

The Minuetta Kessler Collection

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Biography

- First Composition at age 4
- Piano Prodigy
- Attended The Juilliard School
- Married and Began Family
- Orchestrated compositions
- Self-published work
- Music Advocate
- Educator

AAA NEWS
AUSTRO-AMERICAN ASSOCIATION OF BOSTON

March 4, 1961 No. 52

INVITATION
TO AN
EVENING WITH



*Minietta
Kessler*

CONCERT PIANIST and COMPOSER
New York Times:
"Shows skill as MUSICIAN . . .
A RARE PHENOMENON among the
younger pianists of today"

SATURDAY March 4, 1961 8:30 p.m. at the
INTERNATIONAL INSTITUTE, 190 Beacon Street, Boston

PROGRAM

Scarlatti.....	Sonata in F Major Sonata in A Major
Beethoven.....	Sonata Opus No. 2 (The Moonlight.)
Minietta Kessler. . .	Suite No. 1 (dedicated to Anna Wolf.) - Prelude, Minuet, Ecosaisse, Intermezzo, Mazurka, March -
Chopin.....	Fantaisie Impromptu Nocturne in E Minor Waltz in E Minor

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 - Orchestrated Works
 - Opera
-

Variety of Work

Advocate and Author

- Music for Children
 - Concerts in the Home
-

Music for Children

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, DECEMBER 5, 1964

Education

**9

A well-stocked atmosphere

By Minuetta Kessler

Written for The Christian Science Monitor

If you will surround an infant with the best music available, the great masterpieces of the past and present, and with folk music—tastefully performed—he will become aware that music is there to be had.

Those infants who grow up in a well-stocked musical atmosphere are enriched and blessed, just as those who grow up in an atmosphere of love are enriched and blessed.

All through the first years, the child will absorb not only music, but the parent's attitude to music. If you love music, he will love it too. And if and when your child shows a hunger for music, feed him, then and there.

But feed him the kind of musical food he can readily assimilate. Don't push him too hard.

Your attitude is the fundamental thing.

Let us suppose that the infant has been enriched with good music, has asked questions and received meaningful answers. What then? At which point does a parent

music for children

begin, actively to teach his child or to approach a teacher for his child?

There is a point in each child's development when he seems to be reaching out for much more than you are able to supply. It coincides with a need for group activity and makes itself known when three or more children are present. There is an upsurge, a sudden burst of inspiration which marks the beginning of this exciting period.

A parent needs only to announce that there will be music at his home and all the neighborhood children are invited. He will have flocks of music-hungry children at his doorstep. From then on it all depends on the parent's willingness to give.

If he is resourceful, flexible, loves children and music, there is a great adventure in store for him. For the children it is priceless, and exactly the right atmosphere for their first group experience with music.

The period between the ages of four and seven previously has been a musical no-man's-land. Teachers have

refused to touch these children except when they discover a so-called genius.

The kindergarten and nursery school were created to fill this gap in other areas of learning, but music was left in a very primitive stage.

The child learns to speak by imitating the words of the adult. But it is only when the child uses these words to express something of his own that we respond with enthusiasm, for it is then that he proves his intelligence in being able to use the words for his own purposes and to understand their meaning.

It is not the imitation, but the rearrangement of the words to express the child's own wishes or feelings which proves that he is not a mere monkey.

When we teach music to youngsters do we expect from them real self-expression or do we actually discourage it? We usually ask from them only an exact repetition of the melody we have taught them.

This is like teaching parrots. It is an insult to a child's personal integrity and ability. This is not to say that already-composed music should not be taught to children, but much more scope should be allotted for the child to speak, not only the musical thoughts of others, but to articulate his own thoughts as well. ■

First of a series

Setting aside special time

By Minuetta Kessler

Written for The Christian Science Monitor

Is there a set time in your home for rising and retiring? Is there a time set aside for washing?

Are meals served on a regular schedule?

Have you also a special time for music?

If not, then choose the activity which is most regular in your household and schedule music time before or after. If this period of family musical collation becomes a regular part of your every day living, it will lay the firmest kind of foundation for the growth of music in your home.

It will establish music within the framework of the daily regular routine. It will serve as a natural showcase for each child's accomplishments.

It will assure the child of his parent's sincere interest in his progress.

It will serve as a checking up time, replacing the

music for children

nagging question, "Have you done your practicing?"

Music time should include some improvisation. With a little skill from a parent, form can be brought out with careful questions like: "How about repeating that part, softly, like an echo?" or, "The beginning was so nice, let's hear it again!" or, "Now make a sad part and then it will feel extra good to go back to the happy melody again."

The A B A form which emerges usually gives the wee composer such a feeling of "rightness" that he begins making A B A's regularly.

Music time can be divided into five sections, and if time

is short, only one section can be used each day.

● **Concert Time:** This is the showcase for the accomplishment of lessons learned. This is also the time to train good listeners.

● **Acting Out Music:** Music speaks differently to each individual, depending on his experience and imagination. Acting out music will open up the imagination and show what an infinite number of feelings can be expressed.

● **Conversations in Music:** Instead of saying it in words, say it in melody. Instead of asking in words, sing. "What did you do in school today?" Or chant on one tone. Begin with questions and answers between two people. When they wish to say the same words they may sing in unison, an octave apart, or in thirds. When two are accustomed to "talking" this way, let others join the musical conversation.

● **Creating Music:** "I made up a piece!" What a source of exultation this is to a child. And what better place to share such a creation than with one's own understanding family.

● **Family Sing:** Those who have sung in a choir know the elation of bringing to life great music in a group. No family need be deprived of this healing and uplifting activity, for God gave us all voices free of charge. Instruments may be added to fill out the ensemble. Even toy instruments and drums, if played well, can add greatly to the family sing.

Once you have established this refreshing period as a part of your family life you will find it oozing over into other hours. The children will be singing snatches of melody on their way to school, in their baths, in the car. Music will be a part of everyday living. ■

Second of a Series

Music for Children

Practice: need it be a problem?

By Minuetta Kessler

Written for *The Christian Science Monitor*

If one were asked to name the greatest problem connected with the teaching of a musical instrument to children, it would undoubtedly be: how to make children practice.

The next time you hear yourself telling your child, "It's time to practice," listen to the tone of your voice. Remind yourself that your purpose is that he discover and enjoy more fully the beauty of music.

Ask yourself if the tone of your voice creates the atmosphere necessary for such a discovery. Does it set the stage so that the beauty can penetrate into the heart of your child?

If you feel that the practice period is a privilege for your child, he may feel it too. Con-

music for children

stantly refresh your mind to your purpose in giving music lessons to your child.

It is to help him to discover and enjoy more fully the beauty of music.

Following are some practical ways to help make the practice period a source of pleasure for both you and the child.

- Make music of high quality a part of the home environment. As much as possible this should be live music performed by parents, children, friends, and guest artists.

- Set a regular time for family music. Plan it and make it exciting.

- Plan a concert for some special occasion with invited guests. Let the children participate in the planning.

- Practice time should be as varied as possible from day to day.

- Introduce new music often.

- Call for a new composition to be written and practiced before it is shared at family time.

- In order to separate the parent from the job, it may be helpful to have the child set a timing device, such as an alarm clock, to the regular practice hour. When it rings, the child is reminded, and the parent doesn't have to "start" the practice session.

- Use a timing device to signal the end of the practice session. ■

Sixth of a Series

The undeveloped singer

By Minuetta Kessler

Written for *The Christian Science Monitor*

What can I do if my child is a monotone?

According to the dictionary monotone means it true that produce only a

ever heard him like a bird or ear? Have you imitate a siren? monotone real- r child? is label has no

efore, drop the e forever, and he more accu- "undeveloped ribe the person lly in disciplin- o carry a tune.

Pitch

nging teacher at rs that there is r class who is ong by singing child is some- sit at the back d be quiet.

ved to sing the ook at him and he may prefer hat effect does he unfortunate

music for children

He becomes unhappy about his lack of musical ability and may escape into day-dreaming. Deprived of joy, he may reject music entirely.

Such conflicts are needlessly developed because of the inaccurate use of the word monotone, and the antiquated and cruel treatments of those so labeled.

If a child happens to be undeveloped in speaking do we tell him to stop speaking entirely?

If he is a poor reader do we take away his book?

If he is weak in arithmetic do we place him at the back of the room and take away his pencil?

Of course not, and we must tackle the problem of the undeveloped singer by encouraging him to use his voice intelligently, with concentration and diligence.

The best time to deal with this is before a child enters school. As usual, the home is the ideal place to begin

awakening the child's ear to the world of sounds.

Play a game to see who can distinguish a musical sound from an unmusical sound—a knock from a whistle, a slap from a bell. This paves the way for the High-Low Game.

One child produces two pitches with his voice and the rest of the family move their arms up-down or down-up, following the direction of the two pitches.

Games

Each child gets a turn at singing.

Then play this game, using an instrument, with the family singing the two pitches along with the arm movements.

Next have the two tones written as strokes, high and low, on paper or blackboard.

Spread out to three tones, and in a very short time whole little pieces will be flying around your house.

Such musical games and activity will develop your child's voice so that he need never be called a monotone. ■

Fifth of a Series

Concerts in the Home

THE CHRISTIAN SCIENCE MONITOR

Wednesday, April 21, 1965

What hope for the second best?

By Minnetta Kessler

What happens to young musicians who turn out second best, third best, or fourth best?

Even the prize winners are not assured of a career as concert artists. They often end up teaching or accompanying.

The concert profession, as it now functions, provides work for only a few stars. What happens to the other excellent performers who do not reach the zenith of success?

Let's look into a few case histories. Then we'll see how "Concerts in the Home" can help them.

• Ann had a beautiful voice and a highly musical nature. Her teachers encouraged her to perfect her technique, enlarge her repertoire, learn several languages, and seek deeper knowledge of music and musicians. Hard work and dedication to her art led to much praise, prizes, and scholarships.

Professional heartaches

Ann was sent to a large center to gain more experience and look for opportunities. There she found many other Anns with a similar background of successes and similar ambitions, based on the acclaim of their communities. They all worked hard; but no well.

ARTS
ENTERTAINMENT

as there were not enough opportunities to go around, they began to use their elbows.

Since only one out of a hundred is chosen for the Metropolitan Opera, there are bound to be 99 failures. Ann was one of them.

After years of struggling she returned to her home town with an overwhelming feeling of defeat and took a job in a bank.

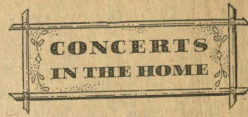
• Arthur was a child prodigy. The local papers compared him to Hefetz and his obituary predicted a great future for him. He worked hard at his music and gave up many of the childhood pleasures to devote more time to his art.

Encouragement came from all sides—medals, scholarships, awards. Arthur was sent to the big city. There were many other Arthurs from all over the world, each one sent by his community to become world-famous.

Arthur did not make it, but he could not bear to return to his home. He was haunted by the feeling that he had been a disappointment to all who believed in him. He joined the great army of struggling musicians in the big city. There was nothing he could do except teach, but his feeling of personal failure hampered him. Even when he found a talented child, he could not wholeheartedly encourage him because he knew the heartaches of the profession too well.

• Richard had composed music ever since he remembered. It poured out of him in a constant stream of musical ideas. His ability and talent were recognized, and after graduating from a conservatory of music he was offered a teaching position at a university. This was the highest position possible in his field. It offered him security and a certain amount of respect in the community. But somehow the endless stream of musical ideas was drying up. What was the reason?

While we are children, it is our parents who act as our audience. It is for their approval and delight that we make things,



paint pictures, write stories, dance, compose music.

Later it is our teachers who give us high marks and pats on the back for excellent accomplishment. When we leave school it is our community that rewards us and shows appreciation for our efforts.

Concerts in the home can supply this kind of audience.

Concerts in the home can save Ann from wasting her beautiful voice.

The next article will bring practical suggestions on how to find yourself a composer-in-residence and how to present his music in a concert in your home.

This is the fourth of eight articles appearing Wednesdays.

6 • Wednesday, March 31, 1965

THE CHRISTIAN SCIENCE MONITOR

Series kickoff A musical party!

By Minnetta Kessler

"Concerts in the Home" was formed in Boston in 1964 to open up new opportunities for gifted young artists. This organization has reestablished the style of presenting concerts of high caliber as a central part of entertaining in the home.

This practice was much in use some 200 years ago among the nobility of Europe. Yet today there are vast numbers who have the comforts and luxuries of the princes of old, but who have not yet discovered the luxury and delight of concerts in the home.

Many talented, trained musicians are graduating from schools every year. Since only a small fraction of these can ever hope to become active concert artists, much of



this talent goes to waste after graduation. The development of the art of performance requires an audience.

Thus there is a need for exploration into new paths that will bring music lovers and artists together. In supplying this need some bold efforts must be made to change our patterns of thought about the place of music in society.

In this series we will give readers a practical approach to the giving of concerts in the home. What has been proved in Boston can also be proved in other cities. These articles will spell out the step-by-step details of how to do it.

Setting up a concert in your home is the easiest part of the plan. And some readers may not care to go any farther than this. But others may wish to start with home performances and then expand them to include larger areas of the community. This will not be difficult to do during the great cultural explosion now going on in the United States.

There are many ways in which the artists of your community can find new audiences.

Schools, both public and private, often open their doors and supply good pianos for recitals to be given for their students. Young Audiences, Inc., has already done much pioneering in this field.

Piano needed

In New York the Juilliard School of Music with the help of the Lincoln Center Fund, has sent many of its artist-students into the public schools. They receive \$35 a performance. If the school piano is inadequate, they are supplied with one. In the past four years more than 700 such performances have been given in schools. Nearly half a million young people heard them.

But the home and schools are not the only places where concerts can be given. There are hospitals and nursing homes, museums and art galleries, factories, banks, department stores, churches, temples. There



are universities, dorms. Also clubs, community errand buildings, YMC.

You can give a concert be moved in. Live music is now via a gracious enrichment by setting up these come young artists great encouragement in the know wanted, appreciatively, and commended.

In Boston our "Come have been received with in need of homes with a young artist has lifted a into a truly memorable.

First of eight articles
Wednesday

Find that composer!

By Minnetta Kessler

Have you ever thought of asking a composer to write a piece for some special occasion in your home? Perhaps you are having a family reunion, a birthday, a graduation, an anniversary, or a wedding. Why not commission some music that will be appropriately yours, ideal for the event you are planning?

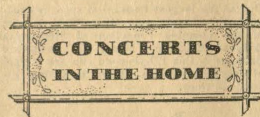
Do you know a composer in your town? True, they are often retiring. They do not place a sign on their door marked "Composers." They do not advertise in the local papers. Unless they are famous, they are apt to be completely unknown.

Yet there are many composers of worth who are waiting to be heard. You can do your part in discovering them, encouraging them. Development of talents depends upon their use, and use depends upon need. It is difficult for creativity to exist in a society that feels little need for new compositions.

Be adventurous!

An exhilarating adventure is in store for the person who will begin to uncover the musical resources of his own community. Gifted young composers can be found by calling conservatories, music schools, or teachers of harmony and counterpoint.

Then make a personal contact with a composer in your city. After listening to a few of his compositions to make sure that his style suits your taste, ask him to write a short piece for your next party. It may be a birthday ode, an anniversary song, a graduation duet, and Easter sonata, or a rondo in honor of spring. For a wedding gift to your daughter there may be few things more touching



than a musical portrait of her. The composer will be flattered by your interest. The knowledge that his work is wanted will renew his creative springs.

Oral footnotes

When you present this new work to your guests, introduce (if possible) the composer and performer. In some cases they may be the same person. In other cases they may be different. This helps them to enjoy it more fully and to focus their attention on certain highlights that they might otherwise overlook on first hearing. And it is always more satisfying to hear a new work a second time.

Has your local PTA ever commissioned a composer to write a children's operetta for your school? Has your church ever commissioned a set of solos or an organ prelude? One of your local composers would rejoice in such a commission, and generally for a modest fee.

Next week we shall discuss the giving of concerts in the home for children.

Fifth of eight articles appearing
Wednesdays

Concerts in the Home

38 A Boston Traveler, Thursday, April 1, 1965

Morning Musicals For Socialites

By PEGGY BROWN
Society Editor

"When making a shopping list for your next party, after the champagne put down a musical artist."

That's Minnetta Kessler's suggestion for the "unusual something" to give your guests — something to insure a successful party. Mrs. Kessler

is an originator of this entertaining way to put young musicians before a live audience.

Mr. Vernon Mark of Brookline listed pianist David Tyler at the very top of the list for her third concert-in-the-home party, a private morning musicale, yesterday.

In the sunroom of the Marks' gracious home on Prescott St., the artist gave an intimate

recital for a dozen young socialite matrons. The performance was followed by aperitifs and an elegant luncheon prepared by the hostess herself and served buffet style.

For Tyler, it was his third concert at the Mark home. At the other two he followed, the first time, a champagne dinner; the second time, a delightful buffet luncheon.

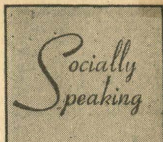
Most of yesterday's guests enjoyed a new experience in entertaining that is gaining in popularity. One, however, Mrs. Jost Michelsen of Marlborough St., was hostess for a recent black-tie evening concert which was followed by a champagne party.

One of the first to arrive was Mrs. Philipp Salih of Brookline, Maria, a native of Spain, came to Boston from Egypt with her doctor-husband and two sons a year ago.

She intersperses her English with French in a charming way and conversed at length in French with Eleanor De Lorne whose husband, Tom, is also a doctor.

Despite a late date after the Vincent Show opening Tuesday night in which she sings and dances as well as marches with the Drill, Charlotte Hodgkinson Gordon arrived fresh and bright. She wore an orange-red wool dress and what we'd call a "capoue"—a leather Eton capped hat.

Several guests told Celebrity Cook of the Week Connaught (Mrs. Gael) Mahony, that they had clipped her Grand Mariner



Bread recipe from last Sunday's Herald magazine.

Heroine of the day was Patricia Schiebel who arrived with a half dozen copies of the just-out April issue of Boston magazine. Everyone turned to the pictures of the Women's City Club's Flamenco Ball held last month, and the parties which preceded it.

Mrs. Edwin F. Lang, who wore a brilliant green suit yesterday, is pictured in the black, bell-bottomed jump suit she wore at her cocktail buffet before the ball.

Joan and Ned are also shown greeting guests, as are Connaught and Gael. Charlotte posed with Helen Chin, co-hostess at their dessert party before the ball. And another of Joyce's guests yesterday, Barbara Albree, was photographed with her husband, Larry.

Also enjoying yesterday's musicale was Barbie (Mrs. Alexander Welch of Waban, chairman of next Thursday's Florence Crittenton League Fashion Show-Brunch at the Stadler-Hilton. And pretty, blond Alice (Mrs. Keith) Merrill of Chestnut Hill and Mrs. Champe Fisher of Newton.

Concerts Come Back To the Home

... And More Musicians Are Working at It

By JANE CLANCY

HUNDREDS of talented musicians graduate from Boston music schools every year, many more than the number of jobs available.

A fortunate few find opportunities as performers. Others teach music or earn their living in unrelated occupations while waiting for a chance to enter their chosen careers full-time.

A Belmont woman, Mrs. Minnetta Kessler, pianist and piano teacher, began to wonder what would happen to these young people, superbly trained and talented, if their big chance never came. "Success depends on other factors besides excellence," she says.

Mrs. Kessler and a group of musician friends discussed the problem. Out of this grew "Concerts in the Home," a non-commercial venture to interest people in employing musicians for an evening's entertainment.

Now completing its first year, the idea has caught on, with many persons patronizing the arts in their own homes at moderate cost. For \$25 for each artist, with no commissions taken by the organizers. Expenses have been paid by Mrs. Kessler who recently applied for a Ford Foundation grant.

Fifteen artists are on this season's concert roster. All were auditioned by members of the group and judged on musical background, quality of performance, musical interpretation, appearance and manner. Each one was a unanimous selection.

"It's the way you establish something that counts," says Mrs. Kessler. "In the beginning it's important to let people know where you stand. We try to keep our standards high so that everyone will get a first class artist. These young people—all in their 20's and 30's—are very well-trained in music; they are not just performers. The committee has also trained them to speak about the works they will perform, to spark the hearer's interest."

In the group are five pianists, four singers, recorder and harpsichord duet, harpist, and a piano, violin and cello trio. Their regular wage-earning occupations range from teaching and library work

to night club singing. Mezzo soprano Louise Gadsbois Cash is a voice instructor at Emmanuel College and director of its Opera Workshop. Baritone Charles Fidler is assistant director of MIT's Glee Club. Harriet Spohny Payne is getting her master's at New England Conservatory.

The philosophy behind Concerts in the Home is a return to the long-neglected and centuries-old tradition of personal sponsorship of the arts.

"When we plan a party at home," says Mrs. Kessler, "we have our house cleaned and do not hesitate to pay our cleaning woman. We ask the butcher for the choicest cuts of meat, we think up delectable desserts, and we pay for all these expenses as a matter of course. But we have forgotten about good music as part of it. Our purpose is to offer food for the soul as well as the stomach. Not everyone can afford a Rubinstein or a Heifetz, but almost anyone can afford a young artist-in-the-making for he or she is eager to play, so long as one listens with respect and dignity. This sort of experience is the research he needs to discover himself, his passport to the concert stage."

This benefit to the young musicians is equally important to the founders of Concerts in the Home. Says Mrs. Kessler: "It was in the days when this was the custom that our present treasure house of masterpieces was created. Is it possible that our creativeness is being hampered by the artificiality and sterility of the concert hall?"

"Before giving recitals for large audiences, a budding artist should play hundreds of them to small groups," Mrs. Kessler believes. "This is the only way he can learn who he is, musically speaking. He will develop rapport with his audience, and know when he has overstepped the emotional framework of a composition. He will learn what ideas are registered and which ones get lost. Gradually he will find the best interpretation for him and his audience."

"This does not mean that he will 'freeze' his interpretation, for no artist ever remains static. But he will begin to find his own personal style, the language unique to him. He will become mature in his art."

Mrs. Kessler, a board member of the Massachusetts Music Teachers Association and new president of the New England Pianoforte Teachers' Association, attributes her ability to organize time so efficiently to the example of husband Meyer, a research physicist at Massachusetts Institute of Technology and currently associate director of libraries which he is in charge of administering.

"We gave a public concert at MIT last winter to publicize our group, and shortly before that the Boston Symphony honored Concerts in the Home. I spoke then and we distributed leaflets. Several clubs and organizations have hired our musicians and requests for information have even included a state reformatory."

A favorite customer is the mother of a June bride who wanted to give her daughter something very special for a wedding gift. The result: For \$25 a young musician wrote an original piano composition reflecting the character and personality of the girl, and for \$25 more, the mother hired a pianist to perform it at the wedding.

For the comparatively modest sum of \$50, a fortunate young bride received a wedding present uniquely hers, one usually reserved for a queen, and one that someday may be famous as the early work of a great composer.



Members of Concerts in the Home are Violinist Ruth Rabinovitch, Cellist William Conable and Dennis Druecher, at the piano.



A bridal couple, John Endicott and Lynn Bisler, hears piano composition of Nicholas Van Slyck (right) played by Sylvia Patrick.



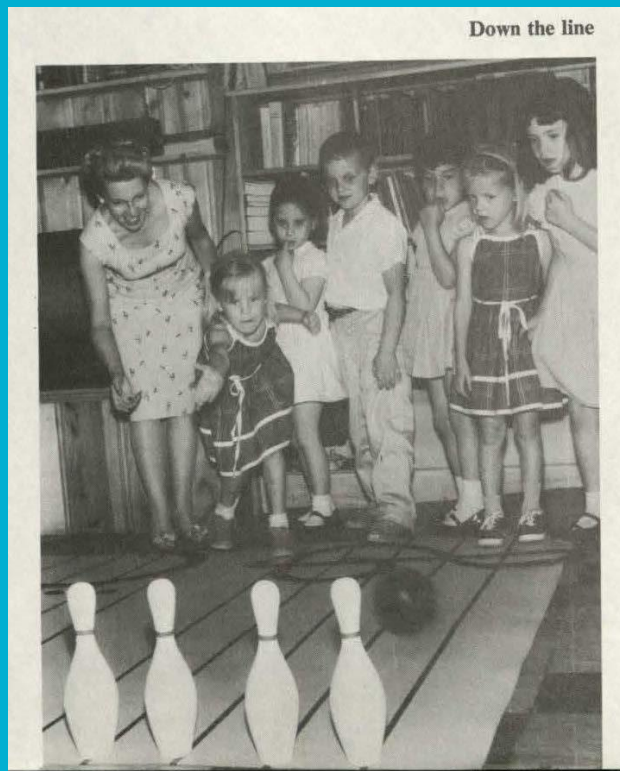
"Concerts" organizer Mrs. Minnetta Kessler plays piano for mezzo soprano Louise Gadsbois Cash and Charles Fidler, a baritone.

Variety of Work

Music Education

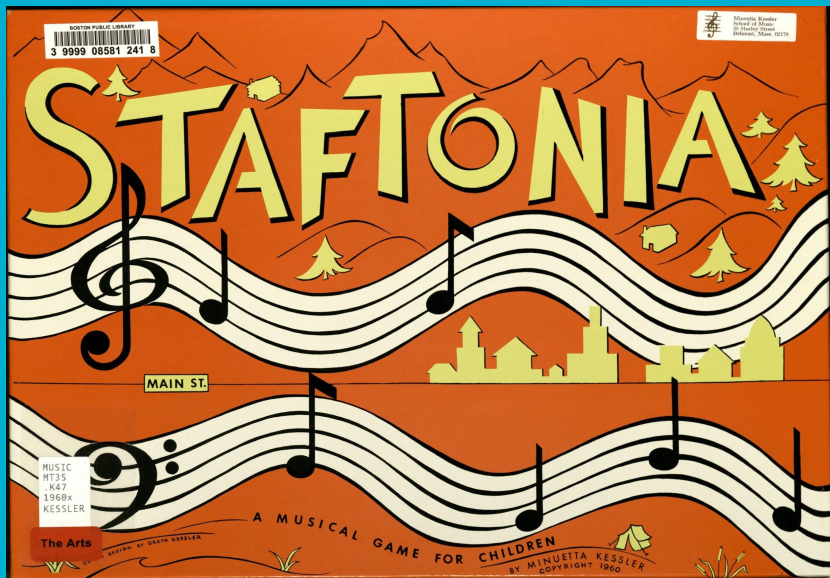
- Music Time at the Kesslers'
 - Staftonia
-

Music Time at the Kesslers



Kessler, M. (1962, January/February). Preserve the joy. *Piano Teacher*, 20-21.

Staftonia



TEACHER Former concert pianist Mrs. Minuetta Kessler has invented a new way to teach children music. Mrs. Kessler, a Steinway owner, telescoped the words *staff* and *tone* to christen it *Staftonia*. It's an imaginary town where the houses are big round notes and can be shuffled around. The picture, taken by the *Christian Science Monitor*, shows Mrs. Kessler coaching daughter Jeannie and other kiddies who think it's such fun!



Undated Steinway Ad featuring a life-sized version

Stafftonia

STAFFTONIA A MUSICAL GAME



Copyright 1960 by Minuetta Kessler

- G SPACE AVENUE
- F LINE STREET
- E SPACE AVENUE
- D LINE STREET
- C SPACE AVENUE
- B LINE STREET
- A SPACE AVENUE
- G LINE STREET
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- E LINE STREET
- D SPACE AVENUE
- MIDDLE C LINE STREET
- MAIN STREET
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- D LINE STREET
- C SPACE AVENUE
- B LINE STREET
- A SPACE AVENUE
- G LINE STREET
- F SPACE AVENUE

Paste On Back
Of Staff Board
Up To Line
Matching Up Street Lines

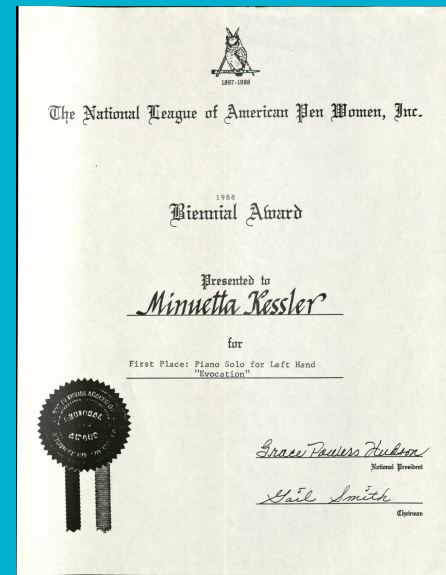
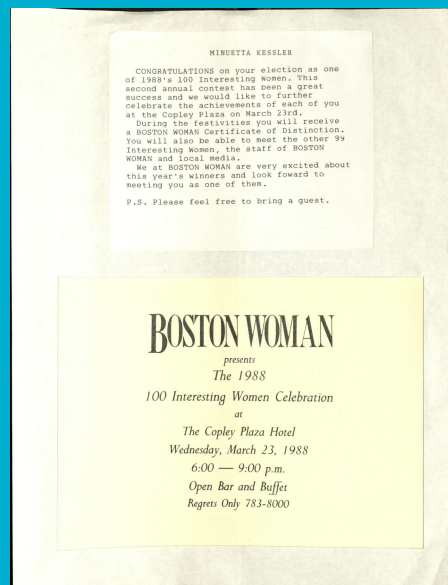
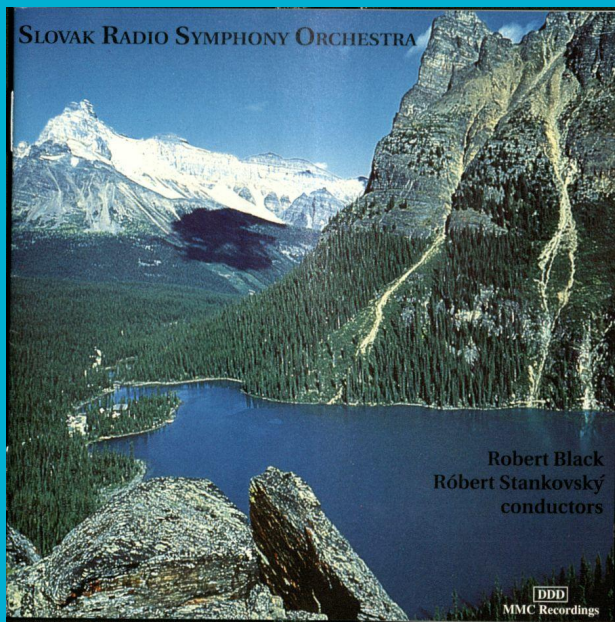


Staftonia



Boston Public Library Collection

- Audio/Visual
- Correspondence
- Programs, Articles, Reviews



Boston Public Library Collection

- Manuscripts

THE BEARS AND THE CHILDREN PLAYING ON THE BRIDGE. BY MINUETTA SHUMATZER. COMPOSED December 1919.

Alliance No. 201 (COPIED) Opus 1 #1

MAY BE REPEATED BY ANOTHER INSTRUMENT

Published under Childhood Pieces
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No. 9—Carl Fischer, New York

THE BEARS AND THE CHILDREN PLAYING ON THE BRIDGE

Opus 1 No. 1

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Minuetta Kessler

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- Inventory

	A	B	C	D	E	F	G
40	In Memorium: Martin Luther King	106	ink on vellum	SATB choir and piano/organ	1978/c1982		3
41	In the Desert	162	"masters"	piano 4 hands	c1988		3
42	Introduction and Allegro for Trio	62	ink on vellum, "masters"	violin, cello, piano	1966/c1983		3
43	It's Only a Fantasy	32.2	3 "masters"	voice and piano	c1951	Originally titled "I see Your Face Once More"	3
44	Japanese Dance	143	2 "masters"	piano	1984/c1986		3
45	Johnny and the Tree	25.4	2 type on vellum (one in E, one in G), print on vellum; 3 "masters"	voice and piano	1947		3
46	Joy to the World	40.1	ink on vellum ; print "master"	piano	1957	See folder for "Three Christmas Carols"; Dedicated to Martha Cox	3
47	Just as you Used to Be	154	"master"	voice and piano	c1988		3
48	Kiddy City	51	ink on vellum; 1 copy	childrens' voices, chorus, and piano	1961		3
49	Kol Nidre: The Sacrifice of the Innocents	70.1	"master", type on vellum	SATB choir, 2 sprano, contralto, tenor, and bass soloists; organ	1970		3
50	Lach Y'Rushalayim	73	2 "masters", edited copy	voice and piano	1972	one version in c minor, one in e minor	4
51	Lake O'Hara Fantasy	87	type on vellum, "masters", published	oboe and piano	c1978	"Dedicated to Patricia Morehead"	4
52	Lake O'Hara's Magic Circle	55	oboe part ink on vellum, "master", edited copy	voice and piano	1961		4
53	Let Us Raise Our Voices to God	48.7	2 "masters"	3 part women's chorus and keyboard	1967	Part of "Peace and Brotherhood Through Music" (Op. 48); one version in d minor, one in g minor (different arrangements)	4
54	Lighting of the Sabbath Candles	37.4	ink on vellum; "master"	soprano and organ	1955	Part of "Union Prayer Book"	4
55	Like Barley Bending	147.3	"master"	voice and piano	c1991	Part of the "Sara Teasdale Song Cycle 1" (Op. 147)	4

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Series 1: Audio/Visual

Box 1

Item 1: Alberta Concerto, 1989

Personal Cassette - 2 piano version - Minuetta Kessler and Helena Vetsterman, performers

Item 2: Alberta Concerto and Allegro Energico, 1947

Personal Cassette - Alberta Concerto premiere - CBC Symphony Orchestra with Minuetta Kessler, piano

Item 3: Childhood Cameos: Songs by Minuetta Kessler, 1981

AFKA Cassette - Minuetta Kessler, Jennifer Paterson, and John Oliver, performers

Item 4: Fanfare by Minuetta Kessler, 1985

Personal Cassette - Lenox Brass Quintet, performers

Item 5: Morning Pro Musica, 1988

WGBH Cassette - Sonata No. 1 (Sonata for Cello and Piano) - Nancy Hair and Minuetta Kessler, performers

Item 6: Morning Pro Musica: Music of Minuetta Kessler, 1985

WGBH Cassette - Trio No. 1, Sonata No. 1, To Ignite a Star for violin and piano - Includes Interview with Kessler - Tamarack Trio: ♪

Item 7: Sonata Concertante by Minuetta Kessler, 1984

WC Knapp Custom Recordings Cassette - Hyung-Woo Kim and Minuetta Kessler, performers

Item 8: Trio No. 2, "The Opabin," Op. 125, 1988

Personal Cassette - Keith Papa, Nancy Hair, and Minuetta Kessler, performers

Item 9: Trio No. 1 - Brookline Library, February 17, 1989

Sound Reflections Cassette - Maynard Goldman, George Seaman, and Minuetta Kessler, performers

Item 10: Twinbrook Library Concerts - Rockville, MD, 1983

Personal Cassette - Ballet Sonatina, Etude Brillante, The Room with a Door (premiere), Lake McArthur Fantasy, and Gilbran's Trilog

Item 11: Rondeau a la Nadeau, 1989

WGBH Cassette - Rondeau a la Nadeau Premiere - Includes interview with composer - Minuetta Kessler, performer

Item 12: Mrs. H.H.A. Beach Concert, Saturday, May 13, 1989

Personal VHS - Performed at the YMCA

Series 2: Correspondence

Complete Detailed Inventory Available Upon Request

Box 1: Achron, Joseph to American Women Composers

Box 2: American Women Composers

Box 3: Anders, Lynn to Association of Canadian Women Composers

Box 4: Banff Music School to Belmont Women's Club

Box 5: Bibliotheque Internationale de Musique Contemporaine to Boston Woman

Box 6: Cambridge Center for Adult Education to A Child's First Glimpse of Music

Box 7: Columbia Concerts to Concerts in the Home

Box 8: Concerts in the Home to Ecole Bilingue

Box 9: Finger Games to Instrumentalists

Box 10: Instrumentalists to Kessler, Minuetta

Box 11: Kessler Minuetta

Box 12: Kessler, Minuetta

Box 13: Kessler, Minuetta

Box 14: Kessler, Minuetta

Box 15: Kessler, Minuetta to Kindermusik

Box 16: Minuetta Kessler Performing Artists to Music Guide for Kindergarten

Box 17: Music Teachers Association

Box 18: Musical Resources to National League of American Pen Women

Box 19: National League of American Pen Women to National Library of Canada

Box 20: New England Jewish Music Forum to North Shore Piano Teacher's Guild

Box 21: Parents to Piano Parties

Box 22: Publishers to Society of Composers

Box 23: Staffonia

Box 24: Television to Transcontinental Music Publications

Box 25: United States Copyright Office to Zamir Chorale Foundation

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Scope and Contents: This collection contains materials from 1919 and 2002 which relate to the career of Minuetta Kessler; this includes correspondence, audio/visual recordings, manuscripts, and published works. Spreadsheets with more detailed inventory available upon request.

Detailed Description

- [Series 1: Audio/Visual](#)
- [Series 2: Correspondence](#)
- [Series 3: Manuscripts](#)
- [Series 4: Print Masters](#)
- [Series 5: Programs, Articles, Reviews](#)
- [Series 6: Published Scores](#)

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