

**JAMES MADISON UNIVERSITY**



**School of Music**

*presents the junior half recital of*

**Bala Challa, *double bass***

**Sam Suggs, *piano***

*with*

**Henry Taylor, *tuba***

**David Barredo, *tenor saxophone***

**Ian Graff, *clarinet***

**Ben Scott, *guitar***

**Ryan Leith, *piano***

**Tyler Ende, *drumset***

**Iris Leffler, *vocals***

Sunday, April 14, 2024

7 pm

Anthony-Seeger Auditorium



## Program

The Ragtime Bass Player

Adolf Lotter  
(1871-1942)

Sam Suggs, *piano*

Pure Imagination

Gene Wilder  
(1933-2016)  
Arr. Jacob Minks

Concerto for Trombone

Nikolai Rimsky-Korsakov  
(1844-1908)  
Arr Mv.2 Bala Challa  
Arr. Mv.1 Sam Suggs

2. Andante Cantabile
1. Allegro Vivace

As Samambaias de Ébano

Lanie Niide  
(b. 2002)

Henry Taylor, *tuba*

Patrons are reminded to turn off all pagers, cell phones,  
personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording  
of this production is strictly prohibited  
in adherence with Federal copyright laws.

Body and Soul

Johnny Green  
(1908-1989)

David Barredo, *tenor saxophone*  
Ian Graff, *clarinet*  
Ben Scott, *guitar*  
Ryan Leith, *piano*  
Tyler Ende, *drumset*

There Will Never Be Another You

Music: Henry Warren  
(1893-1981)  
Lyrics: Mack Gordon  
(1904-1959)

Iris Leffler, *vocals*

*This recital is given in partial fulfillment of degree requirements  
for a Bachelor of Music.  
Bala Challa is from the studio of Dr. Sam Suggs.*

## JMU School of Music Statement of Community & Belonging

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



## Music and You How you can make a difference!

Dear Patron,

Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

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☪ **Music General Scholarship Fund #15600**

Make checks payable to JMU Foundation and send to:  
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