Salonica). Its recording experts were all busy making recordings elsewhere.

Paul Blumberg, the agent of The Gramophone Company in Smyrna, therefore urged The Gramophone Company to organize a small recording session in **London** and have a number of popular Greek songs (tophits) recorded. Blumberg suggested they approach artist Maurice Farkoa.

Here is some correspondence from the EMI Music Archive referring to that episode and Maurice Farkoa in particular:

Letter of 22 April 1908:

Paul Blumberg, agent of The Gramophone Company in Smyrna, to The Gramophone Company (London):

".... in regard to taking records in London of Greek songs, I am sending two pieces of music, one for one side of the record, "**Smyrniopoulo**", and for the other side "**Paramana**".

Smyrniopoulo: On the last page are 4 verses [= *couplets*], which represent the whole of the song. The first two verses are also printed under the music. The 3rd and 4th verses are to be sung also if the record will take them, to the same melody, which the singer will understand.

Paramana: On the fourth page are the words of this song in 5 verses. The words which are printed under the music are to be disregarded. The words "*Mikri galanomata*" etc. belong to another song. The song "*Paramana*" is to be sung to this music.

As regards suitable artistes, there happen to be at present three Smyrniotes in London who sing Greek, French and English, whose addresses I give below.

Amongst them is the singer, Maurice Farcoa, one of the best. Some years ago he sang for you in London, in French, "Le fou rire".

If any one of the three singers is in London, the matter is easily arranged, because as Smyrniotes they are all thoroughly cognizant with the Greek language.

If the records should prove a success we shall be able to take all the new Greek songs in the same way with promptitude, and get them before the Odeon.

I would ask you to take these records as quickly as possible for I hear that unfortunately the Odeon has already recorded "*Smyrniopoulo*" in Constantinople.¹⁵

P.S. I also enclose a letter to Mr. **Farcoa**, whom I know personally.

If you think fit, please hand the letter to him.

The address is:

Maurice Farcoa, 40 Ladbrooke Grove, Kensington Park Gardens, London W.

Mr. **Fischer** and Mr. **Henry Leoni**, c/o Ashton & Co. Ltd. Agent Royal, Old Bond Street, London W."

Enclosed a letter from Paul Blumberg (Smyrna) to Maurice Farcoa:

Cher Farcoa,

Aujourd'hui j'ai l'occasion de vous recommander à notre Directeur Général de la Compagnie de Gramophone à Londres. Il s'agit de faire des chansons grecs pour la Compagnie à Londres.

A ce but j'ai envoyé aujourd'hui à la Direction 2 notes soit: "*Smyrniopoulo*" et "*Paramana*". Comme vous connaissez bien le grec vous réussirez certainement à chanter correctement. Si, comme je l'espère, vous réussirez bien, vous aurez plus souvent des chansons à chanter.

Concernant la pièce "*Smyrniopoulo*", comme vous voyez de la note, les paroles pour la 1ère et seconde strophe figurent au dessous de notes. La 3ème et 4ème strophe sont à chanter avec les même notes. Vous l'étudierez du reste pour le comprendre.

Concernant la pièce "*Paramana*", vous trouvez les paroles du chanson sur la 4ème page du cahier en 5 strophes. Les mots, qui sont au dessous de notes, "*Micri galanomata*" etc. représentent un autre chanson qui ne doit pas être pris en considération. Il y a seulement les notes qui servent pour les paroles de "*Paramana*". Tâchez de faire quelque chose de bon pour rappeler votre souvenir à vos compatriotes de Smyrne.

Je vous salue sincèrement,

Paul Blumberg"

Letter of 7 May 1908

The Gramophone Company (London) to Paul Blumberg (Smyrna):

"... and have duly received the [sheet] music of the two Greek songs which you advise therein. We will endeavour to have records of these made at the earliest possible moment, and are communicating with Mr. **Fischer** and Mr. **Leoni** immediately.

We note your suggestion with regard to Mr. **Maurice Farkoa**, but for various reasons do not wish to ask him to sing these songs for us. We are also in communication with another singer who has previously made Greek records for us [=*Alexander Sterio aka Sergiades*]"

According to the website Discography of American Historical Recordings (DAHR) around December 1910 Farkoa made ten recordings with an orchestra for Edison.

Maurice Farkoa died on 21 March 1916 in New York.
(New York Times of 22-3-1916 (internet))

After Maurice Farkoa's death this article appeared in an Australian newspaper, *The Register* (Adelaide, SA) of 13 May 1916 on p. 5 :

Death of Mr. Maurice Farkoa.—

The announcement of the death in New York of Mr. Maurice Farkoa, was received with regret by countless admirers in London of the delightful vocalist and actor. Australians to whom he gave artistic pleasure will join in that expression of sorrow. Born in Smyrna, of a French father and an English mother, Mr. Farkoa, who was 47 years old, was trained for a business career, which he abandoned at the age of 21 (says *The Era*). Coming to London he had great difficulty in obtaining engagements, but at length he got the chance of singing for the Duchess of Teck at a Richmond reception, and fortune at once smiled on him. He made his first success in '*An Artist's Model*' at Daly's Theatre in 1896, following which came engagements in London at the Comedy in '*The Topsy-Turvy Hotel*' (1889); the Apollo in '*Kitty Grey*' (1902); Prince of Wales's, '*Three Little Maids*' (1903) ; and '*Lady Madcap*' (1904); the Empire (1905), the Prince of Wales's '*The Little Cherub*' and '*See-See*' (1906) ; '*Miss Hook of Holland*' (1908); the Hippodrome (1909); the Lyric, in '*The Nightbirds*' (1911) ; and at the Queen's Theatre in '*The Merry Countess*' (1913). In 1904 he went on tour through Australia and America, and two years later he was again in America, where he appeared in '*The Dream City*' and as Lohengrin in '*The Magic Knight*.' Again in 1912 he revisited America, playing in '*Nightbirds*,' presented as '*The Merry Countess*' in New York. Here also he appeared in '*To-night's the Night*' in 1914. Mr. Farkoa, who had a curious curly white lock in his black hair, was a great favourite in the society drawing rooms of London and New York, and in his own particular line had no rival. Of a kindly and generous disposition, and with great charm of manner, he had warm friends everywhere.

As in the case of the Arachtingi family, the Farkoa family also had its maritime connections: Antoine [Michel] Farkoa et fils, agents d'Assurances et de Navigation a vapeur (insurance agents and shipping agents). Local Tenekidhi, Smyrne.

9 - The Arachting recordings: Washington DC or Philadelphia?

To find out if all the Arachtingi and Farkoa recordings were made on 4 May 1896 we needed to know where Arachtingi and Farkoa were on that day. Finding out where Arachtingi was on 4 May 1896 was a hopeless task.

But would it be possible to trace Maurice Farkoa somewhere in the USA while he was touring with the theatrical company? Could we make a reconstruction of the "An Artist's Model" shows and thereby, the whereabouts of Maurice Farkoa on consecutive dates?

If we could find the locations (venues) where Farkoa and his company were on a certain date, we might have a clue about where certain recordings were made.

The chances of finding a copy of the schedule of the complete tour after 126 years had gone by, were practically zero. It was like looking for a tiny needle in an enormous haystack.

However, it was not unlikely that local newspapers in the Washington-Philadelphia area might have reported on the "An Artist's Model" shows in which Farkoa took part. That certainly looked like a viable option. With the help of my research partner, Maria Kapkidi, I started checking local newspapers.

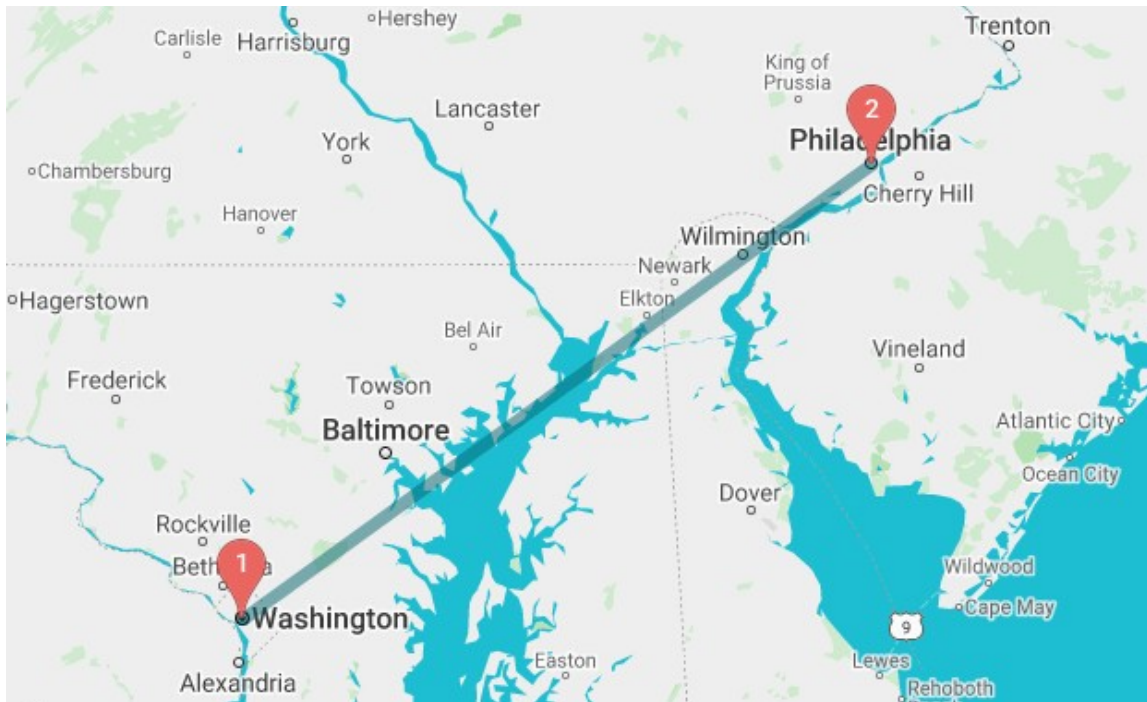


Fig. 13. Itinerary of "An Artist's Model" company, 4-8 May 1896

Soon this approach proved successful. From reviews in the newspapers a clear picture of this part of the tour schedule emerged:

In *The New York Dramatic Mirror* of 2 May 1896 the following announcement was made:

WASHINGTON.

A Tammany Tiger at the Academy—Summer Season at the Grand—Notes. [Special to The Mirror.]

WASHINGTON. April 27, George Edwardes' English Burlesque company in "*An Artist's Model*" commenced a week's engagement tonight at Albaugh's Lafayette Square Opera House to a large and well-pleased audience. The elaborate musical comedy was given an admirable presentation. Marie Studholme, the Nixon Sisters, John Coates, Lawrence D'Orsay, E. W. Garden, Percy Marshall, Maurice Farkoa and Fred Wright, Jr., scored strong individual successes.

And on p. 12 of *The Morning Times (The Sunday Times)* of 26 April 1896 we read: Everybody will go to see "*An Artist's Model*" when it appears at the Lafayette Square Theater Monday night for a week [= 27/28/29/30 April - 1/2/3 May 1896]. The piece is intended only for diversion, and from start to finish there is a flutter of skirts, a flow or melody in music and song, and a kaleidoscopic change of color. There are two acts, the first showing a studio in Paris, where there is a miscellaneous and motley assortment of painters, pupils and models, and the second act being laid in a ballroom in England. The music is very dainty and fetching, the dialogue unexpectedly witty. John Coates is said to be one of the best barytone singers London has sent us. Miss Alison Skipworth is a fine-looking ex-model. Fred Wright, jr., is an extremely industrious little comedian and a marvelous dancer. Lawrence D'Orsay, Maurice Farkoa, E. W. Garden and others

will all impress themselves on the memory of the spectator by clever work. The costuming has never been excelled in point of richness, it is said. Monday will be a souvenir night of "An Artist's Model." and coupon holders on that occasion will receive superb Sarony photographs of Marie Studholme, the famous beauty.

Here is an advertisement from *The Morning Times* (*The Sunday Times*) of 26 April 1896, p. 12)

LAFAYETTE Opera SQUARE House. Absolutely Fireproof.

JOHN W. ALBAUGH, MANAGER.

TOMORROW NIGHT

A handsome Sarony Photograph of the Famous Beauty, Marie Studholme will be given to coupon holders attending the opening night of "An Artist's Model."

The Best from Abroad!

GEORGE EDWARDES' 70 London Burlesquers 70 in "An Artist's Model."

The season's musical and comic sensation.

Libretto by Owen Hall, Lyrics by Harry Greenback, Music by Sidney Jones.

Authors of "THE GAIETY GIRL."

"The biggest, brightest, costliest, and most artistic production of its kind that ever came from the other side." **Still running in London with a new company**¹⁶.

A hit of the first magnitude at the Broadway Theater. New York.

Presented here with the same cast.

Clever Comedians, Beautiful Women, Superb Scenery, Splendid Costumes.

Management Al. Hayman and Charles Frohman.

Saturday, May 9 / The Great Star Cast in THE RIVALS

27/28/29/30 April, 1/2/3 May 1896

- **Washington**: Lafayette Square Theater:

Mon 27/28/29/30 April - 1/2/3 May 1896

4/5/6 May 1896

- **Baltimore**, Maryland: The Academy of Music):

Mon/Tue/Wed 4,5,6 May 1896

The Farkoa/Arachtingi recordings were *not* made in Baltimore (Maryland), because Emile Berliner had no studio there.

Were the recordings of 4 May 1896 made in **Washington**, before the troupe travelled to Baltimore for the evening show?

The distance by train between Washington and Baltimore is approximately 57 kilometers. The most likely scenario is that the recordings were made in the morning or early afternoon in Berliner's recording studio in **Washington**. I guess Farkoa and his troupe left for Baltimore afterwards...

7/8 May 1896

- **Wilmington**, Delaware: Grand Opera House:

Thursday 7 May 1896 (*An Artist's Model*)

Friday night 8 May 1896 (*The Goddess of Truth*)

On page 6 of the *The Morning News* of 6 May 1896, the next concerts in Wilmington, Delaware, were announced:

AMUSEMENTS. Grand Opera House [Wilmington, Delaware].

Maurice Farkoa, the French tenor of the "Artist's Model" company, which is to be seen at the Grand Opera House on **Thursday night [7 May 1896]**, has made both an artistic and social success in every city where he has appeared. He is the son of a French father and an English mother. His French origin and education are manifest in the extreme finesse with which he renders the "*Trilby Song*" and the "*Laughing Song*", two of the most applauded features of "An Artist's Model". Mr. Farkoa was brought up in France, and afterwards went to London, the city which he likes best of all cities. His experience as an entertainer began in drawing rooms. His father was a gentleman of the old school and opposed to his going on the stage, but the paternal objections were finally overcome and the father gave Maurice enough money to live for a time in London, where he hoped to get an engagement as a singer. When George Edwardes engaged him to appear on the regular theatrical stage in "An Artist's Model", it was considered a matter of great interest in London amusement circles. Among the songs in which Mr. Farkoa was most successful in his concerts were the now famous "*Laughing Song*" that he sings in "An Artist's Model", and songs of the following titles: "*Pardon, Madame*", "*La Chic Parisienne*", "*I Never Flirt*" and "*The Military Masher*". He made his theatrical debut in "An Artist's Model" in February 1895 at Daly's Theatre, London, playing his present role.

John Coates, who takes the part of the widow's lover in Lilian Russell's "*The Goddess of Truth*"¹⁷ on **Friday night [8 May 1896]**, is said to have a delightful baritone voice.

[From here the journalist returns to a description of the performance of "An Artist's Model" on Thursday night.-HS]

Marie Studholme, as Daisy Vane, the frisky school girl, whose aim in life is to shock stiff society, comes recommended as not only a beauty, but also a delightful actress, a graceful dancer, with a voice well suited to the lively songs, which she sings. E. W. Garden, in the role of Smoggins; Fred Wright Jr., comedian and dancer, and Lawrence D'Orsay, who plays the part of the Earl of Thamesmead, are three leading comedians. Maurice Farkoa, as a Young French student, has won much applause elsewhere, especially for his "*laughing song*" in the second act. Alice Nixon, the premiere danseuse of the company, is said to have all the grace and dash of a Parisienne. Her sister Lucy Nixon, is her closer rival. The Parisian quadrille, danced in the second act, is described as being not less exciting than the same dance in the Jardin de Paris, in Paris. The second act opens with a full dress ball at Daisy Vane's country home in England. The young mistress in her endeavors to shock her conventional neighbors invites her French friends to the ball and they appear in the fancy costumes of a student's ball in the Latin quarter, Miss Vane, herself, attired as a clown. The stage setting for the ball is reputed to be particularly handsome and the costumes rich and striking.

The passage in this article "*John Coates, who takes the part of the widow's lover in Lilian Russell's "The Goddess of Truth" on Friday night [8 May 1896], is said to have a delightful baritone voice.*" is rather confusing. The impression is created that this new production ("*The Goddess of Truth*") was also done by (all? some?) members of the "An Artist's Model" company, because John Coates was a member of the "An Artist's Model" company. Perhaps the journalist got his signals crossed?

8 May 1896

- Philadelphia, Pennsylvania

According to Fred Gaisberg, Maurice Farkoa's *Laughing Song* (Berliner #1302) was recorded in Emile Berliner's studio in Philadelphia on 8 May 1896.

Berliner #1301 (*Turkish Song*) is listed in Charosh (*Berliner Gramophone Records: American Issues, 1892-19*) as an anonymous vocal and recorded pre-Jun 1896. I am convinced that it was recorded on that same day, 8 May 1896, by Maurice Farkoa.

- **Trenton**, New Jersey

Recently a very important piece of the puzzle, that had been missing all along, was discovered¹⁸. It finally became clear, **where** the "An Artist's Model" company was on the day that Maurice Farkoa's "Laughing Song" was recorded. In the evening the company had been booked for a show in **Trenton**, New Jersey, not far from Philadelphia!

It was announced in the *Trenton Evening Times* of Wednesday 6 May 1896, under the heading "Amusements", that on Friday night 8 May 1896 a show of "An Artist's Model" would take place in the Taylor Opera House in Trenton, New Jersey:

It is said there is plenty of up-to-date humor and an abundance of graceful, sensational and eccentric dancing, a goodly amount of comic singing, a bevy of beautiful women and a contingent of very clever men in an "Artist's Model," which comes to Taylor Opera House next Friday night. To an artist's model an artist's studio is indispensable, hence the author introduces a Parisian atelier, where the model, and presumably her employers, figure in comic scenes, songs and dances. Miss Marie Studholme, who is heralded as a remarkably beautiful woman, has a great deal to do in the play. Another beauty said to be worth the raving over is Miss Allison Skipworth.

In other words, it seems logical to suppose that Maurice Farkoa and his pianist Frank Lambert travelled on 8 May 1896 to Philadelphia in the daytime, had his *Laughing Song* recorded in Emile Berliner's studio and then travelled on to nearby Trenton. Just in time for the Friday night show of "An Artist's Model" in the Taylor Opera House...

SCHEDULE OF PERFORMANCES OF THE ARTIST'S MODEL 27 April – 8 May 1896					
A	Mon	27	April '96	Washington DC	Lafayette Square Opera House
	Tue	28	April '96	Washington DC	Lafayette Square Opera House
	Wed	29	April '96	Washington DC	Lafayette Square Opera House
	Thu	30	April '96	Washington DC	Lafayette Square Opera House
	Fri	1	May '96	Washington DC	Lafayette Square Opera House
	Sat	2	May '96	Washington DC	Lafayette Square Opera House
	Sun	3	May '96	Washington DC	Lafayette Square Opera House
B	Mon	4	May '96	Washington DC	Recording of Berliners #1001-1009 (in morning or early afternoon)
	"	"	" '96	Baltimore (MA)	The Academy of Music
	Tue	5	May '96	Baltimore (MA)	The Academy of Music
	Wed	6	May '96	Baltimore (MA)	The Academy of Music
C	Thu	7	May '96	Wilmington (DE)	Grand Opera House
D	Fri	8	May '96	Wilmington (DE)	Grand Opera House "The Goddess of Truth"
	"	"	" '96	Philadelphia (PA)	Emile Berliner recording studio: Recording of Berliners #1301 and #1302.
	"	"	" '96	Trenton (NJ)	Taylor Opera House: "An Artist's Model"

It is unknown to me if there were other performances of the "An Artist's Model" apart from those in New York and the ones in Washington, Baltimore and Wilmington and Trenton.

The following letter in the periodical *The Gramophone* seems to confirm my "4 May 1896 Washington Theory" for the Arachtingi/Farkoa recordings (#1001-1009).

A letter from Mr. [F. W.] Gaisberg (To the Editor of *The Gramophone*)

Dear Sir, — With reference to page 500 of the April 1932 issue of *The Gramophone*, I beg to state that I recorded Maurice Farkoa in Washington, D.C., about May 1896, when he visited that city with the "Artist's Model" Company. His accompanist was Frank Lambert.

At that early date, no Opera "Stars" of note recorded for the gramophone. However, a tenor by the name of [Ferruccio] Giannini – the father of Dusolina Giannini – with a very beautiful tenor voice, recorded in Philadelphia some of the smaller opera Arias, such as *La donna è mobile* and *Di quella pira*. That was in 1897.

Yours faithfully,

F. W. Gaisberg

Hayes

I use the word "seems", because unfortunately Mr. Gaisberg does not specify which Farkoa recording(s) he is referring to. Nor does he mention an exact recording date ("about May 1896"). Reliable as "May 1896" may seem (straight from the horse's mouth, so to say.), it is at best what one would call "circumstantial evidence".

Just how reliable are the facts presented by Fred Gaisberg in the above-mentioned letter?

According to the Discography of American Historical Recordings (DAHR), Ferruccio Gianinni's *La donna è mobile* (Berliner #967) was recorded on 21 January 1896, and *Di quella pira* (Berliner #903) on 7 May 1896 in Washington DC or Philadelphia. Since these exact dates supposedly come from actual record copies, I fear the "1897" date Fred Gaisberg remembered cannot be correct...

Since there was no Berliner recording studio in Baltimore, the Arachtingi & Farkoa recordings #1001-1009 must have been recorded in a nearby city, where Emile Berliner had a laboratory & studio. I am convinced that city was Washington DC. Maurice Farkoa must have travelled in the morning or early afternoon of 4 May 1896 from Baltimore back to Washington. Afterwards Farkoa returned to Baltimore in time for the Monday evening show of 4 May 1896.

As far as I know, after the two shows in Wilmington, Delaware, there were no shows of "An Artist's Model" in Philadelphia. The company had to return to London for a new season with an entirely new repertoire.

On 13 May 1896 the "An Artist's Model" company sailed for Europe on the SS "Paris". They arrived at Southampton on 21 May 1896.

In the New York newspaper *The Journal* of Saturday, May 30, 1896, on page 4 appeared a lively account of the voyage back to England entitled "*Alan Dale on the High Seas*":

Southampton, Eng., [Thursday] May 21. - When you are "going across" try and do the Atlantic monotony with a theatrical company, and you won't regret it. It will relieve you of the interminable insipidity of the starched frumps, the mysterious barons and baronesses, the unheard-of knights, the desiccated spinsters and the giddily fresh young persons without whom the ordinary ocean steamship never dares to set sail. I had no idea when I gushed over the glories of "An Artist's Model" at the Broadway Theatre, a few months ago, that it would be my fate to be shut up on board ship for seven days with the jovial young members of that organization. "When I saw them, swarming on the deck of the steamship PARIS, as it snorted its way Sandy Hookward¹⁹ last Wednesday morning [13 May 1896], my spirits effervesced most agreeably. I had liked them, and I had said so. I thanked my lucky stars for that, and prepared myself for an entertaining time. There are one or two people in the "profesh" whom I should have been less delighted to welcome as an exclusive seven days' diet.

Little **Marie Studholme**, passenger-listed with excessive dignity as Mrs. Porteous (and you should see the Mr. Porteous!), was the cynosure of every eye. As she had been losing pocketbooks, visiting stock exchanges, receiving mash letters - for publication - and getting herself generally boomed for six months in America, everybody on board made a rush for her, and she was monopolized for deck walks by every masculine passenger on board. Miss Studholme has not been spoiled in the least by all the fuss that was made of her in America. She is the sweetest and most unaffected little person I have ever met. She loves America and the dear Americans. She does really. I did a deck walk with her, and drew that fact from her without the least trouble, and it was not uttered for effect either. "I've had eight offers to return to America next season," she told me. "It is quite possible that I may go back to appear in 'The Mandarin,'" but nothing is definitely settled. I've got to see my dear old George Edwardes about it. Then, Mr. Frohman made me an offer to appear in comedy - real comedy, you know - but that, of course, I wouldn't listen to. I haven't very much voice, but I've made a little hit with the bit that I own, so I'll stick to music. Yes, I enjoyed America immensely. How could I help it? I'll admit that I never was made such a fuss of before in all my life. You see, in London there's Letty Lind. I can't get any part because I'm Letty Lind's style, don't you see? They prefer Letty. I'm not complaining about it, because she and I are very good friends, but I'm telling you facts. There was no Letty Lind in New York, and - well, I enjoyed it." Miss Studholme took away with her from America a Boston dog, a parrot, and a brace of cats. She kept them all in her state room, with her little hubby, whose resemblance to the dog was really startling.

Maurice Farkoa, the "laughing singer" of the company, was a great acquisition to the company on the [SS] PARIS. He trotted up the deck with the comely maidens, and gave his services at the concert for the incessant Liverpool and Southampton orphans, who won't grow fat. Farkoa is a Frenchman, and he came to New York armed with letters of introduction from society people in London to Vanderbilts and "social leaders" in New York. Farkoa made quite as much money in "society" as he did by his work in "An Artist's Model." "I'm going back on my own hook next season," he said, "just to appear at receptions and at private entertainments. It is more agreeable to me than stage work. In fact, 'An Artist's Model' is the only company I have ever been with. I did splendidly in America. Mrs. Jack Gardner took me up in Boston and boomed me, although I was there out of season. In New York I was equally lucky. I've been lucky all my life. At a reception in London on one occasion I was one of twelve artists selected by the Prince of Wales to entertain His Royal Highness. After it was over I was

the only one he shook by the hand, and I felt quite elated over it." I thought this was a trifle banal – even somewhat disenchanting, but Farkoa is such an exceedingly gentlemanly fellow that I soon forgot it. Besides, he talks in broken English, and nothing sounds as bad, put brittly, as English does in cold, accurate pronunciation. One exceedingly pretty little girl in the company was cut dead by all the others, because she would persist in flirting with one of the men. That sounds innocent enough, but the good looking man in question had a wife who was waiting for him in Southampton, and the girls all knew her and liked her. So you see that morality exists among theatrical folks, and conjugal fidelity is appreciated keenly by them, although you hear such disastrous stories to the contrary. Marie Studholme, trotting about with her little puggy husband in tow, declined to countenance the flirting damsel and Mr. Farkoa steadily looked another way whenever he saw her coming. Yet it was all exceedingly innocent, and if you can't flirt on shipboard, where on earth can you flirt? Name the spot, I say.

Lawrence D'Orsay, the "swell" of the "Artist's Model" people, rather liked his stay in America, don'tcherno. He had been there before - oh, yes - years ago in support of Minnie Palmer; but he did not regret his recent visit. He enjoyed the hospitality of the Lambs' Club, and was quite enthusiastic about the Players' - "the finest club in the world, deah boy, in my opinion, don'tcherno?" "I don't suppose Americans know that the Lambs' Club originated in England, said Mr. D'Orsay, "but it did. Harry Montague started it there. It failed, and it succeeded in America. I was sorry to see that two of its members made remarks somewhat offensive to John Hare, their 'guest of the evening,' while I was there, it was unfortunate, but Mr. Hare made lightly of it."

One of the members in question was Wilton Lackaye. I heard the story some months ago, and made inquiries about it. John Hare's manager denied it distinctly. This was, presumably, for diplomatic reasons.

Marcus Mayer was "head man and bottle washer" on the [SS] PARIS. Everybody knew him. Everybody consulted him. I can't imagine how the Paris can ever, run without him. However, shipboard reveals novel lights in a man's nature, and many of them have shone in Marcus Mayer since we left New York.

Mr. Frohman's aggrieved leading man, Henry Miller, who believes that the critics are in league against him, kept to himself during the trip. I believe, that he would have loved to fling me into the seething sea (which never seethed, by-the-bye), but reasons of prudence - and one or two other things - restrained him. Miller is going to see plays as soon as he gets to London, and endeavor to secure that best suited to his own peculiarities. May he succeed!

The twin Abbott sisters - Miss Jessie Pickins Abbott and Miss Bessie Pickins Abbott - were all over the ship. The captain affected them, and everybody followed suit. I feel convinced that they hated the idea of landing. Such popularity could scarcely be acquired either at Proctor's Pleasure Palace or in Bice's "Little Christopher" company. Mommer, was with them, however, and their popularity was everything it ought to be. At the concert they played "specialties" galore, and flaunted them in my face. "For once." said Miss Bessie, "you'll have to listen without having to criticise. We shall have no mercy upon you, for we intend playing everything we ever knew."

And they did. ALAN DALE.

And on page 11 of the *Democrat and Chronicle* of 7 June 1896 the following announcement:

—Marshall P. Wilder writes to announce that the recent trip of the American liner PARIS, despite sailing on the 13th of May [1896], was a delightful experience. He incloses programme of a concert given on board, May 18th, in aid of the Seamen's Orphanages, in which the Abbott Sisters, Mrs. Georgia Powers Carhart and Maurice Farkoa made great hits. Wilder was also on the bill, and so were many members of "An Artist's Model" company — Marie Studholme, Nina Cadiz, Allison Skipworth, Cissie Neil, Percy F. Marshall, John Coates, Lawrence D'Orsay, B. Porteous and Frank Lambert. Professor William P. Stewart was chairman and E. W. Gardner, director.

On 29 October 1898 *The New York Clipper* brought the following news:

A serious accident occurred the other night in the riotously frisky scene in "*The Topsy Turvy Hotel*", where one character swings on a chandelier over a supper table. The chandelier gave way, and Violet Lloyd was rendered insensible by a blow which cut her severely over one eyebrow, while Arthur Playfair and Maurice Farkoa received less serious wounds on the head. They were able to resume their parts, but Miss Lloyd had to be taken home in an insensible condition and is still out of the bill

And on 3 June 1899 this announcement appeared in *The New York Clipper*:

Some excitement has been felt in musical circles - over the "disappearance" of the popular singer, Maurice Farkoa, while on his way home [to England] from Egypt, but he has now sent word that he went to see **Constantinople** and is on his way back by easy stages.

Here is a detailed explanation for Farkoa's "disappearance":

On Saturday, 6 May 1899 a concert of Maurice Farkoa had been organized by the *Union Française* in Istanbul. On 22 April 1899 Farkoa arrived in Istanbul. The complete programme is given in the newspaper "*Stamboul*" of 5 May 1899. In the newspaper "*Stamboul*" of 12 May 1899 we read that Farkoa will leave Istanbul that night, and return back to England, travelling with the Orient Express.

10 - An short introduction to Emile Berliner and his Berliner discs

In 1887 Emile Berliner invented the flat disc Gramophone in Washington, D.C.. The flat disc eventually replaced the Edison wax cylinder as a recording and playback device, and enabled the birth of the recording industry.

Since the construction of the prototype, the hand-driven Gramophone, Berliner and his staff had been experimenting constantly, trying to improve his invention, until in 1895 he finally had developed recording and reproducing machines that could be sold. Along with the development of the machine came the need for discs that were to be used on those machine and the subsequent marketing of Emile Berliner's products. These were single-sided discs. Originally they were zinc discs covered with a kind of wax. After the recording needle had cut a groove from beginning to end, the disc was then treated with an acid to etch the recorded groove into the zinc underneath. The first records were made of vulcanite or hard rubber. Later they were made of shellac.



**Fig. 14. Sitting up front from l. to r.: Emile Berliner and Werner Suess.
 Standing in the middle from l. to r.: Fred Gaisberg, Joe Sanders and Zip Sanders.
 Standing at the back from l. to r.: W. Sinkler Darby and Raymond Gloetzner.
 (undated picture)**

Suggestions for dating the picture of Emile Berliner & laboratory staff		
Emile Berliner	1851 - 1929	Stayed for a year in Germany from 11 Sep 1889 to Aug 1890. From March to May 1899 in Europe.
Werner Suess	1823 - 1901	Never left USA.
Fred Gaisberg	1873 - 1951	Left for Europe on 23 July 1898. Returned on 17 Dec 1899.
Joe Sanders	1877 - 1960	Arrived in New York on 11 June 1896. Left for Europe (Hannover) on 23 July 1898.
Zip Sanders	1882 - 1951	Arrived in USA in 1886. Left for Europe on 27 Dec 1899.
W. Sinkler Darby	1878 - 1950	Left USA on 14 March 1899 (was seen off by Joe Sanders).
Raymond Gloetzner	1875 - 1957	Was on 27 Dec 1899 in Philadelphia. Left for Europe May 1902.
Alfred Clark	1873 - 1950	Left Edison in 1896 to join Emile Berliner. Left for Europe in Jan 1899 and arrived in Liverpool on 1 Feb 1899.

Business addresses of Emile Berliner in Washington, Philadelphia and New York in chronological order:

- (1) Small laboratory on New York Avenue, Washington DC
 - (2) 1410 Pennsylvania Avenue NW, Washington DC
 Berliner's laboratory and the office address (1894?)
 - (3) Autumn of 1894 United States Gramophone Company of 1410 Pennsylvania Avenue NW, Washington DC
 - (4) 8 October 1895, Philadelphia: incorporation of the Berliner Gramophone Company
 - (5) Spring of 1896: demonstration of Berliner products by Fred Gaisberg at the Franklin Institute, Philadelphia
 - (6) Berliner Gramophone Company, 1026 Filbert Street, Philadelphia, Pennsylvania
- Supplement list of New Gramophone Records of June 1896:
 Berliner Gramophone Co.

Retail store: N. E. Cor. 13th and Chestnut Sts.

Factory and Main office 1026-1028, Filbert St., Philadelphia, PA

(7) New York: late 1896

(8) First recording studio opened by Fred Gaisberg in 1897 over a shoe shop on Twelfth Street, Philadelphia (Pennsylvania)

(9) First retail record shop was opened by Berliner in Chestnut Street, Philadelphia in 1897. Manager Alfred Clark.

from: *Emile Berliner and the Birth of the Recording Industry*:

A setback occurred on the night of September 29, 1897, when the powerhouse of the **Washington** Traction Company, where the **laboratory** of the gramophone company was located, burned to the ground. It was reported that the company lost at least one hundred **zinc masters** that had not been pressed, as well as all of its machines and equipment.

Same story from a different source:

Master recordings were made onto zinc plates, which were then electroplated and a negative-image "mother" made from them to stamp discs. A major reversal of Berliner's fortunes occurred when **the mastering plant in Washington, D.C.** burned down on September 29, 1897, destroying a hundred unissued masters and all of his record manufacturing equipment

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→ *The "1890 Catalogue" (Berliner Gramophone Company, 424 South Tenth Street, Philadelphia, PA, USA. Complete Catalogue) is in fact a 1900 or post-1900 catalogue.*

See reference to a 1900 Spring tour of Europe by Sousa's Band (under: Records by Sousa's own Band) on page 3.

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12 - LIST OF ILLUSTRATIONS

Fig. 1. Page 3 of Supplement List of New Gramophone Records (June 1896)

Fig. 2. Berliner 1006: Greek Melody (Original) by M. Arachtingi

Fig. 3. Berliner 1008: the Cat and Dog Song (Greek Child's Song) by Michael Arachtingi

Fig. 4. Michel J. Arachtingi (1865-1953)

Fig. 5. Gravestone Michel J. Arachtingi (1865-1953)

Fig. 6. Michel's brother Henry Arachtingi (Ερρίκος Αραχταντζής)

Fig. 7. Maurice Farkoa (1864-1916)

Fig. 8. Program of "An Artist's Model" at Daly's Theatre, London (14 May 1895)

Fig. 9. The line-up of the London cast of "An Artist's Model", before the company went to America. Date of the performance at Daly's Theatre, London: Tuesday, May 14th, 1895.

Fig. 10. Detail of Passenger List of the SS "SAINT PAUL", Dec 1895

Fig. 11. Laughing Song 1302 Z (Philadelphia, 8 May 1896)

Fig. 12. His Master's Voice Catalogue: Records of Unique Historical Interest

Fig. 13. Itinerary of "An Artist's Model" company, 4-8 May 1896

Fig. 14. Sitting up front from l. to r.: Emile Berliner and Werner Suess
standing in the middle from l. to r.: Fred Gaisberg, Joe Sanders and Zip Sanders
standing at the back from l. to r.: W. Sinkler Darby and Raymond Gloetzner
(undated picture)

13 - ACKNOWLEDGEMENTS

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And last, but definitely not least, Paula Jansen (Utrecht) for her everlasting, overall support.

These 9 Indian Berliners are numbered #406-414. In the abovementioned catalogue we read: Made for the U.S. Bureau of Ethnology by Prof. James Mooney, Indian Expert. Smithsonian Institute. Reproductions of the original copies filed in the archives of the U.S. National Museum at Washington, D.C.. The recordings were made in 1894 in Washington DC and can be accessed on the website of the Library of Congress (Search Audio Recordings). Digital id: <https://www.loc.gov/item/2014655251/> Anyone interested in extensive details on these recordings is referred to Volume 5 (pages 2930-2931) of Richard Spottswood's *Ethnic Music on Records*.

² Unidentified pianist. Possibly *Frank Lambert*, who at the time was touring the USA with the "An Artist's Model" production. See also the passage from Fred Gaisberg's autobiography, quoted earlier on pages 9. As long as no copies of the other songs surface, we cannot say if they were also accompanied by piano.

³ Thanks to a book by Nikos Kararás I was able to identify the Turkish(?) "Cozaghaki Song" (in Turkish: Kozağaç(ı); in Greek Το Κοζαγάκι (To Kozagháki). A "koz ağacı" is a less common word for "ceviz ağacı": walnut tree. In his book "Ο Μπουτζάς. Το Λουλουδένιο Χωριό της Σμύρνης. Η Ιστορία του – Η Ζωή του" (pages 106-107) Nikos Kararás describes Το Kozagháki as a very beautiful place with cold watersprings, frequented in the summer by inhabitants of Smyrna and Buca.

Here is a passage from the book of Nikos Kararás about Το Κοζαγάκι:

Το ονομά του είναι παραφθορά του τουρκικού «Κοτζά-Αγάτς», που σημαίνει μεγάλο δέντρο. Η ωραιότερη, η πιο τερπνή εξοχική τοποθεσία, καύχημα του Μπουτζά, ήταν το Κοζαγάκι, πέντε περίπου χιλιόμετρα νοτιοανατολικά του χωριού, με πηγές άφθονου κρύου νερού που πήγαζαν μέσα από μία πελώρια σπηλιά και με βαθύσκιατα πλατάνια. Συχνές γινόνταν εκεί εκδρομές κατά το καλοκαίρι, τόσο από τους κατοίκους του Μπουτζά, όσο και από Σμυρνιούς επισκέπτες. Θάταν αδιανόητο να πηγαίνει κανείς στον Μπουτζά και να αγνοή το Κοζαγάκι. Ιδιαίτερα την Καθαρή Δευτέρα και το Πάσχα γέμιζε όλος ο γύρω χώρος από ανθρώπους χαρούμενους, που πήγαιναν με τα φαγητά τους να περάσουν την ημέρα και ν'απολαύσουν τη γοητεία του μαγευτικού εκείνου τοπίου, τον καθαρόν αέρα και τα γάργαρα νερά στην πηγή τους.

Τα νερά του Κοζαγακιού κυλούσαν με μεγάλη ορμή, λόγω του ύψους της πηγής, προς τον κάμπο και πότιζαν ένα μεγάλο μέρος του. (from: *Ο Μπουτζάς. Το Λουλουδένιο Χωριό της Σμύρνης. Η Ιστορία του – Η Ζωή του* (pages 106-107) by Νίκος Καραράς).

⁴ It is not clear whether "Cozaghaki" is the title of a specific song, or a song which refers to a place or region (near Buca), where this song was often sung. I thank Mr. Recep Altınay in İzmir (Turkey) for his valuable suggestions. Mr. Recep Altınay sent me a number of Turkish folksongs (türkü) from Kozağaç(ı) in the province Burdur, Turkey. He also sent two examples of a zeybek tune from that same area. But as long as the actual Berliner record does not turn up, enabling us to identify the Cozaghaki Song, this question will remain vague and undecided...

There is a song of a much later date (1935), a composition of Stavros Pandelidis and sung by Georgia Mittaki, entitled («Σμύρνη με τα Περίχωρα» (Parlophone B-21829 (Go 2348)). It extolls the beauty of Smyrna and its surroundings.

On page 9 of *Αρνοημένος Μουσικός από τη Σμύρνη, Στάυρος Παντελίδης. Από τη ζωή και το έργο του* by Βασίλης Ν. Πετρόχειλος we find the text of a song about the beautiful scenery of Smyrna and its surroundings, listing all the various villages: Pınarbaşı, Kozağacı, Buca, Bornova, Karşıyaka, Urla and Sevdiköy/Seydiköy:

«Σμύρνη που είχες ομορφιές
 με πλούτη και με χάρη,
 αχ Σμύρνη μου φιλόξενη
 ήσουν κρυφό καμάρι.
 Μπουνάρμπασι με τις ροδιές
 κι εσύ αχ! **Κοντζαγάκι**,
 Πώς να ξεχάσω τις δροσιές
 και τα' όμορφο νεράκι.
 Μπουτζά, Μπουρνόβα, Κορδελιό
 με τ' άνθη στολισμένα,
 κι εσεις Βουρλά, Σεβντίκιοϊ,
 που 'σαστε ξακουσμένα
 Σμύρνη με τα περίχωρα,
 ευλογημένη χώρα,
 τα πλούτη σου και τα καλά
 τα ρήμαξε η μπόρα».

Of course this is *not* the song on Berliner 1004. This song is from 1935.

⁵ Nowadays the *EMI Music Archives* is called “*EMI Archive Trust*” (Heritage Curator, Manager Historic Collections: Joanna Hughes).

⁶ Michel’s brother, August Arachtingi (1879-1971), is listed in the 1900 US Federal Census (Borough of Manhattan) as a “*cigar dealer*”. This is confirmed by Trow’s New York City directory, 1899-1900. In 1902 August Arachtingi was a ticket dealer and in 1912 he became interpreter and inspector on Ellis Island. In 1920 he worked as a clerk for a steamship company.

⁷ Maria Arachtingi’s husband, Joseph Arachtingi, was born on 1 Jan 1818 in Smyrna, Turkey. He died on 8 Oct 1891 in Buca, near Smyrna in Turkey.

⁸ In other documents Delphine’s birthplace is cited as “*Domecy-sur-Cure*” or simply “*Cure*” (Département Yonne, France).

⁹ I thank Nikos Dionysopoulos, Wana Goula and Panagoula Kotsiari for carefully listening to the recording and giving me their versions of the text. As the reader will understand, each version differed slightly from the other, because the recording is not high fidelity quality. I combined all three versions into one. Nikos Dionysopoulos made the audio transfer of Berliner 1008 and the photograph (see Fig. 3. on page 7).

¹⁰ Antoine Michel Farkoa (b. Marseilles, France) from a British Consular and Merchant family.

¹¹ Here is a list of the names of the players taking part in “*An Artist’s Model*” in the USA: *Adele* (Nelly Stewart), *Daisy Vane* (Marie Studholme), *Mme. Amelie* (Christine Mayne), *Lady Barbara Cripps* (Gladys Homfrey), *Amy Cripps* (Louie Pounds), *Lucien Cripps* (Nina Cadiz), *Jessie* (Cissy Neil), *Rudolph Blair* (John Coates), *Carbonnet* (Maurice Farkoa), *Earl of Thamesmead* (Lawrence D’Orsay), *Sir George St. Alban* (Percy Marshall), *Algernon St. Alban* (Harry Eversfield), *Apthorpe* (Gilbert Porteous), *Maddox* (Frank Lambert), *Hatfield* (E. Lovat Frazer), *James Cripps* (Fred Wright, Jr.) and *Smoggins* (E. W. Garden). (source: *The New York Times* of 24 December 1895)

¹² See quotation from *A Voice in Time. The Gramophone of Fred Gaisberg 1873-1951* on pages 8-9 of this article.

¹³ For a picture of this record, see illustration Fig. 12 on page 23.

¹⁴ This recording of the *Laughing Song* can be accessed on the website of the Library of Congress <https://www.loc.gov> (Search Audio Recordings):
Digital id: <https://www.loc.gov/audio/?fa=subject%3Asongs+and+music&dates=1800-1899>

¹⁵ Issued as ODEON 58579 (matrix number: Cx 1881).

¹⁶ Initially the dates for “*An Artist’s Model*” shows in London (11, 12 and 13 May 1896) Maria Kapkidi had found, seemed highly contradictory. The company left America on 13 May 1896 and arrived in Southampton (England) on 21 May 1896. But then I remembered a statement in the above-mentioned advertisement: “*Still running in London with a new company*”. That was the explanation! Apparently, while the original cast was touring the USA, it had been arranged in London that the involvement of the company with the original “*An Artist’s Model*” show, would be ended and preparations for new repertoire would be started. In England a group with a **new cast** had taken over the production.

This is confirmed by a very short notice in *The Daily Telegraph* of 4 May 1896:

Mr. Maurice Farkoa – Return from America for London season, with entirely new repertoire. All communications for ENGAGEMENTS for open dates to West-end Library, 17, Sackville-street. Piccadilly. W.

I have no idea what the aim of this message was. It looks like an order in telegram-style (“Return etc.”). But a telegram in the form of a newspaper ad?

¹⁷ The journalist’s description of the characters in the “*The Goddess of Truth*” show matches exactly the characters in “*An Artist’s Model*”. It seems strange – though not impossible – that the company staged two different productions on two consecutive days. Lillian Russell was an American actress. Lillian Russell’s “*The Goddess of Truth*” is mentioned on page 3 of *The New York Times* of 31 March 1896 (Abbey’s Theatre).

Perhaps members of the "*An Artist's Model*" show had another show on their repertoire. If the "*An Artist's Model*" company did only one "*An Artist's Model*" show in Wilmington — and perhaps "*The Goddess of Truth*" on the next night (8 May 1896) with a different (limited?) cast (e.g. without Maurice Farkoa) — Farkoa had all the time in the world to get to Philadelphia on 8 May 1896 and have his "*Laughing Song*" recorded. But, as it turned out, the (complete?) company was to present a show on the evening of 8 May 1896 in Trenton, New Jersey...

¹⁸ Through excellent detective work by Maria Kapkidi (Athens).

¹⁹ Coming from New York harbour, one enters Sandy Hook Bay, New Jersey.