

DLP 5049



# Jesse Crawford

AT THE ORGAN

## RUDOLF FRIML MELODIES

- INDIAN LOVE CALL
- ROSE MARIE
- L'AMOUR, TOUJOURS L'AMOUR
- ONLY A ROSE
- ALLAH'S HOLIDAY
- CHANSONETTE
- GIANNINA MIA
- SYMPATHY



**DECCA LONG PLAY MICROGROOVE UNBREAKABLE RECORD—DLP 5049**

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# RUDOLF FRIML MELODIES

## JESSE CRAWFORD

### *Pipe Organ Solos*

#### SELECTIONS INCLUDE:

##### Side One

1. **INDIAN LOVE CALL** Friml-Harbach-Hammerstein II
2. **ROSE MARIE** Friml-Harbach-Hammerstein II
3. **GIANNINA MIA** Friml-Harbach
4. **SYMPATHY** Friml-Harbach-Kahn

##### Side Two

1. **L'AMOUR, TOUJOURS L'AMOUR** Friml-Cushing  
(Love Everlasting)
2. **ONLY A ROSE** Friml-Hooker
3. **ALLAH'S HOLIDAY** Friml-Harbach
4. **CHANSONETTE** Friml-Paskman-Spaeth-Caesar

#### RUDOLF FRIML MELODIES — JESSE CRAWFORD

The words "Poet of the Organ" and Jesse Crawford are literally synonymous. Yet Jesse was not born a poet. He is a young veteran of the days when playing piano in nickelodeons was an established practice. Born on the West Coast, his family was poverty-stricken; when Jesse's father died the one-year-old boy was placed in an orphan asylum. Before he was three, the asylum officials noticed his extraordinary love for anything and everything musical. At three, he was presented with a harmonica which, he says, he studied with great seriousness. At nine, Jesse was playing piano in the orphanage orchestra. The youngest were not allowed to play piano at the place because of their destructive habits but, as an unusual case, Crawford was permitted to have a chance at the keyboard.

This training served him well when he left the orphanage at 14 to support his mother. His first job was with a small pick-up dance band, which gigged around the Coast playing at all sorts of affairs. Several years later, Jesse was offered a

steady job in a nickelodeon, playing musical cops to screen robbers. His schooling in this type of work led directly to a position as pipe organist in a De Luxe (10¢) House, shortly after.

Crawford had never played the organ before, but once he touched the organ keys he never wanted to go back to piano. At this time he began developing the style which made him famous. It is remarkable that this untrained youth had the sheer musical gifts to step into job after job and deliver perfectly, despite the handicap of playing by ear and not knowing the full capabilities of his chosen instrument.

His first break came when Sid Grauman brought him to Los Angeles to play solos in his new super-super-movie palace. This was the first time that Jesse had been able to concentrate on pleasing an audience without having their attention distracted by events on the screen. He remembers that "A Perfect Day" was one of the first compositions he attempted on this job. At one performance, a lady approached him and gave profuse thanks for the religious exaltation she felt when listening to the number. It was then that Jesse felt his organologues could have a strong reaction on listeners and deliberately set out to create organ colors and moods which would call for the utmost emotional response from his audiences.

Crawford found that by choosing material carefully and employing his "stops" to produce direct emotional effects, audiences would fall into a highly responsive mood for his performances. His Los Angeles location, with thousands of tourists coming to the theatre every year, soon spread his fame over much of the United States. Booking offices became interested in "this organist, Crawford," and Jesse received a proposition to inaugurate organ concerts in the first Balaban and Katz Super-De Luxe Chicago theater. Five

years in Chicago pretty well established him as tops in the field and his records, released shortly after orthophonic recording was placed on the market, were best sellers everywhere. In 1933, Jesse toured England, playing in London and the Midlands. His reception was enthusiastic, but theater dates in America brought him back home within the year. At the Chicago World's Fair, Crawford played to large crowds with daily organ concerts.

Around 1935, Jesse took a position with NBC in Chicago as staff organist and while at his post developed a sudden yen for the band business. He started his dance band two years later and soon found out it was all a terrible mistake. For his musicians had temperament, his bookers had trouble finding the right places, and the public wanted him as an organist rather than as a competitor for Guy Lombardo.

So Jesse threw the baton away and went back to pumping organ music into the country from a vantage spot on NBC in New York. In 1940 he gave up all active work to devote his time to serious musical study with Joseph Schillinger. Schillinger, a modern marvel in arranging and composition, had started giving Crawford lessons about two years previously. His work with Schillinger gave Crawford a wider field to carve out a career in slightly different lines. Crawford built choral and instrumental groups on new concepts of instrumentation and harmonics. Never having studied classical methods of organ procedure Crawford is going ahead perfecting a new formula which short-cuts the ancient routes to brilliant organ technique.

In this selection, latest of the many Jesse Crawford has done for Decca, the maestro plays eight of Rudolf Friml's most beloved compositions . . . as only "The Poet of the Organ" can play them.

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**RUDOLF FRIML MELODIES**

**JESSE CRAWFORD**

Pipe Organ Solos

**DL 5049**  
(MG 1042)

Side **1**

1. INDIAN LOVE CALL
2. ROSE MARIE
3. GIANNINA MIA
4. SYMPATHY

*Microgroove*  
**UNBREAKABLE**



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LONG PLAY

33 1/3 RPM

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**RUDOLF FRIML MELODIES**

**JESSE CRAWFORD**

Pipe Organ Solos

**DL 5049**  
(MG 1043)

Side **2**

1. L'AMOUR, TOUJOURS L'AMOUR  
(Love Everlasting)
2. ONLY A ROSE
3. ALLAH'S HOLIDAY
4. CHANSONETTE

*Microgroove*  
**UNBREAKABLE**