

# Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

Department of Music, Marilyn Taft Thomas, Head

PATRIMONIO UC

**The Carnegie Mellon Wind Ensemble**

Denis R. Colwell, Music Director

**The Carnegie Mellon Choirs**

Robert Page, Director of Choral Studies

**The Carnegie Mellon Philharmonic Orchestra**

Juan Pablo Izquierdo, Director of Orchestral Studies

April 28, 1995 at 4:15 p.m.

Carnegie Music Hall, Pittsburgh

Carnegie Mellon University College of Fine Arts  
Department of Music

presents

**The Carnegie Mellon Wind Ensemble**

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Divertimento

Prologue

Song

Dance

Burlesque

Soliloquy

March

Vincent Persichetti

(1915-1987)

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Hungarian Dance No. 5

Johannes Brahms

(1833-1897)

Arr. S. J. Price

The Carnegie Mellon Wind Ensemble

Denis R. Colwell, conductor

—BRIEF INTERMISSION—



THE CARNEGIE

The Carnegie Music Hall is a residence of the  
Carnegie Mellon Philharmonic Orchestra.

Oh, How Can I Keep From Singing? Robert Harris

Ave Maria Nathaniel Dett  
(1882-1943)

Manu Narayan, baritone soloist

The Negro Speaks of Rivers Margaret Bonds  
(1913-1972)

Nocturne Adolphus Hailstork

A Real Slow Drag from *Treemonisha* Scott Joplin  
(1868-1917)

Linh Kauffman, soprano, *Treemonisha*

Melanie Vaccari, soprano, Lucy

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Carnegie Mellon University Combined Choirs

Robert Page, conductor

Thom Douglas, accompanist

–BRIEF INTERMISSION–

Burleske in D minor Richard Strauss  
for piano and orchestra (1864-1949)

Myoung-Won Lee, piano

Les Préludes Franz Liszt  
Symphonic Poem #3 (1811-1886)

The Carnegie Mellon Philharmonic  
Juan Pablo Izquierdo, conductor



## Program Notes

A concert of music by American composers rarely includes the works of the composers represented on this afternoon's program, with the possible exception of Scott Joplin. Yet the proficiency, creativity, and individuality of Robert Harris, Nathaniel Dett, Margaret Bonds, Adolphus Hailstork and Scott Joplin are vivid and profound. The works reflect the composer's (and the poet's) insight, attitude, and life experiences. Music by black composers is too often relegated to the forms which are associated only with the entertainment industry or very informal genres. This afternoon's music is art music, penned by incredibly gifted composers, too often neglected.

Robert Harris is Professor of Conducting and Director of Choral Organizations at Northwestern University. Dr. Harris earned his PhD degree from Michigan State University and did post-doctoral work at Eastman and Aspen. One of the most popular choral clinicians on the scene today, he has conducted concerts and workshops throughout the United States, in the Orient, and in South Africa.

"Oh, How Can I Keep From Singing?" was commissioned by the Williamsport Area High School Concert Chorale for its performance at the Eastern Division convention of the American Choral Directors Association in the spring of 1988. "The piece falls into the part-song or madrigalesque genre of choral music," comments Dr. Harris, "and follows the structure of the verse-refrain-verse=refrain text, although the refrains receive a slightly different treatment."

Nathaniel Dett dedicated his life to promoting the music of his race—as conductor, teacher, arranger of spirituals and other Negro folk music, and as composer. He is one of the first Americans to use Negro folk music within a large-scale composition. Even as a child, he was a gifted improviser—preferring improvisations to the traditional "practicing." He was a composition and piano major at the Oberlin Conservatory, graduating in 1908, being the first black person ever to complete the five-year course.

The "Ave Maria" is almost a vocal orchestration, with the expanse of almost three octaves utilized. It is said that when the English maestro Sir Thomas Beacham heard the motet performed, he asked his fellow listener, "Is this a re-discovered motet of Bruckner?" Truly, it is in the style of the great musical giants.

Margaret Bonds is one of the most performed song writers of the 20th century, and "The Negro Speaks of Rivers" was first a solo with piano accompaniment. The choral arrangement she has made was commissioned by Albert McNeil, conductor of the famous Albert McNeil Jubilee Singers. By age 21, she had earned both the bachelor and master degrees of music from Northwestern University. She continued her studies at the Chicago Musical College and the Juilliard, and studied composition with Roy Harris. In 1933, she appeared as piano soloist with the Chicago Symphony Orchestra, the first black soloist to appear with that august ensemble.

"The Negro Speaks of Rivers" captures the lyricism of the emotional words of Langston Hughes. Hughes collaborated with many composers, including Kurt Weill for the opera *Street Scene*. The piano scoring is dramatic and poignant in capturing the sensuous atmospheres of the separate rivers, while the voices in an almost through-composed fashion exalt the text homophonically.

Adolphus Hailstork's composition "Celebration" was performed by the Pittsburgh Symphony and Lorin Maazel only last weekend. Hailstork's orchestral music has been performed by major symphonies throughout the United States, including Chicago and Baltimore. Currently Composer-in-Residence and Professor of Music at Norfolk State University in Virginia, he has just this year had a series of choral compositions published by Theodore Presser. "Nocturne" is one of them.

Aleatory yet distinctively diatonic, "Nocturne" evokes a picture of a summer night all of us have experienced at one time or another. The use of the soprano section in a soloistic manner is striking in its simplicity and beauty. Universal in its scope, "Nocturne" is accessible and honest, traits in composition which Hailstork gained through his studies with Nadia Boulanger, Vittorio Giannini and David Diamond.

Scott Joplin is the undisputed King of Ragtime, but the composing of the opera *Treemonisha* was the culmination of his most passionate dreams. Born in Texarkana, Texas, he was a student at the George Smith College of Negroes, and quite rapidly became a professional pianist, performing at the Chicago World's Fair at the turn of the century.

In a capsule, *Treemonisha* is an opera in three acts—and 19 of the 27 numbers are choral, written in four to eight parts, the theme of the opera being "Education is the way to Freedom." In "A Real Slow Drag," a party is in progress and the heroine, Treemonisha, and her friend Lucy are teaching the party-goers a dance.

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—Dr. Robert Page

### About the Artist

Myoung-Won Lee, pianist, was born in Seoul, Korea. Early in her career, Ms. Lee won the first prize at the Eum-Ak Chunchu Magazine Piano Competition in Korea and participated in Korea's Young Musicians Festival. She earned her masters degree at Boston Conservatory of Music, where she studied with David Deveau. While there, she was awarded a music Division Scholarship and won the Boston Conservatory Concerto Competition and was invited to perform with the Boston Conservatory Orchestra. She was also invited to perform for a program at MIT in Boston.

Ms. Lee is currently pursuing an Artist Diploma at CMU with David Deveau. She recently received a scholarship from the Aspen Music Festival and participated in the concerts held by the Steinway Society of Western PA. She has performed two recitals at CMU. In 1995 Ms. Lee won the Pittsburgh Concert Society Competition and was runner-up in the CMU Concerto Competition.



## About the Conductors

**Denis R. Colwell** is in his third year as Director of the Wind Ensemble at Carnegie Mellon. He is Music Director of the River City Brass Band, and founder and former conductor of the Carnegie Mellon and River City Youth Brass Bands. Previously, he served as Assistant Principal Solo Cornet of the River City Brass Band, and is a former member of the Carnegie Brass Quintet. Colwell pursued both his undergraduate and graduate education at Carnegie Mellon, and was Director of the Music Extension Division there.

**Robert Page** is Director of Choral Studies and Professor of Music at Carnegie Mellon University. He is also the Music Director/Conductor of The Mendelssohn Choir of Pittsburgh (since 1979) and is the Director of Special Projects and Choral Activities for the Pittsburgh Symphony Orchestra. From 1971-1989, Page was the Director of Choruses and Assistant Conductor of The Cleveland Orchestra and continues his Cleveland connection with his professional chamber choir, The Cleveland Singers.

Page is regarded as one of the most distinguished choral conductors of this country and his choirs can be heard on forty recordings issued on major labels, including Columbia, London, RCA, Telarc, Decca, and Sony Classics. The July/August 1995 issue of American Record Guide declares "Robert Page is a national treasure." Besides receiving eight Grammy nominations, Page has won Grammy awards for his recordings of Orff's *Catulli Carmina* and *Carmina Burana*, and a Grand Prix du Disque for Gershwin's *Porgy and Bess* and a Prix Mondial de Montreux for his world-premiere recording of the Shostakovich Symphony No. 13, "Babi Yar."

Robert Page has been associated with many significant American and world premieres, including *The Lovers* (Samuel Barber), *Turbae* by Alberto Ginastera (commissioned by the Mendelssohn Club of Philadelphia when Page was Music Director), *Utrenja*, *St. Luke Passion*, and *Paradise Lost* (Krzysztof Penderecki), An American Oratorio by Ned Rorem (commissioned by The Mendelssohn Choir of Pittsburgh for its 75th anniversary celebration). For The Cleveland Singers, Page commissioned "...among the voices..." by Bernard Rands and "Ball" by Richard Hundley.

Although the choral idiom has been his first love, Page is also in great demand as a conductor of symphony orchestras, opera and operetta, theater productions and workshops throughout the country. This summer, he will direct conducting workshops at the University of South Carolina and Cleveland State University.

Page has guest conducted the orchestras of Philadelphia, Pittsburgh, Cleveland, Minnesota, Houston, Denver, Louisiana, Florida, Milwaukee, Virginia, Dallas, Charlotte, and Chattanooga, and the opera companies of Cleveland, Kansas City, Toledo, and Teatro Colon, Buenos Aires. In 1991, he conducted The Mendelssohn Choir with the RTL Orchestra of Luxembourg at the Echternach Festival. He conducted the Berkshire Choral Festival in Canterbury, England, with the London Philharmonic Orchestra. During June of this year, he will conduct The Mendelssohn Choir with the Czech State Philharmonic and Budapest Concert Orchestras in Cracow, Bratislava, Budapest, Brno, and Prague.

Active in the National Endowment for the Arts, Page served on the choral, festival, and overview panels from 1975 to 1987 and as chairman of the Choral panel on three occasions. He is a charter member of Chorus America, the national service organization for independent choruses, and just completed a three-year term as the organization's president.

He earned degrees from Abilene Christian University and Indiana University, and is the recipient of honorary degrees from Beaver College, Quincy College, Drury College, Seton Hill College, and his Alma Mater.



**Juan Pablo Izquierdo** was born in Santiago, Chile. After graduating in Composition at the University of Chile he became a pupil of the renowned German conductor Hermann Scherchen with whom he studied for three years in Switzerland. He initiated his career conducting the National and Philharmonic Orchestras in Santiago.

In 1966 he won the First Prize in the Dimitri Mitropoulos International Competition for Conductors in New York, and was named Assistant Conductor to Leonard Bernstein with the New York Philharmonic.

From 1974 to 1985 he was Music Director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv conducting world first performances of major contemporary composers such as Iannis Xenakis, Mauricio Kagel, Gilbert Amy, Tomas Marco, Emmanuel Nunes, Leon Schidlowsky, and Samuel Adler, among others.

He has been awarded the National Critics Award in Santiago and in 1976 the National Music Prize by the Israel Ministry of Culture.

He has been Music Director of the Gulbenkian Orchestra in Lisbon and Music Director of the Santiago Philharmonic Orchestra which he reorganized and conducted until 1986. In 1990 he inaugurated the Claudio Arrau Symphony Orchestra in Santiago with an opening attendance of 15,000. Instrumental in forming the new orchestra, he is now its Music Director.

Mr. Izquierdo has been professor-in-residence at Indiana University in Bloomington and is currently Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, PA. There he has formed and directs an "Institute" that aims to develop musical thinking and performance as a unit. This Institute will be dedicated to the memory of Dr. Hermann Scherchen and will be officially inaugurated next season. Among the subjects that have been studied and performed in the past three years are: J. S. Bach, Mass in B minor; Arnold Schoenberg, Chamber Symphony op. 9; Edgar Varese, Ameriques; "A John Cage Event," and currently, "The Art of the Fugue by J. S. Bach and its projections in the music of today."

His international career includes conducting orchestras such as: the Radio Orchestras of Bavaria, Hamburg, Frankfurt, Berlin, and Leipzig; Vienna Symphony, Dresden Philharmonic, New Philharmonic, National Orcestra and Ensemble Intercontemporain in Paris, the Jerusalem Symphony and Israel Chamber Orchestras, Radio TV and National Symphony of Spain, and Radio Philharmonic of Holland, among others.

He has conducted in world famous music festivals such as: Berlin Festival, at the Berlin Philharmonic; Holland Festival, at the Concertgebouw in Amsterdam; Frankfurt Festival, at the Alte Oper; Paris Automme Festival at Radio France; Vienna Festival, at the Musikferein; Testimonium Israel Festival in Tel-Aviv and Jerusalem and Strasbourg Festival, among others.

Upcoming appearances of Mr. Izquierdo abroad include, among other standard repertoire programs, "Bach: The Art of the Fugue" in his own version for orchestra (Santiago), Gustav Mahler's "Song of the Earth," in transcription by Arnold Schoenberg (Tel-Aviv), and a festival dedicated to the works of Iannis Xenakis (to be held in Pittsburgh and New York's Carnegie Hall next season with the Carnegie Mellon Philharmonic) in celebration of the composer's 75th anniversary.



## Texts

**Oh, How Can I Keep From Singing?**

(Robert Harris)

(Traditional Folk Hymn)

My Life flows on in endless song  
above earth's lamentation.

I hear the real tho' far off hymn  
that hails a new creation.

No storm can shake my inmost calm,

I hear the music ringing:

It sounds and echoes in my soul,

On, how can I keep from singing?

What tho' the tempest 'round me roars,  
I know the truth, it liveth!

What tho' the darkness 'round me falls,  
Songs in the night it giveth.

No storm can shake my inmost calm,

I hear the music ringing:

It sounds and echoes in my soul,

On, how can I keep from singing?

**Ave Maria (Nathaniel Dett)**

(Maryan Prayer)

Hail Mary, full of grace, the Lord is with  
thee, blessed art thou among women, and  
blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us  
sinners now and at the hour of our death.

Amen.

**The Negro Speaks of Rivers (Margaret Bonds)**

(Poem by Langston Hughes)

I've known rivers,

Ancient as the world

And older than the flow of human blood in human  
veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young,

I built my hut near the Congo and it lull'd me to sleep.

I looked upon the Nile,

And raised the Pyramids above it.

I heard the singing of the Mississippi  
When Abe Lincoln went down to New  
Orleans,

And I've seen its muddy bosom turn all  
golden in the sunset.

I've known rivers,

Ancient, dusky rivers.

My soul has grown deep like the rivers.

**Nocturne (Adolphus Hailstork)**

(Poem by Jim Curtis)

Have you known the beauty of a summer  
night with a white streak of stars in a  
charcoal sky?

Have you heard the insects, with their  
countless array of sounds, endlessly  
busy through the otherwise silent night?

Have you walked in the field with the cool  
wind and the black grass rustling  
around you?

Have you at last turned your face to the  
brilliant sky above, and seen the suns  
floating there, each a fiery universe?

Have you lost yourself in that broad expanse  
so that the black grass and the humming  
insects and the chill breeze have all  
vanished?

Have you felt the wonder that flows without  
end in those mighty spaces where  
countless fires burn in the surrounding  
darkness?

Have you kissed the night and its promise,  
when it turned its expectant face to your  
lips?

If you have done these things, lover, then  
come and watch these skies, then come  
and watch these fields with me.



# The Carnegie Mellon Wind Ensemble

Denis R. Colwell, Music Director

## Flute

Kenneth Chia  
Karen Hendricks  
Shauna Quill  
Shiri Rosenberg  
Susan Svetlik  
Amy Urban  
Ellen Vance

## Oboe

Nancy Kranak  
Carey Shinbaum  
Rebecca Tingleff  
Stephanie Wilson

## Clarinet

Eileen Canepari  
Zach Conly  
Tara Dambach  
Michael Doyle  
Hwekyoung Kim  
Nicholas Lewis  
Tara McDonald  
Christy Rickert  
Sunshine Simmons  
Elin Warn

## Bassoon

Michael Davis  
Jiunn-Woei Pan  
Chia-Ying Yu

## Saxophone

Derek Davison  
Jeremy Fletcher  
Steven Kradel  
Manu Narayan

## Horn

Jamie Dean  
Susan Geesey  
Sean Kelly  
Jenifer Little  
Jamie Ogline  
Amber Ramsey  
Bethany Ryker

## Trumpet

Andrew Augustine  
Matt Barabas  
Brendan Cassin  
Drew Fennell  
David Gedris  
William Hughes  
Daniel Nesaw

## Trombone

Christopher Balas  
Christopher Desrocher  
Cristian Ganicenco  
Jeffrey Lucas  
Robert Tupper

## Tuba

Christopher Meeder  
Jason Venesky

## Harp

Lee-Fei Chen  
Gretchen Thiemecke

## Percussion

Kenji Terakura  
Seth Kopchak  
Chris Brown  
Paul Evans  
Todd Hartman

# Department of Choral Studies

<b>Robert Page</b>	<b>Director of Choral Studies</b>
<b>Thom Douglas</b>	<b>Assistant Conductor and Accompanist</b>
<b>Victoria Cole</b>	<b>Manager, Choral Activities</b>
<b>Christine Hestwood</b>	<b>Personnel Manager</b>
<b>Robert Shoup</b>	<b>Administrative Assistant</b>
<b>Wen-Ping Lin</b>	<b>Librarian</b>
<b>Michael Justin Gomlak, Justin Grize</b>	<b>Stage Crew</b>

## The Carnegie Mellon University Concert Choir

## The Carnegie Mellon University Repertory Chorus

Jordan Anderson	Linh Kauffman	Tara Angeloni	Heidi Lee
Noelle Banks	Daniel Klein	Dana Bhatnagar	David Lenchus
Geeta Bhatnagar	Robin Korsin	John Bradley	Hsing-Yi Lin
Brenda Bush	Kyra Kristof	Arlette Buckley	Jennifer Lowekamp
Justin Carroll	Jeffrey Kunins	John Burns	Mario Martinez
Shu-Yen Cheng	Andrew Lee	Danielle DeFrancis	Cheryse McLeod
Yuan Chou	Kenneth Legum	Christina Farrell	Rachel Noack
Melissa Collom	Wen-Ping Lin	Kenneth Flagg	John Ockerbloom
Colleen Cosgrove	James Lynn	Anastasia Fried	Priya Palekar
James Cszasz	Benjamin McGroarty	Rachael Gates	Adam Peelor
Brian Deutsch	Manu Narayan	Benjamin Good	Rodrigo Pinchiera
Joseph Domencic	Kimberly Oczkowski	Justin Grize	Sherry Roberts
Zanna Fredland	Erica Olden	Kerry Hagan	Brian Robick
Michael Justin Gomlak	Anthony Paul	Rebecca Harvey	Scott Seibert
Justin Grize	Lee Anne Pokego	Hsing-Huei Huang	Jon-Anne Sieffert
Kevin Hanrahan	Jason Poole	Chia-Ying Hung	Gabrien Symons
Danielle Hermon	Tami Smith	Mark Krevosh	Christine Yakir
Rosena Hill	Melanie Vaccari	Lisa Kruglak	Thomas Yeung
Matthew Hughes	Erik Winger	Michael Lanford	Hester Yorgey
Michele Kalman	Christopher Winston	Dera-Jill Lamontagne	Darlene Yun
		Heather-Alisa Laude	



Carnegie Mellon University  
Department of Music  
Artist Faculty Series  
presents

# Earl Wild, piano

performing works by  
Beethoven, Mendelssohn,  
Chopin, Ravel and Handel



PATRIMONIO UC

**Saturday, April 29, 1995 3pm**  
**Mellon Institute Auditorium**

tickets \$10/\$8 CMU faculty, staff, students, and senior citizens  
Seating is limited, so call early to reserve your tickets.

**CMU concertline 268/2383**



# CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

## Violin I

\*Andrea Campos  
\*I-Chun Hseih  
\*Kathy Kim  
\*Matthew Thorpe  
Stephanie Kurtzman  
Gabriel Pliego  
Inger Peterson Carle  
Sharon Andrews  
Jeremy Williams  
Ying Lin  
Shih-Shu Lo  
Yanit Epstein  
Galina Istomin  
Claudia Mahave

## Violin II

\*Leigh Mahoney  
+Kristina Krauja  
#Matthew Petrone  
Peter Stone  
Carrie Walsh  
Elizabeth Keller  
Claudia Sandoval  
florencio Jaramillo  
Pablo Ardiles  
Anait Seiranian

## Viola

\*Karen Bea  
+Meng-Hau Liu  
Doug Lischner  
Adriana Linares  
Teh-Lan Chu  
Holly Tait  
Ruth Vestrat  
Regina Ketter  
David Sinclair  
Arthur Dibble

## Cello

\*Susanna Reilly  
\*Elizabeth Vandervennet  
Chizuko Matsusaka  
Erin Eyles  
Grace Wu  
Carolyn Segermark  
Yiu-Wen Chou  
Jeanne Strittmatter  
Jonathan Simon

## Bass

\*Daniel Bodwell  
+Shouw-Youn Fu  
Marcello Escobar  
Gregg Sheer  
Brian Stahurski  
Beth Ann Snyder  
Micah Howard

## Flute

\*Makiko Nishio  
\*Lida Kim  
+JuHee Kim  
Ellen Vance

## Oboe

\*Renate Sakins  
+Jennifer Raymond  
+Lenny Young  
Nancy Kranak  
(English horn)

## Clarinet

\*Nicholas Lewis  
+Tara McDonald  
Hwekyoung Kim  
Michael Doyle  
(bass clarinet)

## Bassoon

\*Jose Arion Linares  
Cortney Eshelman  
Palmer Shepherd  
Chia-Ying Yu

## French Horn

\*David Warnke  
Jennifer Little  
Andrew Copper  
Constance Thomas  
Amber Ramsey

## Trumpet

\*Drew Fennell  
+Andrew Augustine  
Matthew Barabas

## Trombone

\*Cristian Ganicenco  
Robert Tupper  
Christopher Balas (bass)

## Tuba

Christopher Meeder  
Jason Venesky

## Harp

Lee-Fei Chen  
Gretchen Thiemecke

## Percussion

\*Miguel Zarate  
Mario Baeza  
Patricio Hernandez  
I-Chih Hsieh

\*Principal/Concertmaster  
+Assistant Principal  
#Orchestra Manager



# Upcoming Events

**April 28 Graduate Vocal Recital: Ning Jiang, soprano**  
**Mellon Institute Auditorium, 8:00 p.m.**  
**Free Admission**

**April 29 Faculty Recital: Earl Wild, piano**  
**Mellon Institute Auditorium, 3:00 p.m.**  
**Tickets: \$10.00**

**April 29 Graduate Vocal Recital: Mark Bradley Miller, baritone**  
**Mellon Institute Auditorium, 9:30 p.m.**  
**Free Admission**

**April 30 Senior Vocal Recital: Jason Craig Poole, tenor**  
**Mellon Institute Auditorium, 3:00 p.m.**  
**Free Admission**

**April 30 Senior Vocal Recital: Noelle Banks, soprano**  
**Mellon Institute Auditorium, 8:00 p.m.**  
**Free Admission**

**Concert Line: 268-2383**

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Inquiries concerning application of these statements should be directed to the Provost, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-6684 or the Vice President for Enrollment, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-2056.

Obtain general information about Carnegie Mellon University by calling (412) 268-2000.

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