

also intellectuals in general, whether or not the core of musical theater should be drawn from popular works (such as the always-popular operetta), or whether productions of significant operas should be kept in the repertoire, as was demanded by intellectuals. Puccini was often mentioned in these polemics since, besides the French repertoire, some Slavic operas and works by Verdi, his operas were championed by the leading Belgrade critics such as Miloje Milojević (1884–1946), Petar Konjović (1883–1970), Stevan Hristić (1885–1958), Petar Bingulac (1897–1990), and Branko Dragutinović (1903–1971). Moreover, through their performances at the National Theater, Puccini's operas also indirectly influenced some Serbian composers, such as Stevan Hristić, the director of the Belgrade Opera (1925–1935), who conducted some Italian operas. In his opera *Suton* (1925), with the libretto after the play by Ivo Vojnović, Puccini's influence is apparent.

On the stage of the Belgrade National Theater were performed Puccini's *Tosca* (1914, 1942, 1945, 1995), *Madama Butterfly* (1920, 1942, 1945, 1997), *La Bohème* (1920, 1945, 1976, 2000), *Turandot* (1930, 1939, 1975), *La fanciulla del West* (1932, 1958), *Gianni Schicci* (1934), and *Manon Lescaut* (1967). These performances were successful due to the significant Serbian vocal soloists in Serbia, but also guest singers, such as for instance, Tito Gobi (*Scarpia*, 1972) and Plácido Domingo (*Cavaradossi*, 1972 and 1987). Among the performers should also be mentioned the sopranos

Bahrija Nuri-Hadžić (Minnie), Zinka Milanov (*Tosca*), Radmila Bakočević (*Tosca*, *Cho-Cho-San*, *Mimi*, *Turandot*), and the tenors Josip Rijavec (*Cavaradossi*), and Aleksandar Marinković (*Rodolfo*), along with the set and costume designers, like Miomir Denić, Vladimir Zagorudnjuk, and Milica Babić.

All these artists who contributed to the popularity of Puccini in Belgrade are remembered in the display at the beautiful 19th-century building of the Muzej Pozorišne Umetnosti. One hundred and seven displayed items include photographs of performers and set designers, Puccini himself and members of his family, his friends and collaborators, along with sketches of costumes, translations of librettos, and posters of significant performances. The introduction to the exhibition outlining Puccini's life and work are followed by sections about each of the seven Puccini operas performed in Belgrade, uniting both chronological and thematic aspects, allowing visitors to follow the way Puccini was introduced to Belgrade audiences, and understanding how significant his role was in establishing the institution of the Belgrade Opera House and opera in the Serbian (and also former Yugoslav) capital.

TATJANA MARKOVIĆ

## NEW YORK

**Raíces: The Roots of Latin Music in New York City.** Museum of the City of New York & Raíces Latin Music Museum, A Division of Boys & Girls Harbor, Inc. (5 October 2002 to 16 February 2003).

When I was in school – and that was, obviously, a long time ago – the word *Latin*, whether as a noun or as an adjective, referred to the world of ancient Rome, its language, culture, and civilization. Needless to say, this definition has now been replaced by another, whose connotations refer to the culture of the countries south of the border of the United States. When a term alters its meaning, it is undoubtedly indicative of larger issues. In recent decades, for example, the popular music of the Spanish-speaking world, not only has attained by appropriation a distinct name (*Latin music*), but the legitimacy and everything else that goes with that: students, scholars, institutions, and grants.

*Raíces: The Roots of Latin Music in New York City*, an exhibition at the Museum of the City of New York (MCNY), presents some of the holdings of the Raíces Latin Music Museum, a collection temporarily held at a pedagogically innovative and progressive school in Manhattan called Boys & Girls Harbor, Inc. Louis Bauzó, the show's curator, and Ramon Rodriguez, a member of the school's music

faculty, have been collecting artifacts since 1973 and now possess what amounts to the best, privately-owned collection of objects about the history of Latin popular music in the world.

The collection contains 15,000 items. Its assortment of recordings alone, for example, includes 5,000 LPs, 200 78s, and 75 45s. There are musical instruments, such as African guitars, *batá* drum sets, and several congas, bongos, and timbales. Rare video and audio recordings are also abundant: 200 videotapes (many of them never released previously) and many audiotapes, which are part of an oral-history project including interviews with 35 musicians. Photos, posters, slides, concert programs, and album covers are some of the visual artifacts also stored in the collection. Autograph scores, manuscripts, band arrangements, and a complete set of the magazine *Latin New York* are also some of its important components. Tito Puente's personal collection (including his own marimba), Machito's original arrangements, Rafael Hernández's sombrero as well as a Celia Cruz dress are kept and preserved. No

doubt, with such a collection, the organizers of the exhibition can proudly state: "The *Raíces Latin Music Museum* houses what is probably the most important, comprehensive multimedia collection describing and documenting the history of Afro-Caribbean rooted Latin Music in New York City."

When the show closes in February 2003 it is not clear what is going to happen with its holdings. The artifacts on display at the MCNY are only a sample of the complete collection. One only hopes that *Raíces* finds a permanent site so that students, scholars, and aficionados are able to visit the complete collection and research its materials. (It seems that they will be available by appointment at Boys & Girls Harbor.) Like the Rock and Roll Museum in Detroit and the Kansas City Jazz Museum, the *Raíces Latin Music Museum* is working to establish itself as a solid, permanent cultural institution in this country and they are taking the right steps towards that goal. To begin with, Boys & Girls Harbor, Inc. has received a \$450,000 grant to establish this private collection in a permanent venue. Moreover, they are affiliated with the Smithsonian Institution and they participate in the Upper Manhattan Empowerment Zone Corporation, which funds cultural initiatives. In other words: the engines are on to take this institution to a different level – a higher level, to be sure.

The show – which, incidentally, did not have a formal, coffee-table catalogue, but only a couple of informative brochures – is impressively mounted and the Museum of the City of New York gives it the prominence it deserves. Occupying several spacious, ground-floor rooms, it is readily accessible and very convenient for visitors who purposely come to see the show and, at the same time, it is alluring to those guests who visit the museum for other exhibits. Many items hang from the walls; others are shown in glass cases; and there are many opportunities to listen to numerous musical examples in coordination with the specific visual displays. As is to be expected of such an event, there is a series of public events including several lectures and panel discussions.

The exhibition is organized following a chronological narrative. "Raíces/Roots," the opening section, centers on African slavery, whereas "The Colonial Era" focuses on the Spanish influence. "New York City Beginnings" pinpoints the contribution of Latinos to the early history of jazz and "Latin Music Goes Mainstream" offers a glimpse into such popular entertainers as Xavier Cugat, Carmen Miranda, and Desi Arnaz. The crossover of bebop and Latin music is considered in a section called "Latin + Jazz = The New York Sound" and, to conclude, "And Then They Called it Salsa" closes the show with a look at the contribution of Willie Colón, Héctor LaVoe, and Joe Cuba, among others.

The show also illustrates many musical genres and styles, including their history, social dimension, and strictly musical components. The well-known idea that polyrhythms and call-and-response forms were brought to the Caribbean from Africa to be fused with Spanish elements is used to explain the development of some of the early genres. The focal point of the exhibit's narrative, though, is that the early son evolved into dance genres – rumba, mambo, cha-cha-cha, plena, bomba – to finally arrive to the mix of all mixes: salsa. Surprisingly, no autochthonous or indigenous elements (pre-Spanish and pre-African) are considered in any of the displays.

To be sure this is an exhibition worth visiting given its educational dimension and the wealth and variety of its holdings. However, it is undoubtedly the result of Louis Bauzó's 30 years of quixotic collecting. The exhibit – and, one suspects, the *Raíces Museum* as a whole – is about his personal view and vision (and there is no doubt that he does have a *vision*). The show, moreover, in my opinion, establishes salsa as *the* music of the Spanish-speaking New Yorkers and its descendants, sometimes at the expense of other musical styles, including so-called classical music.

ANTONI PIZÀ

## NEW YORK

**Leonardo da Vinci, master draftsman.** The Metropolitan Museum of Art, New York (22 January to 30 March 2003).

Exhibition curated by Carmen C. BAMBACH and George R. GOLDNER. The catalogue includes essays by Carmen C. BAMBACH, Alessandro CECCHI, Claire FARAGO, Varena FORCIONE, Martin KEMP, Anne-Marie LOGAN, Pietro C. MARANI, Pietro C. MARANI, Carlo PEDRETTI, Carlo VECCE, Françoise VIATTE, and Linda WOLK-SIMON (New York: Metropolitan Museum of Art; New Haven: Yale University Press, 2003) xiv, 786 pages. ISBN 1-58829-033-0 (hardcover), 1-58839-034-9 (paperback); 0-300-09878-2 (Yale Univ. Press). 65 US\$ (hardcover), 50 US\$ (paperback).

In his *Lives*, Vasari sees to it that the truly elect are well treated by the great of this world. The 15-year-old

Michaelangelo, having fashioned a miraculous copy of an antique marble faun, is forthwith taken in by Lorenzo de