

**An Analysis of Joel Blahnik's**  
***Concertino for Percussionist and Chamber Winds***

by

**Dr. Amy Dunker**

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**Instrumentation:** Flute  
Oboe  
Bb Clarinet  
Bassoon  
  
Horn in F  
Bb Trumpet 1- 2  
Trombone  
  
Solo Percussionist: Timpani (4), Marimba, Vibraphone,  
Tom-Toms (3), Suspended Triangle, Small  
Thin Coin (Dime)

**Grade:** 5

**Duration:** 15 1/2 Minutes

**Harmonic Language:** Twelve-Tone with implied tonal centers

**Meter:** 2/4, 3/4, 4/4, 6/8, 5/4, 5/8, 3/8, Brief Polymeter

**Texture:** Solo, Melody and Accompaniment, Counterpoint, Homophony

**Date of Composition:** 1978, ed. 1998

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**Dedication:** Dedicated to Fred Schroeder, Professor Emeritus of the Lawrence  
Conservatory of Music, Appleton, Wisconsin

## Composer Bio:

**Joel Blahnik** is a native of Wisconsin's Door County, a graduate of Lawrence University Conservatory of Music, and above all, an instrumental music educator in the Wisconsin Public Schools from 1961-1993. During his comprehensive music career he has been a guest clinician/lecturer in over 250 of the state's schools. He has received many local, state, and national awards for his creativity and excellence in teaching during these three decades.

As a composer, his works have been featured at national composer symposiums and international festivals, and appear on state and international music education selected lists. His works have been recorded by state, national and foreign radio and TV. As an author, his writings have appeared in state, national, and international journals.

As a conductor, his student ensembles have distinguished themselves at state convention events including three performances at the celebrated Mid-West International Band and Orchestra Clinic. He has served many years as a clinician for state adjudication workshops, related-arts festivals, music camps, and other music activities from elementary schools to world professional ensembles.

Since 1988, he has been called to a great deal of musical activity in the Czech Republic. This includes guest conducting student, amateur, and professional ensembles, co-founding the Prague Youth Wind Ensemble Festival, Music Director of Summer Music Camps, and networking with Czech musical artists and composers.

The counter melody to his teaching is the water, where he has served over 40 years as a U.S. Coast Guard licensed skipper on the Great Lakes. Since 1975, he has also been the Chambers Island Lighthouse caretaker and historian. He and his wife, Mary Ann, have a family of three children.

## Notes:

The last fugue of J. S. Bach's *The Art of the Fugue*, employed a musical motif of B-A-C-H which represented his name. Since then, various other composers have employed this famous motif in fugues and fantasias. In like manner, *Concertino for Percussionist and Chamber Winds* possesses a musical motif of F-R-E-D, the letter R representing "re" from an assumed tonal center of F, therefore, R = G, in memory of Fred Schroeder, Professor Emeritus of the Lawrence Conservatory of Music, Appleton, Wisconsin.

The instrumentation of *Concertino* utilizes the traditional woodwind and brass quartets in addition to multiple percussion by a solo performer; thereby, presenting a "trinity of timbre". Transforming the double quartet into a woodwind/brass trio dialogue, along with other instrumental alignments, provides a satisfying color palette, blended with a sound chemistry from the single percussionist.

*Concertino* is a straight forward work with intrinsic relationships in a twelve-tone scheme. This design is a tribute to a man of extraordinary educational, musical, scholarly and humanistic resources. The twelve tones portray a man for all seasons. The implied tonalities of F, g, and e with the D-Major chord at the conclusion of the first and second movements are intended representations. The little quips of *Lawrence is Our Dear Old Home* bring a special delight within the harmonic design of the work.

*Concertino* was premiered in may, 1978 at the Pabst Theater by the University of Wisconsin-Milwaukee Chamber Winds, Stanley DeRusha, conducting. A week later, it was conducted by the composer as a gift of music for the Retirement Concert honoring Professor Fred Schroeder at the Lawrence Conservatory of Music, Appleton, Wisconsin.

## I.

**Tone Row:** F G E D C Bb Db Eb B A F# G#

**Meter:** 2/4

**Texture:** Solo, Melody and Accompaniment

**Duration:** 4 ½ Minutes

**Score Markings:** Andante -- Allegro

**Form:**

Introduction	ms. 1 – 4
A	ms. 5 – 23
B	ms. 24 – 49
C	ms. 50 – 86
A'	ms. 87 – 99
Cadenza	ms. 100 – 141
B'	ms. 142 – 164
A''	ms. 165 – 195

**Theme 1 (Flute and Oboe, ms. 5 – 9):**

*Allegro* ♩ = 132-144

*sf sim.*

Fl. *sf sim.*

Ob.

**Theme 2 (Flute, Oboe and Bb Clarinet, ms. 24 – 30):**

Musical score for Theme 2, measures 24-30. The score is written for Flute, Oboe, and Bb Clarinet. The Flute part begins with a circled 'A1' and the instruction 'dolce'. The Oboe part begins with 'mp'. The Bb Clarinet part begins with 'mp'. The score shows a melodic line for the Flute, a melodic line for the Oboe, and a melodic line for the Bb Clarinet. The Flute part has a 'dolce' instruction above the first measure. The Oboe part has a 'dolce' instruction above the last measure. The Bb Clarinet part has a 'dolce' instruction above the last measure. The dynamic markings 'mp' are placed below the first measure of each part.

Musical score for Theme 2, measures 24-30. The score is written for Flute, Oboe, and Bb Clarinet. The Flute part is marked 'Fl.' and has a treble clef. The Oboe part is marked 'Ob.' and has a treble clef. The Bb Clarinet part is marked 'Bb. Cl.' and has a treble clef. The score shows a melodic line for the Oboe, which is the primary melodic instrument in this section. The Flute and Bb Clarinet parts are mostly silent, indicated by rests.

**Theme 3 (Flute, ms. 52 – 56):**

Musical score for Theme 3, measures 52-56. The score is written for Flute. The Flute part begins with a dynamic marking 'f'. The score shows a melodic line for the Flute. The dynamic marking 'f' is placed below the first measure.

## II.

**Tone Row:** E F D F# G C B Eb Bb A C# G#

**Meter:** 3/4, 4/4

**Texture:** Solo, Melody and Accompaniment, Counterpoint

**Duration:** 7 Minutes

**Score Markings:** Andante -- Piu mosso -- Expressivo -- Tempo I

**Form:**

A	ms. 1 – 50
B	ms. 51 – 88
A'	ms. 89 – 111

**Theme 1 (Horn in F, ms. 1 – 10):**

Andante ♩ = 52-60  
solo  
senza sord. espressivo  
p

Hn.

**Theme 2 (Percussion (Marimba), ms. 51 – 61):**



**III.**

**Tone Row:** F G E D C Bb Db Eb A B F# G#

**Meter:** Mixed (6/8, 5/4, 2/4, 3/4, 5/8, 3/8)

**Texture:** Solo, Melody and Accompaniment, Homophony, Counterpoint

**Duration:** 4 Minutes

**Score Markings:** Vivo -- Andante -- Allegro -- con fuoco --

**Notes:** Brief polymeter (ms. 159 – 162) -- Woodwinds (6/8)/Brass (2/4)

**Form:**

A	ms. 1 – 37	Theme 1
B	ms. 38 – 54	Theme 2
A'	ms. 55 – 88	Theme 1
C	ms. 89 – 102	Theme 3
A''	ms. 103 – 163	Theme 1
D	ms. 154 – 172	Theme 1/Mvmt 1

*\*Section D uses the first theme from Movement I*

**Theme 1 (Percussion (Tom-Toms), ms. 1 -11):**

*Vivo* ♩ = 144-152  
tom toms  
butt end

Perc. *f*

Perc. *f*

**Theme 2 (Bb Trumpet II, ms. 38 – 44):**

*con sord.*

*mf*

Tpt. 2

**Theme 3 (Flute, ms. 164 – 167):**

Bsn. *f*

Bsn. *f*

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