

MUSIC AT ST. PAUL'S



COLUMBIA UNIVERSITY BACH SOCIETY

Andre Chan, Artistic Director

EST. 1999

Yearning and Celebration:

Mozart,

Mendelssohn,

and more...

6 PM on NOVEMBER 10, 2018

ST. PAUL'S CHAPEL

Dear Friends, Family, Colleagues, and Music-lovers who have joined us here today:

It is my pleasure and honor as the new artistic director to welcome you to the first concert of our 2018-19 season at Columbia Bach Society. To this day, I cannot believe how fortunate I am to have inherited an ensemble of such tradition, history, and no less name — “Bach” is not an easy standard to live up to. One associates with that name nothing short of the sublime, the subtle, and the excellent. But are we, as merely amateurs and admirers of his music, to scale these heights? A lofty goal, albeit bordering on vanity. It is perhaps more productive to seek inspiration from the origins of this group. In the disc-jacket of a CD published in their final season with the group, co-founders Ken-David Masur and Daniel Lee noted the following:

Part of a rich collegiate tradition of Ivy League musical societies... [the Bach Society] aims to preserve the works of the Bach family and its contemporaries, as well as to foster a *musical community within the scholarly setting* of one of the world's leading universities. While the Bach Society continues to perform the music of its namesake, it continually expands its repertoire and *champions the revival of less familiar works*.

Admittedly, in the age of expansion in critical, scholarly music publishing and online music platforms, the preservation of the Bach family's music is (thankfully) no longer of primary concern. What then does it mean to “foster a musical community within a *scholarly* setting?” Do we, as Columbia students, not study hard enough already in our class work? Must we turn this activity of musical enjoyment into gravely serious academic-tedium as well?

I think that the clue lies in the final sentence: “championing the revival of works” less familiar to our audiences. What for? Every lover and student of classical music would know that there is such a construct as “the Western music canon,” as there is in literature. But such canons inevitably create narrational trajectories which leave gaps in our understanding of history. As part of Columbia, we can contribute to the greater academic institution by performing works which have unfairly been subject to circumstances of history. It is therefore our duty, in light of our founders' work, to be curators of music history and bring to light musical works which provide counter- alternate narratives to the canon. I have hence programmed works by Zelenka, a Czech composer who was a contemporary (and a good friend) of the Bach family, and Hans Gál, whose career suffered immensely from the rise of Nazi Germany, due to his Jewish ancestry. I must also mention that Mendelssohn — who, as a fellow Leipziger, was himself one of the first to promote J.S. Bach's revival in the 19th Century and whose music and repute have similarly braved anti-Semitism— serves as a guiding light for the work of this Society. Now known primarily for his symphonies and piano works, Mendelssohn deserves so much more credit in his choral literature and elsewhere; it is only right for us to pay homage to this great prodigy.

Today, whether in music or otherwise, we often talk of *progress*. But there is no *progress* if one does not retrospect where one has been before. Without a sense of direction, who knows what is happening: egress, digress, transgress, and — God forbid — regress. Here at Bach Society, we stand by historicity; innovation and tradition must go hand-in-hand. I hope you enjoy the concert, and I am immensely excited about future performances to come.

Yours truly,

Andre Chan, *artistic director*

Program

Haec dies, ZWV 169 (ca. 1730)

J. D. Zelenka (1679-1745)

“Richte mich, Gott” Psalm 43, op.78 no.2 (1843)

Felix Mendelssohn (1809-1847)

Serenade for String Orchestra, op.46 (1937)

Hans Gál (1890-1987)

~ *intermission* ~

Mass in C major, K. 317, “Coronation Mass” (1779)

W. A. Mozart (1756-1791)

Jessica Edgar, *soprano*

Lu Liu, *alto*

Andrew Hoben, *tenor*

Sung Shin, *bass*

Special thanks to:

The Office of the Chaplain

Staff at St. Paul’s Chapel

Department of Music at Columbia University

Music Performance Program at Columbia University

Text and Translations

Haec dies

Haec dies quam fecit Dominus,
Exsultemus et laetemur in ea,
Alleluja!

This day which the Lord has made,
Let us rejoice and be happy in it,
Alleluja!

Psalm 43: Richte mich, Gott

Richte mich, Gott, und führe
meine Sache wider das unheilige Volk, und
errette mich von den falschen und bösen
Leuten.

Vindicate me, O God, and plead my cause
against an unholy nation:
and deliver me from the deceitful and
unjust people.

Denn du bist der Gott, du bist der Gott
meiner Stärke; warum verstössest du
mich? Warum lässest du mich so traurig
geh'n, wenn mein Feind mich drängt?

For Thou *art* the God, thou art the God
of my strength: why hast Thou forsaken
me? Why does Thou let me go in
mourning, when my foe oppresses me?

Sende dein Licht und deine Wahrheit, dass
sie mich leiten zu deinem heiligen Berge,
und zu deiner Wohnung.

O send out Thy light and Thy truth, that
they lead me unto Thy holy mountain, and
to Thy dwelling-place.

Dass ich hinein gehe zum Altar Gottes, zu
dem Gott, der meine Freude und Wonne
ist, und dir, Gott, auf der Harfe danke,
mein Gott.

That I go unto the altar of God, unto God
who is my joy and bliss: and Thee
will I praise, O God, on the harp,
my God.

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! denn ich werde ihm noch
danken, dass er meines Angesichts Hülfe,
und mein Gott ist.

Why art thou cast down, O my soul?
and why art thou disquieted in me?
Hope in God: for I shall yet praise
Him, that He is the health of my
countenance, and is my God.

Missa Ordinaria

I. KYRIE

Kyrie eleison,
Christe eleison,

Lord, have mercy,
Christ, have mercy.

II. GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, Benedicimus te,
Adoramus te, Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus, Pater omnipotens.
Domine fili unigenite,
Jesu Christe, Domine Deus.
Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,

Glory to God in the highest,
and peace on Earth
to people of good will.
We praise Thee, We bless Thee,
We adore Thee, We glorify Thee.
We give Thee thanks for
Thy great glory.
Lord God, Heavenly King,
God, all-powerful Father.
Lord the Only-Begotten Son
Jesus Christ, Lord God.
Lamb of God, Son of Father.
Thou who bearest the sins of
the world, pity us.
Thou who bearest the sins of

suscipe deprecationem nostram.

Qui sedes ad dexteram patris,
miserere nobis.

Quoniam tu solus sanctus,
Dominus, tu solus
atissimus, Jesu Christe.

Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

the world, receive our prayer.

Thou who sittest at the right
hand of the Father, pity us.

For Thou alone art Holy, Tu solus
Thou alone the Lord, Thou
alone the highest, Jesus Christ.

With the Holy Spirit, in the
Glory of God the Father, Amen.

III. CREDO

Credo in unum Deum,
patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium;
et in unum Dominum,
Jesum Christum filium,
filium unigenitum,
et ex patre natum
ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
qui propter nos homines
et propter nostram salutem
descendit de coelis.

I believe in one God,
the omnipotent Father,
Maker of Heaven and Earth,
of all things visible and invisible;
And in one Lord,
Jesus Christ the Son,
the Only-Begotten Son,
born from the Father
before all the ages.
God from God, Light from Light,
True God from True God.
Begotten, not made,
consubstantial with the Father,
through who all things were made;
Who for us people
and for our salvation
descended from the heavens.

Et incarnatus est de Sancto
Spiritu ex Maria Virgine,
et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato; passus
et sepultus est.

Et resurrexit tertia die
secundum Scripturas,
et ascendit in cælum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis;

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum, et vitam
venturi sæculi. Amen.

And was incarnate by the
Holy Spirit out of Virgin Mary,
and was made man.
He was even crucified for us
under Pontius Pilate; he suffered,
and was buried.

And resurrected on the third day
according to Scripture,
ascended to heaven,
sat at the Father's right, and will
and will come again with glory to
judge the living and dead; whose
kingdom there will be no end.

And (I believe) in the Holy Spirit,
the Lord and life-giver, who
proceeds from the Father and Son,
who, with the Father and Son, is
worshipped and glorified together,
who spoke through the prophets.
And in one holy catholic
and apostolic church,
I confess one baptism in the
remission of sins, and I await the
resurrection of the dead,
and the life of ages
to come, Amen.

IV. SANCTUS

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt cæli et terra gloria tua.

Osanna in excelsis.

Holy, holy, holy,

Lord God of Hosts.

Heaven and earth are full of Thy
glory. Hosanna in the highest.

V. BENEDICTUS

Benedictus qui venit

in nomine Domini.

Osanna in excelsis.

Blessed is he who comes

in the name of the Lord.

Hosanna in the highest.

VI. AGNUS DEI

Agnus Dei, Agnus Dei,

Qui tollis peccata mundi,

miserere nobis.

Dona nobis pacem, Amen.

Lamb of God, Lamb of God

Thou who bearest the sins of
the world, pity us.

Grant us peace, Amen.

Program Notes

Haec dies, ZWV 169 (ca. 1730)

Jan Dismas Zelenka (1679-1745)

The name of Jan Dismas Zelenka might be unfamiliar to many experienced concert-goers, even to most musicians. Only six years elder to “the class of 1685,” Zelenka and his oeuvre suffer today from a general lack of exposure despite his compositional prowess. His contrapuntal writing, often unique and idiosyncratic, is known to have stunned his contemporaries, even J.S. Bach himself, who admired Zelenka’s work and kept copies of his masses in the Bach family library. A mixture of historical circumstance and ill-fortune have perhaps subjected Zelenka’s music to relative obscurity.

But in the time of the Baroque, while Bach was cantor at St. Thomas Church in Leipzig, his friend Zelenka served the more-coveted duties of *Kapellmeister* in the royal court of Dresden. Zelenka, born in a small town southeast of Prague in modern-day Czechia, had studied in Vienna with the counterpoint master Johann Joseph Fux. In 1710 he moved to Dresden first as a violone player of the court orchestra, under the auspices of his Bohemian patron Baron Hartig. Zelenka's compositional excellence was quickly recognized by the Dresden court, as he steadily took over the office of the sickly *Kapellmeister* Johann Heinichen. Zelenka would eventually share the official court title with fellow composer Johann Adolf Hasse, such that the former focused solely on sacred music and the latter produced some of his best operas to enhance his well-established reputation.

The *Haec dies* presented here tonight, the shorter of two settings by the composer, is admittedly more modest in instrumentation. The paschal text, taken from verse 24 of Psalm 117, was sung in Zelenka's time as an antiphon in place of a hymn during Easter Week. While its placement in the concert program here does not adhere to these strict liturgical rules, it is a chance to celebrate the beginning of a new and exciting season here with the Bach Society— "let us rejoice in this day.

“Richte mich, Gott” Psalm 43, op.78 no.2 (1843) Felix Mendelssohn (1809-1847)

In recent years, the reputation of Felix Mendelssohn-Bartholdy has been rather mixed in the circles of academia and beyond. On one hand, there can be no denying his role in stopping his talented sister, Fanny Hensel (née Mendelssohn), from her compositional pursuits. However, attacks made against Mendelssohn's work— that it is derivative at best, or simply downright unoriginal— often suffer from general ignorance of the true breadth of his output. Even in today's music history textbooks, the name of Mendelssohn rarely escapes the realms of the “post-Beethovenian symphony,” the concert overture, or the “character pieces” for piano, with the *Italian* Symphony, the *Hebrides* overture, and his “Songs without Words” being the most oft-cited examples respectively.

But Mendelssohn's ingenuity lies not only in the development of traditional forms, like the symphony and the string quartet, in the shadow of Beethoven. Nor is Mendelssohn ever “just Bach,” as has been often accused of Mendelssohn's sacred music (then again, which composer would not love such an accusation?). He is, however, one of the first composers who has had to engage in historicism— to acknowledge the greatness of widely-regarded masters before him by studying their

craft, *and then* synthesize the wealth of cumulative knowledge into something altogether new. This is not to say that composers before Mendelssohn never sought inspiration from, or broke away from, their predecessors. But to write oratorios after Handel and Bach, or symphonies after Beethoven's Ninth, requires not just audacity, but serious craft. However eclectic his sources of inspiration might have been, Mendelssohn serves as a real exemplar for composers of today, who likewise have countless masters preceding them. If Horace has made himself a master through Greek meters, there is little reason why Mendelssohn is not entitled to the analogous claim. Just as Horace in his first ode has thrust himself onto that bookshelf of lyric poets, Mendelssohn has saved himself a seat among those who hold greatness in Western music.

This setting of Psalm 43, one of three Psalm settings in op.78, was written for double choir from Mendelssohn's time in Berlin. All three Psalms contain the common theme of "My God, why hast Thou forsaken me?" as spoken by Jesus on the cross in the ninth hour. The power of these texts is self-evident, especially in these horrible times for the Jewish community and beyond. In 2009, Finnish composer Jaako Mäntyjärvi set these same texts for chorus with a new title *Stuttgarter Psalmen*, and pays homage to one of the gems in the rarely-opened trove of Mendelssohn's sacred music. Mendelssohn in fact borrows the final section, "Was betrübst du dich, meine Seele," from his early work Psalm 42, a setting for choir, soloists, and orchestra (the consecutive Psalms 42 and 43 contain recurring verses, and have been conjectured to be one single Psalm). In answer to the trouble of the soul, the verse's message is clear: "Harre auf Gott!"—hope in God.

Serenade for String Orchestra, op.46 (1937)

Hans Gál (1890-1987)

In light of recent events, the topic of anti-Semitism, as well as of the many manifestations of discrimination in this nation and the world, has come again into public discourse. Perhaps many would argue that anti-Semitism has never left, but has only been hidden in the shadows of liberal progress. It is however doubtlessly paramount that we not forget the evil fruits which such ideologies of exclusion have brought to bear; we must acknowledge and examine the history of anti-Semitism to fully address the its present consequences. This is not to say that somehow anti-Semitism is worthier of attention than other forms of hatred and prejudice; it is unfortunately but one of too many examples of suffering which one may choose to investigate.

The name Hans Gál might again be unfamiliar to many, though compared to Zelenka, the reason for his loss of reputation can be ascribed almost entirely to the rise of the Nazi Party in Germany. Originally from Vienna, Gál developed his reputation as a scholar, teacher, and composer mostly in Germany in the interbellum period. His operas from the mid-20's established his fame throughout the German-speaking world (e.g. his second opera *The Holy Duck* was premiered by the budding conductor Georg Szell). At the height of his fame in 1933, Gál was director of Mainz Conservatory and his fourth opera was being prepared for a double premiere in Dresden and Hamburg: opera houses were fighting for the rights to his works, such was his fame.

But unfortunately for Gál, his career coincided with the rise of Nazism in Germany. Due to his Jewish ancestry, he was quickly dismissed from his conservatory, and his opera retracted. He would then flee back to Vienna in the years leading up to the annexation of Austria, before fleeing with his family to Scotland in the hopes of crossing into the U.S. as many composer-refugees, like Schönberg and Korngold, did. He would however be kept in internment in Scotland until the end of the war, when he salvaged whatever he could of his utterly destroyed career.

The Serenade for String Orchestra, presented here tonight, was written in Vienna, right in the period after his flight from Germany before the Anschluss. It is incredible that any human could create such seemingly cheeky and carefree music in the midst of such suffering and fear. The third movement particularly echoes Mahler, whose work has been influential upon this younger group of composers of Jewish ancestry. We hope that this piece of music shall help us experience and understand these same feelings of fear, pain, sadness, hope, and longing.

Mass in C major, K. 317, “Coronation Mass” (1779)

W. A. Mozart (1756-1791)

It is often said of Mozart that his best choral works are the ones left incomplete, referring to his *Missa solemnis* in C minor and the Requiem. That would be the most unfair judgment, as the present *missa brevis* in C major shall prove. Although a small mass, both in length and instrumentation (as according to the traditions of Salzburg in his time), Mozart himself has considered it as among the most important of his own Mass settings. The nickname “Coronation Mass,” however, is perhaps somewhat misleading, since there has yet been no evidence that this mass was written or used for a coronation in Mozart’s time (the name might come from the imperial courts of 19th Century). But

the celebratory tone of this setting is clear, given that the instrumentation, though small, is still bigger than those of his other *missae breves* — a possible premiere of this Mass might have been on Easter Sunday 1779, after Mozart completed the work on March 23.

One curious fact, which especially opera fans might notice, is that the final movement of Agnus Dei is a familiar soprano solo. Mozart in fact used this melody later for his popular opera *The Marriage of Figaro*, in which this aria is sung by the Countess, who is drowning in nostalgia and bemoaning the Count's adulterous tendencies. Not only might this suggest Mozart's affection for this particular Mass, but the text of Agnus Dei might even further inform us of the Countess' feelings in that particular aria. This setting of the Mass is also especially noted for its frequent leaning into the minor modes, despite departing rarely from the tonal center of C-major. Some passages alternate between minor and major quite abruptly. Other sections, such as the *Agnus Dei* within the Gloria and the *Crucifixus* depicting the passion of Christ in the Credo, emote such pathos with the minor, just as Haydn does in some of his early symphonies. Perhaps Mozart, although referencing the *Sturm und Drang* through these anxious moments, is suggesting that fear and pain can be alleviated by returning to hope and faith. Perhaps, in these times of polarization, turmoil, and anger throughout the world, it is a lesson which we can glean through the appreciation of this music. Perhaps.

About the Columbia University Bach Society

Since its founding in 1999 by conductor Ken-David Masur, the Columbia Bach Society has become a major part of musical life at Columbia. Composed of Columbia University students as well as musicians from the greater New York City community, the Bach Society, in past years, has toured Germany, produced and performed numerous operas, given concerts at the 92nd Street Y, the University Club in Manhattan, and St. Paul's Chapel at Columbia University, and released its debut CD. In recent years, the Society has initiated a Masterworks series dedicated to exploring canonic works within the classical literature, produced and performed 3 fully-staged early operas, collaborated with other on-campus arts organizations, and launched a lecture series dedicated to intellectually exploring music within a liberal arts setting. Further, the Society has become a dynamic space for student leadership and a strong community of like-minded peers.

Artist Biographies

Jessica Edgar, soprano, is a senior in Columbia College studying music and psychology. She studies voice and classical piano through Columbia University and Barnard College. Last year she completed the Oxbridge Scholar program studying musicology at St. Anne's College, Oxford. There, she was a choral scholar with Keble College Chapel Choir, and sang with the Choir of Queen's College Oxford, the Rodolfus Choir and Schola Cantorum of Oxford for which she traveled to Beijing, China to compete in the 14th China International Chorus Festival. Jessica currently sings professionally in New York City for Ghostlight Chorus NYC and St. John the Divine Cathedral Choir. She hopes to pursue a doctorate in psychology research, mainly in auditory perception and acoustics pertaining to choral singing. Originally from Cape Cod, Jessica loves the beach in winter, books about music and singing with her two sisters.

Lu Liu, mezzo-soprano, hails from Qingdao, China. She received her Masters of Music at Temple University and her Professional Studies degree at the Manhattan School of Music. This summer, she attended the International Vocal Arts Institute Program. Her operatic credits include Cenerentola (*La Cenerentola*), Dorabella (*Così fan tutte*) and Mallika (*Lakmé*). She has performed scenes as Octavian, Hansel, Mallika, Sesto, Rosina with Opera Under the Arch at Washington Square Park. Last year, she also participated in concerts as Adele, Lakmé and Lisette with New York Lyric Opera Theater. When she studied in Temple University, she has performed as Consuelo (*West Side Story*), First Lady (*Die Zauberflöte*) and Cunégonde (*Candide*).

Andrew Hoben, tenor, is from Kingston, NY and is currently a junior vocal performance major at Manhattan School of Music under the tutelage of Catherine Malfitano. Andrew has performed the role of Tamino in Mozart's *The Magic Flute* and has performed various roles with the Phoenicia International Festival of the Voice since he was 15. Last year, Andrew made his NYC concert solo debut in two Baroque-era pieces with MSM's Chamber Choir. He also enjoys musical theater and has performed at galas and events throughout the Hudson Valley and Manhattan. Andrew was recently featured with Carnegie Hall's Music Educators Workshop chorus in Times Square under the baton of Steven Reineke.

Sung Shin, bass, is a Korean-American lyric baritone attending the Manhattan School of Music for Classical Voice. He is the director of Opera under the Arch at Washington Square Park, a group that performs concerts of opera scenes and arias every summer. Previous credits include Masetto in *Don Giovanni* with Dell'arte Opera Ensemble and Dr. Falke in *Die Fledermaus*. Upcoming performances include the Vicar/Mr. Gedge in MSM's Senior Opera Theatre production of *Albert Herring*.

Andre Chan, Artistic Director

Lok Sang Andre Chan is currently a rising sophomore at Columbia University. Born in Hong Kong, he discovered his love for conducting and music-making in high school, while playing for the Boston Philharmonic Youth Orchestra with Benjamin Zander. Chan developed his craft under the tutelage of Rohan Smith, Kristofer Johnson, and Thomas Jung, as well as in masterclasses with Larry Rachleff and Donald Schleicher. In the 18-19 season, Chan will begin his position as Artistic Director and Chief Conductor of the Columbia Bach Society, having served as the Assistant Conductor and Librarian in the 17-18 season. He is currently pursuing studies in music and philosophy. After Columbia, Chan plans to further study conducting in the US or Europe.

Executive Board for 2018-19 Season

The Executive Board

<i>Co-President</i>	Srinidhi Bharadwaj
<i>Co-President</i>	Jonathan Moore
<i>Vice President</i>	Kiran Singh-Smith
<i>Secretary</i>	Jenny Jin
<i>Treasurer</i>	Nicole Sim

The Extended Board

<i>Orchestra Manager</i>	Rebecca Stephen
<i>Chorus Manager</i>	Jonathan Moore
<i>Social Events Chair</i>	Madelyn Baker
<i>Webmaster</i>	Jennifer Fang
<i>Business Manager</i>	Jacqueline Wang

The Bach Society Chorus

Soprano

Srinidhi Bharadwaj

Emily Rucker

Yilin Wang

Alto

Julia Guo

Vanessa Ho

Cindy Wang

Ella Weiner

Angela Yu

Tenor

Lex Baird

Luis Jose Batista

Sarah Hilligoss

Bass

Edgar Elliot

Jonathan Moore

Belá Rácz

Ian Bowe

The Bach Society Orchestra

Violin I

Stephanie Rager **

Tassneen Bashir

Joheen Chakraborty

Alan Du

Jenny Jin

Julia Robbins

Viola

Rowan McDonald *

Javier Cattle

Lily Parker

Rebecca Stephen

Cello

Kiran Singh-Smith *

Lucie Le Blanc

Beatrice Lintner

Ariella Napoli

Nicole Sim

Double Bass

Jeffrey Torborg

Oboe

Aaron Haettenschwiler *

Morgan Sapp

Bassoon

Hannah Wang

French Horn

Victoria Drexler *

Kiri Maza

Trumpet

Matthew Beesmer

Violin II

Felicia Woron *

Nikhil Lahiri

Joyce Liu

Paula Cruz Pereira

Jennifer Proffitt

Meiyouka Yao

Musicians are generally listed in alphabetical order by last name. ** for concertmaster & * for section leader.

(In the absence of ** or *, musicians share leadership equally.)



Office of the University Chaplain
University Chaplain Jewelnel Davis



COLUMBIA UNIVERSITY BACH SOCIETY

EST. 1999

www.columbia.edu/cu/bachsoc/

www.facebook.com/bachsoc/

The Bach Society relies on the support of many generous donors. All donations are tax-deductible. Please do not hesitate to contact us at bach@columbia.edu or visit us at <http://columbia.edu/cu/bachsoc> for more information.