

Faculty Recital

Lawrence Indik, baritone
Charles Abramovic, piano

Wednesday, September 6 · 7:30 PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122

Program

Hineni I Am Present*

Lawrence Indik

Adam Yesodo Meafar*

Kedusha*

Oyfn Pripetchik

Mark Warshawsky (1848-1907)

arr. Indik

Juan Manuel Yanez Marquina, violin

Arirang

Traditional

arr. Youngmin Choi

Soupir

Henri Duparc (1848-1933)

Teaching Singing Teaching for Philip Y. Cho*

Lawrence Indik

Juan Manuel Yanez Marquina, violin

Tale of the Oyster

Cole Porter (1891-1964)

Don't Fence Me In

You Want It Darker

Leonard Cohen (1934-2016)

The Tower of Song

Morgan Lucero, soprano

Valentina Sierra, soprano

Georgia La Rue, mezzo-soprano

**World Premiere*

The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

Third performance of the 2023-2024 season.

Texts and Translations

Hineni I Am Present

Lawrence Indik

Here I am,
deficient in good deeds,
trembling
and afraid,
in fear of the One who abides amid the prayers of Israel.
I have come to stand before You and plead on behalf of Your people, Israel,
who have sent me, as unfit and unworthy as I am.
I beseech You, God of Abraham, God of Isaac, God of Jacob,
Oh God, oh God,
God of mercy and grace, God of Israel,
God, frightening and awesome -
may this path on which I tread -
to stand and beseech mercy for myself, and those who send me - come to
success.
Do not let them be punished for my failings, do not hold them guilty for my
sins,
for I have sinned and transgressed. Let them not be ashamed of me and I not be
ashamed of them. Receive my prayer as a prayer of one wise and decent, of kind
ways, great experience, of sweet voice and bound up in the ways of creation.
Hold back Satan, so they may not impede me.
Pour out love towards us. Wipe away our sins in love.
And overturn all our woe and pain,
the woe and pain of all Israel, into joy and delight, life and peace. Love truth
and peace.
Place no stumbling block before my prayer.
May it be Your will, God,
God of Abraham, God of Isaac and God of Jacob, the great mighty and awesome
God, God on high, the One Who Will Be That Will Be,
may each of the Angels who receive prayer bring my prayers before the seat of
Your glory
and spread them before You
for the sake of all the just, kind, pure and decent,
and for the sake of the glory of Your great and awesome name,
for You are the One who hears the prayers of Your people Israel in mercy.
Blessed are you the One who hears prayer.

אָדָם יְסוּדוֹ מֵעָפָר וְסוּפוֹ לְעָפָר.
בְּנִפְשׁוֹ יָבִיא לֶחֶמוֹ.
מִשׁוּל כְּהָרֵס הַנִּשְׁבֵּר,
כְּחֵצִיר יָבֵשׁ, וְכֵצִיץ נוֹבֵל, כְּצֶל עוֹבֵר,
וְכַעֲנַן כְּלוּהוּ, וְכַרוּחַ נוֹשֵׁבֶת, וְכֶאֱבֶק פּוֹרֵחַ,
יִכְתְּלוּם יְעוּף.

Adam (humanity) is made from dust, and to dust they must return,
As long as they live, they strive for their bread.
Like vessels of clay they break.
Like grass they wither, like flowers they fade, like shadows they pass,
Like clouds they are emptied, like wind their strength is exhausted, like dust
they are scattered,
Like a dream they
Vanish.

Kedusha

We will revere You and sanctify You according to the counsel of the holy
Seraphim,
who sanctify Your Name in the Sanctuary as it is written by Your prophet:
“and one will call another and say:
“Holy, holy, holy is Adonai Ts’vaot, the whole world is filled with God’s
glory.”
God’s glory fills the world. The ministering angels ask one another,
“Where is the place of God’s glory?” Those facing them say “Blessed.”
“Blessed is Adonai’s glory from God’s place.”
“From God’s place may God turn with compassion and be gracious to the
people
who declare the oneness of God’s Name;
evening and morning, every day constantly, twice, with love, they proclaim
‘Shema.’
“Hear O Israel, Adonai is our God, Adonai is One.
The Holy One is our God, our Parent, our Sovereign, our Savior.
God will for a second time proclaim in the presence of all the living...”

אויפֿן פריפעטשיק

אויפֿן פריפעטשיק ברענט אַ פֿייערל
און אין שטוב איז הייס
און דער רבי לערנט קליינע קינדערלעך
דעם אַלף-בית

[רעפרען]:

זעט זשע, קינדערלעך, געדענקט זשע, טייערע
וואָס איר לערנט דאָ

זאָגט זשע נאָך אַ מאָל, און טאַקע נאָך אַ מאָל

!קמץ אלף – אַ

– לערנט, קינדער, מיט גרויס חשק

;אזוי זאָג איך אייך אָן

,ווער ס'וועט גיכער פֿון אייך קענען עברי

.דער באַקומט אַ פֿאַן

... [רעפרען]: זעט זשע, קינדערלעך

,לערענט, קינדער, האָט ניט מורא

;יעדער אָנהייב איז שווער

– גליקלעך דער, וואָס האָט געלערנט תורה

צי דאַרף דער מענטש נאָך מער

Oyfn pripetchik brent a fayerl,
Un in shtub iz heys,
Un der rebe lernt kleyne kinderlekh,
Dem alef-beys.

Refrain:

Zet zhe kinderlekh, gedenkt zhe, tayere,
Vos ir lernt do;
Zogt zhe nokh a mol un take nokh a mol:
Komets-alef: o!

Lernt, kinder, mit groys kheyshek,
Azoy zog ikh aykh on;
Ver s'vet gikher fun aykh kenen ivre –
Der bakumt a fon.
Lernt, kinder, hot nit moyre,
Yeder onheyb iz shver;
Gliklekh der vos hot gelernt toyre,
Tsi darf der mentsh nokh mer?

On the hearth, a fire burns,
And in the house it is warm.
And the rabbi is teaching little children,
The alphabet.

Refrain:

See, children, remember, dear ones,
What you learn here;
Repeat and repeat yet again,
“Komets-alef: o!”

Learn, children, with great enthusiasm.
So I instruct you;
He among you who learns Hebrew pronunciation faster –
He will receive a flag.

Learn children, don't be afraid,
Every beginning is hard;
Lucky is the one has learned Torah,
What more does a person need?

그리움의 아리랑

아리랑, 아리랑, 아라리요...

아리랑 고개로 넘어간다.

나를 버리고 가시는님은

십리도 못 가서 발병난다.

아리랑, 아리랑, 아라리요...

아리랑 고개로 넘어간다.

저 밝은 달빛아래

아름답게퍼지는

파도 그리운 바닷소리내 맘을적신다

그리웠던 그님과 함께 걸었던 길

이제는 어디에 계시나 그리움 쌓여가네

아리랑, 아리랑, 아라리요...

아리랑 고개를 넘어가

아리랑, 아리랑, 아라리요...

그리운 내님이여

아리랑,

아리랑,

나를 버리고 가시는님은

십리도 못 가서 발병난다.

아리랑

Arirang, Arirang, Arariyo...
You are going over Arirang hill.
My love, if you abandon me
Your feet will be sore before you go ten [ri](#).

Under the bright moonlight,
Beautiful crashing waves
And yearning sound of the sea
Whets my emotions.
The path I have walked together
With the one I miss;
I miss him more
As I wonder where he is.

Soupir

Henri Duparc

Ne jamais la voir ni l'entendre
Ne jamais la nommer,
Mais, fidèle, toujours l'attendre,
Toujours l'aimer!
Ouvrir les bras, et, las d'attendre
Sur la néant les refermer!
Mais encore, toujours les lui tendre
Toujours l'aimer.
Ah! Ne pouvoir que les lui tendre
Et dans les pleurs se consumer.
Mais ces pleurs toujours les répandre,
Toujours l'aimer..
Ne jamais la voir ni l'entendre
Ne jamais tout haut la nommer,
Mais d'un amour toujours plus tendre
Toujours l'aimer. Toujours!

Never to see nor to hear her,
Never to call out her name,
But, faithfully, always to wait for her,
Always to love her!
To open my arms, and tired of waiting,
On the void to close them again!
But still always to hold them out to her

Always to love her.
Ah, only able to hold them out to her
And to consume oneself in tears,
Yet always to shed those tears,
Always to love her . . .
Never to see nor to hear her,
Never to call out her name
But with a love always more tender
Always to love her. Always!

Teaching Singing Teaching for Philip Y. Cho

Lawrence Indik

You sing
And teach
A wide range
Of ideas, notes and characters
With humanity.

For each student
A new tongue mastered.
Artistry in sound
Revealed
In your native voice.

You change
The grateful
Listener
But
Being
Imperfect
Remain
Forever.

Down by the sea lived a lonesome oyster
Every day getting sadder and moister
He found his home life awf'ly wet
And longed to travel with the upper set
Poor little oyster!

Fate was kind to that oyster we know
When one day the chef from the Park Casino
Saw that oyster lying there
And said "I'll put you on my bill of fare."
Lucky little oyster!

See him on his silver platter
Watching the queens of fashion chatter
Hearing the wives of millionaires
Discuss their marriages and their love affairs
Thrilled little oyster!

See that bivalve social climber
Feeding the rich Mrs. Hoggenheimer
Think of his joy as he gaily glides
Down to the middle of her gilded insides
Proud little oyster!

After lunch Mrs. H. complains
And says to her hostess, "I've got such pains
I came to town on my yacht today
But I think I'd better hurry back to Oyster Bay."
Scared little oyster!

Off they go through the troubled tide
The yacht rolling madly from side to side
They're tossed about till that fine young oyster
Finds that it's time he should quit his cloister
Up comes the oyster!

Back once more where he started from
He murmured, "I haven't a single qualm
For I've had a taste of society
And society has had a taste of me."
Wise little oyster!

Don't Fence Me In

Wild Cat Kelley, looking mighty pale,
was standing by the sheriff's side
and when the sheriff said "I'm sending you to jail,"
Wild Cat raised his head and cried:

Oh, give me land, lots of land under starry skies above,
DON'T FENCE ME IN.

Let me ride thru the wide open country that I love,
DON'T FENCE ME IN.

Let me be by myself in the evening breeze,
Listen to the murmur of the cottonwood trees.
Send me off forever, but I ask you please,
DON'T FENCE ME IN.

Just turn me loose,
Let me straddle my old saddle
underneath the western skies.
On my cayuse, let me wander over yonder
till I see the mountains rise.
I want to ride to the ridge where the west commences
Gaze at the moon till I lose my senses
Can't look at hobbles and I can't stand fences,
DON'T FENCE ME IN.

Wild Cat Kelley, back again in town,
was sitting by his sweethearts side,
and when his sweetheart said "Come on, let's settle down,"
Wild Cat raised his head and cried:

Oh, give me land, lots of land under starry skies above,
DON'T FENCE ME IN.

Let me ride thru the wide open country that I love,
DON'T FENCE ME IN.

Let me be by myself in the evening breeze,
Listen to the murmur of the cottonwood trees.
Send me off forever, but I ask you please,
DON'T FENCE ME IN. DON'T FENCE ME IN.

Just turn me loose,
Let me straddle my old saddle
underneath the western skies.
On my cayuse, let me wander over yonder
till I see the mountains rise.

I want to ride to the ridge where the west commences
Gaze at the moon till I lose my senses
Can't look at hobbles and I can't stand fences,
DON'T FENCE ME IN.

You Want It Darker

Leonard Cohen

If you are the dealer, I'm out of the game
If you are the healer, it means I'm broken and lame
If thine is the glory then mine must be the shame
You want it darker
We kill the flame

Magnified, sanctified, be thy holy name
Vilified, crucified, in the human frame
A million candles burning for the help that never came
You want it darker

Hineni, hineni
I'm ready, my lord

There's a lover in the story
But the story's still the same
There's a lullaby for suffering
And a paradox to blame
But it's written in the scriptures
And it's not some idle claim
You want it darker
We kill the flame

They're lining up the prisoners
And the guards are taking aim
I struggled with some demons
They were middle class and tame
I didn't know I had permission to murder and to maim
You want it darker

Hineni, hineni
I'm ready, my lord

Magnified, sanctified, be thy holy name
Vilified, crucified, in the human frame
A million candles burning for the love that never came
You want it darker
We kill the flame

If you are the dealer, let me out of the game
If you are the healer, I'm broken and lame
If thine is the glory, mine must be the shame
You want it darker

Hineni, hineni
Hineni, hineni
I'm ready, my lord

Hineni
Hineni, hineni
Hineni

The Tower of Song

Now my friends are gone and my hair is grey.
I ache in the places where I used to play.
And I'm crazy for love, but I'm not coming on.
I'm just paying my rent every day in the Tower of Song.

I said to Hank Williams, "How lonely does it get?"
Hank Williams hasn't answered me yet.
But I hear him coughing all night long,
A hundred floors above me in the Tower of Song.

I was born like this, I had no choice
I was born with the gift of a golden voice.
And twenty-seven angels from the Great Beyond,
They tied me to this table right here in the Tower of Song.

So you can stick your little pins in that voodoo doll.
I'm very sorry, baby, doesn't look like me at all.
I'm standing by the window where the light is strong.
They don't let a woman kill you, not in the Tower of Song.

Now, you can say that I've grown bitter, but of this you may be sure:
The rich have got their channels in the bedrooms of the poor.
And there's a mighty judgment coming, but I may be wrong.
You see, you hear these funny voices in the Tower of Song.

I see you standing on the other side.
I don't know how the river got so wide.
I loved you baby, way back when.
And all the bridges are burning that we might have crossed,
But I feel so close to everything that we lost.
We'll never, we'll never have to lose it again.

Now I bid you farewell, I don't know when I'll be back.
They're moving us tomorrow to that tower down the track.
But you'll be hearing from me baby, long after I'm gone.
I'll be speaking to you sweetly from my window in the Tower of Song.

Yeah, my friends are gone and my hair is gray.
I ache in the places where I used to play.
And I'm crazy for love, but I'm not coming on.
I'm just paying my rent every day in the Tower of Song.

About the Artists

LAWRENCE INDIK, baritone, has appeared in numerous opera, symphony, and recital performances. A strong proponent of contemporary music, he has performed over 70 world premieres. He serves as High Holy Days cantorial soloist at Congregation Temple Beth Ahm Synagogue.

An active vocal pedagogue and researcher, Indik's articles have appeared in the National Association of Teachers of Singing Journal of Singing. His book, *On the Boundaries of Singing*, rigorously explores the meeting places of science and art in the craft of singing. He also regularly lectures and gives master classes on the application of vocal pedagogy and vocal science to singing.

Indik continues to enjoy the many successes of his students, past and present, who have pursued their solo music careers in such institutions as the Metropolitan Opera, Aspen Opera, Central City Opera, Central Florida Lyric Opera, Florida Grand Opera, Lake George Opera, Wolf Trap, Chautauqua Opera, Glimmerglass Opera, Dayton Opera, Pittsburgh Opera, Madison Opera, Naples Opera, New York City Opera, Covent Garden, Welsh National Opera, Dallas Opera, Des Moines Metro Opera, Opera Omaha, Utah Festival Opera, Rochester Opera, San Francisco Opera, Opera Saratoga, Palm Beach Opera, Chicago Lyric Opera, Cincinnati Opera, Arizona Opera and on and off Broadway. They have also pursued careers as music educators, music therapists, cantors, music administrators, vocal therapists and conductors.

Indik received his bachelor of arts in mathematics cum laude from Harvard University, a master's in opera performance from the Temple University Boyer College of Music and Dance and a DMA from the Manhattan School of Music. His teachers included Margaret Hoswell, Philip Cho, John Henry Funk and Adele Addison. He is currently an Associate Professor (Practice) in the Department of Vocal Arts at Temple University.

CHARLES ABRAMOVIC has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He has performed a vast repertoire not only on the piano, but also the harpsichord and fortepiano. Abramovic made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared as soloist with numerous orchestras, including the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, and the Nebraska Chamber Orchestra. He has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen and Vancouver.

Abramovic has performed often with such stellar artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. Actively involved with contemporary music, he has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and others for Albany Records, CRI, Bridge, and Naxos.

Abramovic has taught at Temple since 1988. He is an active part of the musical life of Philadelphia, performing with numerous organizations in the city. He is a core member of the Dolce Suono Ensemble, and performs often with Network for New Music and Orchestra 2001. In 1997 he received the Career Development Grant from the Philadelphia Musical Fund Society, and in 2003 received the Creative Achievement Award from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University 2023-2024 Season
Upcoming Events

Thursday, September 7 at 4:30 PM

Rite of Swing Jazz Café: Josh Lee and Friends

TPAC Lobby

Tuesday, September 12 at 7:30 PM

Guest Artist Recital: Matt Bengtson, piano

Rock Hall Auditorium

Wednesday, September 13 at 4:30 PM

Jazz Master Class

TPAC Lobby

Wednesday, September 13 at 7:30 PM

Jazz on Broad

TPAC Lobby

Thursday, September 14 at 4:30 PM

Rite of Swing Jazz Café: Andrew Gioannetti Group

TPAC Lobby

Thursday, September 14 at 5:30 PM

Student Recital: Nickolas Little, tenor

Rock Hall Auditorium

Thursday, September 21 at 4:30 PM

Rite of Swing Jazz Café: Emmy Rota Group

TPAC Lobby

Friday, September 22 at 7:30 PM

Faculty Recital: Charles Abramovic, piano

Rock Hall Auditorium

Tuesday, September 26 at 5:30 PM

Master's Recital: Georgia La Rue, mezzo-soprano

Rock Hall Auditorium

Thursday, September 28 at 3:00 PM

Dance Studies Colloquium: Ninotchka Bennahum

“Border Crossings and Exilic Modernism, 1900-1955: Exhibition
Curation and Dance Scholarship”

TPAC Chapel

Thursday, September 28 at 4:30 PM

Rite of Swing Jazz Café: Helsinki Exchange Group

TPAC Lobby

Friday, September 29 at 2:00 PM

Master Class: Warren Jones

Rock Hall Auditorium

Friday, September 29 at 7:30 PM

Temple University Symphony Orchestra

TPAC

Sunday, October 1 at 3:00 PM

Faculty Recital and Q&A: Kathryn Leemhuis, mezzo-soprano

Rock Hall Auditorium

Monday, October 2 at 7:30 PM

World Music Lecture-Performance

Rock Hall Auditorium

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit www.boyer.temple.edu.