

Lamont School of Music

Junior Recital

Isabella DeRollo

Trumpet

Damien Krzyzek

Piano

Saturday, May 9, 2026

7:30 p.m.

Frederic C. Hamilton Family Recital Hall



Robert & Judi Newman Center
for the Performing Arts

Program

Trumpet Concerto (1950)

Alexander Arutunian
(1920–2012)

Trumpet Concerto in E-Flat Major (1796)

Joseph Haydn
(1732–1809)

II. Andante

Sonata for Trumpet and Piano (2015)

Brendan Collins
(b. 1965)

III. Ethereal

Under Western Skies (2014)

Kevin McKee
(b. 1980)

II. Sunup – High Noon

Katie Thompson, trumpet

This recital is presented in partial fulfillment of a
Bachelor of Music Degree in Performance

Isabella DeRollo is from the studio of Brian Neal.

Reception to follow in the
Spencer Artist Reception Room

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Program

Alexander Arutunian's **Trumpet Concerto** (1950) blends virtuosic brilliance with rich Armenian folk influences. Written for world renowned trumpet player Timofei Dokschitzer, the work unfolds in a single movement, shifting between lyrical, improvisatory passages and technical display. Its bold melodies, dramatic contrasts, and colorful orchestration highlight the trumpet's expressive range, from nostalgic reflection to triumphant flair. It has become a staple of the trumpet repertoire and captures both the spirit of Armenian musical tradition and mid-20th-century concert tradition.

The second movement of **Trumpet Concerto in E-Flat Major** by Joseph Haydn offers a striking contrast to the brilliance of the outer movements. Marked *Andante*, it highlights the trumpet's lyrical and expressive capabilities, a novelty made possible by the invention of the keyed trumpet, which allowed the instrument to play chromatically; something the natural trumpet could not do. The movement unfolds with graceful, vocal-like lines and delicate accompaniment support, creating an intimate and reflective atmosphere. Its elegance and warmth reveal a more tender side of the instrument, emphasizing musicality over virtuosity

Brendan Collins's **Sonata for Trumpet and Piano** closes with a beautiful and intimate third movement that contrasts with the energy of the previous movements. The trumpet carries long, expressive lines over a sparse yet supportive piano texture, creating a sense of space and stillness. Subtle harmonic shifts and gentle pacing shape an introspective mood, emphasizing tone color and phrasing. The movement settles into a quiet, sustained ending, offering a contemplative and understated close.

"The second movement, **Sunup-High Noon**, opens with muted trumpets heralding the morning light. Before long we're off on the day's adventure. The urgency of the morning's ride eventually slows as we ride into a ghost town and hear 12 ominous bell tolls signaling High Noon. The trumpets begin a duel in what is a tip of the hat to Western master Ennio Morricone. After reaching its climax we're off again to the rousing conclusion."

—Kevin McKee, composer



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