

TO bring things to life is the gift of the artist. It is what lies behind all that he does, in music, sculpture, writing, painting. Renee Nizan, young French organist, broadcasting for the NBS in her New Zealand tour, has brought organs in this country to life in a manner that has amazed the critics and revealed unsuspected qualities in the instruments.

Renee Nizan Tells How
She Became An
Organist,
by "EMILE"



RENEE NIZAN.
... Has the Gift of the Artist.

THE charming young lady from Paris who sat on the piano stool by the radiator in a Wellington home gave me a picture in a few vivid words of broken English.

It was difficult to imagine that in her small, slim figure there were powers that had won praise for her all over the world as one of the foremost living organists.

Even more pleasing was it to find that one could be a foremost living organist and not have shaggy hair and a pale-dead complexion . . . but that one could have wavy hair, thin-lined eyebrows, colour in the cheeks and a manner at once candid and earnest, yet by no means that of the "blue-stocking."

Her Proud Position

AT times she became intensely serious, when she spoke in this unfamiliar English tongue of her work, and one could glimpse beneath the manner of the young girl, a little of some indomitable quality of character that had given Mademoiselle Renee Nizan such a proud position in the modern world of music.

One saw a flash of that spirit which said, inside her, to every difficulty that she met in her ambition. "I can."

And, quite evidently, every time she said "I can," she ultimately did.

THIS was the picture she gave me . . .

Her father was organist in the church of Notre Dame de Boulogne, on the outskirts of Paris. From the age of four or five years, she had begun to play the piano.

"Then, at the age of 13 years and six months," said Mlle. Nizan, "my father put me at the organ. I was very short, even smaller then than I am now. He showed me the pedals.

THE MAKING OF AN ORGANIST

"Do this," he said, "and this . . ."

"**H**E gave me a Fugue of Bach. 'You can play it on the piano,' he said, 'so you can do it on the organ.'

"You can do it if you want to. If

you can't do it, you don't want to.'

Though she had to sit right on the edge of the seat and had the greatest difficulty in keeping her equilibrium, the thirteen-year-old girl did it. One year later, she was giving her first organ recital at the Salle Gaveau in Paris.

At fifteen she was giving a recital on the organ of La Madeleine Church and soon she was giving many recitals in the concert hall of Paris, the Trocadero. She played with the Symphony Orchestra of Paris. Ahead of her in the future lay tours of America and Canada, performances in London, and a world tour in 1938 that would include New Zealand, where she would broadcast some of her recitals for the NBS.

Still The Youngest

AT the age of 14 she was the youngest woman organist of rank in the world. To-day she is still the youngest. "Some day," she said smilingly last week, "I shall not be the youngest."

WHEN her father saw that the 14-year-old girl had it in her to become a famous organist, he took her away from school.

"I stop English," said Mademoiselle. "I don't make any more English."

She stayed at home to practise the organ, and a tutor came to her. She practised seven to eight hours a day.

"On the organ of the church?"

"No. At home. My father has two organs and five pianos.

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