

Departed Friends

DAVID AIKEN, 93



Baritone David Aiken, a faculty member in the Voice Department from 1969 until 1983, died on July 23, 2011.

Born on Oct. 4, 1917, Aiken studied English at Southern Illinois Normal College. He was a member

of the United States Army Air Corp, where he trained as a fighter pilot and was commissioned as a second lieutenant. He flew missions in both Germany and Italy during WWII. After returning from duty in Europe, he studied music at Indiana University.

Shortly after completing his studies, Aiken made his Broadway debut in May 1950 in Gian Carlo Menotti's *The Consul*. He later returned to Broadway to create the role of Salvatore in the premiere of Menotti's *The Saint of Bleeker Street*. He also played the role of King Melchior in the world premiere of *Amahl and the Night Visitors*, performed by the NBC Opera Theatre on Dec. 24, 1951.

Aiken is survived by his wife, Mary; one daughter, Dava Lee Tobey of Florida; Daniel Aiken of Ellettsville; and Timothy Aiken of Evanston.

GERALD H. DOTY, 101



Gerald H. Doty passed away in Missoula, Mont., on June 8, 2011.

Born on Oct. 3, 1909, in Fort Wayne, Ind., Doty attended DePauw University from 1928 to 1929 and Northwestern

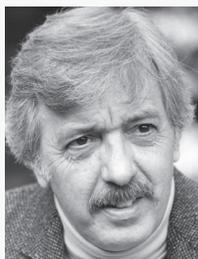
University, from which he received a Bachelor of Music degree in 1931. He received his Master of Music degree from Northwestern University in 1936 and his Doctor of Education from IU in 1962. For the next 10 years, he taught in Fort Wayne, Steuben County, and La Porte, Ind., as well as in Louisville, Ky. From 1936 to 1937, he was principal violist with the Louisville Symphony Orchestra.

Doty joined the Jacobs School faculty in 1941 as a director of band music, which included directing the school's famed Marching Hundred band from 1941 to 1948. He remained at IU until 1958, the same year he was elected president of the American String Teachers Association, where he also served as treasurer.

Doty was chair of the University of Montana Music Department for one year in 1958 and taught there until 1976, when he retired. He was a charter member of the Montana String Quartet and served as a visiting professor in the School of Fine Arts at Montana State University.

In addition to his teaching and playing, Doty judged many school music contests and served as a guest conductor for several clinics. He acted as a clinician and adjudicator in Indiana, Ohio, Kentucky, and Montana. He was a past secretary of the College Band Directors National Association.

FREDERICK FOX, 80



Frederick Fox, a member of the Jacobs faculty from 1974 to 1997 and chair of the Composition Department from 1981 to 1994, died on Aug. 24, 2011, in Bloomington, Ind.

Born on Jan. 17, 1931, in Detroit, Mich., Fox studied composition with Ruth Shaw Wiley and received his Bachelor of Music from Wayne State University in 1953. He came to IU's School of Music in the 1950s and studied composition with Bernhard Heiden. He received both his Master of Music, in 1957, and his Doctor of Music, in 1959, from IU.

Fox began his teaching career at Franklin College in Franklin, Ind., where he served as the entire music faculty. He did everything from teaching music appreciation to conducting the school chorus. From 1961 to 1962, he taught music theory and composition at Sam Houston State University in Huntsville, Texas. In 1962, Fox was

one of a handful of composers selected by the National Music Council to serve as a composer-in-residence in the nation's public school systems.

From 1962 to 1963, he assumed a residency in the Minneapolis Public Schools and wrote choral, instrumental, orchestral, and band music for elementary and secondary school students. In 1963, the Ford Foundation became involved in the project, and Fox moved to Washington, D.C., to serve as administrative assistant to the program, by then called the Contemporary Music Project.

Fox was appointed chair of music theory and composition in the music department of California State University at Hayward in 1964. During his 10-year tenure at Hayward, the music department grew from 60 to approximately 500 students. He returned to IU in 1974 and founded the IU New Music Ensemble shortly thereafter.

Fox's published work includes more than 55 compositions. A great many of his works were commissioned and performed by significant ensembles and soloists in the United States, Europe, Latin America, and Japan.

Fox is survived by his wife, Ramona, and sons Brian, Curtis, and Eric.

MARION HALL, 101



Associate Professor of Piano Marion Hall passed away on Jan. 5, 2012, at Garden Villa in Bloomington, Ind.

Hall was born on Sept. 15, 1910, in Greely, Colo., to Gertrude (Jones) and George Hall. A child

prodigy, she went as a teenager to study piano at Columbia Music College in Chicago. An enthusiast for the romantic repertoire of the late 19th century, she soon acquired a formidable technique.

Hall graduated in time for the Great Depression and, like many classical musicians of the time, found work with popular radio stations, dance venues, and pop orchestras. Throughout the 1950s, she was on the piano

faculty of Roosevelt University and taught under the auspices of Rudolf Ganz. She joined the Jacobs School piano faculty as a visiting professor in 1962 and retired in 1982.

Hall is survived by her son, Gavin MacFadyen, of London.

PAUL KIESGEN, 69



Paul Kiesgen, professor of voice at IU since 1997, died at his home in Bloomington on April 7, 2011. He previously held positions at Ohio State University, Wichita State University,

Northwestern University, DePaul University, Oklahoma City University, and Northern Arizona University.

Born on Aug. 5, 1941, Kiesgen performed in operas and concerts throughout North America, Europe, Israel, and China. He taught master classes and guest lectured throughout the United States, Italy, Norway, and China and made regular visits to the Royal Academy of Music and The Guildhall School in London to present lectures and master classes.

He was a member of the American Academy of Teachers of Singing and the Chicago Singing Teachers Guild. He served terms as the national vice president of the National Association of Teachers of Singing (NATS) and as the president of both the Chicago and Northern Arizona chapters. He was also a frequent panelist for NATS, a regular guest teacher for *Academia Internazionale delle Arti* in Rome, and served on the faculty of the Brevard Music Center, *Aria International Summer Academy*, *The Voice Foundation's Care of the Professional Voice seminar*, and the NATS Intern Program.

Kiesgen's articles on vocal technique have appeared in *Journal of Singing*, *Choral Journal*, and *Classical Singer Magazine*. He presented papers for the First International Conference on the Physiology and Acoustics of Singing in Groningen, Holland, and the 2006 NATS national conference.

Kiesgen is survived by his wife, Meredith.

OSWALD GLEASON RAGATZ, 93



Professor Emeritus of Music Oswald Gleason Ragatz passed away on May 20, 2011, in Burnsville, Minn.

Ragatz was born on Oct. 30, 1917, to Bertha (Gleason) and Benjamin Ragatz. He

grew up in Sterling, Colo., and graduated as valedictorian from his high school in 1935. He received a Bachelor of Arts from Denver University, a Master of Arts from the Eastman School of Music, and a Doctor of Musical Arts from the University of Southern California. He completed additional graduate studies in New York City at The Juilliard School of Music and the Union Theological Seminary School of Sacred Music. While in Denver, he played oboe in the Denver Civic Symphony and was the organist at Broadway Baptist Church.

Ragatz held brief teaching posts at Wilson College in Chambersburg, Pa., and the University of Southern California, Los Angeles. He came to IU in 1942 as an instructor of organ and theory. During his tenure at IU, the Organ Department—with a faculty of four—grew to include as many as 55 undergraduate and graduate majors. When he retired after serving for 41 years as chairman of the department, over 70 of his graduates held teaching posts in institutions of higher learning. Many of his former students have also held important positions in churches in the United States and abroad.

In addition to teaching, Ragatz held posts as organist/choirmaster in Rochester and Scarsdale, N.Y. In Bloomington, he served as organist/choirmaster for 10 years at First Methodist Church and for 25 years at First Presbyterian Church. As a concert artist, he was heard throughout the United States, Europe, and the Far East. He was also a consultant for new organs in numerous churches throughout the Midwest, and his text/anthology *Organ Technique, A Basic Course of Study* has been widely used.

After his retirement in 1983, Ragatz remained an active musician and wrote two mystery novels, published by Authorhouse. He was active at First Christian Church in Bloomington and served on the board of directors at the Center for University Ministries for a number of years.

Ragatz was preceded in death by his wife, Mary Louise (Christena); a daughter, Kathryn Anne; and grandsons Michael and Brooke. He is survived by his daughter Elizabeth (Beth/Christa) Christena Ragatz and her husband, Jack Van Der Wege, of Burnsville, Minn.; Gary Allen Ragatz and his wife, Paula, of Danville, Ind.; Gail Annette Ragatz and her partner, Mary Duncan, of McConnellsville, Ohio; Gina Alice Dubyak and her husband, Bruce, of Stuart, Fla.; Steven Andrew Ragatz and his wife, Lisa, of Bloomington; eight grandchildren; and nine great-grandchildren.

DOUGLAS STRONG, 86



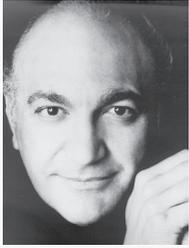
Douglas Strong, former head piano technician at the Jacobs School of Music, passed away on April 20, 2011, in Minneapolis. He worked at Jacobs for nearly 30 years.

Born on Jan. 13, 1925, Strong graduated from the University of Texas in 1949. A former swimmer at Northwestern, he was also an accomplished masters swimmer and held a number of state masters records in the 75-79- and 80-84-year-old age categories. He was ranked in the top 10 nationally in dozens of events, beginning in 1971. In the summer of 2010, he placed nationally in the top 10 in four long-course events in the 85-89 age category.

Strong was the recipient of the Marge Counsilman Service Award in 2007. He played French horn in the Bloomington Symphony Orchestra for several years and was a life-long member of the Jacobs School's Friends of Music.

Strong and his wife, Margaret, established Indiana University's Doug Strong Swimming Scholarship, and the Douglas and Margaret Strong Scholarship for composition students.

GIORGIO TOZZI, 88



Distinguished Professor of Voice Giorgio Tozzi died on May 30, 2011, in Bloomington, Ind. The famous bass was born George John Tozzi in Chicago on Jan. 8, 1923.

Recruited to the faculty at the Indiana University Jacobs School of Music in 1991, Tozzi was named to the Henry A. Upper Chair in Music in 1998 and was made a distinguished professor in 2001. He retired in 2006.

During his tenure with the Metropolitan Opera—from 1955 to 1975—he performed 528 performances of 37 roles, including Boris in *Boris Godunov*, Ramfis in *Aida*, Figaro in *The Marriage of Figaro*, Don Basilio in *Barber of Seville*, Philip II in *Don Carlo*, and Hans Sachs in *Die Meistersinger von Nuremberg*. Tozzi performed leading roles at La Scala, Teatro Reale in Rome, Teator Colon in Buenos Aires, the National Theatre in Munich, and the San Francisco Opera. Productions of *Boris Gudonov* and *L'Amore di Tre Re*, in which he had significant roles, were produced and televised by NBC. His creation of the role of Hans Sachs featured prominently in the Hamburg Opera film version of *Die Meistersinger von Nuremberg*. His portrayal of King Melchior can still be seen in the 1978 NBC television version of *Amahl and the Night Visitors*.

Tozzi appeared in concert as soloist with the orchestras of New York, Boston, Chicago, Philadelphia, Cleveland, San Francisco, and London, as well as with numerous European ensembles. He collaborated with some of the great conductors of the 20th century, including Solti, Walter, Mitropolous, Reiner, Giulini, Leinsdorff, and Ormandy. His recordings of Verdi repertoire are the gold standard for many music lovers.

In musical theater, Tozzi sang leading roles in *Fiddler on the Roof*, *Zorba*, *Man of La Mancha*, and *The King and I*, and appeared opposite Mary Martin and Florence Henderson in revivals of *South Pacific*. His performance in *The Most Happy Fella* earned him a Tony nomination for Best Actor in a Musical. For his portrayal of Emile de Becque in *South Pacific*, he received the San Francisco Critics Award for Best Actor, and his record-

ings won four Grammy Awards. Such was his appeal to the general public that he appeared as a guest on television programs hosted by Skitch Henderson, Dick Cavett, Mike Douglas, Merv Griffin, and Johnny Carson, and he appeared as a guest star on seven television series, including *Kojak*, *The Odd Couple*, and *3 for the Road*.

His fascination with every aspect of the creative process led him to an interest in stage direction. In recent years, he produced and directed numerous operas of Puccini and Verdi in North America and Italy.

In great demand as a teacher, Tozzi conducted master classes in virtually every musical capital of the world. His artistic authority combined with good humor and sincere support for their talents helped launch many IU students into successful careers. A champion raconteur, his personal warmth and enthusiasm for life and music made him beloved of students and colleagues alike.

Tozzi's deep friendships were reflections of the love he had for family, in particular his adored wife of 44 years, Monte, who passed away on Dec. 24, 2011.

Tozzi is survived by their two children, Jennifer Hauser and her husband, Dane, and Eric Tozzi and his wife, Nina; two granddaughters; and a grandson.

CAMILLA WILLIAMS, 92



Pioneer soprano Camilla Ella Williams died on Jan. 29, 2012.

Williams was born in Danville, Va., in the segregated south, on Oct. 18, 1919, youngest of the four children of Cornelius Booker, a

chauffeur, and Fannie Carey Williams. Her grandfather Alexander Carey was a singer and choir leader, and, by age eight, Williams was singing in Danville's Calvary Baptist Church and school, as well as playing piano and dancing.

For her entry in the first edition of *Who's Who in the World*, Williams wrote, "My grandparents and parents were self-taught musicians; all of them sang, and there was always music in our home." When she was

12 years old, a Welsh voice teacher came to Danville to teach at a school for white girls. He decided to also teach a few black girls at a local private home, and, there, she was introduced to the classical repertoire, including works by Mozart and Puccini's *Madama Butterfly*. Her desire to be a concert singer was born from this early experience.

Williams was valedictorian of her 1937 graduating class at John M. Langston High School and was named outstanding graduate of the Class of 1941 at Virginia State College. She was a member of Alpha Kappa Alpha Sorority and had a lifetime membership to the NAACP. She returned to Danville for the 1941-42 school years as a third-grade teacher and music instructor in the elementary schools. She was offered a scholarship from the Philadelphia Alumni Association of Virginia State College for vocal training in Philadelphia, which allowed her to study with the renowned Madame Marion Szekely-Freschl. She supported herself by working as an usherette in a Philadelphia theater.

Williams won the first-ever Marion Anderson Award in 1943 and again in 1944. That same year, she signed with famed Columbia Artist manager Arthur Judson, as well as with RCA Victor, and made her radio debut on the coast-to-coast RCA radio show *The Music America Loves Best*. That year, she also won top honors in the Philadelphia Orchestra Youth Concert auditions and was engaged as soloist with the Philadelphia Orchestra under Eugene Ormandy.

In 1945, at the invitation of Mrs. Howard Gilmore (for whose aunt Williams' father had served as chauffeur), Metropolitan Opera star Geraldine Farrar attended one of Williams' early concert appearances in Stamford, Conn. The retired diva then wrote to her concert manager, "I was quite unprepared for this young woman's obvious high gifts."

On May 15, 1946, Williams made her legendary debut with New York City Opera in the title role of the company premiere of *Madama Butterfly*, becoming the first female African American singer to appear with a major opera company in the United States. Farrar was in the opening night audience and stated to *Newsweek*, "I would say that already she is one of the great Butterflies of our day." *The New York Times* found her to be

“an instant ... success in the title role” and, in her performance, found “a vividness and subtlety unmatched by any other artist who has assayed the part here in many a year.” Among other accolades, Williams was given the Page One Award by the New York Newspapers Guild for “bringing democracy to opera” and opening the doors to other African Americans who later found success in opera.

Later that season, Williams appeared at City Opera as Nedda in *Pagliacci*, then as City Opera’s Mimi in *Bohème* in 1947, when she was called “the heroine of the evening” by *The New York Times*. In 1948, when she sang the title role of *Aida* in New York City Opera’s first performance of that work, the critics acclaimed, “Always she sang as a musician and an artist.”

In 1951, Williams sang the role of Bess in the historic first full-length recording of George Gershwin’s *Porgy and Bess*, for Columbia Records. She was also building a reputation as a leading concert singer, a respected interpreter of art songs, and an accomplished recording artist. In 1950, with the Little Orchestra Society, she sang the role of Ilia in the first complete New York performance of Mozart’s *Idomeneo* and in 1971, participated in the New York premiere of Handel’s *Orlando*.

Williams launched a distinguished international career when, in 1950, she embarked on a concert tour of Panama, the Dominican Republic, and Venezuela, where she returned the following year for her first South American appearance in opera. In 1954, she appeared as Butterfly with the London’s Sadler’s Wells Opera and, later the same year, with more performances of Butterfly, she became the first black artist to sing a major role with the Vienna State Opera. A Vienna critic exclaimed, “Camilla Williams is a sensation!”, and another wrote, “So moving is the intensity of this singer that it is unique.” In 1955, she gave the first Viennese performance of Menotti’s *The Saint of Bleeker Street*.

Williams also became a frequent cultural ambassador for the United States. In 1960, she was the guest of President Eisenhower for a concert for the Crown Prince of Japan. In 1962, the Emperor of Ethiopia awarded her a gold medal, and she received the key

to the city of Taipei, Taiwan, as well as the Art, Culture, and Civic Guild Award for her contribution to music. At the invitation of the U.S. State Department, Williams embarked upon an unprecedented tour of 14 north and central African countries. She was subsequently invited to Ireland, Southeast Asia, the Far East, and Israel as a cultural ambassador for the State Department.

In 1950, Williams married Charles T. Beavers, an eminent Danville-born civil-rights attorney who was on the defense team of the Malcolm X trial. He preceded her in death in 1970. In 1963, she performed in Danville to raise funds to free jailed civil rights demonstrators.

Notably, Williams was the soloist at the 1963 March on Washington, D.C., just before the Rev. Dr. Martin Luther King, Jr. gave his great “I Have a Dream” speech. She also sang for Dr. King’s Nobel Peace Prize Ceremony in 1964.

For her pioneering achievements and outstanding artistry, Williams earned countless awards, including the *Chicago Defender’s* trophy for bringing democracy to opera, bestowed on her in 1951; the 75th Anniversary Certificate of Merit from her alma mater, Virginia State College, in 1957; and a presidential citation from New York University in 1959. That year, she also became the first African American to receive the key to her city of birth, Danville, Va. In 1960, Williams received the Negro Musicians Association Plaque, in addition to the WLIB Radio Award. In 1972, she was honored as a Distinguished Virginian by Governor Linwood Holton, one of only 35 Virginians so honored. In 1979, the City of Danville dedicated Camilla Williams Park, and she was honored by the Library of Virginia as one of Virginia’s Outstanding Women in History.

Williams was the subject of the article “A Day with Camilla Williams” by Elizabeth Nash in *The Opera Quarterly*; the memoir *The Life of Camilla Williams, African American Classical Singer and Opera Diva* with Professor Stephanie Shonekan, published by Mellen Press LTD in 2011; and a 2006 PBS documentary, *The Mystery of Love*, about her life with Boris Bazala, her longtime friend and accompanist, with whom she began working in 1947.



Williams retired from opera in 1971 and became professor of voice at Brooklyn College and Bronx College until 1973. In 1974, she began teaching at Queens College, as well as with Talent Unlimited, directed by John Motley. In 1977, she became the first African American professor of voice at Indiana University, and, as guest professor at Beijing’s Central Conservatory in 1983, became that school’s first black professor. She retired from teaching in 1997 and remained in Bloomington until her passing.

Williams was preceded in death by her husband, Charles Beavers; sisters Mary and Helen, and brother Cornelius. She is survived by beloved nieces and nephews: Anna Montgomery of Cincinnati, Ohio; Helen Mortimer of East Stroudsburg, Pa.; Cornelius Williams of Laurelton, Md.; Camilla Williams of Teaneck, N.J.; Esther Mortimer-Packer (Dutchie) of East Stroudsburg, Pa.; Michael Fultz of Los Angeles, Calif.; Nona Lee of Cincinnati, Ohio; Helena Phillips of St. Louis, Mo.; Pamela Montgomery, Fannie Dickenson, Clifford Montgomery, Clarence Montgomery, and Jeffery Montgomery of Cincinnati, Ohio; and a great-great-niece and nephew, Jocelyn Packer and Charles Packer, as well as 30 great-nieces and nephews. ●