

footnotes

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Editor: Clare Roccaforte

Writer: Nina Barrett

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On the cover Queen Victoria dressed as England's 14th-century Queen Philippa, from *Souvenir of the Bal Costumé*, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842, in the Charles Deering McCormick Library of Special Collections (see Bookend, page 9).

Above Her Grace the Duchess of Roxburghe dressed as Joan, Queen of Scotland.

Multimedia Center renovation

Following a summer of reconfiguration and renovation, the Library’s Marjorie I. Mitchell Multimedia Center has reopened with expanded facilities and services.

“In recent years, the growing role of video for research, classroom, and leisure use has greatly increased traffic in the center,” says Beth Clausen, head of resource



sharing and reserve collections, the home department of the multimedia center. “It confirmed the foresight of the original vision for the center, but it was taxing the infrastructure.”

The most visible changes are the more convenient and accessible entrance and the expanded service desk area. The viewing carrel area has been moved into a newly configured space, with carrels that can now accommodate up to two viewers who can control their own viewing equipment. The carrels still feature capabilities for viewing VHS tapes, DVDs in domestic and foreign formats, and laser discs.

The renovation was made possible by a combination of University funding and the generous ongoing support of Mrs. Mitchell.



Left Marjorie Mitchell at the dedication of the multimedia center in November 1991

Above The new service desk

Farewell to Eloise W. Martin

The Library lost a wonderful friend and champion with the passing last October of Eloise W. Martin. A passionate supporter of



the visual and performing arts, Martin was involved with the Art Institute of Chicago, the Chicago Symphony Orchestra, and the Ravinia Festival, among other organizations. At the Library she was a long-standing member of the Board of Governors and had an especially profound impact on the Art Collection.

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In 1976 she established the Eloise W. Martin Fund, which Russ Clement, head of the Art Collection, says has been instrumental in maintaining a distinguished art history collection. “The cumulative effect of that gift has been enormous,” he says. “In 2007–08 alone we were able to purchase 228 works on painting, photography, architecture, design, sculpture, mosaics, tapestries, and fashion — including scholarly editions and exhibition catalogs we couldn’t otherwise have afforded.” The depth and breadth of the Art Collection, he notes, has always been influential in attracting prominent art historians to Northwestern’s faculty.

In 1986 the Reading Room in Deering Library, which houses the bulk of the Art Collection, was dedicated to Martin in recognition of her leadership in

the Deering Library Preservation Program. At a point when many of the valuable works in Deering were at risk of serious deterioration, the Preservation Program enabled the Library to make critical updates to the climate control and security of the collections. “That was another example of a gift she made that is still making a difference to us, decades after the fact,” Clement notes.

Martin was the widow of Harold T. Martin, in whose memory she endowed the Harold T. Martin Chair of Marketing at Northwestern’s Kellogg School of Management. Several members of her family attended Northwestern, including her daughters Melinda Martin Sullivan (’65) and Joyce Martin Hampton (’71) and her grandson Andrew M. Brown (’98).

A much-noted concerto

Music Library acquires a densely packed Ligeti score

You might not recognize the name of Hungarian composer György Ligeti, but chances are you'd recognize his music. Most famously, it includes the eerie, primordial sounds that accompany the appearance of the monolith in Stanley Kubrick's *2001: A Space Odyssey*. And Kubrick used Ligeti's work again in *The Shining* and *Eyes Wide Shut*. In modern classical circles, Ligeti is recognized for using large masses of sound and "micropolyphony" to create rich, continually shifting aural textures, often without melodies or rhythms that are readily discernible.

"He was one of the most influential and innovative composers to emerge after World War II," says D.J. Hoek, head of the Music Library. "While our library has all of Ligeti's published works, acquiring a complete, original Ligeti manuscript is a rare opportunity."

That's why Hoek is delighted with the recent acquisition of the manuscript of Ligeti's 1988 Piano Concerto, a purchase made possible by Board of Governors support. "It's one of his major works, so we would have wanted it in any case," Hoek notes. "But the fact that this particular composition has several connections to Northwestern history makes it all the more satisfying."

Detail from the Piano Concerto

The brothers of good adventure

In the early 1970s Ligeti was widely established as a leader of the European musical avant-garde. That's when conductor Mario di Bonaventura commissioned him to write a piano concerto intended as a vehicle for his brother Anthony, a pianist whose playing Ligeti admired. Anthony di Bonaventura recalled later in the *New York Times*: "As the years rolled by, and one would ask about the progress of the concerto ... he would tell us that he had already thrown away one version and was starting from scratch, or he would say, 'For Anthony I must write a Rolls-Royce, not a Volkswagen.'"

In 1986, 15 years after Ligeti began composing it, the Piano Concerto finally premiered in Graz, Austria, under the baton of Maestro di Bonaventura, with Anthony as soloist. Dissatisfied, Ligeti recalled and reworked it, adding two movements. It premiered again in Vienna in February 1988, again with the brothers di Bonaventura performing.

The concerto's American premiere came the following November — at Northwestern, with Mario di Bonaventura conducting the Northwestern University Symphony Orchestra and German pianist Volker Banfield as soloist. Dorothy di Bonaventura, Mario's wife, was an alumna of the Henry and Leigh Bienen School of Music, and George Howerton, who had been dean of the school from 1951 to 1971, was one of the di Bonaventuras' close friends.

Reviewing the performance at Pick-Staiger Concert Hall, the *Chicago Tribune* described the work as "a big, dramatic, compelling kaleidoscope of sounds" with "grotesque splashes of instrumental color, eruptive cluster chords, [and] passages that sound like controlled aleatory." "Aleatory," incidentally, is music that uses some manner of randomness, either in the way it's composed or the way it's performed. Hoek says the *Tribune* critic meant this as a compliment. "It's an effect Ligeti was aiming for," he says. "There are parts of the piece that sound really wild, really frantic, on the verge of being uncontrolled. The piece was very meticulously put together, but Ligeti almost tricks the listener into thinking it wasn't."

When the work debuted at Carnegie Hall in 1990, with the St. Louis Symphony conducted by Leonard Slatkin, Anthony di Bonaventura was back at the keyboard. At the time he discussed the challenge of working with Ligeti's score — the one now in the Music Library's possession — with *New York Times* music critic Will Crutchfield:

The difficulties were logistical. "When it arrived," the pianist said, "I just couldn't decipher it." The composer's autograph score is crabbed and dense, with thousands of notes and accidentals crammed into the tiniest spaces. "My eyes were bloodshot from poring over it," Mr. Di Bonaventura said, "and



D. J. Hoek and Gavin Chuck

finally I took it to a Xerox place and had them blow it up. Then I could gradually figure it out,” though that copy is too large to be used in performance. (It is too dangerous, the pianist thinks, to play such a tricky work from memory “until I’ve done it dozens of times.”) The main difficulty in performance, he says, is the page-turner: If he blocks the soloist’s view of the conductor even for a few crucial seconds, all may be lost.

Eventually, Ligeti gave his manuscript of the concerto to Mario di Bonaventura as a token of their friendship and collaboration on the project. Ligeti died in 2006, and his papers, including the bulk of his musical

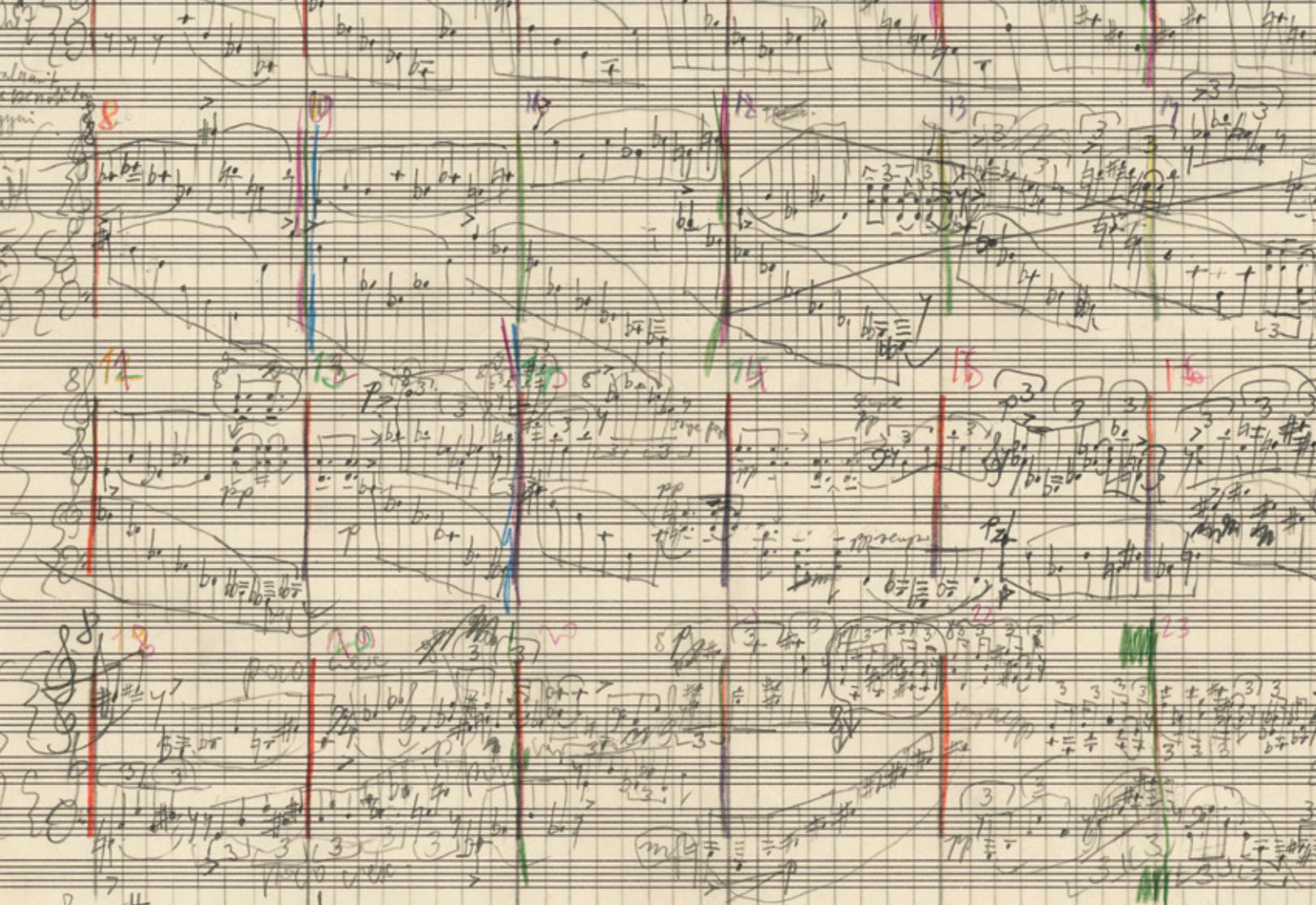
manuscripts, went to the Paul Sacher Foundation in Basel, Switzerland. But when Dorothy di Bonaventura contacted the Music Library in 2006 about donating various books, scores, and CDs from the di Bonaventuras’ personal library, Hoek learned that the Piano Concerto was still in the couple’s possession. “We had a chance to talk about the Music Library’s extensive holdings of original materials by prominent 20th-century composers like Cage, Boulez, and Lutosławski, as well as the fact that we already had managed to acquire sketches for two other Ligeti works at auction in the 1980s,” Hoek explains. “I made it clear that, if ever they wanted to find a new home for their Ligeti manuscript, Northwestern would be interested.”

The Ligeti legacy

Although today Ligeti is recognized as a key figure in modern classical music, courses focusing on his music are still relatively uncommon in academic programs. So Hoek was surprised when Gavin Chuck, a recently arrived visiting assistant professor of music theory and cognition in the Bienen School of Music, stopped by to introduce himself at the beginning of fall quarter 2008 and happened to mention that he was going to be teaching an entire course on Ligeti.

“We hadn’t yet confirmed that we’d be acquiring the Piano Concerto from the di Bonaventuras, so I shied away from mentioning it right off,” Hoek recalls, “but I did tell Gavin that we have sketches for Ligeti’s Piano Etudes and the Horn Trio, and he was very surprised and excited about using them in his class.”

Chuck, who called his new course *Ligeti and His Influences*, says the composer makes an ideal teaching subject, not only on his own terms but also because his work serves as a wonderful introduction to a rich variety of musical traditions. “Ligeti immersed himself in ancient techniques and other cultures,” he says, “so this allows me to talk about how a composer absorbs different influences and then, through his own alchemy, makes them his own.”



His students are a mix of composers, performers, and theory majors, and Chuck says it's important for them to understand that — “with the possible exception of Mozart’s” — musical works do not enter the world complete and fully realized. And that’s why sketches are sometimes more appealing, from a teaching point of view, than a finished score.

“There’s a kind of reverence that attaches to a composer and his work from the student’s point of view,” Chuck says. “But in Ligeti’s sketches the students can see compositional stages. There were points where Ligeti thought he was getting it wrong, and then he worked the problem out. Showing that to students helps diminish

the difference between the performer and the composer.”

Unlike the sketches, the Library’s new Piano Concerto manuscript is a “fair copy” — the composer’s final, carefully notated draft, which for researchers serves as the definitive version of the work. The first published edition of the concerto was in fact just a photoreproduction of the fair copy, but many important details are clearer in the original manuscript. Scrutinizing it for the first time after its arrival at the Music Library, Hoek understood how important the manuscript must have been to the di Bonaventuras when they rehearsed the piece. “Because of the kind of music Ligeti wrote, which is so incredibly dense, there are

notes on top of notes on top of notes. In this manuscript, many of Ligeti’s markings are much easier to distinguish than in the published copy.”

That ensures that the manuscript will continue to have a working life in the Music Library, beyond its significant prestige as a musical collector’s item. As Hoek notes, “Composition is a series of decisions that extend beyond the composer’s final draft. They continue when the composer hands the work to a performer, who then decides which melodies will be brought out, how rhythms will be accented, and so forth.” In that sense, interpreting Ligeti’s complex music will always be a performer’s good adventure.

Reshaping the face of scholarly communications

LIBRARIANS HAVE ALWAYS PLAYED A VITAL ROLE in the way scholars communicate. Throughout history, they've maintained the spaces, collected the materials, and devised systems of cataloging that allowed scholars to meet in body, mind, and spirit. In the electronic age, librarians have come to play a significant part in training scholars to use the technologies of multimedia communication. And as those technologies in turn transform the ground rules of scholarly publishing, a new library specialization has emerged: scholarly communications.

When Mariann Burrignt joined the staff last March, the Library became one of a growing number of major research institutions with a scholarly communications librarian on staff. Her mission: to help guide faculty and students through the unprecedented legal, financial, and intellectual challenges that have come to confront them now that all information seems to be just one click away.

COPYRIGHTS — AND WRONGS

"A big part of my job," Burrignt says, "is to increase awareness on campus of what the issues are." The most immediate way many faculty members encounter these issues is through the hornet's nest of copyright questions that confront them regularly. For years, the Library has been hosting workshops on

the technologies that allow faculty to create multimedia web sites for their courses or to publish results of their research online. Part of Burrignt's task is to educate them about the copyright issues that may be involved.

Last December, for instance, she cotaught a session titled Copyright and Fair Use in Digital Resources along with Claire Stewart, head of the Library's Digital Collections Department, and John Calkins, associate general counsel for the University. They presented a series of different scenarios that might confront a faculty member publishing professional work: What if she'd already published part of it on a university's web site, and then a university press wanted to include that material in a book? What if she wants to include high-quality reproductions of the work of a Peruvian



Mariann Burrignt

artist that she currently reproduces on her own personal web site?

The workshop's 30 participants, which included University and Library staff as well as members of the faculty, were quick to identify a tangle of potentially conflicting interests: Had the professor signed away rights to her own work when she published on the university's web site? Had she obtained permission to publish the Peruvian artist's work on her web site, and were the requirements for doing that on a web site different from what they would be for a printed book? Should the university allow her to publish that work with the press and reap the financial gain when it would have invested financial resources in the web site that published and promoted her in the first place? As

the discussion became more animated, one exasperated faculty member asked, “Isn’t the presumption that, if you’re the *creator* of the work, then you *own* the work?”

Burright says the workshop achieved its purpose, not because participants walked away with definitive answers to these questions, but because they left with an enhanced appreciation for the complexity of the problems. “There’s never one solution, because each one of these situations is always idiosyncratic,” she says. “But what this kind of workshop communicates to faculty is that these are the problems to look out for before you sign any kind of contract, and that we are available to consult on your specific situation.”

SCHOLARLY STICKER SHOCK

It’s in the sciences that libraries are increasingly identifying a crisis in scholarly communications. Journal subscriptions have always been a critical library service in the sciences because scientists have an urgent need to keep current with the most recent peer-reviewed research in their specialties. They’ve also depended on this peer-review function to sanction their own work. “The journal’s compensation to a researcher is

more in prestige than money,” says Bob Michaelson, head of the science and engineering library and acting associate University librarian for public services. “It’s part of what helps a faculty member get a job, or a promotion, or tenure.”

While scientific journals may not pay their contributors extravagantly (or, in some cases, at all), the subscription rates they charge their institutional subscribers have been rocketing skyward at such velocity in recent years that research libraries across the country have started to protest. The web site of Cornell University’s library features a series of “Sticker Shock” pages comparing the costs of individual journal subscriptions to big-ticket consumer items available at equivalent expense — e.g., a \$12,495 Toyota Corolla for the price of a one-year subscription to the *Journal of Applied Polymer Science*. Faced with cutting the number of journals to which they subscribe — in other words, being forced to scale back a faculty service they view as critical — libraries have joined a chorus of voices that question the sustainability of traditional journal publishing.

Since the technology exists to publish all this information online, one alternative that’s gained momentum in recent years is open access, or OA, the idea of making scholarly research freely and immediately available on the

Internet. “It would certainly solve the problem from the libraries’ point of view, in terms of making the information available in a timely fashion and reducing the financial burden of these subscriptions,” Michaelson says. “But there are still a lot of complex issues that remain regarding how the cost of publishing would be redistributed.”

“What we really want to do is raise the awareness of faculty and students,” says Burright. “We want them to be aware that there are alternative publishing models that are not prohibitively expensive to the institution.

“As librarians, we are the purveyors of knowledge,” she says. “But the faculty are the producers of that knowledge. So it makes sense for us to work in partnership to protect their content and their access to essential content in a constantly changing electronic publishing environment.”

Africa embraces Obama — and Africana collects

When David Easterbrook was traveling in Africa in 2007, virtually everyone he met was talking about Barack Obama's newly launched presidential bid. "The excitement was palpable," he recalls. Since Easterbrook is the curator of the Melville J. Herskovits Library of African Studies — the largest library of Africana in the world — he decided that whether Obama won or lost, he couldn't miss the chance to document

When David Easterbrook was traveling in Africa in 2007, virtually everyone he met was talking about Barack Obama's newly launched presidential bid. "The excitement was palpable," he recalls.

the historic event from Africa's point of view. So even before Obama's nomination was official, Easterbrook began putting the word out to an international network of scholars, students, and other African contacts about what he was looking for.

By Inauguration Day, Easterbrook was ready with an exhibit called Africa Embraces Obama, displaying an assortment of the remarkable objects he had received. There were more than a dozen CDs and DVDs that celebrated Obama in musical genres from praise-song to rap — including one called *Obama Be Thy Name* and another called *Jaluo in the House* ("Jaluo" refers to the Kenyan ethnic group from which Obama descends, and "the House" is, of course, the White one). There were baseball caps and buttons, bumper stickers and rearview

mirror ornaments, magazines and newspapers, and scores of T-shirts, including a neon orange Tanzanian shirt with Obama's face on the front and the slogan "Change You Can Believe In" in Swahili on the back.

Some of Easterbrook's personal favorites:

- A hand-carved wooden Obama mask with traditional symbolic African elements. Caroline Bledsoe, professor of

anthropology at Northwestern, ran across the woodcarver's stall in Gambia and not only sent Easterbrook the mask, but also included

a 15-minute interview she conducted with the artist.

- A bottle of "Special Edition" beer labeled "President Lager." (The label is pasted on upside-down, as though a little too much celebrating was already in progress.)
- A T-shirt with a prominent "O₃" that pictures Obama's face along with those of Kenyan prime minister Raila Odinga and Kenyan soccer superstar Dennis Oliech.

What comes across clearly in these objects is the exuberance and exhilaration with which African nations have embraced Obama's election. "It sends a message of hopefulness about the possibility for change," Easterbrook says, "a possibility many Africans want to see realized in their own countries."



From the Obama collection: the front page of South Africa's *Mail & Guardian* (November 7–13, 2008), following the election

Some of the items were originally displayed at the Library in connection with the November election. After BBC radio interviewed Easterbrook about that exhibit, additional contributions came in from listeners in Africa who heard the broadcast. As Inauguration Day approached, stories appeared in the *Chicago Sun-Times*, WBBM radio, and the *Huffington Post*, and new items continued to arrive daily.

The exhibit closed in February, but Easterbrook is already planning a much-expanded exhibit for summer 2010.



What is it? *Souvenir of the Bal Costumé, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842* (London: P. and D. Colnaghi, 1843). This sumptuous folio documents the first of three fancy dress balls hosted by Queen Victoria and Prince Albert at Buckingham Palace. The lovely plates, printed in color and heightened with gold, depict costumes worn by some of the most distinguished of the 2,000 guests. Members of the Royal Household were

expected to wear costumes in the style of the era of Edward III (1312–77); other guests could wear costumes from any place or period. Above, Prince Albert is shown dressed as King Edward III.

Who has it? Charles Deering McCormick Library of Special Collections, which is particularly strong in works depicting 19th-century British society, including many prints by William Hogarth and James Gillray.

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The Murder That Wouldn't Die: Leopold & Loeb in Artifact, Fact, & Fiction

Contemporaries called it “the crime of the century.” The 1924 murder of 14-year-old Bobby Franks by Nathan Leopold and Richard Loeb is an infamous piece of Chicago — and American — history. From March 3 to April 30 Northwestern University Library presents an exhibition from our extraordinary collection of materials relating to the case, including the original ransom note, the killers’ confessions to the police, psychiatric evaluations ordered by defense attorney Clarence Darrow, and the original courtroom transcripts.

Open to the public Monday–Friday, 8:30 a.m.–5 p.m.;
Saturday, 8:30 a.m.–noon, at Northwestern University
Library, 1970 Campus Drive, Evanston.



Seated from left: Leopold, Darrow, and Loeb

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