

Dr. Manuela Widmer (Salzburg):

Summer 2020 – Presentation on the occasion of Wilhelm Keller's 100th birthday

## **Wilhelm Keller (1920 – 2008) – Magister Ludi Musici**

*Artist - Inquiring mind - Educator - Humanist - Pacifist - Visionary*

An attempt to outline a very rich and deeply dedicated life.

### ***1. Introduction***

Ladies and gentlemen, dear colleagues!

- Wilhelm Keller was my father, teacher, and colleague.
- Since I can remember, I've been thinking with him, because of him and about him.
- About him and his convictions, his ideas, his actions and his vision.
- I observed him to be a humorous, intimate - but also challenging and sometimes overwhelming father;
- in my youth, I saw him in dedicated, passionate conversations with guests from all over the world at home;
- and as a student at the Orff Institute, I observed him to be a sensitive teacher of people with disabilities and a flaming denouncer of injustice and aggression, whether related to world politics or school politics.
- Later, as a colleague, he accompanied me as I took my own steps into my career and he became a role model for my development.
- And I often heard him speak of his great role model, the English philosopher Bertrand Russell. Wilhelm Keller set one of Russell's thoughts as a canon. It could stand as a motto for his life: *"Good life is moved by love and guided by knowledge"* (**Audio Sample 1**)

### ***2. What I want to talk about and what I will let my father speak about***

- How did his childhood, youth and family environment shape Wilhelm Keller, promote his interests and influence his development in becoming a critical contemporary?
- What did the wartime experience mean for the young man that lost a leg at the age of 20?
- What shaped the beginnings of his professional development which led him - not entirely voluntarily - from his beloved Austrian homeland to northern Germany?
- How did his pacifist commitment come about—which threatened him and his family's existence?
- What was the significance of his encounter with Carl Orff as well as his work and the return to Salzburg to help build and expand the Orff Institute?
- How did his socio-political activism come about, the roots of which can be found in his radical pacifist attitudes? This made him a pioneer in issues of educational policy and culminated above all in his call for an open society and an inclusive educational concept?
- And finally: where do we stand today? Are Wilhelm Keller's visions fulfilled? What is left for us - his heirs - to do?

### 3. Childhood and Youth

*“Even the highest towers begin with the foundation” (Audio Sample 2)*

Born on the 8th of August, 1920, in Wels, Upper Austria, raised in Salzburg, Wilhelm Keller received musical encouragement early on from his mother, who was a very talented painter and outstanding pianist. He began playing the violin, but soon moved on to the piano and much to the chagrin of his mother, did not have an inordinate amount of pleasure in practicing. He once explained that he was often affected by an utter “piano-playing drive” and enjoyed himself for hours alone at the piano in a “free play-off”, as he called it. In addition to music, recreational sports were also part of the natural family environment. His father was very active as an ice hockey goalie but above all, as a tennis player, which his mother also liked to do in addition to ice skating. Wilhelm Keller remembers:

*I first started with ice skating, but I only saw it as a high-speed sport and didn't pursue it seriously. Only later did we start skiing, which immediately excited me more and which I soon started to do competitively. But in summer, I only knew one sporting passion: playing tennis.*

Wilhelm Keller inherited the desire, love and lightness for play from his father, in his memoirs he describes his father and his specific talent for play as follows:

*Papa was a good player, maybe even a passionate one, but certainly not addicted, because “passion” did not suit his character, but he did have “joyfulness” and “enjoyment” in play: for him play was an expression of his cheerfulness and probably also a shot of recklessness in the true sense of the word: he was lighthearted and a little more playful than most of his contemporaries.*

His father was an amusing man who often sang with him, his sister and brother and would engage in rhythmic language games with them. Growing out of this childlike musical desire to play, Keller became the composer and innovative music theorist that later explored speech, sound and music drama.

*When I was sitting on his thigh, our papa sang with me and rocked to the beat. He sang the songs for no reason, just for the fun of singing. One language game in particular made a special impression on me: it mimicked the noise of a steam locomotive starting up...*

*„Jössas die Hitz“ – “Jesus, what a heat!” (Audio Sample 3)*

In addition to Willi, the eldest, the family included a sister, Erika, and a brother, Harald, as well as their beloved Schnauzer Bobby.

From his mother, Wilhelm Keller not only received musical guidance, but also the desire to create and enact:

*Mama was not only my first music and piano teacher, but also took care of the programming and implementation of all family, church and sports meetings, carnival and entertainment events, excursions and trips. As I look back and remember our home, she was not just a housewife and mother, but a “family gardener”—in a similar sense to the word kindergarten, or of that of the medieval “Garden of Paradise”.*

#### **4. End of a carefree childhood – breakup of the family**

*“Don’t be afraid” (Audio Sample 4)*

*Turn back from night – don’t turn back from light  
– follow it as long it shines and don’t be afraid.  
Turn back from war – don’t turn back from peace  
– seek it as long it flickers and don’t be afraid.  
Turn back from death – don’t turn back from life  
– help it as long it is feverish and don’t be afraid.*

After the Nazis seized power in Germany in 1933, they spread to Austria from 1934 and gained more and more influence and power.

According to the "Nuremberg Racial Laws" passed in 1935, although he was baptized, Willi’s father was considered a Jew (or *Volljude* in Nazi terminology) and Willi and his siblings were considered one-half Jewish. The children were allowed to go to school, but Willi had to sit in the back row and some teachers were standoffish towards him.

When his father was fired, he fell ill as a result of an injury from World War I, and the family had to move into a smaller apartment. The day after the so-called “Kristallnacht”, the Night of Broken Glass, their father’s arrest was witnessed by the children who later recalled:

*When Papa was arrested, we had to stop Mama from panicking - she ran to the gas stove - we reassured her and recommended she call a lawyer friend. The latter immediately tried to persuade all those responsible in the court to release Papa, who had been taken to the prison hospital (he collapsed after being arrested). That happened relatively soon.*

*After this unexpected help, the lawyer called the parents to his office and said that he saw only one way to save the existence of our family: a divorce had to be constructed that would allow Mama to get a job. At least this would ensure the survival of the children who otherwise couldn’t be provided for.*

*Then, from the children’s room, which was next to my parents’ bedroom, I saw a scene between Mama and Papa which I will never forget. My parents sat side by side on the sofa and cried, sobbing loudly. Finally, Papa said: “We have lived. Now it’s all about our children.” Papa was 51 at the time, Mama was 41.*

*Papa had to go to Vienna, where some relatives lived. He rented a room there and lived on a small private pension that his former boss had sent him. Mama visited him regularly—but secretly—because what she was doing was considered "racial defilement" and was strictly forbidden after the divorce.*

*My father died in 1940 due to a lack of medical care. His relatives, aunts and uncles were expelled from Germany and gassed in an extermination camp.*

#### **5. Wartime experiences**

In 1939, Wilhelm Keller was drafted and reported to the medical service, since as a child he "could not harm a fly and put beetles that struggled helplessly on their backs carefully back onto their legs".

As a recruit, Wilhelm Keller was shocked to learn of the art of warfare:

*What a human being experiences as a recruit is one of the worst things that can be expected of a person: he has to carry out orders, to march, to perform drills, to function, to salute, to use weapons and to learn the disgraceful act of war, and practice it so that it can be used as*

*mechanically as possible in an emergency. After the time of recruiting, there was an opportunity for me to look for a job that saved me from doing military service even within the Wehrmacht, or transformed it into something positive: medical service. One day we were offered to sign up for it, I did not hesitate to express my interest in it. So I switched to the paramedics, found doctors there as superiors and teachers, and instead of learning how to hurt and kill, I learned how to bandage wounds, inject medication and help in various other forms.*

In 1940, he was seriously wounded on the western front while trying to save a comrade's life, was subsequently captured and imprisoned in France. Through an exchange of prisoners, he was brought back to a hospital in Germany. During the long journey on the military truck, his wound became infected and to save his life, his leg had to be amputated immediately after arriving at the hospital.

## **6. Interim summary**

Wilhelm Keller initially had a carefree childhood in which he was able to benefit from all of his interests in a variety of ways, without being forced to fulfill excessive parental expectations. He himself described his childhood as a "little garden of paradise".

The youth lived from the age of 14 in the burgeoning social climate of National Socialism and, having been declared a half-Jew by the Nazis, suddenly found himself an outsider. School friends and teachers distanced themselves from him. In 1938, at the age of 18, he had to watch his father's arrest and was forced to take responsibility for his desperate mother and two younger siblings.

In 1939, at the age of 19, he was drafted into military service. The experiences he made there deeply shaped him. He hated war and everything that went with it. His passionate commitment to a peaceful and cooperative community in later years is a testament to this. He lived out his deeply pacifist attitude in his socio-political actions as well as in his numerous poems.

*„Pax, Peace, Mir, Shalom – holy ghost of peace, come!“ (Audio Sample 5)*

## **7. Studies and professional career**

Keller began to study music and philosophy in Salzburg during the war in 1941 and continued his studies of music with Johann Nepomuk David in Leipzig as of 1943, but was soon confronted with severe limitations:

*Not entirely unexpectedly, David told me one day that my non-Aryan origin on my father's side was criticized in higher places. This excluded me - despite my disabilities inflicted by war-wounds - the right to study at university. David was asked to de-register me immediately. David and the administrative director at the time then risked their own positions by doing the required de-registration, both upwards and outwards, but offering me the opportunity to continue my classes in all subjects, of course without being able to take the exams or get certificates. From then on, my studies took place illegally, which of course neither fellow students nor teachers were allowed to know anything about.*

During this period of study in Leipzig, Keller first encountered works by Carl Orff. (The world premiere of *Catulli Carmina* and performance of *Carmina Burana*). That will be discussed later. But for the time being, Keller longed for nothing more than the end of the war: a world war and a mass murderous system of terror do not allow smooth studies,

especially not in music ...He experienced and survived two severe air raids on Leipzig, where he was nearly buried in the rubble. But, finally, the end of the war was approaching:

*At last, American tanks rolled in and, for me—and soon for everyone else—the war was over. It was still some time before I could go back to Salzburg, where I found my mother and siblings in the basement of a friends' house. The Mozarteum reopened in October.*

As soon as work recommenced at the Mozarteum, I was taken on as a teacher of composition and as a *Lied* coach-accompanist (*répétiteur*) for the voice department. At some point, I was accused of not having taken a final exam for my major in composition, so I signed up to matriculate in the subject, for which I was able to prove I'd had a sufficient number of semesters (in Salzburg and Leipzig, albeit partly illegally). In October 1947, this test took place successfully.

In 1950 Wilhelm Keller left the Mozarteum and took up a position at the Detmold Conservatory in Germany.

In March 1951, Wilhelm Keller visited Gunild Keetman in Salzburg for additional studies to enhance his own teaching-practice with children. Keller had not completed any practical pedagogical training himself when he began to work with groups of children from the training school of the seminar for music education in early 1951. In several letters to Orff as well as to his wife Gertrud at the time, he emphasized the importance of his own experiences with the children. In addition, at the courses - he reported to Orff - Keller was now able to "give practical instructions to the elementary school teachers, whereby I benefited from the work with the children from Detmold and the experiences made there".

From 1952 to the 1990s, Keller was travelling to implement numerous training courses for the *Orff Schulwerk* and for its application in general and special education at home and abroad. Keller became more and more involved in the practical implementation of the *Orff Schulwerk* models with groups of children and also began to implement practice teaching sessions at courses - occasionally together with Gunild Keetman, the close colleague of Carl Orff - in order to better dispel the frequent doubts of course participants that the *Orff Schulwerk* is too difficult to implement in normal music lessons.

In 1962 his heart's desire came true and he and his family moved back to Salzburg. Orff offered Wilhelm Keller the opportunity to help build the Orff Institute. Until his retirement in 1980, he was a professor at the Orff Institute. There is much to tell about this eventful time!

## ***8. Excursion: A Family Portrait***

In February of 1946, Wilhelm Keller married the sculptor Bärbel Niedermeier. Their daughter Johanna was born in March of 1947.

The young family had very little time together. Bärbel Keller died of cancer in early 1949 and the young Wilhelm Keller, deeply distraught, initially left his 2-year-old daughter with his mother in Salzburg and in 1950 took up a position as a music teacher in Detmold, Germany in order to have some distance.

There he soon met Brigitte Böttner, a young voice student whom he married in 1951. Now he could finally bring his daughter Johanna back to him. His daughter, Manuela, was born in 1952, his son, Florian, in 1956 and daughter, Judith, in 1960.

## **9. Pacifist Activism**

*“Between roses and rockets” (Audio Sample 6)*

*Between roses and rockets we laugh, we cry and pray;  
and spend day and night looking for a little light.*

*Between roses and rockets we stroke, scold and kick;  
and endure hardships and evils for a little joy.*

*With rockets and roses powerful people raffle the right  
and we wait and hope for some luck and comfort*

Wilhelm Keller was the kind of person who couldn't just forget their war experiences. My father suffered from violent nightmares all his life.

We children asked about the source of these excruciating dreams and my parents told us about the horrors of the war. "Never again war"-we grew up with that.

As early as 1947 - two years after the end of the war - Wilhelm Keller was involved in the reconstruction of the Austrian Peace Society. He founded and headed its Salzburg division. After moving to Germany for professional reasons in 1950, he also sought contact with a similar institution there and in 1951 joined the association "War Resisters' International". From 1958 to 1962, he took over the position of federal president of the "United War Resisters" and acted as an advisory supporter in court for numerous young men who had decided in the 1950s to refuse to do military service and to provide alternative national service. Today there is no conscription anymore. With his tireless efforts, Wilhelm Keller and his numerous fellow campaigners achieved that the German federal government finally abolished the so-called *Gewissensprüfungen*, or examinations of conscience in the early 1980s. However, Keller's political involvement, being an Austrian, displeased his German employer and he was threatened with immediate dismissal. He found out about this threat early enough to be able to accept a good job offer in another German federal state.

## **10. Encounter with Carl Orff and the Orff Schulwerk**

In 1943, Wilhelm Keller first encountered two works by Orff - as a contributor and as a listener:

*My first encounter with a work by Orff took place in the middle of the Second World War, in Autumn 1943, during a premiere week in Leipzig, from the perspective of a participant in the chantery (choir) of the Leipzig Conservatory under the direction of my teacher Johann Nepomuk David. For the premiere of the Catulli Carmina, the Carmina Burana was given in a repeat performance in the second part of the evening, with the unforgettable choreography of Mary Wigman. We were able to watch and listen to this performance after the intermission. I was really looking forward to it, because before I moved from Salzburg to Leipzig, I got to know the piano reduction of the Carmina Burana and, like many critics today, had considered this music to be primitive and therefore uninteresting. This prejudice against Orff was certainly shaken by the experience of the Catulli Carmina and faded completely after the first chords of the entrance of the choir in "O Fortuna". I was immediately captivated by the work, from start to finish. I felt that this was a completely new quality of music that merged the sensation of the new with the familiar.*

After the war - Keller was already a composition teacher at the Mozarteum - he met Carl Orff in 1947 for the first time in person:

*As I got to know Orff personally after the war in Salzburg in 1947, in conversation and on the piano, playing and singing from his new work "Antigonae" and then also as a speaker in his Bavarian comedy "Astutuli", it quickly became clear to me: this man is a musician, poet and himself the best elemental interpreter of his art!*

*In 1949, on the initiative of Eberard Preussner, I gave an introductory lecture at the Mozarteum into the work "Antigonae" with musical examples from the piano reduction. The premiere of the work at the Salzburg Festival was approaching. Orff was there and then asked me to adapt the lecture into an introductory text. I carried out the suggestion and, after its completion in the Gertrud and Carl Orff house at Graefelfing at that time, could critically review and discuss the manuscript with Orff. The result was published as a short essay a year later by Schott Verlag, Mainz.*

Carl Orff immediately recognized the broad abilities of the enthusiastic young man, who was not only an excellent music theorist, but also razor-sharp, a charismatic speaker, an artist and educator eager to try new things - in short: a creative and maverick thinker.

It was no coincidence that Orff offered the first presentation of the Orff Schulwerk in specialist circles to Wilhelm Keller, who gave a passionate lecture at the 1950 conference for new music and music education in Bayreuth. Right at the beginning he asked: "How do I start to work musically with children?" Anyone interested in reading this historically significant lecture can do so in my own publication on the pedagogy of the Orff Institute (*Die Pädagogik des Orff-Instituts*, published in 2011 by Schott, Mainz – unfortunately only in German).

In 1961, after years of preparation, in which Keller and Orff actively exchanged letters, the Orff Institute in Salzburg was finally founded. Keller wrote:

*This establishment fulfilled my long-standing wish to return to my home in Salzburg, for Orff had called me soon after the institute was founded and offered me the position of educational administrator, as well as giving me the task of planning and implementing the necessary facilities and possibilities of study. I happily agreed and began the most fulfilling but also the most difficult and conflict-ridden time of my career: working with Orff and his fellow comrades, arguments with adversaries and my first attempts to apply the principles of the Orff Schulwerk to group music-making with persons with disabilities and children with social issues. This began as part of a research commission into social work and curative musical education by the Austrian Ministry of Education and Art, which then developed into a separate institute.*

Two statements by Wilhelm Keller regarding the interpretation and significance of the Orff Schulwerk are given here taken from a variety of his written contributions:

It could quite be that more stereotypes have gathered around the Orff Schulwerk than around Orff's stage work. Orff saw it as a guide to elemental music-making in groups with the instruments created for it, in close connection with speech; the use of speech is the center and the starting point of rhythmic and melodic development, together with musical gestures and elemental movement expressions.

Improvisation, dance and scenic play were just as much a part of it as singing and making music with instruments. The application of the Schulwerk to other cultures and languages should remain variable.

Elemental music making, improvisation and composing is a fundamental area that awakens the experience of one's own creativity. Orff kept saying again and again that he believes that there is an artist in everyone.

With his models and exercises from the “Musica poetica”, Orff wanted to enable individual expression. But this material is just the impetus for its propagation and transformation, especially when it is used in other language and cultural areas!

Despite his great commitment to the Orff Schulwerk, in both his actions and his writings, Wilhelm Keller has never been an “Orffian”! He was far too independent for that. He could not help but to think further and write innumerable critical and provocative articles on the state of current music education and elemental music and movement pedagogy in the sense of Orff. But Keller not only wanted to spread his thoughts, but also had the desire to constantly check them in practice with various groups. On the one hand, he tried out the models of the Orff Schulwerk and, on the other hand, began to write texts and compose his own songs for and with children, and enable diverse musical creations. Wilhelm Keller accompanied the practice until the end of his active university tenure in 1980. He taught in various schools and in counseling facilities for people with disabilities in order to always stay on the pulse of his little and big contemporaries.

### ***11. Work at the Orff Institute***

At the beginning of his work at the Orff Institute, there was a lot to do in order to give the house the reputation that ultimately made it internationally recognized and that would preserve and cautiously further it in the future.

Keller, as well as his colleagues Barbara Haselbach and Hermann Regner were constantly engaged all over the world to give Orff Schulwerk courses and to encourage those interested in the matter to come to the Orff Institute in Salzburg for education and further training.

At international summer courses and later symposia, countless people gathered and many chose to study there. To date, there is also a course for English-speaking people which still enjoys great popularity.

Documentaries and television specials about the Orff Institute were created and spread the idea of elemental music and dance education in the sense of the Orff Schulwerk and a fundamental aesthetic education around the world.

### ***12. Under the umbrella of the Institute - creating and initiating one's own***

Composing and teaching were balanced in Wilhelm Keller's professional life, often intertwined and each beneficial to the other.

In fact, in his music education, Keller was not only interested in composing songs - in the literal sense of writing "poetic, language-related music" for reproduction, but wanted to stimulate and enable participants--children and, later, his students at the Orff Institute or in advanced training courses--to invent songs themselves in the sense of a "do it yourself" approach to teaching. So, consequently, he also called his subject area – rather than the traditional title, "composition" – "Elemental composition and its didactics".

More and more, Keller also began to combine his own ideas with the material of the Orff-Schulwerk and constantly developed them further.

Between 1970 and 1975 Wilhelm Keller dealt with his central and best-known publication for the Fidula Verlag, the series "Ludi Musici". The four volumes include "Play songs", "Sound games", "Language games" and the "Minispectacula", so-called "miniature spoken plays". A later publication of the series gathers all the canons of Wilhelm Keller under the title “Rotula” in Volume 5. Not all of Keller's ideas were appreciated by Orff. He wasn't interested in the

free "pre-rhythmic and melodic" sound games and some of the Keller language games. The start of Orff distancing himself from him was often seen as stressful and disappointing to Keller.

In 1988, Wilhelm Keller came back from retirement for one last time to realize a project which was close to his heart: a week-long integrative music drama project. To do this, he asked his two daughters – my sister Judith to do the costumes and stage work and me to be his assistant in leading the play, which we gladly accepted. This intensive week of work and the final performance were fully documented on film. With my own DVD on “Elemental Music Drama”, I was finally able to create a small memorial to this valuable example of Keller's work.

### ***13. Social Engagement - Commitment to social policy***

After seeing the educational work of Maria Montessori in the 1960s, Keller increasingly devoted himself to the questions of general education. Based on his humanistic values, he was particularly outraged by school policy and its disregard in dealing with the censorship of schools – despite all of the knowledge and research results available in the 1960s and 1970s.

Wilhelm Keller denounced the current practice of censorship with clear words, which was characteristic of him, and pointed out alternatives that also led to an alternative assessment of performance at the Orff Institute. Instead of defining numerical grades (1-5), levels of proficiency were defined for each subject. This alternative to traditional grading was in place for 20 years (1969-1989).

In 1973, Keller initiated a 3-country campaign themed “School without fear” for which he was able to win over pedagogues, doctors, psychologists and teachers from Austria, Germany and Switzerland. Though in the larger scheme of things, his plea went widely unnoticed. Presently, current research confirms Keller's convictions and his written texts still offer convincing reasons for a paradigm shift in the areas of teaching and forms of testing and performance assessment at schools and universities; nevertheless, educational policy has yet to change in this regard. Still, Wilhelm Keller had succeeded in establishing the first Montessori schools in Austria in the 1980s and Montessori training courses as well as a Montessori association.

Wilhelm Keller was a politically active person who thought for himself and inspired other contemporaries to contemplation and introspection. Between 1991 and 1997 he received several honors and prizes for his artistic and educational achievements which he gladly accepted. Just a few years earlier though, he had abruptly refused the first honor that was to be given to him. In 1985, the *Federal Ministry of Education and the Arts* asked whether emeritus professor Wilhelm Keller was inclined to accept a national award presented in person by the President of Austria. Wilhelm Keller's response summed up his lifelong commitment to educational and sociopolitical issues in an impressive, even harshly ironic manner that was so very “Keller”:

*I could not possibly wear a so openly presentational "federal award" – neither do I own a suit fitting the occasion (as I have not needed one so far), nor do I attend receptions or related events where such ornaments are commonly worn. At first glance, a Cross of Honor is hardly distinguishable from the War Order of the (German) Cross. Today's politicians are not even ashamed to display orders from the last world war, awarded by the greatest mass murderer of all time. I will not lead myself into temptation and would rather sacrifice my vanity and spend my retirement undecorated.*

## 14. *The end of the song*

During his lifetime, Wilhelm Keller often dealt with questions about death, including his own. And so he left us an “opus posthumus”:

### EPITAPH (OP. POST.)

I have been.	I am no longer here--
CORPUS became dust and ashes.	but what I said and sang
ANIMUS singing	echoes again in you!

On June 4, 2008, Wilhelm Keller died in the presence of his family in Salzburg. In the last song that we will hear today, Wilhelm Keller succeeded in embodying a kind of legacy with his text: my father gave it to me when I needed his encouragement and advice in a difficult time in my life. Since then, it has literally been a "life saver" for me. Of course, it is composed as a canon ...

*“Between all the chairs” (Audio sample 7)*

*Between all the chairs lays the free space, between all the chairs the world becomes a dream.  
Between all the chairs is no room for fight, between all the chairs hate dissolves in steam.  
Between all the chairs hardens the skin, between all the chairs grows the herbs of peace.  
Between all the chairs remains the backbone firm, between all the chairs sits the rest of the free.  
Between all the chairs clears the night, between all the chairs the power is laughed at.  
Between all the chairs starts thinking, between all the chairs mature woman and man.  
Between all the chairs is bread enough, between all the chairs the sword becomes a plow.*

## 15. *What remains?*

In addition to the extensive original work by Wilhelm Keller, now two additional sources are available – "Exempla Ludi Musici - Play-Works for Children" and my short biography of his long life, "Magister Ludi Musici", published in this anniversary year, 2020. I hope you will feel enriched and inspired by it!

His numerous writings are expected to be fully available again this year. There is a website in the works where his articles and book contributions are to be available as downloadable PDF files. A complete catalog of works can already be viewed and downloaded from the FIDULA Verlag website.

There are also many of his compositions, which can still offer choirs both a challenge and enjoyable music-making experience. Many of the scores and sheet music are still available from FIDULA.

His actions and visions can still be a model for us to follow: none of this is obsolete. Prejudices, shortcomings, failings and impropriety in politics and society—all which Wilhelm Keller tirelessly criticized and denounced—have yet to be resolved **by us** through a significant positive development, a big enough change or a lasting solution.

There is still a lot to do - let's not let up!

Thank you for your attention. Stay healthy, happy and peaceful!

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