

Live at UQ Concert Series presents



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AUSTRALIA

CREATE CHANGE

# American Soprano: Dr Jennifer Youngs

1pm • 31 August 2023 • Nickson Room • Virtual Concert



# Program

L'invitation au voyage	Henri Duparc (1848–1933) Charles Baudelaire (1821–1867)
Lamento	Henri Duparc Théophile Gautier (1811–1872)
Chanson triste	Henri Duparc Jean Lahor (1840–1909)
Longing	Wonju Lee (b. 1979)
Pear Blossom Rain	Wonju Lee
Casta Diva from <i>Norma</i>  Norma: Jennifer Youngs Flute: Eline van Bruggen Chorus: UQ Singers	Vincenzo Bellini (1801–1835) Felice Romani (1788–1865)
Mira o Norma..Si fino all'ore from <i>Norma</i>  Norma: Jennifer Youngs Adalgisa: Marian Moroney	Vincenzo Bellini Felice Romani

Chi mi frena in tal momento  
from *Lucia di Lamermoor*

Lucia: Jennifer Youngs  
Edgardo: Connor Willmore  
Enrico: Jenson White  
Raimondo: Timothy Neilson  
Alisa: Beth Allen  
Arturo: Aarya Dath  
Pianist: Sarka Budinska  
Chorus: UQ Singers

Gaetano Donizetti  
(1797–1848)  
Salvadore Cammarano  
(1801–1852)

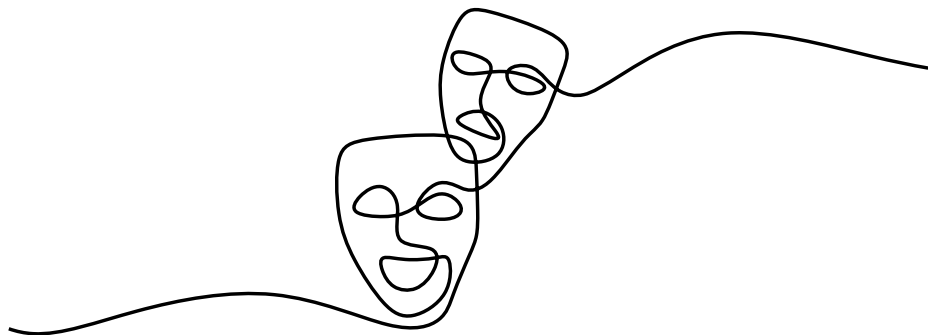
Helas! Mon coeur s'egare encore  
from *Les Contes Hoffmann*

Hoffmann: Connor Willmore  
Giuletta: Jennifer Youngs  
Dapertutto: Jenson White  
Pitichinaccio: Jackson Eastwood  
Schlemil: Timothy Nielson  
Nicklausse: Annabelle Julien  
Pianist: Sarka Budinska

Jacques Offenbach  
(1819–1880)  
Jules Barbier  
(1825–1901)

# Dr Jennifer Youngs

Soprano Jennifer Youngs' most recent appearance as Armida in Handel's *Rinaldo* with The American Baroque Opera Company was hailed as a standout from the Dallas Morning News. Jennifer made her main stage Dallas Opera debut as Olympia in Argento's *The Aspern Papers* and was seen in the role of Laurette in the Dallas Opera Outreach production of Bizet's *Dr. Miracle*. Opera roles include Lucia in *Lucia di Lammermoor*, Donna Anna in *Don Giovanni*, Birdie in *Regina*, Vitellia in *La clemenza di Tito*, Casilda in *The Gondoliers*, and Clorinda in *La Cenerentola*. She has been a featured soloist for Mahler's 4th Symphony, Carmina Burana, Beethoven's 9th Symphony, Handel's *Messiah*, Haydn's *Creation*, Bach's *Cantata #110*, Brahms *Requiem*, Mozart's *Exsultate, jubilate*, and Mozart *Requiem*. She has been a featured soloist with The Dallas Symphony, The Dallas Opera Orchestra, Abilene Philharmonic, Winston-Salam Symphony, Richardson Symphony, and University of North Texas Symphony orchestras. Jennifer is a champion for living composers and has been featured on recitals with composers Jake Heggie, Tom Cipullo, Dominick Argento, S. Andrew Lloyd, Paul David Thomas, Lisa DeSpain, and the late Dave Brubeck. Jennifer also is a member of the GRAMMY-nominated ensemble, The South Dakota Chorale.



*“The standout in the Rinaldo cast was Jennifer Youngs, who vividly portrayed Armida’s vulnerability as well as ferocity. Her substantive soprano alternately raged, flickered and delicately touched in high notes.”*

**The Dallas Morning News**

Jennifer has been nominated for a Richard Tucker Foundation Career Grant in NYC by Joyce DiDonato. She is the winner of the Lois Alba Aria Competition, winner of the Kansas City District of the Metropolitan Opera Council Auditions, winner of the concerto competition at The University of North Texas, and a semi-finalist in the Loren Zachary Vocal Competition.

Youngs is a member of the voice faculty at Brigham Young University, in Provo, Utah where she teaches private voice, vocal pedagogy, and diction. Previously, Jennifer was an Assistant Professor and Coordinator of Vocal Studies at Texas Woman’s University, in Denton, Texas. She earned a Doctor of Musical Arts degree in Performance and Pedagogy as well as a Master of Music degree in Performance and Opera from the University of North Texas and a Bachelor of Music degree in Performance from the Conservatory of Music at University of the Pacific.

# Sarka Budinska

Czech-Australian pianist Sarka Budinska is a graduate from the Academy of Performing Arts in Prague. After completing her Master of Arts degree, Sarka collaborated with instrumental and vocal soloists, choirs, and chamber ensembles across the country, including the Czech Radio Choir, acclaimed children's choir Zvonecek, M. Nostitz String Quartet, and performed at venues such as the Rudolfinum and Smetana Concert Hall.

Currently based in southeast Queensland, Sarka is a sought-after collaborative pianist, chamber musician, Czech language/diction coach for singers, and piano tutor.

She currently holds the position of sessional accompanist at the Queensland Conservatorium and at the University of Queensland.

Sarka's passion for vocal repertoire brought her to the Lisa Gasteen National Opera Program (LGNOP), where she worked on multiple productions as a repetiteur and chorus master. These include productions of *Ariadne auf Naxos* by Richard Strauss, conducted by Simone Young AM, *Die lustige Weibern von Windsor* by Otto Nicolai conducted by Ward Stare, and most recently, *Der häusliche Krieg* (Franz Schubert) and *Die Opernprobe* (Albert Lortzing) under the baton of Johannes Fritzsich. In 2021, Sarka also worked with UQ Singers on *Requiem* by Guiseppe Verdi and *Mozart's Die Zauberflöte*, both conducted by Dane Lam.

Sarka is the official vocal accompanist for the 2023 Australian Concerto and Vocal Competition.



# Program Notes

## *on Chi mi frena in tal momento*

The famous Sextet falls near the end of the second of the opera's three acts. The action is careering toward disaster. In the great hall of Lammermoor Castle, a crowd is gathered to celebrate the wedding of Lucia, who has capitulated to her brother Enrico's demand that she wed deep-pocketed Arturo rather than dashing Edgardo, whom she really loves and to whom she has pledged her troth, though without the church's benediction. Lucia signs her marriage contract, and at that moment Edgardo storms in and is held back by the multitude. "Edgardo!" cries Lucia, "oh Heaven!" "Oh, terror!" exclaim the onlookers. The silence is broken only by four horns, sounding ominous. Everyone takes a deep breath. The strings essay an accompaniment, playing pizzicato, as if they were a plucked guitar. Over this, Edgardo and Enrico sing the celebrated theme in harmony, each to his own words. "Who restrains me at this moment?" sings Edgardo, "Who disrupts the course of anger?" — and then he professes the love he still harbors for Lucia. Enrico is just as upset: "Who restrains my fury, the hand that reaches for the sword?" — but he admits that he feels remorse for the misery he has caused his sister. They sing in sweeping, symmetrical phrases, and after a there small duet Lucia adds her voice: "I hoped that the shock might cut short my life, but death has not come to help me." Chaplain Raimondo and bridegroom Arturo join in ("What an awful moment!") and finally Lucia's companion Alisa and the guests pick up the melody ("Like a wilted rose she hangs twixt life and death"). The music unfurls, but time stands still in a grand emotional freeze frame.



# Translations

## L'invitation au voyage

Mon enfant, ma sœur,  
Songe à la douceur  
D'aller là-bas vivre ensemble!  
Aimer à loisir,  
Aimer et mourir  
Au pays qui te ressemble!  
Les soleils mouillés  
De ces ciels brouillés  
Pour mon esprit ont les charmes  
Si mystérieux  
De tes traîtres yeux,  
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté!

Vois sur ces canaux  
Dormir ces vaisseaux  
Dont l'humeur est vagabonde;  
C'est pour assouvir  
Ton moindre désir  
Qu'ils viennent du bout du monde.  
-Les soleils couchants  
Revêtent les champs,  
Les canaux, la ville entière,  
D'hyacinthe et d'or;  
Le monde s'endort  
Dans une chaude lumière.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté

My child, my sister,  
Think how sweet  
To journey there and live together!  
To love as we please,  
To love and die  
In the land that is like you!  
The watery suns  
Of those hazy skies  
Hold for my spirit  
The same mysterious charms  
As your treacherous eyes  
Shining through their tears.

There - nothing but order and beauty  
dwell,  
Abundance, calm, and sensuous delight.

See on those canals  
Those vessels sleeping,  
Vessels with a restless soul;  
To satisfy  
Your slightest desire  
They come from the ends of the earth.  
The setting suns  
Clothe the fields,  
Canals and all the town  
With hyacinth and gold;  
The world falls asleep  
In a warm light.

There - nothing but order and beauty  
dwell,  
Abundance, calm, and sensuous delight.

## Lamento

Connaissez-vous la blanche tombe,  
Où flotte avec un son plaintif  
L'ombre d'un if?  
Sur l'if une pâle colombe,  
Triste et seule au soleil couchant,  
Chante son chant.

On dirait que l'âme éveillée  
Pleure sous terre à l'unisson  
De la chanson,  
Et du malheur d'être oubliée  
Se plaint dans un roucoulement  
Bien doucement.

Ah! jamais plus, près de la tombe,  
Je n'irai, quand descend le soir  
Au manteau noir,  
Écouter la pâle colombe  
Chanter sur la branche de l'if  
Son chant plaintif!

## Chanson triste

Dans ton cœur dort un clair de lune,  
Un doux clair de lune d'été,  
Et pour fuir la vie importune,  
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,  
Mon amour, quand tu berceras  
Mon triste cœur et mes pensées  
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,  
Oh! quelquefois sur tes genoux,  
Et lui diras une ballade  
Qui semblera parler de nous;

Et dans tes yeux pleins de tristesses,  
Dans tes yeux alors je boirai  
Tant de baisers et de tendresses  
Que peut-être je guérirai.

Do you know the white tomb,  
Where the shadow of a yew  
Waves plaintively?  
On that yew a pale dove,  
Sad and solitary at sundown  
Sings its song;

As if the awakened soul  
Weeps from the grave, together  
With the song,  
And at the sorrow of being forgotten  
Murmurs its complaint  
Most meltingly.

Ah! nevermore shall I approach that  
tomb,  
When evening descends  
In its black cloak.  
To listen to the pale dove  
On the branch of the yew  
Sings its plaintive song!

Moonlight slumbers in your heart,  
A gentle summer moonlight,  
And to escape the cares of life  
I shall drown myself in your light.

I shall forget past sorrows,  
My sweet, when you cradle  
My sad heart and my thoughts  
In the loving calm of your arms.

You will rest my poor head,  
Ah! sometimes on your lap,  
And recite to it a ballad  
That will seem to speak of us;

And from your eyes full of sorrow,  
From your eyes I shall then drink  
So many kisses and so much love  
That perhaps I shall be healed.

## Longing

Oh, my beautiful one with the serene  
Blue wings,  
Why don't you fly close to my heart?  
Please take me away with your dewy sadness,  
To your arms that feel almost within reach.

Your delicate scent lingers near my heart,

But why don't you return to me?  
Please love me, who is not far from you.  
Even if it's just in memories.  
I wait for you, even if my cold tears  
Erase my eternal longing,  
My love has been long,  
But please sleep peacefully, leaving  
Behind only memories of me.  
My every breath and tear,  
All of my being is for you.

## Pear Blossom Rain

When wet pear blossoms flutter,  
Tears, becoming raindrops, fall.  
Blossoms fall...  
Blossoms fall...becoming rain,  
You drift apart,  
You drift apart  
My eyes become blind by love  
Is it because of longing?  
Seeing the falling leaves in the autumn wind  
You, would you also think of me?  
Far, so far over there, lonely, only you,  
Can I see you in a dream, in a dream?  
Rain becomes tears,  
Sighs become flowery wind,  
Ah, you fall in my heart.  
In the rain of flowers  
Will we ne able to meet again? In a dream  
While wet pear blossoms flutter as raindrops,  
And scatter in the wind...  
Are you, as a flower.



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The convener of the UQ Friends of Music is Dr Shaun Brown.

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