

Arts

Cultural groups embrace growth, outreach.

By **JAN SJOSTROM**
Daily News Arts Editor

We're happy to applaud the season's best performances and exhibitions. But offstage successes also deserve recognition as the season

draws to a close. Start with a thumbs-up to the Norton Museum of Art for mounting vigorous programming that gave people plenty of reasons to visit, even while it operates in less than half of its former space as work proceeds on its expansion. The

Norton has raised nearly \$70 million toward its \$100 million capital campaign goal. At the Kravis Center's February gala, patrons celebrated its 25 years of bringing world-class entertainment to the community and elevating the quality

of our cultural life. The Society of the Four Arts embarked on another ambitious capital project, taking on the renovation and updating of the Gioconda and Joseph King Library. Interior demolition began last week. The organization attained its

\$12 million fundraising goal in March. Up Markets' representative Alexandra Patterson told the Town Council in April that the company, which controls the Royal Poinciana Plaza under a long-term lease, is negotiating with a viable tenant

for the Royal Poinciana Playhouse, which has been shuttered since 2004. A deal could be announced by the time Up Markets head Samantha David returns to update the council

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Photo by Mac Stone

Photographer Mac Stone illustrated his talk about his mission to save Florida's wetlands with images like this one depicting Lake Okeechobee. The talk was part of an Everglades and clean water forum held in December at The Society of the Four Arts.

YOUR EVERGLADES AND CLEAN WATER WITH PHOTOGRAPHER MAC STONE DEC. 13, THE SOCIETY OF THE FOUR ARTS

Stone's photographs from his crusade to persuade the public that the Everglades are worth saving were the most beautiful part of this symposium. But the panel discussion featuring experts involved with brain chemistry research, restoration efforts and the South Florida Water Management District was galvanizing. While restoration plans fall far behind schedule and the price tag climbs, neuro toxins and liver toxins in water that issued from the lake in July exceeded World Health Organization levels for drinking water by 300 to 400 times, they said.

— JAN SJOSTROM

Timothy Ware gave a dazzling performance as Lola in "Kinky Boots" at the Kravis Center.



Photo by Joan Marcus

KINKY BOOTS APRIL 18-23 KRAVIS CENTER

It's been a long time since the Kravis Center hosted a musical as joyful, tuneful and touching as *Kinky Boots*. The show brought out the best in director-choreographer Jerry Mitchell, book writer Harvey Fierstein and composer Cyndi Lauper. Lead actor Timothy Ware, as the drag queen Lola, filled the show's dazzling boots to perfection.

— JAN SJOSTROM

MORE REVIEWS, C13-15



Courtesy of PR-BS Inc.

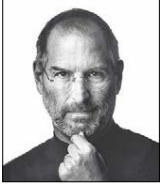
Acclaimed pianist Lang Lang performed a concert sonata Feb. 21 at the Kravis Center.

LANG LANG, KRAVIS CENTER, FEB. 21

In a season with plenty of big names and big ensembles, my choices are somewhat surprising. Case in point: the Regional Arts Concert Series. A reliable showcase for some of the world's best orchestras, this year, the most memorable of its offerings featured a solo pianist, Lang Lang.

The international celebrity — better known for his over-the-top interpretations than for musical insight — gave a mature reading of the transcendental *Sonata in B minor* by Franz Liszt. In a display of musical curiosity, he dedicated the second half of his program to underrated Spanish music of the 19th century in a truly remarkable recital.

— MARCIO BEZERRA



Steve Jobs, a difficult subject for photographers, was featured in Albert Watson's exhibition at Palm Beach Photographic Centre.

Photo by Albert Watson

GREATEST HITS: A SPECIAL EXHIBITION BY ALBERT WATSON JAN. 24-MARCH 11 PALM BEACH PHOTOGRAPHIC CENTRE

FOTOMentor award winner Watson's images and stories about them were among the best in the 22-year history of the center's FOTOfusion festival. His pictures included Alfred Hitchcock gripping a raw goose carcass, a portrait of a steely-eyed Steve Jobs that appeared on the cover of *Walter Isaacson's* biography and a winsome nude Kate Moss.

— JAN SJOSTROM



Michael Feinstein conducted the Kravis Center Pops' Salute to the Big Band Era on Feb. 19.

Photo by CAPEHART

KRAVIS CENTER POPS' SALUTE TO THE BIG BAND ERA, KRAVIS CENTER, FEB. 19

Barely a week after the Bamberg Symphony performed in the same hall, the Kravis Center Pops gave A Salute to the Big Band Era with Michael Feinstein at the helm.

The real highlight was Marilyn Maye, who joined the pops for *On The Street Where You Live, Too Late Now* (her recording of which was selected by the Smithsonian Institute as one of the 110 best songs of the 20th century) and *A Rainbow Medley*.

Maye, who keeps an intense performing schedule throughout the year, electrified the evening just by walking on stage. She sang with the power, ease, class and style that only an artist of her reputation and talent can. Maye returns to the area next season to celebrate her 90th birthday and extensive career with a series of performances.

— S. MARK ALIAPOLIS



Photo Courtesy of Miami City Ballet

Miami City Ballet performed Paul Taylor's "Arden Court" for its season finale March 17 at the Kravis Center.

Who Cares? was an ideal vehicle to show off the strengths of the entire troupe.

— SUSAN FULKES

A Season to REMEMBER

Our critics recall events to savor

Another season has sped by. But before we say farewell, let's pause to remember some of the cultural events that made us slow down and savor the moment.

MIAMI CITY BALLET: PROGRAM IV, MARCH 17, KRAVIS CENTER DREYFOOS HALL

Miami City Ballet ended its 2016-17 season on a high note, with a program featuring two distinctive works by George Balanchine (*Divertimento No. 15* and *Who Cares?*) and one by Paul Taylor (*Arden Court*).

It was a joyous evening of glorious music and virtuosic dancing.

The artists of the company illuminated all three of these works with the brightness of their technical precision and musicality.

The program was also nicely balanced. *Divertimento* offered a glimpse into Balanchine's understanding of Mozart's score, while also showcasing the brilliance of Simone Messmer's and Jeanette Delgado's artistry.

Callie Manning, Emily Bromberg and Ashley Knox were lovely to behold in *Arden Court*, and