

CONRAD

# THE AMERICAN DEFENSE

BASSOON CONCERTO

ROUND LAKE, PONSFORD — SOLO CELLO

VIGNETTES FOR LAURELS — STRING QUARTET

SPRINGHOUSE MINISTRY

2.19.17

4:00PM



Adam Conrad, 2016

# 01 ROUND LAKE, PONSFORD

For **Solo Cello**  
Performed by **Daniel Zamzow**

Round Lake, Ponsford was written where the name suggests in the dead of winter, 2016. I retreated to the Thoreen's cabin for six weeks to write the bassoon concerto but in my studies I was writing a lot of sketches for solo instruments in order to learn new techniques. During one of these solo writing sessions, I thought about my roommate Dan and how he might play the passage at hand. When I was done with the piece I flipped it over and wrote him a letter on the back to tell him I missed him. He got the letter and played through the piece. We both thought it appropriate to play it for you tonight.

Adam Conrad, 2016

# 02 VIGNETTES FOR LAURELS

For **String Quartet**  
Performed by **Joshua Misner,  
Jeremy Swider, Benjamin Davis,  
and Amanda Burgdorf**

Vignettes for Laurels was written for my friends in the Laurels string quartet to help show the diversity of the group and range of sound and emotion. I'm honored to have Josh (a Laurel original) and the other three playing this tonight as I think it pairs well with the theme and variations in the concerto.

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# 03 INTERMISSION

Adam Conrad, 2016

# 04 THE AMERICAN DEFENSE

1st Violin  
**Joshua Misner  
Jeremy Swider**

2nd Violin  
**Cierra Hill  
Emily Samsel**

Viola  
**Benjamin Davis  
Deanna Anderson**

Cello  
**Amanda Burgdorf  
Daniel Zamzow**

Bass  
**Eric Solberg**

Flute  
**Sam Tygiel**

Clarinet  
**David Hirsch**

French Horn  
**Sarah Perbix**

Harp  
**Joshua Weinberg**

Percussion  
**John Povolny**

Bassoon  
**Trent Jacobs**



## 04 *The American Defense*

This piece is written in a varied Sonata form. You will hear an intro followed by the presentation of two themes (A & B) by the bassoon. After, the orchestra will restate both themes without the bassoon. The middle section is a set of 5 variations on the B theme. Finally, you'll hear both A & B themes stated again by the entire orchestra plus bassoon.

The A theme is a traditional Americana melody derived from an old "negro work song" called "Jumpin' Judy" but the B theme is original material. In the fourth variation you will hear a new melody arise and that is another traditional Americana melody called "The Drunkard's Room". The cadenza comes at the end of this variation and employs an electronic harmonizer that creates a set of programed harmonies for each of the 12 chromatic notes. The cadenza is completely improvised as well as a couple other sections in the piece. See if you can spot them.

My hope for this piece is that the audience comes away with an appreciation for American music in it's consonant and dissonant forms. The bassoon is the ultimate "blending" tool of the orchestra. It pairs well with so many "colors" the orchestra can produce. Understanding Trent and the rest of the orchestra's ability to improvise, I hope you, the audience, enjoy that this performance will be completely unique.

### *Trent Jacobs and Adam Conrad*

Trent and Adam met at the old Artist's Quarters in downtown St. Paul in 2010. Adam, hungry to meet talented players, heard that Trent was an improvising bassoonist and invited him to a session for a film score in the works. Later that week Trent sent Adam a sheet detailing how to write for the bassoon, but more specifically, for Trent (e.i. What clefs to use in what registers, what his highest note playable was, and what the different registers of the bassoon sounded like on his instrument, etc.) Well Adam was enthralled by the details and meticulous awareness of Trent to create a playable part with few questions. After the successful session, Trent was impressed with the professionalism and writing of Adam and a friendship began.

Adam wanted to write a bigger piece for Trent to show off his skills and Trent subtly emailed him the application to the State Arts Board Grant over and over until he got the hint. Adam wrote the grant and was awarded the money to complete a Bassoon Concerto for Trent Jacobs. After six weeks in a cabin in the dead of winter, a sketch for the 25 minute concerto was the result. The rest of 2016 was dedicated to finishing the product and figuring out the rest of the logistics until they were able to bring you the performance you see today.

Trent and Adam have worked together on over 100 dates ranging from IMPROVESTRA, to arrangements for singers, to film scores, and now concert music. They are currently working on another solo bassoon piece and are looking forward to a performance of the concerto at the International Double Reed Society Conference.

A native of Owatonna, Minnesota, Dr. Trent Jacobs completed DMA and MM degrees from the University of Illinois and received his bachelor's degree from Lawrence University in Appleton, Wisconsin. Trent is an innovator on the bassoon, expanding the possibilities of electric bassoon amplification and effects processing as the creator of the "Little-Jake" electric bassoon pickup, and actively pursuing non-standard performance opportunities to use these innovations. Trent has become well-known as an authority on bassoon equipment after many years as bassoon specialist Midwest Musical Imports. Trent's musical interests are unique and varied, having a history of jazz guitar and barbershop quartet singing as well as a strong commitment to the performance of contemporary and improvised music. In addition to several rock/jazz bands and active freelancing in the Minneapolis area, Trent serves on the faculty at the University of Wisconsin Eau Claire and Anoka-Ramsey Community College.



# PERFORMANCES

## SPRINGHOUSE MINISTRY

2.19.17  
4:00PM

## STUDIO Z

3.12.17  
7:30PM

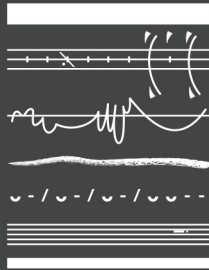
# ACKNOWLEDGEMENTS

I'd like to thank my panelists; Jay Fuchs, Leah Siltberg, DeVon Gray and Michelle Kinney who helped me grow during this process and who have continually contributed to my growth as a musician. To Sarah Jacobs who never stopped working hard to take care of all the details and who probably sent 356 emails during the last six months. Thank you to Andrew Thoreen and his family for letting me stay in their very special cabin to write in the winter months, to where I now feel a sense of home. Thank you to all the people playing in this piece and their willingness to make this process personal to them with pride and ownership. Thanks to the state arts board for the opportunity to take my work to the next level. Thanks to Trent for always teaching me and supporting me with friendship and kind words when things were rough. Finally thanks to my parents and family for supporting me while pursuing a dream of being a poor bassoon composer.

- a.







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