The Minuetta Kessler Collection

Boston Public Library Arts Department
Processed by Catherine Hammer
Biography

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

- Solo Piano
- Educational Piano
- Children’s Musical
- Ballets
- Choral
- Solo Voice and/or Instrumental
- Orchestrated Works
- Opera
Variety of Work
Advocate and Author

- Music for Children
- Concerts in the Home
Music for Children

By Minuetta Kessler

A well-stocked atmosphere

Setting aside special time

Music for children

sagging question: "Have you done any practicing?"

Music time should include some improvisation. With a little skill from a parent, time 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, "How can we add a new part and then it will feel extra good to go back to the happy melody?"

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 most important part of the music. It allows time for the children to enjoy the music and share what they have learned. The music is rehearsed and then performed.

Acting Out Music: Music should be played in a variety of ways, from solo to group performances. Acting out music will help the children learn and enjoy the music.

Creating Music: "I made it up a song. When a group of children in class are happy and singing, they often make up new songs."

Family Banjo: Those who have enjoyed playing the banjo can perhaps form a small group and play together. The banjo is a versatile instrument and can be used for a variety of musical activities.
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. Remember that your purpose is 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 voice that never varies. Is your child a bird or a bear? Have you noticed a siren? A monotone real child?

The label has no reason. Snap the finger, drop the noise forever, and the more accurately “undeveloped” use the person is disciplined to carry a tune.

Pitch

When singing at school there is a class who is wrong by singing child is some-what at the back of the room and he may prefer that effect does the unfortunate

Fifth of a Series

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—an 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 moves 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 needs never be called a monotone.
Concerts in the Home

What hope for the second best?

By Minneta Kessler

What happens to young performers 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 real histories. Then let's see how "Concerts in the Home" can help.

One had a beautiful voice and a highly musical mind. She became a teacher and taught in her home, in her own way, the musical language. She, too, knew the importance of musicianship, and the need for understanding of music and musicians. Her students and dedicated to her art, and her students is an asset to the world of music.

Let's take a closer look at some of the lives of musicians who have been successful in the concert profession. How have they succeeded, and what is the secret to their success?

The concert profession in the Home can supply this kind of audience.

Concerts in the Home can give Am who was working as a teaching assistant in music.

This is the effect of eight articles appearing Wednesdays.

Series kickoff

A musical party!

By Minneta Kessler

"Concerts in the Home" was introduced in Boston in 1960 to open up new opportunities for gifted young artists. This organization has redefined the concept of presenting concerts of high caliber as a part of the educational program of schools. The practice has been widely used since 1960, and more than 300 concerts in a year have been held in 50 states. The concerts are designed to give students an opportunity to perform in a professional setting.

The concerts are open to all students, and the audience consists of teachers, parents, students, and members of the community. The concerts are funded by donations from the community, and the goal is to provide a platform for young artists to perform and gain experience.

When you invite students to perform in your school, you are creating a platform for them to gain experience and build their confidence. It is a wonderful way to support young talent and encourage a love for music. The concerts are a great way to bring the community together and celebrate the success of the students.

The concerts are a great way to support the arts in our community. They are a wonderful way to encourage students to pursue their interests and develop their talents. The concerts are a wonderful way to support young artists and their dreams. They are a wonderful way to celebrate the success of the students and their accomplishments.
Concerts in the Home

Morning Musicals for Socialite

By PEGGY BROWN

"When making a shopping list for your next party, place the champagne down put a musical note — something to ensure a successful party. Mrs. Kenneberry, an original of this entertaining way to entice musicians before a live audience. Mr. Vereen Mark of the Brooklyn Historical Society gave a concert at the home of a private morning musical yesterday.

In the entrance of the Marken at home on Forsyth St., the artist gave an abnormally initial for a diverse musical audience. The performance was followed by acclamations and an enthusiastic applause for the business itself and served buffet style.

For Tyer, it was his third concert at the Marken’s house. At the other two he followed the first time at a home, a chandelier; the second time, a different house from Forsyth St.

"In most of yesterday’s guests enjoyed a new experience in entertaining that is growing in popularity. One, however, Miss. Joil Mckinley of Murfreesboro St., was hostess for a recent black tie evening concert which was followed by a champagne party.

One of the first to arrive was Mr. William Hollins of Murray St., a native of New York, came to Boston from Egypt and her doctor-brother and two years ago.

The interpreter in his English with a charming way and conversed at length in French with Eleanor De Lorraine whose husband, Tom, is also a doctor.

A late date after the Wilson show opening Tuesday night in which she sings and dances as well as with the Drill, Charlotte Heaton and an organ, arrived around nine o’clock. She wore an orange-white dress and what work called a "trumpet," a Bavarian-looked hat.

Several guests hold Celebrity Cook of the Week Competition (Mrs. Iola Tinsley, that they did catch her Grand Master.

Concerts Come Back To the Home

BY JANE CLANCY

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

A downtown has transformed opportunities for performers. Others cannot create or own their living in unorthodox enterprises while waiting for a chance to enter their chosen career full time.

A belated woman, Mrs. Missouri Kenney, feels the need to be a woman who would respond to these young people, especially trained and trained. If they are the chance come never enough. "Music draws on other factors besides success," she says.

Mrs. Kenney and a group of music lovers decided to form a group to present music programs to interested people in entertaining musicians for an evening’s entertainment.

Now completing its first year, the idea has caught on, with young people vibrant to perform and auditions to find new talent. "It’s the way we think it should be," Mrs. Kenney, a former member of the N.Y. Philharmonic Orchestra, said Tuesday, 'It’s not the same as the traditional way of a soloist or a symphony.'

Recent auditions include two men who wanted to perform and were selected for the group: Mr. and Mrs. Kenney, a young man, and a woman, both of whom have performed in various groups. The couple have been invited to perform at various venues, including the Boston Symphony and the Boston Musicians Association.

The Kenneys, who are also members of the Boston Symphony, have been invited to perform at various venues, including the Boston Symphony and the Boston Musicians Association.

Through auditions and performances, the Kenneys have been able to find new talent and new venues for their music. The group has performed at various venues, including the Boston Symphony and the Boston Musicians Association.

"Concerts in the Home" organized by Missouri Kenney, plans to perform with the Boston Symphony and Charles Filler, a baritone.

PICTORIAL LIVING COLORADO MAGAZINE, JULY 14, 1963-3
Variety of Work

Music Education

- Music Time at the Kesslers’
- Staftonia
Music Time at the Kesslers

Staftonia

Undated Steinway Ad featuring a life-sized version

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!
Boston Public Library Collection

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

Written by Mr. Morris Cyril Shonnan, Q.C.

Minnetsa Kessler
Op. 11, No. 3

Copyright by composer, 1932

MARTIN LUTHER KING

Words and Music by Minnetta Kessler

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- Published Scores
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<td>In Memoriam: Martin Luther King</td>
<td>106</td>
<td>ink on vellum</td>
<td>SATB choir and piano/organ</td>
<td>1978/c19</td>
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<td>In the Desert</td>
<td>162</td>
<td>&quot;masters&quot;</td>
<td>piano 4 hands</td>
<td>1966-1967</td>
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<td>Introduction and Allegro for Trio</td>
<td>62</td>
<td>ink on vellum, &quot;masters&quot;</td>
<td>violin, cello, piano</td>
<td>1983</td>
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<td>It's Only a Fantasy</td>
<td>32.2</td>
<td>3 &quot;masters&quot;</td>
<td>voice and piano</td>
<td>1961</td>
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<tr>
<td>Japanese Dance</td>
<td>143</td>
<td>2 &quot;masters&quot;</td>
<td>piano</td>
<td>1984/c19</td>
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<td>Johnny and the Tree</td>
<td>25.4</td>
<td>2 type on vellum (one in E, one in G), print on vellum, 3 &quot;masters&quot;</td>
<td>voice and piano</td>
<td>1947</td>
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<td>Joy to the World</td>
<td>40.1</td>
<td>ink on vellum, print &quot;master&quot;</td>
<td>piano</td>
<td>1957</td>
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<tr>
<td>Just as you Used to Be</td>
<td>164</td>
<td>&quot;master&quot;</td>
<td>voice and piano</td>
<td>c1968</td>
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<tr>
<td>Kiddy City</td>
<td>51</td>
<td>ink on vellum, 1 copy</td>
<td>children's voices, chorus, and piano</td>
<td>c1961</td>
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<td>Kol Nidre: The Sacrifice of the Innocents</td>
<td>70.1</td>
<td>&quot;master&quot;, type on vellum</td>
<td>SATB choir, 2 sopranos, contralto, tenor, and bass soloists, organ</td>
<td>1970</td>
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<td>Lach Y'rushalayim</td>
<td>73</td>
<td>2 &quot;masters&quot;, edited copy</td>
<td>voice and piano</td>
<td>1972</td>
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<td>Lake O'Hara Fantasy</td>
<td>87</td>
<td>type on vellum, &quot;masters&quot;, published</td>
<td>oboe and piano</td>
<td>1978</td>
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<td>Lake O'Hara's Magic Circle</td>
<td>55</td>
<td>ink on vellum, &quot;master&quot;, edited copy</td>
<td>voice and piano</td>
<td>1961</td>
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<td>Let Us Raise Our Voices to God</td>
<td>48.7</td>
<td>2 &quot;masters&quot;</td>
<td>3 part women's chorus and keyboard</td>
<td>1967</td>
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<td>Lighting of the Sabbath Candles</td>
<td>37.4</td>
<td>ink on vellum, &quot;master&quot;</td>
<td>soprano and organ</td>
<td>1955</td>
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<tr>
<td>Like Barley Bembling</td>
<td>147.3</td>
<td>&quot;master&quot;</td>
<td>voice and piano</td>
<td>c1961</td>
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Series 1: Audio/Visual

Box 1

Item 1: Alberta Concerto, 1989
Personal Cassette - 2 piano version - Minuetta Kessler and Helena Vastaman, 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, 1961
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 - Nancy Hair and Minuetta Kessler, performers

Item 6: Morning Pro Musica: Music of Minuetta Kessler, 1985
WGBH Cassette - Trio 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

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 Sonata; Etude Brilliante; The Room with a Door (premiere), Lake McArthur Fantasy, and Ollibean'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.A.A. Beach Concert, Saturday, May 13, 1989
Personal VHS - Presented at the YMCA

Series 2: Correspondence

Complete Detailed Inventory Available Upon Request

Box 1: Archon, 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: Bibliothèque 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: Stauffonia

Box 24: Television to Transcontinental Music Publications

Box 25: United States Copyright Office to Zamir Chorale Foundation
Thank you!