THE PRISMATIC

DEBUSSY

EASTMAN SCHOOL OF MUSIC OCTOBER 1–27, 2012
The Prismatic Debussy, a festival in honor of Claude Debussy's birth 150 years ago, celebrates his innovative and multifaceted œuvre. In concerts, lectures, and master classes presented over three weeks, we explore a wide range of repertoire, including beloved masterpieces, such as the orchestral Nocturnes, later compositions that are not frequently performed, such as Le Martyre de saint Sébastien, and works that secured Debussy's reputation for posterity, namely Pelléas et Mélisande, as well as early songs that have just been discovered and reconstructed. In addition, we will have the special opportunity to hear newly composed works that are inspired by Debussy. In each facet of the festival, our focus will shift to different spectral colors within our prismatic view—from extravagant works for large ensembles to intimate chamber music to pieces based on text, including opera and mélodies.

Taking our cue from Debussy’s notorious rants against the rigid and stale academic traditions of the Paris Conservatoire, we aim to present his works in fresh and imaginative ways. Our opening Gala Concert on October 13 will be introduced with lavish video projections, fascinating anecdotes, and excerpts from Debussy’s own writings. Musica Nova offers The Debussy Project on 17 October, presenting new works by Eastman composers, inspired by Debussy’s piano prelude “Des pas sur la neige.” The PRISM concert on 20 October features transcriptions of Debussy’s works, including his own arrangement of “Minstrels” for violin and piano, the manuscript of which is housed in the Sibley Music Library of the Eastman School of Music. Artist P. Craig Russell’s illustrations of Pelléas et Mélisande will be projected on 26 October, accompanied by Matthew Brown and Danisz Terentenk’s original arrangement for an eclectic chamber ensemble, and the day before, on 25 October, guest scholars David Grayson (Minnesota) and Emil Homerin (Rochester) will interview P. Craig Russell about his work. Last but not least, on 27 October, we link via Internet2 with the Royal College of Music in London for the premieres of five newly reconstructed early songs—“L’Archet,” “Le Matelot qui tombe à l’eau,” “Romance,” “Les Elles,” and “Séguillide”—as well as a work for women’s chorus and soprano solo, “Chanson des brises.” Paris-based soprano Elizabeth Calleo will be joined by vocal students and faculty from the Eastman School of Music and the Royal College of Music to perform these and other early songs, and scholars Denis Herlin (Paris), Mylène Dubiau-Feuillelac (Toulouse), Richard Langham Smith (London), Marie Rolf (Rochester), and Jonathan Dunsby (Rochester) offer insights into the music and its contexts.

Throughout the three-week festival, educational opportunities abound—from courses offered at Eastman for undergraduates, graduate students, and adult learners to interdisciplinary master classes to Debussy-focused studio recitals to outreach programs in the community. A special exhibit at the Sibley Music Library, organized by David Peter Coppen, will feature Debussy’s manuscripts of La Mer and his arrangement of “Minstrels” for the violinist Arthur Hartmann, among other treasures.

We hope that you enjoy the kaleidoscopic events offered in The Prismatic Debussy and the dazzling music of this endlessly fascinating composer. And, in the course of these three weeks, we are delighted to share with you the full spectrum of artistry and scholarship of the students and faculty at the University of Rochester’s Eastman School of Music.

Meliora!

Marie Rolf
Artistic Director of The Prismatic Debussy
Claude DEBUSSY

Claude Debussy vacationing at Houlgate-sur-Mer, August 1911

One hundred and fifty years after his birth in the Paris suburb of Saint-Germain-en-Laye, Claude Debussy remains one of the most significant composers in the history of Western music. An innately creative individual who was contemptuous of the academicism of such institutions as the Paris Conservatoire and the Académie des Beaux-Arts, Debussy epitomized modernism’s commitment to innovation. Through the novel juxtaposition of variegated musical layers, the subtle melding of disparate timbres, and the extensive utilization of pitch collections that flout the harmonic sorcery and luminous orchestration, and he pushed beyond the accomplishments of Wagner. To be sure, Debussy maintained a healthy respect for Wagner’s musical influence on his development was Wagner, whose emotionally charged operas enthralled Debussy during his formative years. But as the French composer matured, he grew disillusioned with his idol on account of Wagner’s mushrooming dominance over French culture during the final decades of the nineteenth century. In Debussy’s view, “Wagnermania” had the harmful effect of suppressing individual creativity in favor of aesthetic conformism, so the French composer determined to write music that pushed beyond the accomplishments of Wagner. To be sure, Debussy maintained a healthy respect for Wagner’s harmonic sorcery and luminous orchestration, and he frequently incorporated these features into his own works, but going forward the French composer focused his attention on more exotic sources of musical vitality.

As fate would have it, Debussy came into contact with one of these exotic alternatives just as his love for Wagner’s music was diminishing. Over the course of the 1889 Paris World’s Fair, which gave rise to the famed Eiffel Tower, Debussy avidly attended performances of Japanese gamelan music, an experience that opened the French composer’s ears to a world of ringing metallophones free of Wagnerian gestures. Debussy’s fascination with the gamelan inspired some of his most novel pieces, including “Nuages,” which will receive a performance during The Prismatic Debussy festival.

In addition to initiating Debussy into the musical traditions of Java, the 1889 World’s Fair kindled the composer’s passion for Russian music, thanks to two symphonic concerts that were given under the direction of Rimsky-Korsakov. The second of these concerts featured music by Musorgsky, and over the next few years Debussy became a great admirer of the Russian composer’s output, which differs markedly from Wagner’s. Debussy was impressed with Musorgsky’s Boris Godunov, where he began the composition of his own operatic masterwork, Pelléas et Mélisande. Affinities between the two works abound, particularly with respect to prosody as both Boris and Pelléas term with “local” parts that mirror the inflections of ordinary speech. A highlight of the festival will be the re-imagining of Debussy’s opera by Eastman musicians in collaboration with comic-book creator P. Craig Russell.

Speaking of comic books, visual art influenced Debussy just as much as exotic musics, from the woodblock prints of such Japanese masters as Hiroshige and Hokusai to the Impressionist paintings of Monet and Degas. The composer’s interest in the visual arts, and for that matter other mediations of expression like poetry, drama, and film, reflects his commitment to the Symbolist ideal of cross-pollination between the arts. The Prélude à l’Après-midi d’un faune, and L’Isle joyeuse, both of which are featured in new arrangements during the festival, exemplify Debussy’s proclivity for finding inspiration outside of the realm of music; the former pays homage to verses by the Symbolist poet Mallarmé, whereas the latter alludes to a canvas by Watteau, an exponent of the Rococo style. Reselling in pastoral imagery, these two compositions also highlight Debussy’s veneration for the natural world, which he regarded as the supreme source of beauty and innovation in the universe. Indeed, nature may be viewed as Debussy’s primary muse, as evidenced by the numerous evocations of natural phenomena that appear throughout his oeuvre.

While the influences on Debussy are aptly described as prismatic, his impact on subsequent artists has been no less varied. The list of composers alone who have cited him as a source of inspiration includes—but is not limited to—Bartók, Messiaen, Gorodin, Eilenrus, Boulez, Crumb, and Glass. It therefore seems fitting that Eastman composers will premiere new works based on Debussy’s prelude “Des pas sur la neige” during The Prismatic Debussy. Clearly, Debussy remains a musical luminary in 2012, and we should not be the least bit surprised if young Eastman composers are planning a similar concert one hundred years from now. Enjoy the festival!

Matthew Morrow, Ph.D., Instructor of Musicology, Eastman School of Music

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The infinite variety of Debussy, presented for the ear and the eye: works familiar and rare, interpreted by Eastman’s large orchestral and wind ensembles, with video projections.

**EXTRAVAGANT**

**Printemps**

The infinite variety of Debussy, presented for the ear and the eye: works familiar and rare, interpreted by Eastman’s large orchestral and wind ensembles, with video projections.

**Marche écosaise**

Eastman Wind Ensemble

Mark Scatterday and Donald Humsberger, conductors

**Nocturnes**

**Fêtes**

**Nuages**

Eastman Philharmonia and Women’s Chorus

Neil Vanon, conductor

**INTERMISSION**

**Le Martyre de saint Sébastien**—mystère for orchestra, chorus, and soloists

Act IV: “Le Laurier blessé” (“The Wounded Laurel Tree”)

**Chorus of Martyrs (mystery play)**

A mystère (mystery play) in five mansions (acts); in medieval French, mansions were the successive scenes in a mystery play.

Text by Gabrielle D’Annunzio

Summary of Act III and the beginning of Act IV, largely based on D’Annunzio’s stage directions:

Sebastian, a soldier in the army of the Eastern Roman Empire—i.e., greater Syria—has been (in Act III) condemned to be executed by a platoon of skilled archers for refusing to abandon his belief in God and to worship, instead, Emperor Diocletian. During the early part of Act IV the curtain rises to reveal Sebastian strapped to the trunk of a tree. His naked feet, looking like polished ivory, rest against the tree’s knotty roots. His bare arms are tied together above his head. He begs the archers from Emesa (the city known today in Arabic as Homs) to help him complete his fate: “Whoever wounds me most deeply, loves me most deeply!” Sebastian then has two visions: stigmata bleeding in his hand; and the Good Shepherd carrying a belted sheep—on his shoulders—back to the flock.

**STORY:**

**Le Martyre de saint Sébastien (The Martyrdom of Saint Sebastian)**

Sebastian! Who is this that comes? All praise the name he bears: His stem [virility/lineage] is the strongest. The Lily [fairest beauty] of the soldier-troop. The soldiers, responding to Sebastian’s begging glance and anguished pleas, send their arrows “into the heart of his bones.” Some, humiliated, lay down that bows and empty their quivers. Others fire arrows merely as if it were a multitude of hungry horses. Sharp riffs in the brass seem to indicate one arrow after another piercing Sebastian’s fibrillating chest. Sebastian, his throat pierced, cries out “Shamed Lord!” and—over pizzicato chords in the low strings—perishes. The archers are organized at the kiss of this beloved young man and wrap themselves on their bows to kiss his bloodless feet. Syrian approach. They move the man whom they took to be “the beautiful Adonis,” women from Byblos (in Lebanon) seize the body from the tree and wrap it in purple cloth.

SYRIAN CHORUS [from a distance, and gradually drawing closer]

Hélas! Ah!

Weep, oh women of Syria, and cry: “Alas, my Lordship!”

Il va dans la pâle prairie!

All that is beautiful.

Eros! Pleurez!

Toutes les fleurs se sont flétries.

Pleurez, oh femmes de Syrie,

Hélas! Ah!

SyRIAN CHORUS [from a distance, and gradually drawing closer]

Envoi! Pleurez!

Envoi! Pleurez!

Eros! Weep! He goes to the pallid meadow.

Eros! Weep!

He descends toward the Black Gates.

Weep, oh women of Syria, and cry: “Alas, my Lordship!”

SyRIAN CHORUS [from a distance, and gradually drawing closer]

Envoi! Pleurez!

Envoi! Pleurez!

Eros! Weep! Weep!

Eros! Weep!

Eros! Weep!

Eros! Weep!

Eros! Weep!

A light appears in the heavens, growing brighter and brighter, as if a blazing star were descending and about to set the very ground alight. The Gates of Paradise open to receive Sebastian’s Soul. The music leads us into . . .

**Act V: Paradise**

. . . Heaven, which looks like a beautiful tree-rimmed plain, but—unlike earthly scores—soothed with “inaditable light.” Sebastian is declared a saint by the Apostles and by Martyrs of earlier ages, to whom they speak: “Whoever wounds me most deeply, loves me most deeply.”

**Act V: Paradise**

**Chorus of Martyrs**

**Glory!** You bestowed upon me the same and another beauty. Le museau, a Fortune-Teller

Choirs in Christian liturgy notated in an ornate manuscript script

**Eastman Wind Ensemble**

Joel Dyson, soprano solo

**Eastman Philharmonia and Chorale**

William Weinert, conductor

Neil Vanon, conductor

**Eastman School Symphony Orchestra**

Andrew Duncan, bagpiper

**Eastman Philharmonia**

Women’s Chorus

**Chorale**

William Weinert, conductor

Neil Vanon, conductor

**Choirs in Christian liturgy notated in an ornate manuscript script**

**Glory! Let flames leap out of the wounds under our suits of armor!**

Who is this that comes? The Lily (equal beauty) of the soldier-troop.

His arms [virility/lineage] is the strongest. All praise the name he bears: Sebastian!
CHORUS OF VIRGINS (Flo animato: a livellato tempo)

You are praised.

Tu es loué. L’âme

du fleuve

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

will see the Son of Man—

cria et le fétu. Je suis une âme,

Christina yee

Christina yee

Moriah Wilhelm

Martina Alonso

Sébastien.

Sébastien.

Tu es loué. L’étoile

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

I am a soul, Lord, a soul in your breast.

Tu es loué. L’étoile

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

You are a Saint. Whoever speaks your name

Tu es loué. L’étoile

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

who holds you upon his heart—

You are praised.

Christina yee

Moriah Wilhelm

Martina Alonso

Sébastien.

Sébastien.

Tu es loué. L’étoile

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

You are a Saint. Whoever speaks your name

Tu es loué. L’étoile

sourire de ta grâce.

qui sur son cœur te tient,

sainte fille, sainte fille.

qui sur son cœur te tient—

who holds you upon his heart—

You are praised.
WEDNESDAY, OCTOBER 17, 2012
8 PM % KODAK HALL AT EASTMAN THEATRE

This program combines two great works by Pierre Boulez with new works inspired by Debussy’s piano prelude “Des pas sur la neige” by Brad Lubman, David Liptak, and Carlos Sanchez-Gutierrez. The Boulez works are from two distinct periods. Éclat (1965), a scintillating work of modernism, and Mémoriale (1985), which sounds like something Debussy might have written had he been alive in the late 20th Century.

Musica Nova
Brad Lubman, conductor

Éclat (1965) Pierre Boulez (b. 1925)
Mémoriale (…explosante-fixe…originel) (1985) Boulez
“Des pas sur la neige” Claude Debussy (1862-1918)
Steps in Flux (1) (2012) Carlos Sanchez-Gutierrez (b. 1964)
Footsteps (2012) David Liptak (b. 1949)
Distant Snow (2012) Brad Lubman (b. 1962)

INTERMISSION
Mémoriale (…explosante-fixe…originel) Boulez
Éclat Boulez

MUSICA NOVA

FLUTE
Emlyn Johnson
Jennifer Zhou
OROBE
Sasha Shatalov
CLARINET
Madison Greenstone
Tiffany Valvo
BASSOON
Maxwell Grube
HORN
Daniel Brantman
Claude Lumley
TRUMPET
Charles Roberts
TROMBONE
Curtis Swide
PERCUSSION
Katherine Benson, piano
"Des pas sur la neige"
"Steps in Flux"
"Footsteps"
"Distant Snow"
INTERMISSION
Mémoriale (…explosante-fixe…originel)
Éclat

HARP
Sophie Rusnock
VIOLIN
Che Hs Lam
Lauren Cauley
Alex Lee
VIOLA
Molly Goldman
Christian Reader
CELLO
Audrey Snyder
BASS
James Sullivan

Autograph manuscript of “Des pas sur la neige,” Prelude No. 6 from Book One

Debussy at his desk, ca.1905

Raoul Dufy, Homage to Claude Debussy, 1952, Musée des Beaux-Arts, Le Havre, France
SATURDAY, OCTOBER 20, 2012
7 and 9 PM • HATCH RECITAL HALL

Many of Debussy’s best-known piano works and songs have been transcribed, or arranged, for instruments other than those for which he initially intended. The transcriptions presented on this concert feature Eastman faculty members and students playing in uninterrupted succession from different locations within Hatch Recital Hall—hence the title, “Intimate Debussy.”

Program:

Chien-Kwan Lin, soprano saxophone

“Doctor Gradus ad Parnassum” from Children’s Corner

Sam Lin, marimba

Arabesque No. 2

Zachary Hammond, oboe

Kristina Finch, harp

La plus que lente (The slow waltz outwaltzed)

Jazz Sextet

“Sorriee dans Grenade” (“Evening in Granada”) from Estampes

Mark Appling, Adam Larison

Kyle Patterson, Sungmin Shin

Prelude à l’Aprés-midi d’un faune (Prelude to the Afternoon of a Faun)

Jacqueline Cordova, flute

Tiffany Valvo Lopez, clarinet

Ainsley Kilgo and Keenan McKoy, dancers

“Quant j’ai ouye le tambourin” (“When I heard the drum”) from Trois Chansons de Charles d’Orléans

Eastman Trombone Quartet

John Marcellus, Matt Norman

Grant Reed, Joshua Becker

“Les Collines d’Anacapri” (“The Hills of Anacapri”) from Trois Chansons de Charles d’Orléans

Eastman Saxophone Project

Chien-Kwan Lin, director

Prélude à l’Aprés-midi d’un faune, costume design for Nijinsky by Leon Bakst

ENSEMBLE PERFORMERS

Eastman Saxophone Project

Chien-Kwan Lin, director

Matt Evans, assistant director

Daniel Amato

Daniel Espinoza

Charlie Hammer

Nick Exler

Ainsley Kilgo

Hyung-Chul Kim

Quinn Lewis

Kermit McKoy

Rachel Perry

Maximilian Rusin

Marta Tiesenga

Tyler Weisser

Yi Sheng Xue

Jiaqi Zhao

Jazz Sextet

Bill Dobkins, director

Marc Schwartz, tenor saxophone

Marc Abate, baritone saxophone

Reid Poole, trumpet

Alistair Duncan, valve trombone

Fumi Tomita, bass

Kevin Urvalek, drums

Bob Sneider, guitar

L’île joyeuse (The island of joy)

Jacqueline Cordova, flute

Kristina Finch, harp

Hee Sangyong, violin

Kyung Ah Jung, violin

Stephanie Price, viola

Hilary Glen, cello

“Veyr, vous n’estez qu’un villain” (“Winter, you are nothing but a rogue”) from Trois Chansons de Charles d’Orléans

Eastman Trombone Quartet

The Snow is Falling” from Children’s Corner

Malcolm Matthews, harpsichord

“Gollivog’s Cakewalk” from Children’s Corner

Eastman Saxophone Project

Chien-Kwan Lin, director

“La Fille aux cheveux de lin” (“The girl with the flaxen hair”) from Estampes

Eastman Guitar Quartet

Matt Doebler, Adam Larson

Kyle Patterson, Sungmin Shin

Prelude No. 8 from Book One

Joel Dyson, soprano

Jacqueline Cordova, alto flute

Kristina Finch, harp

Missy Prihl Smith, dancer

Jamal Rossi, artistic director

Marie Roll, musical advisor

Dan Mason, lighting and production assistant

Kehery Hayes, stage manager

Cover from Children’s Corner (1908)

Debussy playing the piano, surrounded by the Chausson and Lerolle families (1893)
A conversation with P. Craig Russell, creator of several comic books based on famous operas, including The Magic Flute, Salome, Wagner’s Ring, and Debussy’s Pelléas et Mélisande.

P. Craig Russell, artist
David Grayson, Professor of Musicology, University of Minnesota
Emil Homerin, Professor of Religion, University of Rochester

COMIC-BOOK DEBUSSY
THURSDAY, OCTOBER 25, 2012
7 PM % MEMORIAL ART GALLERY

Pelléas Redux, a cross-over arrangement of music from Debussy’s opera for a small ensemble of classical and jazz musicians, accompanied by projected panels from P. Craig Russell’s comic book. Produced by Matthew Brown, Dariusz Terefenko, and Christopher Winders.

THEATRICAL DEBUSSY
FRIDAY, OCTOBER 26, 2012
8 PM % KODAK HALL AT EASTMAN THEATRE
Scholarship and performance enrich each other, in a day of lectures and performances focusing on five recently discovered songs by the young Debussy, including two world premiere performances and four North American premieres.

SATURDAY, OCTOBER 27, 2012
9:30 AM – 5 PM % HATCH RECITAL HALL

PREMIERES

THE PRISMATIC DEBUSSY

9:30 AM Welcome
Douglas Lowry, Joan and Martin Messinger Dean, Eastman School of Music
Ralph P. Locke, Professor of Musicology, Eastman School of Music

9:45 AM “Four Newly Discovered Mélodies (1882) by Claude Debussy”
Denis Herlin, Centre National de Recherche Scientifique, Paris

10:15 AM “Bowstrings of Hair, and Falling Sailors: Aspects of Debussy’s Early Vocality”
Jonathan Dunsby, Professor of Music Theory, Eastman School of Music

10:45 AM Four New Songs (composed ca. 1882)—NORTH AMERICAN PREMIERES
“L’Archer” (Charles Cros)
“Le Matelot qui tombe à l’eau” (Maurice Bouchor)
“Romance” (Maurice Bouchor)
“Les Elfes” (Leconte de Lisle)
Elizabeth Calleo, soprano; Russell Miller, piano
Jean-Jacques Nattiez (Université de Montréal), poetic recitation

11:15 AM “Trills, Tra-las, and Manolas: Debussy’s ‘Séguidille’”
Marie Rolf, Professor of Music Theory, Eastman School of Music

The Fifth New Song (ca. 1883, unpublished)—WORLD PREMIERE
“Séguidille” (Théophile Gautier)
Elizabeth Calleo, soprano; Russell Miller, piano
Jean-Jacques Nattiez, poetic recitation

NOON Discussion

2:30 PM – 5:00 PM Interactive Study Session
Featuring eight early songs or other vocal works of Debussy, mostly composed in or around 1882 for Marie-Blanche Vasnier
Commentators include Mylène Dubiau-Feuillerac, David Grayson, Richard Langham Smith, Ralph P. Locke, and Marie Rolf

“Nuit d'étoiles”
Paulina Swierczek, soprano; Wei-Han Wu, piano

“La Fille aux cheveux de lin” (unpublished)
Royal College of Music performers

“Les Pépillons”
Joanna Kim, soprano; Wendy Chandra, piano

“Flots, palmes, sables,” for soprano, harp, and piano (unpublished)—WORLD PREMIERE
Royal College of Music performers

“Chanson des brises” for soprano, women’s chorus, and piano duet (unpublished)—WORLD PREMIERE
Royal College of Music performers

“Chanson espagnole,” for “two equal voices” and piano
Louises Cossich and Sophie Burgos, sopranos; Robert Wells, piano

“Les Elfes”
Elizabeth Calleo, soprano; Russell Miller, piano

“Séguidille”
Elizabeth Calleo, soprano; Russell Miller, piano

4:30 PM – 5:00 PM Discussion
OCTOBER 1-27, 2012
SIBLEY MUSIC LIBRARY

An exhibit of Debussy manuscripts from the Sibley Library Special Collections, including the full working draft of La Mer; the piano prelude “Minstrels,” transcribed for violin and piano by Debussy; two sets of corrected proofs for the Prélude à l’Après-midi d’un faune; letters; annotated scores, including a dedicated copy of Pelléas et Mélisande; and other rare materials.

Autograph of Debussy’s arrangement of “Minstrels” for violin and piano
Fire exits: Kodak Hall at Eastman Theatre fire exits are located throughout the Hall along the right and left sides, and at the back of the orchestra, mezzanine, and balcony levels. Hatch Recital Hall fire exits are located at the right and left rear of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of photographic and recording equipment is not allowed in this building. Patrons may request programs in Braille in advance of a performance by contacting the Concert Office at (585) 274-1110.

For information about Eastman concerts, visit our website at www.esm.rochester.edu or call our MusicLine at (585) 274-1100. We reserve the right to ask anyone disrupting a performance to leave the hall.

A fully accessible restroom is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

Supporting the Eastman School of Music: We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman’s commitment to excellence.

For information on making a gift, please contact the Development Office at (585) 274-1040, or visit the Development website at esm.rochester.edu/giving.

Thank you!