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Making An Organist

IMPORTANCE OF TRAINING

(Continued from page 13.)

"It is important," he thinks, to practise at organ music when you are young. When you are young it is nothing to train the fingers to keep supple. It is like an acrobat, trained from youth. If he is young he can learn to be supple, if he is old, it is impossible.

"My father thinks it is better to get the fingers good so he takes me away from school. It is never too late for the mind to learn, but it may be for the body.

"MANY people say to me, is it not tiring to play the organ, but I am not tiring. Only sometimes in the mind I am tired, with concentration.

"With the organ you do not have touch, as with the piano. The organ speaks or it does not speak. The note is short or long. I am never tired in the body, just in the mind sometimes, when I concentrate to make the public think as I am thinking.

"That is what you must do to keep the public with you. You must make them think what you do.

"SOMETIMES someone plays to people and they say: 'That is interesting,' and they think, 'Oh, I forgot to telephone to so and so.' Then they say, 'Oh, there is the music again,' and afterwards they think, 'Yes, to-morrow I must go and see so and so.' There is something lacking in the playing.

"When you play, you should keep the people with you all the time, and to do that you must think.

"That is why it is more tiring for me to play for the radio than for the people in a concert hall.

"In radio I do not feel whether they are with me or not. It is more difficult to try to make them follow me."

I ASKED her why a woman could rank with the world's best men organists, and yet no woman could rank with the world's best pianists.

She laughed.

"Perhaps I am ranked with them," she said, "because there is no other lady?"

This, I pointed out, seemed an inadequate answer.

"But it is not modest of me to say why," she said. "Oh, then, perhaps it is because I play more strong. A girl must not be weak or feminine in music, only in the soft passages. She must be masculine in her music. My father says, 'You are small, but you must not be frail,' and I thought, maybe I am small but I can be strong. Look!"

She stretched out a slender white arm in which the sinews were taut and decisive.

"The sinews are like bone," she said.

ON some of the old organs of France she found it hard to get the notes to speak. In some of the old churches, the organists would tell her they were afraid she would not be able to play on the great organ because one of the three manuals were too hard.

"I can," said Mademoiselle, always. And she did.