Baylor University Women’s Choir
Amy Allibon, conductor
Rebekah Lambert, accompanist

&

Baylor University Men’s Choir
C. Randall Bradley, conductor
Andy Eaton, graduate conductor
Bryce Reed, accompanist

in

Fall Concert

Tuesday, October 30, 2018
Jones Concert Hall
7:30 p.m.
Out of respect for the musicians and audience, please turn electronic devices to the silent or off setting during this performance.

PROGRAM

BAYLOR UNIVERSITY WOMEN’S CHOIR
Amy Allibon, conductor
Rebekah Lambert, accompanist

“Rise, My Soul”

The music for this program was chosen for these special women to inspire and to encourage them during these transformative years when their decisions and actions form the foundation for their adult lives. Each day, they continue to shape the person they will be beyond their years at Baylor. We hope you, our audience, love the collection of emotions. Tonight, we will worship, express unabashed love, and celebrate a rebirth after a difficult season of life. In this political environment that is saturated with negativity, we escape with music to reconnect to those things that transcend social media, party lines, and hatred. Together, we will rise.

Jubilate Deo..........................................................Michael Braz (b. 1943)
from Psalms 98, 100, and 150

Widmung..........................................................Robert Schumann (1810-1856)
arranged by James Mulholland (b. 1935)

You are my soul, my heart, my pain,
You are my joy in sun and rain,
You are my world, I live in you
My heaven you, my spirit, too.
You my grave, in which so deep
My sorrow lies for you to keep.

Rise, My Soul..........................................................Traditional Folk Hymn
arranged by Susan LaBarr (b. 1981)

Rise, my soul, and take they wings
Thy better portion trace,
Rise from transitory things
Toward heaven, they native place.
Sun and moon and stars decay,
Time shall soon this earth remove;
Rise, my soul, and haste away
To seats prepared above.

Rivers to the ocean run,
Nor stay in all their course;
Fire ascending seeks the sun
Both speed them to their source.
So my soul that’s born of God
Longs to view his glorious face,
To rest in his embrace.

You are the peace, you are the rests,
I am from heaven richly blest
That you love me, makes me feel worthy,
Your glance has blest, transfigured me,
Your love lifts me young myself,
My worthy soul, my better self.

Cease, ye pilgrims, cease to mourn,
Press onward to the prize;
Soon our Saviour will return
Triumphant in the skies;
Yet a season and you know
Happy entrance will be given,
All our sorrows left below,
And earth exchanged for heaven.

~ Robert Seagrave (1653-1759)
Bloom...................................................................................................... Peter Silvey (b. 1965)

Once April rouses earth from deep, silent slumber
and awakens the stirrings of the unopened bud,
beauty, hidden for a time, duly ushers in the season,
reborn beauty, subtle and sublime, a renaissance of new life in bloom.

Crocus and snowdrop, daffodil and lily
come to life at the surface of the groggy, gray ground.
Beauty, breaking, burgeoning, breath-taking.

So brief a time, when the blossom is in its prime,
so brief a time, when the blossom will flourish in its overwhelming beauty,
reborn beauty, subtle and sublime, a renaissance of new life in bloom.

My God Is So High...................................................................................................Spiritual
arr. Nancy Grundahl (b. 1946)

BAYLOR UNIVERSITY MEN’S CHOIR
C. Randall Bradley, conductor
Andy Eaton, graduate conductor
Bryce Reed, accompanist

Even When He Is Silent................................................................. Kim André Arnesen (b. 1980)

In 2011, the St. Olaf Festival in Trondheim, Norway, commissioned Norwegian composer
Kim André Arnesen to produce a choral piece. Arnesen chose an evocative text found written
on the wall of a World War II concentration camp in Cologne, Germany:

I believe in the sun even when it’s not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.

The Holocaust victim who left these words distilled a deeply human experience of
hopelessness in these three lines while also instilling the light of hope in the darkest of
places. We feel the weight of shadows when clouds hide the sun; we ache with the loss or
lack of love; we wonder where God is in our confusion and isolation.

Yet somehow, in the midst of doubt and pain, faith endures. On the darkest of days,
when the sun refused to shine, when the beloved Son felt forsaken and cried out to a silent
sky, god-forsakenness was irrevocably changed. God Himself felt that anguish, and now in
every moment we feel far away, we believe God is with us in our deepest despair.

So we sing. We remind ourselves that hope is in God and that hope cannot be destroyed
by suffering or death. We give defiant voice to faith in the face of fear, even when we can
only muster a whisper. And as we speak, we find our flickering faith grows into a flame
that will not be snuffed out by the darkness but will burn until the coming light of dawn.

Through creating a soundscape of gently moving vocal lines, frequent contrasts of
dissonance and release, momentous crescendos, and frequent pauses, Arnesen reflects the
profundity of the text in his musical depiction.

~ Notes by Michael Huerter
Baraka zu Mungu........................................................................................................Traditional
arr. Adam Cogliano (b. 1994)

Caleb Cranford, soloist
Isaac Bradley, percussion

Translation:
The blessings of God our Father are amazing…
they can go up, they can go down,
they can go forward, they can go backwards,
side by side for all nations!
The love of God is amazing…
The peace of God is amazing…
The joy of God is amazing…

“Baraka Za Mungu” is a traditional Swahili call and response song. It describes the boundless nature of God’s blessings and love. It not only captures a sense of God’s infinity, but also depicts how God is a provider for those who are faithful.

Since 2005, the Baylor Men’s Choir has traveled to Kenya three times and made many lasting friendships including those with Daniel and Zippy Sindiyo. As the Men’s Choir has supported nearly twenty girls and young women in receiving an education and escaping female genital mutilation through their work with the Komolion Human Development Fund, a nonprofit set up by Randall Bradley and alumni of the group, they have collected several traditional songs from Kenya and taken them back to Kenya as cultural gifts to the people they encounter. Dr. Bradley first heard this song sung by Zippy Sindiyo, her daughter Eva, granddaughter Malaika, and a neighbor at the Sindiyo’s home in July of 2018 when he and his wife Brenda visited Kenya to celebrate their thirty-fifth wedding anniversary. Adam Cogliano, a former member of the choir, arranged the song, and it will be taken back to Kenya in May of 2019 when a group of Baylor students travel there to sing and do humanitarian work.

~ Notes by Lucas Eaton

Adspice domine, Op. 121.................................................................Felix Mendelssohn (1809-1847)

Andy Eaton, conductor
Garrett Buller, string bass
Sam Johnson, cello

Translation:
Look down, O Lord, from thy holy seat, and think on us:
Incline thine ear, O my God, and hear.
Open thine eyes and behold our tribulation.

“Adspice domine” is a choral work by German composer Felix Mendelssohn (1809-1847). Scored for TBB choir, cello, and contrabass, the piece is a sacred work that Mendelssohn composed while working in Düsseldorf as the church music director. Felix’s paternal grandfather, Moses Mendelssohn, was a leading German-Jewish Enlightenment philosopher who called for religious tolerance towards Jews and their full participation in German society. Felix was raised by Protestant parents of Jewish heritage and subsequently dedicated much of his work in the choral genre to sacred Christian religious texts, making use of both the Old and New Testaments.

On this matter, the Library of Congress remarks that “the subjects of the two biblically inspired oratorios produced in the last year of his life—Elijah and Christus, reflecting, respectively, the Old Testament of his Jewish heritage and the New Testament of the Protestant faith adopted by his family—may be discerned a rapprochement, or an attempt at such, between these two parts of his identity.”

This work took the text for the vespers (evening prayer service) of the twenty-first Sunday after Trinitatis (the first Sunday after Pentecost), which includes quotations from Daniel 9, Psalm 119, and Psalm 80. While the work was composed in 1833, it was not published until 1874 by Mendelssohn’s successor in Düsseldorf, Julius Rietz. Mendelssohn was fully immersed in the musical idioms of his day, yet he had a strong interest in the music of
the Baroque period a century or earlier, as seen in Mendelssohn’s revival of some of the works of Bach. Baroque techniques are plentiful in this piece—melismas, counterpoint, text painting, and sparse accompaniment. Even a seasoned musician could mistake both the look and sound of “Adspice domine” as a piece from a previous musical period. While the complete work consists of three movements (titled Vespergesang), we will be singing only the first movement.

~ Notes by Zach Cocetti

Sing Praises .................................................................................. Lloyd Pfautsch (1921-2003) revoiced by Bryce Reed

Lloyd Pfautsch was a composer, director, and long-time professor in sacred and choral music at Southern Methodist University. He composed and arranged over three hundred choral works. Pfautsch was one of the first in America to establish a master’s program for choral conducting, and students from across the nation sought his instruction in the program.

Pfautsch adapts the text of Psalm 47:1, 6-7, which states:

Clap your hands, all ye people;  
Shout unto God with a voice of triumph.  
For God is the King of all the earth.  
Sing praises to God our King!

Although the piece begins simply as the tenors start with the first line, each voice enters in canon to the others, weaving a polyphonic fabric of text and pulse. Pfautsch uses clapping and syncopated accents to emphasize the rhythmic juxtaposition between the four parts. Once each voice has completed the four lines of the text, Pfautsch builds to the climactic ending of the piece by setting half of the choir to sing in a six-beat rhythmic pattern and the other half in a three-beat pattern. These are offset both from each other and the meter until the parts finally align in the last triumphant chord. This setting of the text reinforces the idea that, although we may all “Sing Praises” to God in different ways, they are all in agreement in their purpose to glorify God.

~ Notes by Bryce Reed

O Love .......................................................................................... Elaine Hagenberg (b. 1979)

“O Love” is a hymn written by pastor and theologian George Matheson in 1882, compelling its listeners to find solace in Jesus and bask in His goodness when struggling through life’s hardest circumstances. Struck blind at the age of nineteen by a degenerative disorder and abandoned due to his blindness by the woman he loved, Matheson thereafter devoted his life to ministry and placed his trust solely in Christ. After successfully starting his own ministry and receiving an honorary Doctor of Divinity degree by the University of Edinburgh, on the eve of his sister’s marriage Matheson recalled the trauma of his youth and the comfort he found in God’s unending love, bringing quill to paper with an uncommon level of ease and inspiration in writing this profound text. He possessed “the impression of having it dictated to [him] by some inward voice rather than of working it out [himself] … this came like a dayspring from on high.” This beloved text has been published in many hymn books since its first hymnal publication in the 1885 version of the Scottish Hymnal.

Elaine Hagenberg, who lives in Des Moines, Iowa, set this particular version of the hymn. The piece utilizes gentle rhythms and recurring phrasing to illustrate the infinite rest and utter stability found within the embrace of Christ. O Love! O Joy!

~ Notes by Gordon McCormack
**Glory** .......................................................... arranged by Eugene Rogers (b. 1972)

Ross Tarpley, Josh Tripp, and Jamie West, soloists  
Isaac Bradley, drums; Garrett Buller, bass  
Josh Chandler and Steven Kuipers, rappers  
Josh Chandler, Brandt Coffey, Chris Forbis, Austin Henry, Heath Holland,  
Michael Huerter, Corbin King, Mason Paladin, Kyle Roberts,  
Matt Sumrall, Evan Welliver, and Chris Winters, vocal ensemble  

“Glory” first received attention from its premiere in the motion picture *Selma* (2014), recorded by artists John Legend and Common. Based in Alabama in 1965, the movie retells the historic fifty-four-mile march from Selma to the state capital of Montgomery during the Civil Rights era. As a result of this historic march, which received world-wide attention, Congress passed the Voting Rights Act that August, which guaranteed the right to vote (first awarded by the Fifteenth Amendment) to all African-Americans. Employing traditional African-American musical techniques, such as call and response and layering of multiple voices, this piece also utilizes rap that passionately calls us to “live as one!”

While that story ends in triumph, “Glory” acknowledges that injustice and oppression continue to persist today and that work is yet to be done. As a group, we have discussed the significance of this piece at length, locating its historical setting and interpreting it within our own context. Our performance is an attempt at artistic solidarity. In an age still within the wake of the Civil Rights movement, we acknowledge the damaging presence of countless “isms” and “phobias” that continue to divide us as human beings. We sing in act of defiance to systems that would deny justice and dignity to fellow children of God, and we pledge, as with generations before us, that we will fight on to the finish, clinging to the hope that Peace shall one day reign.

~ Notes by Ross Tarpley

**COMBINED CHOIRS**

**Dona Nobis Pacem** .......................................................... Traditional

Translation:  
*Grant Us Peace*
BAYLOR UNIVERSITY WOMEN'S CHOIR
Amy Allibon, conductor
Rebekah Lambert, accompanist

Katie Barbur, Waco, Studio Art
Stephanie Barrick, The Woodlands, Church Music
Marissa Bell, Kansas City, MO, University Scholar
Samantha Bernardy, Houston, Business
Amy Binder, Downers Grove, IL, Choral Music Education
Forche Bridges, Houston, Film and Digital Media
Elizabeth Bright, Renton, WA, Computer Science
Ryan Brooks, Houston, Anthropology
Abby Brown, Dacula, GA, Management Information Systems
Cellie Buchanan, Seguin, Piano Pedagogy
Dania Buenrostro, Needville, Neuroscience
Savannah Buhman, Fountain Valley, CA, English
Emma Burns, Dyersburg, TN, Neuroscience / Pre-Med
Madeline Carlson, McGregor, Supply Chain Management
Amanda Cervantes, Houston, Bioinformatics
Sarah Church, Brownwood, Pre-Film and Digital Media
Alyssa Cinadr, Houston, Pre-Film and Digital Media
Rachel Connell, Dallas, Education
Erica Cooke, Jefferson, Nursing
Mary Ellen Courtney, Shreveport, LA, Religion
Mary Ellen Cross, Fort Worth, Piano Pedagogy
Caroline Crump, Longview, Biology / Pre-Dental,
Lauren Dieringer, Cabot, AR, Biochemistry / Pre-Vet
Kate Douhite, Dallas, Nursing
Hannah Downey, Allen, Nursing
Shelby Estroff, Marietta, GA, International Studies / Pre-Law
Carly Faulk, Maumelle, AR, English and Psychology
Deleze Fernanda, Austin, Finance
Emma Flora, Houston, Pre-Nursing
Courtney Frank, Litchfield Park, AZ, Management Information Systems
Ceres Fraser, Jamul, CA, Pre-Nursing
Susanna Granger, Pittsboro, NC, English
Mary Hagan, Rochester, MN, Business Fellows and Keyboard Music
Kameryn Herron, Odessa, Biology
Ashley Horton, Moorpark, CA, Biology
Aydin Jacobs, Harlan, IA, Finance
Sarah Catherine Jeffries, Raleigh, NC, Philosophy and Spanish
Emily Katz, North Palm Beach, FL, Medical Humanities
Clare Kuhlmann, Mesquite, CSD Speech Language Pathology
Rebekah Lambert, Melissa, Piano Performance
Melanie Linguist, Bedford, Chemistry / Pre-Dental
Katie Love, Coppell, Church Music
Joanna Luo, Houston, Church Music
Jamie Lynch, Bossier City, LA, Biology / Neuroscience / Pre-Med
Pricilla Mora García, Houston, Choral Music Education
Amy Murray, Modesto, CA, Film and Digital Media
Eva Parmenter, Irving, Philosophy
Caroline Platt, Sugar Land, History
Isabelle Randazzo, San Jose, CA, Finance / Real Estate
Elena Reforsado, Graham, International Studies
Victoria Renourd, Magnolia, Communications
Jessica Roberts, Atlanta, GA, Business
Megan Rubalcaba, Grand Junction, CO, Elementary Education
Susannah Sage, Washington DC, Pre-Business
Nataly Sánchez, Eagle Pass, Social Work
Miranda Servey, The Colony, Biology / Pre-Med
Elissa Skinner, Boise ID, Computer Science
Noelle Smith, Keller, Aviation Sciences
Lexie Sparks, Stephenville, Business
Anna Spriggs, Peyton, CO, Nursing
Catherine Stewart, Allen, Choral Music Education
Claire Sullivan, Austin, Studio Art
Savannah Swanberg, Round Rock, Marketing
Gabrielle Swinton, Houston, Choral Music Education
Abigail Taylor, San Antonio, Music Education
Megan Thiesfeld, Chicago, IL, Secondary Education
Tia Thomas, San Antonio, Biology / Pre-Med
Jennifer Throne, Ashburn, WA, Religion and History
Carlie Toliver, Ruston, LA, Piano Performance
Abigail Turner, McKinney, Psychology
Danni Wulf, Plano, Pre-Nursing
Amanda Wunder, Tuscon, AZ, Professional Writing and Rhetoric
Kirbie Young, Daingerfield, Biology
BAYLOR UNIVERSITY MEN’S CHOIR
C. Randall Bradley, conductor
Andy Eaton, graduate conductor
Bryce Reed, accompanist

Josh Allen, Pine Plains, NY, Master’s of Spanish
George Allen, Arlington, American Studies
Eric Amouzou, Ghana, Master’s of Church Music
Eric Anasco, Columbia, MD, Mechanical Engineering
Zach Ardiles, Mesa, AZ, International Business
Jesus Arias, Houston, Engineering/Dance
Ruslan Bayazitov, Petropavlovsk, Russia, Master’s of Composition
Luke Berry, San Antonio, Baylor Business Fellows/Finance/Accounting
Brady Bolding, Longview, Economics
Joseph Boyle, Spring Hill, FL, Computer Science
Isaac Bradley, Waco, Choral Music Education
Garrett Buller, Fort Worth, String Bass Performance
Spencer Carter, Madison, MS, University Scholar
Jack Causey, Frederick, MD, Russian/Physics
Josh Chandler, Boerne, Baylor Business Fellows
Tyler Chen, Spring, Instrumental Music Education
Chris Clifford, Cedar Hill, Baylor Business Fellows/Economics
Zach Cocetti, Friendswood, Composition
Brandt Coffey, Plano, Choral Music Education
Joseph Collins, St. Louis, MO, Computer Science
Caleb Cranford, Memphis, TN, Choral Music Education
Ryan Deitz, Kingwood, Biochemistry
Joshua Delozier, Bryan, Composition
James Denney, Brentwood, TN, Physics
Dylan Doremus, Sugar Land, Statistics
Riley Duggan, Pearland, Choral Music Education
Brayden Dyson, Pampa, Biology
Andy Eaton, Flower Mound, Master’s of Vocal Performance and Choral Conducting
Lucas Eaton, League City, Church Music
Christopher Eis, Dewey, AR, Piano Performance
Andrew Eshbaugh, Temple, Corporate Communication
Isaac Flanagan, Pearland, Biology/Music
Visha’ Fon, Katy, Biology/Pre-Medicine
Chris Forbis, Hewitt, Choral Music Education
Ben Fountain, Longview, Master’s of Divinity
Spencer Gage, Rockwall, Anthropology
Ian Gish, Belton, Sports Strategy and Sales
Grant Goacher, Irvine, CA, Biology
Marshall Griffin, League City, Business
Ben Haddock, Woodbridge, VA, Biology
Gage Hallbauer, Conroe, University Scholar
Simeon Hargrave, Hampshire, England, Pre-Business
Chris Helms, Topeka, KS, Mechanical Engineering
Austin Henry, New Orleans, LA, Choral Music Education
Parker Hoffman, Metamora, IL, Biology/Pre-Medicine
Alex Hoffman, Waco, Film and Digital Media
Heath Holland, Amarillo, Master’s of Divinity and Master of Social Work
Michael Huerter, Waco, Master’s of Divinity and Master of Church Music
Nick Jiu, Lubbock, Health Science Studies
Jonathan John, Bangalore, India, Management Information Systems
Ryan Johnson, Bellaire, Accounting
Sam Johnson, Garland, Master’s of Divinity and Master of Church Music
Austin Jones, *Fort Worth*, Master’s of Divinity
David Kang, *Torrance, CA*, Business
Jake Kanyer, *Tualatin, OR*, University Scholars
Andy Kanz, *Woodway*, University Scholars
Brandon Kim, *Johns Creek, GA*, Psychology
Corbin King, *Austin*, Vocal Performance
Ben Knight, *Amarillo*, Theatre
Joe Kosht, *Rifle, CO*, Chemistry
Steven Kuipers, *Reading, PA*, Economics/Supply Chain Management
Kevin Malone, *Bolivar, MO*, History
Ansel Mapp, *Burlington, NJ*, Piano Performance
Joe Mata, *Weslaco*, Sociology
Brice Mayfield, *Welch, OK*, Piano Performance
Gordon McCormack, *Canyon*, University Scholars
Lucas McWhirter, *Austin*, Accounting
Kyle Meredith, *Colorado Springs, CO*, Political Science
Chris Meyers, *Houston*, Religion/Philosophy
Hunter Michalk, *The Woodlands*, Bioinformatics
Ryan Morrison, *Chalmette, LA*, Theatre
Jeremiah Mosby, *Nacogdoches*, Corporate Communications
Mason Paladino, *Lewisville*, Choral Music Education
Kennedy Powers, *Hurst*, Master’s of Church Music
Ryan Ramirez, *Garland*, Business
Bryce Reed, *Waco*, Master’s of Music Theory
Cole Riel, *Laguna Niguel, CA*, Finance
Kyle Roberts, *Crawford*, Health Science
Jerry Rodgers, *Elgin, IL*, Business Fellows
John Savage, *Richmond*, Mechanical Engineering
Tim Schmidt, *West Bend, MI*, Mechanical Engineering
Taylor Sexton, *Texarkana, AR*, Political Science/Corporate Communications
Jonah Stringer, *Waco*, Humanitarian Engineering
Matt Sumrall, *Hewitt*, Church Music
Ethan Swallows, *San Antonio*, Accounting
Maxwell Tacker, *West*, Electrical and Computer Engineering
Ross Tarphey, *Longview*, Master’s of Divinity
Kris Terry, *Irving*, Political Science
Josh Tripp, *McGregor*, Choral Music Education
Isaac Turpin, *Austin*, Mechanical Engineering
Titus Wallace, *Edinburgh*, Undecided
Timothy Watson, *Eugene, OR*, Russian
Evan Welliver, *Austin*, Vocal Performance
Joshua Wells, *Houston*, History
Jamie West, *Hewitt*, Choral Music Education
Will White, *Katy*, Physical Education
AJ Williams, *Sugar Land*, Neuroscience
Christopher Winters, *Sugar Land*, Pre-Business
James Worsham, *Brentwood, TN*, Mathematics
VOICE FACULTY

Jamie Van Eyck (chair), mezzo-soprano
Robert Best, baritone
Julianne Best, soprano
Mark Diamond, baritone
Joseph Li, vocal coach/pianist

Susan Li, opera
Kathy McNeil, soprano
Jeffrey Peterson, vocal coach/pianist
Amy Petrongelli, soprano
Randall Umstead, tenor
Deborah Williamson, soprano

CONDUCTING FACULTY

Michael Alexander .......................................................Campus Orchestra
Amy Allibon .................................................................Women’s Choir
Bob Avant ..............................................................Baylor Bronze
Randall Bradley ..............................................................Men’s Choir
Jann Cosart .................................................................Early Music Ensembles
Steve Dailey ...........................................................Assistant Director of Bands, Concert Band, Courtside Players, Golden Wave Marching Band
Lynne Gackle ..........................................................Director of Choral Activities, Bella Voce
Stephen Gusukuma .....................................................Concert Choir, VirtuOSO
Stephen Heyde .............................................................Director of Orchestral Activities, Baylor Symphony Orchestra
Isaiah Odajima .....................................................Associate Director of Bands, Symphonic Band, Golden Wave Marching Band
Alex Parker .................................................................Jazz Ensembles
Brian A. Schmidt ....................................................A Cappella Choir, Chamber Singers
J. Eric Wilson ..........................................................Director of Bands, Wind Ensemble

Upcoming Choral Ensemble Performances

November 16 — VirtuOSO, Jones Concert Hall, 7:30 p.m.
November 29 — A Baylor Christmas, with Baylor Symphony Orchestras and Choirs, Jones Concert Hall, 7:30 p.m.
November 30 — A Baylor Christmas, with Baylor Symphony Orchestras and Choirs, Jones Concert Hall, 7:30 p.m.
December 2 — A Baylor Christmas, with Baylor Symphony Orchestras and Choirs, Jones Concert Hall, 3:00 p.m.
December 3 — Chamber Singers Christmas, Armstrong Browning Library, 7:30 p.m.
December 4 — Chamber Singers Christmas, Armstrong Browning Library, 7:30 p.m.

February 8 — President’s Concert presents Gustav Mahler’s Symphony No. 2 (“Resurrection”) with Baylor Symphony Orchestra and Choirs, Jones Concert Hall, 7:30 p.m.
COMING on the Distinguished Artist Series ...

Marjorie Owens, soprano

FRIDAY, NOVEMBER 9, 2018
JONES CONCERT HALL
7:30 P.M.

Tickets now available online at the Baylor University Ticket Office
http://www.baylor.edu/tickets