The three witches, from left, Virginia Ogden, Rigel Harris, and Carene Rose Mekertichyen, encounter Macbeth and Banquo during Tuesday evening’s dress rehearsal of TV sets stands to one side. It’s part of the set design. Harris said, marveling at both the size of the set, and director Stephen Brown-Fried wanders in from the techicians work on various aspects of the production and that’s going to be home for the next month while tech. Arnowitt won’t be using sheet music. For one thing, the Montpelier-based pianist long ago committed the iconic German composer’s sonatas, including this one, popularly known as the “Tempest,” to memory. Then there’s the matter of Arnowitt being legally blind for most of his adult life, thanks to a condition known as retinitis pigmentosa. “Classical pianists tend to play from memory, anyway,” Arnowitt, now in his early 50s, said last week during a telephone interview. “In my case, I had no choice. And besides, music is all about your sense of hearing and your sense of touch.” Which makes all the more remarkable to Arnowitt that Beethoven wrote many of his greatest works after losing his hearing — remarkable enough that at the Norwich Congrega- tional Church next week, Arnowitt will accompany his recital with a lecture on the “sketch-books” from which Beethoven built “Tempest” and other works. “I have always been extremely intrigued by composers and how they make their music,” said Arnowitt, whose presentation is part of the Ver- mont Humanities Council’s First Wednesday se- ries. “Of course, Beethoven is particularly fasci- nating, not only to musicians but to the general public. … People seem to appreciate learning more about the person and the composer’s pro- cess: ‘How do they take their sketch and decide what to keep and what to leave out?’ ‘How differ- ent was the final version from the original sketch?’ In this case, the sketches are extremely simple and, frankly, don’t sound all that interest- ing. I learned how he transformed this humble material!”
ART NEWS

Some: A temporary assignment to a museum's collection. Some: One of the better-known artists whose works are on view in the Reading show includes Chinese dissident Ai Wei Wei, Finnish artist Joseph Beuys, American Eric Fischl and Neil Jenney, and Germans Anselm Kiefer and Georg Baselitz. Only 11 of the artists in the show are women, which is standard for a fair at art.

While Turner painted raw, unadorned nature that could still overwhelm anyone, it is at the artist's selections by Sternfeld are operating from an environment of increased human population, rapid-fire technological advances and climate change.

So, what and where, is the sublime in the modern age? The work that Sternfeld chose for the exhibition suggests some places to look, and they're not always what you would expect.

Industrial landscapes have their own ghostly beauty. Seen at night, they're not always what you might expect. The work that Sternfeld chose for the exhibition suggests some places to look, and they're not always what you would expect.

Nature still rules, and we are subject to its ironies. The interrelationship between humans and nature is most conflict-ridden when it was during Turner's and Ruskin's lifetime. It's relevant to our life today, but in a different way.

But Nature always has its own way of giving us a perspective on our own insignificance, but we also want it in our terms—a peaceful and harmonious way. The work that Sternfeld chose for the exhibition suggests some places to look, and they're not always what you would expect.

The work that Sternfeld chose for the exhibition suggests some places to look, and they're not always what you would expect. But Nature always has its own way of giving us a perspective on our own insignificance.

Chinese photographer Da-Wei Jia Ming seems to quote Turner in her gelatin silver print of an angry sea in Free Element Plate XIX, Dutch artist Carla Klein contributed one of the show's standout paintings, Untitled 2009, a nearly colorless view, in black, white, gray and some blue, of a highway seen through a car window, with rain clouds hovering overhead.

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