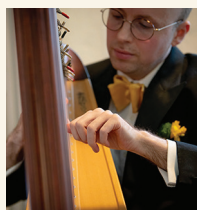




Mezzo-soprano **CORINNA BRUECKNER** has appeared in several operatic productions including her recent role debuts as Cherubino in Mozart's *Le nozze di Figaro* (2024) and 3. Dame/3. Knabe in *Die Zauberflöte* (2023) at the Lyric Opera Studio of Weimar in Germany, Volpino from Haydn's *Der Apotheker* (2023) and the title role in Purcell's *Dido and Aeneas* (2022) both at Princeton University. She completed her B.A. from Princeton University in 2023 graduating with honors and received the esteemed Victor Lang Senior Thesis Prize from the German Department for her pioneering creative and academic thesis titled, "Reimagining the Revival: The Case for a Contemporary Staging of Haydn's Opera *Der Apotheker*." Not a stranger to concert work either, Corinna has appeared as the Mezzo soloist in Bach's *Magnificat* with the Princeton Glee Club (Austria, 2023), Handel's *Messiah* at Wallingford Presbyterian (2023) and will be making her solo debut in Mozart's *Missa Solemnis* with Wallingford Presbyterian this upcoming spring.



TRACIE VAN AUKEN

ALEXANDER LAWRENCE AMES is Director of Outreach & Engagement at the Rosenbach. An avocational musician, Alex studied harp for three years with Sharon Kimball of St. Cloud, Minnesota and now studies with André Tarantiles of New Hope, Pennsylvania. His contemplative and soothing artistry is featured on the album *Your Hand in Mine: Harp Music for Healing and Growing*, a collection of lullabies recorded for the St. Cloud, Minnesota March of Dimes. He regularly performs for services at St. Timothy's Episcopal Church in Roxborough and previously performed at the Rosenbach in May 2022. In 2025, Ames will serve as Celtic Harpist in Residence at the William L. Clements Library of the University of Michigan.

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THE **ROSENBACH**
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PRESENTS

JAMES JOYCE'S "THE DEAD"

A LITERARY
& MUSICAL SALON

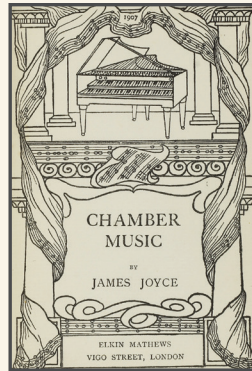
FEATURING

DR. ALEXANDER AMES, HARPIST
AND
CORINNA BRUECKNER, MEZZO-SOPRANO

*At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and the sighs
Of harps playing unto Love to unclothe
The pale gates of sunrise?*

*When all things repose do you alone Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in antiphon Till night is overgone?
Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.*

JAMES JOYCE CHAMBER MUSIC, III



AT THE ROSENBACH MUSEUM & LIBRARY, various art forms intertwine to help our visitors encounter meaning across our collections and in conversation with our community. Tonight's program—which combines poetry and prose readings, a viewing of collection items, and musical performances—will encourage us to engage with some of the most fundamental questions a human being faces. What is love? How do we know when we're experiencing it? Can we ever truly know other people in their complex entirety? What is the ultimate meaning of our life...and what's left of us when life is over? James Joyce explores these themes and more in his short story "The Dead."

Set on January 6, 1904, only five months before the date on which his novel *Ulysses* takes place, "The Dead" brings us into the marriage and family relationships of Gabriel Conroy and his wife Gretta, during and after a Twelfth Night party given by Gabriel's aunts. A chance hearing of a piece of music called *The Lass of Aughrim* casts a pall over Gretta's mood, revealing a sorrow from long ago that forces Gabriel to question the things he holds most dear. Featuring insights and a prose style that hints at Joyce's future directions in *Ulysses*, "The Dead" brings us into an intimate moment in a marriage yet speaks to a universal human experience: the need to love and be loved.

Tonight's performance combines readings from "The Dead" with poetical selections from Joyce's *Chamber Music* (1907) as well as musical pieces that echo themes in Joyce's masterpieces. We hope that the performance, discussion, and objects on view will transport you to Irish shores, for a reflection on the human experience.

PROGRAM

- I. *Chamber Music* no. 1
- II. O'Carolan, *Prelude*
- III. "The Dead" – First Reading
- IV. "The Dead" – Second Reading
- V. Folk song, *The Lass of Aughrim*
- VI. "The Dead" – Third Reading
- VII. *Au fond d'une sombre vallée*
- VIII. "The Dead" – Fourth Reading
- IX. "The Dead" – Fifth Reading
- X. Dowland, *Come Again*
- XI. *Chamber Music* no. 34
- XII. "The Dead" – Sixth Reading
- XIII. Quilter, *Come Away Death*
- XIV. *Chamber Music* no. 3
- XV. "The Dead" – Seventh Reading
- XVI. Folk Song, *The Water is Wide*
- XVII. "The Dead" – Eighth Reading
- XVIII. "The Dead" – Ninth Reading
- XIX. *The Lass of Aughrim*