

*West African Art Music @ NEC  
A Festival (Feb. 12-14, 2025)*

*An Evening of  
West African Vocal Music*

with guest ensemble

**The African Choral Ensemble**

John Dankwa, conductor

Riley Barker, piano

and

**NEC Chamber Singers**

Erica J. Washburn, conductor

Shalun Li, Julian Sanita, Riley Baker, piano

**NEC Conductors' Choir**

Bailee Green '25 MM, conductor

Thursday, February 13, 2025

7:30 p.m.

Brown Hall

This performance is part of the NEC West African Art Music Festival, hosted by Felicia Sandler and the NEC Music Theory Department, and in celebration of Black History Month.

The festival takes place between February 12–14.

Learn more about upcoming festival events at

[Schedule of Events, West African Arts Music Festival](#)

## PROGRAM

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**Christian Onyeji**  
(b. 1967)

*Ezigbo* (1990)

*NEC Conductors' Choir*

Erica J. Washburn, Lena Wong '25 MM,  
soprano soloists

Bailee Green '25 MM, conductor

**Ayò Olúrántí**  
(b. 1972)

*Oba Nla* (1998)

Ogechi Okoye '28, soprano

Riley Barker '26 MM, piano

**Ayò Bankole**  
(1935–1976)

*Ìyá* (1976)

Valentine Umeh '27, tenor

Julian Sanita '25 MM, piano

**S. K. Oretimehin**  
(b. 1980)

*Omi* (2006)

Victor Ikpe, tenor

Riley Barker, piano

*The African Choral Ensemble*

**Ephraim Amu**  
(1899–1995)

*Abibirimma* (1931)

*Esrõm míele* (1935)

*Bonwere kentenwene* (1930)

Susana Agyei, soprano  
Riley Barker, piano

*Mawue naa me, Mawue tea me* (1932)

Emmanuel Ansaeku, John Dankwa, tenor  
Riley Barker, piano

*Asem yi di ka* (1944)

*Yen ara asase ni* (1931)

John Dankwa, conductor

**Joshua Uzoigwe**  
(1946–2005)

*Erii Ngeringe* (1970-73; rev. 1985)

Ogechi Okoye, soprano  
Shalun Li '25 GC, piano

**Vincent Ikponmwosa Ihaza**  
(b. 1972)

*Toebu Chukwu* (2007)

Valentine Umeh, tenor  
Julian Sanita, piano

**Lazarus Ekueme**  
(b. 1936)

*Nne, Bia Nyerem Aka* (1988)

Victor Ikpe, tenor  
Riley Barker, piano

*Ayò Olúrántí*

*Ràbàtâ-Rabata (2017)*

*NEC Chamber Singers*

Erica J. Washburn, conductor

*Post-Concert Talk Back*

with

Professor Olabode Omojola

Dr. Rev. John Dankwa

Tonight's concert is the second in a festival celebrating West African Art Music here at NEC.<sup>1</sup> And what is African "art" music? According to Professor Olabode Omojola, African Art Music is defined as the "works of modern African composers who draw on European art music and traditional African elements" in their compositions, "creating a distinct category of music."<sup>2</sup> When British missionaries arrived in Nigeria and Ghana in the late 19th century, they introduced Western European music, obliging that it be performed in churches, and schools; the enclaves of enculturation. African musicians who were inclined began to compose, initially in a Western style, emulating the hymns and classical repertoire they encountered in these spaces. "African" art music emerged in the early 20th century as these composers began to incorporate traditional African musical elements more consciously into their art music. They did so for various reasons, some of which include pastoral impulses for church congregants (Amu), a desire for development in the arts (Onyeji), a belief in cultural nationalism and the projection of Black identity (Bankole, and his mentor before him, Fela Sowande), and cross-cultural musical fusions (Uzoigwe, Oluranti, and their mentor before them, Akin Euba).<sup>3</sup> An appreciation for what the Western European musical features bring persisted and persists for these composers, many of whom have engaged in study abroad and are now international figures. As such, we have a rich and growing array of works in this intercultural type of composition.

The music on tonight's program are settings of texts in the Yorùbá (Bankole, Olúrántí), Igbo (Onyeji, Uzoigwe, Ekueme, Ihaza), Akuapem Twi (Amu), and Ewe (Amu) languages. – Program notes by Felicia Sandler

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<sup>1</sup> <https://necmusic.edu/on-campus/performances-events/west-african-art-music-festival/>

<sup>2</sup> PR materials for the Harvard Radcliffe Seminar "African Art Music: Composers, Performers and Scholars in Dialogue" June 28-30, 2021.

<sup>3</sup> See Godwin, "Twentieth Century Nigerian Composers," 2007; Okoye & Nwamara, "Five Igbo Art Music Composer," 2021; Omojola, *Nigerian Art Music* 1995; Agawu, "The Making of a Composer," 1987.

**Onyeji Ezigbo** (Welcome Song)

My very good King, welcome!  
The King's retinue, welcome!  
Who is asking us that question?  
(*who is disturbing us while we are performing our civic obligations to our king?*)  
Don't ask me that question!

The greater part of the song is dedicated to simulation of singing, drumming and dancing in the celebration of the King, the retinue and the people gathered.

– Translation by Professor Christian Onyeji

**Olúrántí Oba Nla** (Our God is a big king)

Our God is a big king, the joy of heaven.  
Jesus is a great king, the joy of the Lord,  
Christ Jesus, Jesus Christ, special king.  
The second Adam from above has arrived,  
The second Adam arrives!  
A great king.

In the manger, where our king sleeps,  
Where the animals are crying, is where we gave birth to the King of Kings,  
Humility, in humility, Christ the King of Kings was born.

– Translation by Ogechi Okoye

**Bankole Íyá** (Mother)

Mother, Mother,  
Mother is the one that loves you most at cradle, Mother.  
When I sleep, she's the one who watches over me.  
When I'm awake, she's the one that carries me.  
When I'm hungry, she's the one that feeds.  
She feeds me, she feeds me.  
There is no one that loves me,  
That know my needs,  
That can still provide for me like my mother, my mother, Mother.  
There is no one that loves me,  
There is none that loves me,  
There is no one that loves me,  
That know my needs,  
May God protect you, Mother.

– Translation by Ogechi Okoye

**Oretimehin Omi** (Water)

Water, water  
Drinking water makes me happy.  
Cold water that is sweet heaven in the mouth.  
If you say I drink too much water, yes I agree,

Because water is my power.  
If I'm singing, water is my name.  
If I'm backing up, water is my strength.  
Water is my strength.  
No one can neglect/defeat me,  
Unless someone that can defeat water.  
If No one can fight water,  
Then who can fight me.  
Water

– Translation by Victor Ikpe

**Amu** *Abibirimma* (Fellow Africans)

Fellow Africans, hello! Attention!  
What is the matter?  
Have you not heard what is happening?  
We are listening.  
Have you not seen what is happening?  
We are looking.  
We hear, we see, we are pondering over it.

All nations are progressing and leaving us behind.  
All nations are gaining knowledge ahead of us.  
When we move our legs, we also shall advance.  
If we learn, we shall also know.

Fellow Africans, hello!  
Make the effort! We are making the effort!  
Make the effort! We are indeed making the effort!  
Disgrace! Disgrace does not befit Africans.  
We are struggling hard so that when nations progress, we will also be among them.  
Fellow Africans, fellow Africans.

– Translation by Dr. Misonu Amu and Rev. Philip T. Laryea

**Amu** *Esrōm míele* (We are learning)

We are learning to be exactly like Jesus.  
One who does the work of God, be more like the Lord Jesus.  
In gentle humility, by earnestly serving your neighbor,  
by empathizing deeply with others, be more like the Lord Jesus.

One who does the work of God, be more like the Lord Jesus.  
We are learning to love Jesus in all sincerity.  
One who does the work of God, loves the Lord Jesus more.  
In suffering all forms of torture, facing disgrace amongst the least,  
experiencing disdain amongst the least, love the Lord Jesus more.  
One who does the work of God, loves the Lord Jesus more.

*(The text continues on the following page. Please turn the page quietly.)*

We are learning faithfully to reach up to Jesus.  
One who does the work of God, reaches up to the Lord Jesus more.  
By praying continuously in earnest, living truthfully in all ways,  
being honest steadfastly, reach up to the Lord Jesus more.  
One who does the work of God, reaches up to the Lord Jesus more.

– Translation by Dr. Ephraim Amu

**Amu** *Bonwerɛ kentenwene* (The Bonwerɛ Kente song)

*Verse 1*

Traveling has made me see several things.  
Traveling has made me hear new things.  
Asante Bowerɛ kente weaving, I have not seen before.  
Asante Bowerɛ kente weaving, I have not heard before.  
Kwame Onimadeeyo the knowledgeable one's skillfull kente weaving marvels me.  
His hands, his legs, his fingers all help in producing the sound.  
Kro kro kro kro, hi hi hi hi, kro hi, kro hi, kro kro kro.  
Kro hi kro please me. Bonwerɛ kente weaving pleases me, and has made me happy.

*Verse 2*

The kente weaving song has captured my imagination.  
Everywhere I passed, I would sing it aloud.  
All the people who saw me realized that I had something on my mind (anxiety)  
All the people who saw me were shocked and they crowded around me.  
Then an elderly woman had pity on me and came and took me to her house.  
After comforting me, she then asked me about my journey's mission.

*Spoken interlude*

She said, my child, what is it?  
I said, my mother, I am a student from the Akropong Teacher Training College,  
I have heard that Bonwerɛ town is famous for its kente weaving industry  
This is why I have come to see what I have heard.  
Immediately I got to the town, and as I entered the first house,  
I heard, went and saw elder and skillful Kwame Onimadeeyo weaving kente  
At the mention of elder Kwame Onimadeeyo's name,  
The song instantaneously came to my lips:  
Kro kro kro kro...

*Verse 3*

She (the old woman) did not understand my pitiful situation,  
Yet she did her very best for me.  
She gave me the real exquisite peanut soup.  
I was very satisfied and the delicious soup made me forget part of the song.  
She gave me a comfortable place to sleep and as a result, a strong dream hit me.  
Even in the dream, I was singing the same kente weaving song.



*Spoken interlude*

The woman and her household all came and  
gathered in front of the house in which I slept, to listen to my song.  
You know how pleasing this night-song is.  
It went well with them, and they applauded me.  
As I intoned the song again, they all responded singing:  
Kro kro kro kro...

*Verse 4*

I did not spend too much time at Bonwere before returning home (Akropong)  
My song appealed to several people and they wanted to listen to it again.  
I was very pleased that I have found something to take back home.  
As soon as I reached home, I went to the palace to tell what had transpired.  
Young men and women, boys and girls, old women and children  
all came and surrounded me ready to listen to my message.

*Spoken interlude*

I say, everybody from every house gathered.  
There was no antelope left, there was no deer left.  
So, I reflected quietly and then said: E! What a magnitude of a crowd!  
What message could I give to this gathering that would satisfy them?  
I resolved that it should be nothing but the Bonwere kente weaving song.  
So, after I started it, the linguist also continued, and the crowd responded.  
Since that time, if you went to the west or east, north or south, you will hear:  
Kro kro kro kro...

– Translation by Professor George Worlasi Kwasi Dor  
with the assistance of Safo and Kate Aboaku.<sup>4</sup>

**Amu** *Mawue naa me, Mawue tea me* (It is God who gives, it is God who withholds)

My kinsfolk, my kinsfolk! Giver! Withholder!  
It is God who gives, it is God who withholds.  
No-one obtains it by wresting, no-one obtains it by force.

Successful farming? It is God who gives, it is God who withholds.  
No-one obtains it by wresting.  
No-one obtains it by force.

Good harvest? It is God who gives...  
Successful trade? It is God who gives...  
Successfully getting rich? It is God who gives...  
Successful marriage to a woman? It is God who gives...  
Successful marriage to a man? It is God who gives...  
Having good children? It is God who gives...  
Living a good life? It is God who gives...

– Translation by Dr. Ephraim Amu

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<sup>4</sup> Dor, George W. K., "Ephraim Amu's Bonwere Kentenwene," in *African Music*, Vol.9, No. 4 (2015):7-35.

**Amu** *Asem yi di ka* (This word has got to be spoken)

This word (*the truth*) has got to be spoken.  
Who will speak it?  
I, myself, it is nobody else. I, myself!

This work has got to be done.  
Who will do it?  
I, myself, it is nobody else. I, myself!

This life (*the exemplary life*) has got to be lived.  
Who will live it?  
I, myself, it is nobody else. I, myself.

For this word to be spoken right, I, myself.  
For this work to be done, I, myself.  
For this life to be lived, I, myself.  
This word? This work? This life?  
I, myself, it is nobody else. I, myself.

– Translation by Dr. Misonu

**Amu** *Yen ara asase ni* (This is our own land)

This is our own land; it is precious to us.  
Blood did our forebears shed to obtain it for us.  
It is my turn, and yours, to continue.  
Excessive display of prominence, self-interest and selfishness  
    have destroyed our communal life, and damaged our dear land so much.

Whether the nation progresses, whether the nation deteriorates,  
It is a clear fact that it depends on the conduct of the people.

Acquiring mere book knowledge, or excessive wealth without toil,  
    and reckless living damages a nation and causes disgrace.  
Obedience and respect, well-wishing for everyone,  
    sacrificing with dedication for the goodness of all,  
These bring peace and sound development to a nation.

– Translation by Dr. Misonu Amu

**Uzoigwe** *Erii Ngeringe* (The Riddle)

Let it be, let it be the thin thread,  
The thin thread that lengthened the snake's tail.  
The long tail that caused the bird to balance in the air!  
Let it be the thin thread,  
Let it be the flight.  
Listen to the cry, the faint cry of a bird.  
Poor little bird, poor red-eyed bird, let's help it out.  
Ah! Thank God.

– Translation by the International Music Initiative

**Ihaza** *Tobenu Chukwu* (Praise God)

Praise God, children of God.  
Come let's praise Him in his sanctuary, praise Him.  
My brothers and sisters, children of God, praise Him.  
Children of God, praise Him who created the universe.  
Praise him, oh.

– Translation by Ogechi Okoye

**Ekueme** *Nne, Bia Nyerem Aka* (Mother, I Need Your Help)

Mother dear, I need your help.  
I need your help for joy and bliss,  
Mother, I need your help for joy and bliss.  
“Darling child, I shall find a source to bring you bliss.  
Darling child, I shall cook a meal, a delicious dish that will all sorrow dismiss.  
Choicest meats: the very best, trimmings, spices and the rest,  
that taste buds go tinga-linga-ling, tinga-linga-ling!  
Nothing gives such pleasure as this darling child.”  
Oh no, Mum, no, Oh no!  
Mother dear, that will not do. Oh no that will not do!

I need your help for joy and bliss,  
Mother, I need your help for joy and bliss.  
“Darling child, I shall buy a dress, a very pretty dress that no man's eyes can miss.  
Fine cut jewels and wrist bands, finger rings on both your hands  
That will shine bright zinga-zinga-zing, zinga-zinga-zing!  
Nothing gives such pleasure as this darling child.”  
Oh no, Mum, no, Oh no!  
Mother dear, that will not do. Oh no that will not do!

I need your help for joy and bliss,  
Mother, I need your help for joy and bliss.  
“Darling child, I shall find a man, a fine gentle man  
Who will greet you with a kiss,  
One who will ask for your hand, to be your dear husband;  
He will be so love-a-love-a-ling, love-a-love-a-ling, love-a-love-a-ling!  
Nothing gives such pleasure as this, darling child.”  
Oh yes, Mum, yes. Oh yes! Mother dear, now have you said what is true.  
That will bring me joy and bliss.  
I'll have him at once: A tall handsome man, as you will advise,  
Ruddy and tan, wealthy and wise.  
Let him be a man with features fine: high bony cheeks and teeth that shine.  
Zinga-zinga-zing, zinga-zinga-zing!  
That will be the source of joy, joy and bliss!

– Translation by Lazarus Ekwueme

**Olúrántí Ràbàtá-Rabata** (Enormous is God's goodness)

Enormous are His goodness, grace and mercy,  
Great is the mercy of the Lord.  
A thousand tongues will not suffice  
to tell of His new mercies every day.

To quantify God's goodness is an endless cycle of sunrise to sunset.  
The works of the Lord are enormous in my life,  
for them I paid nothing.  
The Lord took nothing – not cash, not burnt sacrifice.  
Father, take my life.  
To you I offer my life, a living sacrifice.  
Accept it!

– Translation by Ayò Olúrántí

## INVITED GUESTS

### **African Choral Ensemble**

This Connecticut-based choral ensemble was established in 2024 by the Rev. Dr. John Wesley Dankwa. At the center of the ensemble's mission is the celebration, preservation and elevation of the rich and diverse choral traditions of Africa, with a particular focus on the choral music of Ghana. The ensemble seeks to highlight the dynamic blend of traditional African music and contemporary choral forms, providing a platform for the artistry and heritage of African composers in general, and Ghanaian composers in particular.

### **John Dankwa**

Professor John Dankwa is an ethnographer, composer, and performer who specializes in African music. He teaches at Wesleyan University in CT, directing the West African drumming and African pop ensembles there. As scholar, Dankwa's research focuses on the Dagaaba/Dagara xylophone music tradition in northwestern Ghana. As performer, his range is wide, from West African traditional drumming to African pop and art music. Dankwa has shared the concert stage with several renowned groups such as the So Percussion, Georgia Spiritual Ensemble, and the Griffin Choral Art. He is the music director of the Association of Ghana Methodist Church Choirs in the US and Canada, and director the newly formed African Choral Ensemble. Dankwa is also a newly ordained Reverend of the Methodist church.

### **Olabode Omojola**

Professor Olabode Omojola is a composer and ethnomusicologist who teaches at Mount Holyoke College and the four other institutions in the Five College Consortium. He teaches courses in ethnomusicology, African music, and world music. Omojola's research focuses on African music, with emphasis on West African,

Nigerian, and Yorùbá traditions. He is the recipient of several prestigious fellowships, including the Radcliffe Institute fellowship in musicology at Harvard University (2004–2005), the Alexander von Humboldt Foundation fellowship at the University of Cologne, Germany (1996–1998), and the Northwestern University African Humanities Fellowship Program in African music, which was hosted by the University of Ghana (2000). Omojola is the founding secretary of the Association of Nigerian Musicologists. His publications include numerous articles and reviews in peer-reviewed journals such as *Ethnomusicology*, *British Forum for Ethnomusicology*, *Journal of Popular Music Studies*, *Research in African Literatures*, and *Black Music Research Journal*. He has written four books on Nigerian traditional, popular and art musics and a fifth exploring art music on the continent writ large is in the editorial phase. As a composer, Omojola has composed in multiple genres. Pioneering in the field, however, are his three African operas.

### **Lesley University Graphic Arts**

The banners you see in the space this evening were designed in the Fall of 2024 by the following students in Prof. Rick Rawlins' course at Lesley University as their semester project: Isabella Angelucci, Thomas Nicol, Fares Al-Jadaani, Daniel Tenjo, and Leslie Clairvil.

This program is one event in a three-day festival taking place at NEC. Join us for more events tomorrow:

**Piano Seminar on African Pianism** with pianist Echezonachukwu Nduka, Royal drummer Emmanuel Attah Poku, and Professor Olabode Omojola.

*Friday, February 14, 10:00am in the Keller Room*

**Panel discussion hosted by NEC's Center for Cultural Equity and Belonging** delving into the topic of the "shaping of identity" and the experience of working in the US in the area of African music studies. Diversification of Curriculum will also be addressed.

*Friday, February 14, 3:00pm in the Blumenthal Library*

## **The African Choral Ensemble**

John Dankwa, director

Anita Boateng	Pamela Oppong
Lois Amponsah	Camille Smith
Gloria Saighoe	Doris Antwi
Susana Akua Gyamfuaa Agyei	Abiodun Adisa
Emmanuel Ansaeku	Reginald Ebo Thompson
Gavin Cui	Justice Damoah
Hansini Bhasker	Loveriss Ankamafio

## **New England Conservatory Choruses**

Erica J. Washburn, Director of Choral Activities

Bailee Green, Ying Ting Lena Wong, Henri Youmans,  
and Honghao Howard Zheng - graduate conductors

Sally Millar, administrator

Hyojeong Ham, Rafe Schaberg, and Ashly Zhang, rehearsal pianists

## **NEC Chamber Singers**

Ryan Carpenter	Amy Li	Rachel Solyn
Gia Cellucci	Robert Moorman	Matthew Tirona
Coco Chapman	Olivia Nelson	Valentine Umeh
Haijie Du	Yuanwei Ni	Sunny Wang
Yuxuan Ge	Ogechi Victoria Okoye	McLain Weaver
Bailee Green	Kaier Pan	Ying Ting Lena Wong
* Victor Ikpe	Christina Qu	Henri Youmans
Taitem Johnson	Rafe Lei Schaberg	Honghao Howard Zheng

\* NEC community

The **NEC Chamber Singers** is an auditioned ensemble, open to all majors at NEC, of 24-28 musicians who perform challenging works from all style periods, with a particular emphasis on 19th-21st century a cappella works. The choir rehearses three times a week and experiences choral music-making in an intimate ensemble setting, typically in the round. Each NEC Chamber Singer is a musician seeking to understand the principles and nuance of superior choral artistry so that they may be prepared for professional opportunities and expectations outside of the Conservatory. The choristers diligently prepare their music outside of scheduled rehearsals which makes the brief time spent together musically invaluable. The ensemble typically performs eight to ten times each academic year: on campus in the

Conservatory's Jordan Hall and at off campus venues in and around greater Boston.

**NEC Conductors' Choir**  
Grace Lee, rehearsal pianist

Coco Chapman	Robert Moorman	Henri Youmans
Bailee Green	Yuanwei Ni	Zibo Yuan
Taitem Johnson	Ying Ting Lena Wong	Honghao Howard Zheng

**Erica J. Washburn**

*Director of Choral Activities*

Conductor and mezzo-soprano Erica J. Washburn has been Director of Choral Activities at New England Conservatory since 2009. Known for her student-centric approach to classroom and rehearsal instruction, and commitment to the performance of new music, she is the recipient of several outstanding alumni awards, including the distinguished honor of induction to the Westminster Choir College Music Education Hall of Fame.

As a conductor, Washburn has worked with Kansas City, MO based Cardinalis, the Yale Schola Cantorum, the East Carolina University Women's Chorale, and the Eastman Women's Chorus. She is a sought-after guest clinician who frequently leads state and regional festival choruses, and spent five summers as a conductor and voice faculty member for the New York State Summer School of the Arts School of Choral Studies.

Under her direction the NEC choirs have been featured on several live and pre-recorded broadcasts, including the North Carolina based station WCPE Great Sacred Music, WICN Public Radio, and WGBH Boston. The choirs can also be heard in collaboration with the Boston Modern Orchestra Project on the BMOP/Sound recording *Paul Moravec: The Blizzard Voices* and, most recently, with the Tanglewood Festival Chorus and the Boston Symphony Orchestra on their Deutsche Grammophon recording of Shostakovich *Symphony No. 13* (due to be released on October 20)

Washburn's stage credits include appearances as Madame Lidoine in Francis Poulenc's *Dialogues of the Carmelites*, Rebecca Nurse in Robert Ward's *The Crucible*, Mother/Allison in the premiere of Lee Hoiby's *This is the Rill Speaking* and others. Her recital and orchestral solo credits are numerous, and her live premiere from Jordan Hall of the late Richard Toensing's *Night Songs and Evening Prayers* with the New England Conservatory Symphonic Winds can be heard on Albany Records.

## Upcoming Choral Concerts at NEC

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

### NEC Symphonic Choir and Chamber Singers, Erica J. Washburn, conductor

"Voices of NEC" - competition-winning works by NEC alumni:

Berofsky *Thou art my Lute*; Bosba *this is the garden*; Cohen *Street Haunting*; Hahn *I Can't Breathe*; Oberoi *Telescope*; Rindfleisch *Salmo de Alabanza*; Siegfried *One Heart*; Sussman *Higaleh Nah*; Yee-Paulson *Song of Hope*

*Thursday, March 6, 2025 at 7:30 p.m., Jordan Hall*

### NEC Philharmonia and Symphonic Choir, Hugh Wolff, conductor

Brahms *Ein deutsches Requiem*; with soloists Josie Larsen '25 AD, soprano and Zhanqui Wang '26 MM, baritone

*Wednesday, April 16, 2025 at 7:30 p.m., Jordan Hall*

### NEC Chamber Singers, NEC Symphonic Winds

Erica J. Washburn and Williams Drury, conductors

*Thursday, April 24, 2025 at 7:30 p.m., Jordan Hall*

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Food and drink are not allowed in the concert hall,  
and photography and audio or video recording are prohibited.

Assistive listening devices are available for all Jordan Hall concerts;  
contact the head usher or house manager on duty or inquire at the Coat Room.

Latecomers will be seated at the discretion of management.

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