

BLAS EMILIO ATEHORTÚA: RESEARCH AND ANALYSIS OF THE CONCERTO FOR
VIOLIN AND ORCHESTRA OP. 137

by

Santiago Ariza Rodríguez

Master of Music, 2020, Texas Christian University

Bachelor of Music, 2015, Universidad Central

A Document

Submitted to the Faculty of

College of Fine Arts

Texas Christian University

in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

May

2025

APPROVAL

BLAS EMILIO ATEHORTÚA: RESEARCH AND ANALYSIS OF THE CONCERTO FOR
VIOLIN AND ORCHESTRA OP. 137

by

Santiago Ariza Rodríguez

Document approved:

Dr. Elisabeth Adkins, committee chair

Dr. Haerim Elizabeth Lee, committee Co-chair

Dr. Blaise Ferrandino, committee member

Dr. Stuart Cheney, committee member

Dr. Kristen Queen, committee member

Acknowledgements

I would like to express my deepest appreciation to my dear professor and committee member Dr. Elisabeth Adkins for your valuable advice and guidance throughout this journey. I also extend my deepest gratitude to the members of my committee Dr. Stuart Cheney, Dr. Blaise Ferrandino, Dr. Haerim Elizabeth Lee, and Dr. Kristen Queen for your continuous support throughout the years. Special thanks to Dr. German Gutierrez, Dr. Joseph Butler, and all the faculty that guided me throughout the stages of this degree.

I am also grateful to my friends and colleagues for your helpful advice and contributions while writing this document. Thank you to the staff of the School of Music for your constant help and collaboration.

Lastly, I would like to express my gratitude to my wife Edna, Mila, Mom, Dad, and the rest of my family for your constant love, patience, and support.

Table of Contents

| | |
|--|----|
| Acknowledgements..... | ii |
| List of Figures | iv |
| List of Tables..... | v |
| Chapter one | 1 |
| Introduction | 1 |
| Biography..... | 2 |
| History of the Concerto for Violin and Orchestra Op. 137 | 9 |
| Chapter two..... | 15 |
| Overview of the Concerto | 15 |
| In-depth analysis of the first movement | 17 |
| Conclusion | 46 |
| Bibliography | 48 |
| Vita | |
| Abstract..... | |

List of Figures

| | |
|--|----|
| Figure 1.1. Press advertisement for the premier of the concerto in Cali, Colombia..... | 13 |
| Figure 2.1 Linear representation of IC V and VI in the A section. | 21 |
| Figure 2.2 Linear representation of IC V and VI in the first transition. | 23 |
| Figure 2.3 Linear representation of IC V and VI in the B section..... | 25 |
| Figure 2.4 Linear representation of IC V and VI in the a ¹ section..... | 27 |
| Figure 2.5 Linear representation of IC V and VI in the C section. | 28 |
| Figure 2.6 Linear representation of IC V and VI in the c ¹ section..... | 30 |
| Figure 2.7 Use of different textures in section c ¹ | 31 |
| Figure 2.8 Linear representation of IC V and VI in the a ² section..... | 33 |
| Figure 2.9 Linear representation of IC V and VI in the a ³ section..... | 34 |
| Figure 2.10 Use of C# pedal in the second transition..... | 35 |
| Figure 2.11 Linear representation of IC V and VI in the second transition. | 36 |
| Figure 2.12 Linear representation of IC V and VI in the b ¹ section..... | 38 |
| Figure 2.13 Linear representation of IC V and VI in the D section. | 39 |
| Figure 2.14 Linear representation of IC V and VI in the transition to cadenza. | 40 |
| Figure 2.15 Linear representation of IC V and VI in the Cadenza. | 41 |
| Figure 2.16 Linear representation of IC V and VI in the c ² section..... | 42 |
| Figure 2.17 Linear representation of IC V and VI in the a ⁴ section..... | 42 |
| Figure 2.18 Linear representation of IC V and VI in the d ¹ section..... | 43 |
| Figure 2.19 Linear representation of IC V and VI in the transition to coda. | 44 |
| Figure 2.20 Linear representation of IC V and VI in the coda..... | 45 |

List of Tables

| | |
|--|----|
| Table 2.1 Form analysis of the first movement..... | 18 |
| Table 2.2 Set sequence in the A section..... | 19 |
| Table 2.3 Set sequence in the first transition. | 22 |
| Table 2.4 Set sequence in the B section..... | 24 |
| Table 2.5 Set sequence in the a^1 section. | 26 |
| Table 2.6 Set sequence in the c^1 section..... | 29 |
| Table 2.7 Set sequence in the a^2 section. | 32 |
| Table 2.8 Set sequence for the b^1 section..... | 37 |

CHAPTER ONE

Introduction

This document presents research and analysis of the *Concerto for Violin and Orchestra* Op. 137 by Blas Emilio Atehortúa, one of the most important Colombian composers in the second half of the twentieth century. Atehortúa's catalog consists of over three-hundred works, several of which remain only in manuscript form. This is the case for his violin concerto, a work that to this day has only been performed twice. Prior to the present study, the only information available consisted of the concerto's entry in his catalog with additional information providing the location of the score. With this limited information, I embarked on the process of researching dates and locations of the performances, press notes, program notes, interviews, and other documentation that would allow me to reconstruct the history of this work. The analysis of the concerto consists of a brief overview of the four movements and an in-depth analysis of the first movement. The in-depth analysis explores in detail which resources and compositional techniques he used in this movement. In addition to this, a complete form and harmonic analysis is presented for each section of the violin concerto.

Several musicians and scholars have embarked on research and analysis of Atehortúa's music to preserve his musical legacy since his death in 2020.

Biography

Blas Emilio Atehortúa was born on October 22, 1943, in Santa Elena, Antioquia, Colombia. His mother, Myriam Spinoza Peres, was a biologist from Catalonia, Spain, actively researching and collecting samples of plants in Antioquia. One morning while doing her research in a remote part of the forest, she had an accident, and the baby was born prematurely in the middle of the forest. She was taken immediately to the hospital in Medellín to save her life. The baby was presumed dead at the time of the accident and was left behind.¹ Ramón Atehortúa and Gabriela Amaya rescued him and became his adoptive parents.

During his childhood, his family introduced him to a variety of classical music genres such as opera, symphonies, and concertos, from which the young Atehortúa preferred the arias from operas such as *Tosca*, *Rigoletto*, and *Madame Butterfly*. Besides music, he was exposed to literary works by Edgar Allan Poe, Jules Verne, and Emilio Salgari. At the age of seven, Atehortúa's adoptive mother passed away and his family moved to Medellín, a city that had a prominent cultural landscape that could provide him a better musical education. Around this time, his biological mother learned that he had survived and decided to travel to Colombia to meet and convince him to go live with her in Spain. After learning that he wanted to stay with his adoptive family, she

¹ Pamela Chester, "A study of the life and wind music of Blas Emilio Atehortúa, including a critical edition and stylistic analysis of *Cinco Piezas a Béla Bartók*" (Doctor of Musical Arts diss., University of Northern Colorado, 1997), 9-10, <https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2?accountid=7090>.

returned to Europe but decided to finance his musical studies with Ruth Muñoz who taught him theory and solfege.²

In 1955 at the age of twelve, he entered the Conservatorio del Instituto de Bellas Artes in Medellín. While there, he continued to develop his knowledge in history, harmony, counterpoint, and composition with his teacher Enrique Gallego. He also took private lessons with Bohuslav Harvanek, who introduced him to the music of Dvořák and Smetana, and Joseph Matza, who taught him violin and supported his career as a composer.³

Upon finalizing his studies in 1958, his teachers recommended that Atehortúa continue his studies at the National Conservatory in Bogotá with Guillermo Uribe Holguin. Upon his arrival in Bogotá in 1959, he failed to get into the composition program since he did not have a strong recommendation letter from any of the influential composers of the time, and the young man had to return to Medellín. During this time, he worked on his own compositions, orchestrated zarzuelas and made arrangements of popular music for a variety of artists. After his disappointing visit to Bogotá, and eager to find new opportunities to grow his career, Atehortúa decided to enroll in the Cartagena Navy Band as a timpanist, while also playing the violin in his free time at different hotels in the city. The position with the Navy Band did not last long. José Rozo Contreras, the professor of orchestration at the National Conservatory of

² Susana Friedmann, *Blas Emilio Atehortúa: Tallando una vida de timbres, acentos y resonancias* (Bogotá: Ministerio de Cultura, 2016), 16-19.

³ *Ibid.*, 19-20.

Bogotá heard his *Quintet for Winds* played on the radio by the wind quintet of the National Symphony of Colombia. Contreras promptly invited him to audition for study at the National Conservatory in Bogotá. The requirement to be accepted at the National Conservatory consisted of composing a work in a given timeframe. He composed *Pieza-Concierto para Cuerdas* Op. 3 (dedicated to Frank Preuss) which got him accepted into the composition program.⁴

From 1959 to 1963 Atehortúa studied at the National Conservatory with some of the best professors in the country, which had a profound impact on his career, providing him with opportunities to develop his talent and grow professionally. Some of his works during this period include *Tríptico para Orquesta* (1960), *Obertura Simétrica*, *String Quartet no. 1* (1960), and *Concerto for Timpani and String Orchestra* (1961). After graduating from the conservatory, he earned a scholarship to continue his studies in Russia; however, his teacher Olav Roots advised him to turn down the scholarship, due to a lack of certainty about which professor would teach him. Shortly afterwards, a new opportunity appeared for Atehortúa to study with Alberto Ginastera in Argentina, an offer he gladly accepted.⁵

At the age of twenty Atehortúa traveled to Argentina to start his studies at the Instituto Torcuato Di Tella, one of the best schools for composers in Latin America. He was part of a small class of talented young composers who had the opportunity to learn first-hand new musical tendencies with Ginastera and renowned guest composers and performers such as Riccardo Malipiero, Olivier Messiaen, Aaron Copland, Luigi

⁴ Ibid., 22-23.

⁵ Chester, 12.

Dallapiccola, and Joaquin Achúcaro. Each student was required to compose new works for each of the seminars taught by each professor, with the expectation of using these resources to help them grow and establish their own musical style. During this period, Atehortúa composed works such as *Pieza Concertante for Piano* Op. 19 no. 3, *Pieza-Estudio para Violín y Piano* Op. 21, *Formas Concertantes para dos Pianos* Op. 22, and *Piezas-Estudio para Piano en Técnicas Contemporáneas* Op.26. Atehortúa graduated from the institute on November 21, 1964, and started to look for new opportunities that could allow him to keep composing and growing his professional career.⁶

In 1965 he traveled to New York after winning an international competition for young artists, which provided him not only the opportunity to travel to various universities in the United States and attend concerts but also funded the commission of a new composition. Upon his arrival he found out that his tutor for the next three months was his former professor, Aaron Copland. During this time Copland mentored him, introduced him to composers such as Edgar Varèse, Lukas Foss, and Darius Milhaud, and helped Atehortúa prepare an upcoming presentation at the University of Indiana about the music of Latin America in the twentieth century. The last part of his trip in the United States featured the premiere of his *Concerto da chiesa* Op. 28 played by in Pittsburgh by the American Wind Symphony.⁷

From 1966 to 1969 Atehortúa returned to Argentina to continue his studies with Ginastera with a full scholarship sponsored by the Organization of American States. During these four years he took seminars on electroacoustic music given by Ginastera,

⁶ Ibid., 13-15.

⁷ Friedmann, 41.

Fernando von Reichenbach, and Iannis Xenakis. Some works written from these seminars include *Sryigma I para Banda Magnética* Op. 30 (1966), and *Himno de Tierra, Amor y Vida para Soprano, dos Pianos, dos Percusiones y Banda Sonomagnética* Op. 33. Atehortúa received several commissions from orchestras in Colombia, Argentina, the United States and Spain which helped him establish his career internationally.⁸

After completing his studies, Atehortúa returned to Colombia in 1971 committed to sharing his knowledge and expertise with the new generation of musicians and composers. From 1971 to 1972 he was the director at the Conservatorio de Música de la Universidad del Cauca, from 1972 to 1973 he was appointed director of the Conservatorio de Musica de la Universidad de Antioquia, and from 1973 to 1978 he accepted the position of director of the National Conservatory of Music of Bogotá. During these years as director of three music schools, he composed twenty-eight works, made his first trip to Europe in 1977, and made important changes to the curriculum of these universities to bring them up to date with the new musical tendencies of the world. In 1979 he traveled to Chile, Argentina, Mexico, Costa Rica, and Guatemala sponsored by a grant from the Organization of American States to teach seminars, compose, and attend the premiere of several of his works.⁹

From 1979 to 1982, he was assistant director of the Bogotá Philharmonic Orchestra. During this period the orchestra commissioned several pieces, including *Poema Sinfónico Vocal Simón Bolívar* Op. 95, and *Cinco Piezas a Béla Bartók* Op. 135.¹⁰ In 1983 Atehortúa accepted a teaching position at the Ibagué Music

⁸ Ibid., 42-47.

⁹ Chester, 20-22.

¹⁰ Friedmann, 61-62.

Conservatory to teach harmony, counterpoint, and to assist conducting the school's orchestra. Until 1988 he remained a professor of the conservatory while having several professional commitments and commissions that required him to travel constantly to several cities in Colombia and abroad. Some works from this period include *Sinfonía-Elegía a Ginastera* Op. 125 and *Requiem del Silencio* Op. 143.¹¹

After finishing his contract with the Ibagué Conservatory, Atehortúa accepted a two-year teaching position at the Simón Bolívar Music Conservatory in Venezuela while maintaining his active international career as a composer. In 1989, the Simón Bolívar Youth Orchestra of Venezuela premiered his *Sinfonía para piano y orquesta* Op.155 and *Divertimento Concertante para Mandolina, Doble Orquesta de Cuerdas y Percusión* Op. 158. In 1990, cellist Svetoslav Manolov and the National Symphony of Colombia presented the premiere of his *Concierto para Violoncello* Op. 162.¹² Two important events took place in 1991: his composition *Cristoforo Colombo* Op. 167 won first place at the National Youth Orchestra of Spain third composition competition and the National Conservatory of Music in Bogotá awarded him with a Doctor Honoris Causa to honor his music career.¹³

In 1992, Atehortúa won the Guggenheim foundation fellowship, which allowed him to move on August 2 to Washington D.C and take a full year to compose and teach a variety of seminars in the United States. During this year several of his works were premiered, such as his *Concerto No. 2 for Piano and Orchestra* Op. 171 by the National Symphony Orchestra conducted by Mstislav Rostropovich and *Fantasy and Latin*

¹¹ Ibid., 63-64.

¹² Chester, 23.

¹³ Ibid.,26-27.

American Toccata Op. 175 no. 1 by the Denver Brass.¹⁴ In the summer of 1993, Atehortúa returned to Colombia and accepted a position at the Universidad Industrial de Santander in Bucaramanga, Colombia. This appointment brought two major changes to his life; in December he married the dancer and choreographer Sonia Arias and made Bucaramanga his main residence for the rest of his life.¹⁵

In his final next two decades before his death in 2020, Atehortúa had already established himself as one of the most important composers in Colombia; his compositions were constantly being played around the world, while the commission of new works by orchestras, soloists, and ensembles, alongside a teaching career spread between Bucaramanga, Bogotá, The United States, and Venezuela, kept him busy and engaged with new generations of musicians.

¹⁴ Friedmann, 74-76.

¹⁵ *Ibid.*, 78.

History of the Concerto for Violin and Orchestra Op. 137

Atehortúa began writing his Concerto for Violin and Orchestra in 1981 while working as the assistant conductor of the Bogotá Philharmonic Orchestra. This orchestra commissioned the work although there are no records in the orchestra's archive that provide an exact date or reason for the commission. The only information that can be found about this commission appears on the front page of the score and reads as follows; "Obra compuesta por encargo de la Orquesta Filarmónica de Bogotá, 1983" (This work was commissioned by the Bogotá Philharmonic Orchestra, 1983). From this description we can assume that 1983 refers to the year the concerto was finished. Atehortúa consistently wrote on the last page of his compositions the date and place he finished his works. Atehortúa's instrumentation for the concerto is the following: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets in B-flat, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in B-flat, 3 trombones, tuba, timpani, percussion one, percussion two, percussion three, celesta, harp, and strings. Atehortúa catalogued this concerto as Op. 120 and was written in five movements:

1. Presto energico
2. Cadenza recitativo
3. Andante cantabile
4. Cadenza a solo
5. Finale saltellato

After the violin concerto was given to the orchestra in 1983, the reasons it was not programmed for their next seasons are unknown. Also, there is not a written

dedication on the score or solo violin part. Currently, a well-preserved score and a full set of parts can be found in the library of the Bogotá Philharmonic Orchestra.

Atehortúa's official catalog contains information that he composed a new violin concerto in 1987 which is catalogued as Op. 137 and named Concerto for Violin and Orchestra No. 2. After comparing the scores of Op. 120 and Op. 137, it is safe to say that Op. 137 is a revised edition of Op. 120 rather than a new composition when comparing the two pieces the following is evident:

- The musical material is identical.
- There are no changes to the instrumentation.
- Some key differences between both versions include the elimination of the 4th movement (Cadenza a solo) of Op. 120 and some other minor revisions such as clarification on accidentals, dynamics, and articulations.
- The score's front page of Op. 137 does not make a reference to this work being his second violin concerto.
- He never wrote a new score or parts for Op. 137; he reused the score of Op. 120 to make all corrections. We can see the use of white-out to make changes when putting both scores side to side.
- The score of Op. 137 is missing two pages between the third and fourth movement, which is the movement he removed from Op. 120.
- The score of Op. 137 does not mention that this concerto was commissioned by the Bogotá Philharmonic Orchestra, and just like Op. 120 it does not have a written dedication.

To this day we do not know the reasons why Atehortúa referred to Op. 137 in his catalog as a new composition instead of a revised version of a previous composition.

His Concerto for Violin and Orchestra Op. 137 was premiered on May 9, 1991, in Santiago de Cali as part of the V International Arts Festival. Chilean violinist Jaime de la Jara (1932-2017) Spanish Chilean conductor Agustin Cullell (1928-2017) and the Orquesta Sinfónica del Valle performed the violin concerto. The rest of the program consisted of Alberto Ginastera's overture *El Fausto Criollo*, Heitor Villa-Lobos *Choros No. 6* and Silvestre Revueltas *Sensemayá*.

On May 9, 1991, the newspaper *El País* published an interview about the premiere of this concerto. This short interview is the only source in which Atehortúa talks about this piece. The interview conducted by Carlina Cruz de Orejuela reads as follows:

Interviewer: Maestro Blas Emilio, what are some of the characteristics of this piece?

Atehortúa: This is a contemporary work that continues the tradition of the violin concerto, in other words, its form and structure are uncommon for this genre. The piece is virtuosic for the soloist and requires the conductor to control a variety of elements to achieve a good execution.

Interviewer: Can you tell us about each movement of this piece?

Atehortúa: The first movement is a challenge for the soloist; it tests the soloist's strength and concentration due to its constant rhythmic persistence. The second movement is a cantabile movement, a highlight is that it contains three cadenzas.

The soloist needs to have wonderful technique and sound while the orchestra plays a variety of melodies. The third movement is another cantabile, while the last movement develops a constant ostinato.

Interviewer: How did the work come about?

Atehortúa: I wanted to keep my word to two wonderful musicians, Jaime de la Jara and Agustin Cullell, to whom I dedicated this composition. Given their extraordinary artistic quality, it allowed me not to limit myself in anything.

Interviewer: How long did it take to write this composition?

Atehortúa: Writing this piece did not take that long, but it took a while to put together different fragments of it. I started to compose it in 1981 and finished it in 1987. During this time, I will say it took me three months in total working on it during the weekends and some nights. Also, I composed thirty-six pieces during this time.¹⁶

Although this concert was part of an important festival in Cali, a program or recording could not be located for this performance. The orchestra dissolved at the end of the 1990's due to poor management, and there are no records of what happened to their archives.

¹⁶ Blas Emilio Atehortúa, "Música de estreno en el municipal," interview by Carlina Cruz de Orejuela, translated by Santiago Ariza Rodríguez, *El País*, May 9, 1991.

Figure 1.1. Press advertisement for the premier of the concerto in Cali, Colombia.¹⁷

Orquesta Sinfónica del Valle

CONCIERTO

FESTIVAL DE MUSICA LATINOAMERICANA
Teatro Municipal - Jueves 9 de Mayo 8 p.m.

Director Titular **AGUSTIN CULLELL**
Solista (violín) **JAIME DE LA JARA**

PROGRAMA

GINASTERA - Obertura El Fausto Criollo
BLASEMILIO ATEHORTUA - Concierto para violin y orquesta (estreno mundial).
Obra dedicada al director español Agustín Cullell y al violinista chileno Jaime de la Jara
VILLA-LOBOS - Choro No. 6
SILVESTRE REVUELTAS - Sensemayá

BOLETERIA: \$ 3.300.00 \$ 2.900.00 \$ 2.100.00 \$ 1.200.00 \$ 500.00

Less than a year later, to commemorate the 25th anniversary of the Bogotá Philharmonic Orchestra, the orchestra programmed this work for the opening concert of the season. Two concerts took place on February 14 and 15, 1992, at the Leon de Greiff Auditorium. The soloist was again Jaime de la Jara, and the conductor was Francisco Rettig. The second half of the program consisted of the Colombian premiere of Mahler's Symphony No. 9. The concert was recorded by the Radiodifusora Nacional; this is the only recording that exists of this piece. Renowned musicologist Ellie Anne Duque was in charge of writing the program notes. She states that the concerto was written from 1985

¹⁷ Orquesta Sinfónica del Valle, advertisement. *Diario El Occidente*, May 9, 1991.

to 1987-- making no mention of the previous version of the concerto written in 1983-- followed by a brief description of each movement.¹⁸ On February 25, El Tiempo published a short review of the concert. This review mentions that Rettig and Jara understood Atehortúa's complex and rich musical language therefore their interpretation was of the highest level. It also cites the program notes word-for-word by Ellie Anne Duque to inform the reader about the composition.¹⁹ The Blas Emilio Atehortúa Foundation in Bucaramanga, Colombia and the National Library of Colombia have a project to locate and preserve every composition by the composer. Currently the foundation has the original manuscript score and set of parts of Op. 137. Since February 15, 1992, this concerto has not been performed again.

¹⁸ Ellie Anne Duque, "Blas Atehortúa: Concierto para violín y orquesta Op. 137," program notes for the 25th season opening concert of the Bogotá Philharmonic Orchestra, Francisco Rettig, conductor, Jaime de la Jara, violin, Friday, February 14, 1992, Leon de Greiff auditorium, Bogotá, Colombia.

¹⁹ "Comentarios musicales," El Tiempo, February 25, 1992, <https://www.eltiempo.com/archivo/documento/MAM-44878>.

CHAPTER TWO

Overview of the Concerto

In 2015 the library Luis Angel Arango organized a series of seminars dedicated to the works of Atehortúa. These seminars were arranged for Atehortúa to provide insights about several of his works followed by a Q&A at the end of each session. The third seminar's topic was his concertos with one or more soloists. Atehortúa describes his *Concerto for Violin and Orchestra Op. 137* as a work inspired by the neo-classical/romantic movement of the twentieth century.²⁰ This work's main characteristics include the exploration of different sonorities, colors, textures, and harmonies.

The first movement is fast with a duration of three and a half minutes, consisting of several short sections of ten measures or less in which Atehortúa explores and develops instrumentation, harmony, and texture. Throughout this movement Atehortúa writes several sections for the solo violin unaccompanied or accompanied by a thin instrumentation. Other sections feature only the orchestra developing material from previous themes allowing Atehortúa to explore different orchestral textures without having to worry about the balance with the soloist.

The second movement is slow with a non-traditional form for a solo concerto. In the first thirty measures of this movement, the strings without the solo violin play the theme, accompanied by the winds and percussion. After this section is over, the violin soloist plays a cadenza in which Atehortúa uses a wide range of techniques and colors

²⁰ Banrepcultural, "Conferencia, El concierto solista por el compositor y director Colombiano Blas Emilio Atehortúa 3/5," August 12, 2015, YouTube video, 1:46:55, <https://www.youtube.com/watch?v=Z-ntqR3nMVo&t=559s>.

to provide contrast to the previous section. The following section lasts twelve measures and consists of a shorter version of the first theme. In the first eight measures, Atehortúa uses only the strings, while in the last four measures he uses only the brass to close this section. In the next section the solo violin plays the second cadenza of this movement followed by a chorale- style section played by the brass. Atehortúa finishes this movement by writing a third cadenza for the solo violin, followed by the English horn playing for four measures the opening statement heard at the beginning of the movement.

The third movement features slow and cantabile melodies played by the solo violin. Different combinations of instruments accompany the solo violin throughout the movement, creating distinct colors and textures.

The finale is a fast movement meant to highlight the virtuosity of the soloist. This movement contains two main sections. The first consists of a theme made of constant eighth notes, while the second section features a melodic theme accompanied discretely by moving eighth notes. At the end of the movement Atehortúa stops the eighth-note motion to play in a conclusive manner the last three chords of the piece.

In-depth analysis of the first movement

The approach chosen for the harmonic analysis for this movement is set theory. By using this approach, we can understand how Atehortúa uses and develops the harmonic language for each section of this movement. The harmonic analysis demonstrates important sets used in each section of the concerto alongside a thematic and textural analysis. Alongside all the previously mentioned information, a complete formal analysis for the first movement appears below.

Table 2.1 Form analysis of the first movement

| s | Section | Tonal Area (Axis system) |
|-----------|-----------------------|---------------------------------|
| 1 - 13 | A | Tonic (G) |
| 14 - 21 | First Transition | Dominant (D) Tonic (G) |
| 22 - 26 | B | Chromatic sequence F - C |
| 27 - 32 | a ¹ | Tonic (G) |
| 33 - 40 | C | Unclear |
| 41 - 48 | c ¹ | Tonic (C# and G) |
| 49 - 56 | a ² | Tonic (G) |
| 57 - 64 | a ³ | Subdominant (C) |
| 65 - 72 | Second Transition | Tonic (C#) |
| 73 - 82 | b ¹ | Chromatic sequence F - A# |
| 83 - 90 | D | Tonic (C#) |
| 91 - 102 | Transition to Cadenza | Subdominant (A) |
| 103 - 116 | Cadenza | Dominant (D) Subdominant (A) |
| 117 - 124 | C ² | Subdominant (C) |
| 125 - 131 | a ⁴ | Tonic (G) |
| 132 - 139 | d ¹ | Tonic (C#) |
| 140 - 144 | a ⁵ | Tonic (G) |
| 145 - 154 | Coda | Dominant (D) |

Atehortúa starts the A section with a sonority that expands throughout four octaves, the only time in this movement he uses all instruments at once. This set

contains four occurrences of interval content five (IC V) and one occurrence of IC VI. The importance of IC V five against IC VI will play a significant role not only in this section but in the entire movement. The table below shows all the sets used in this section.

Table 2.2 Set sequence in the A section.

| Measure | Sets (by beat) |
|---------|--|
| 1 | [0124589*] [0125*] |
| 2 | [0134*] [0145*] |
| 3 | [0126*] [037*] |
| 4 | [014*] [014] |
| 5 | [014] [0236*] |
| 6 | [016*] [016] |
| 7 | [0137*] [0124*] |
| 8 | [0125] [0136*] |
| 9 | [013458*] [0125] |
| 10 | [0134] [014] |
| 12 | [0145] [037] |
| 13 | [014] [0236] |
| | *First appearance of this PC set in the movement |

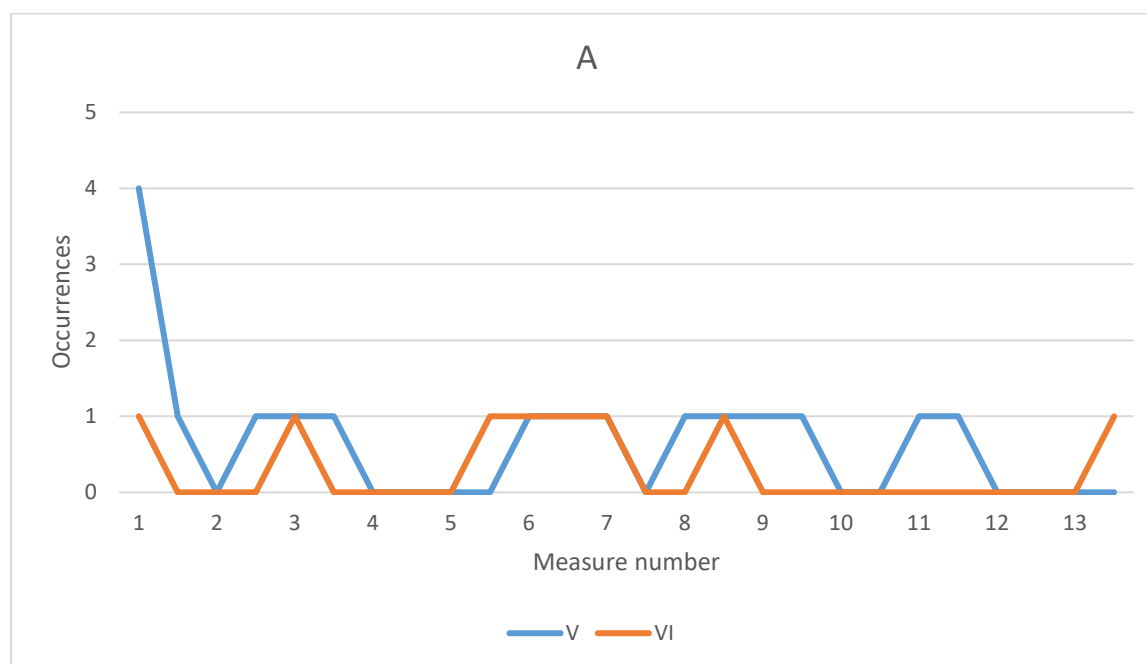
The violin solo presents the A theme's unaccompanied opening and closing in measure eight with a [0125] set. This set does not contain any IC VI, while the sonority in the second beat of bar eight contains both IC V and VI. In this measure, the strong

metrical arrival in the first beat serves as closure for this phrase, while the second sonority connects towards the following reiteration of the A theme. Sets such as [0126] and [0137] create a balanced sonority between IC V and IC VI while sets [0134] and [014] create contrast by not using any of these interval contents. In the second beat of measure five, IC VI momentarily gains importance, but Atehortúa does not develop this sonority any further. Despite constant chromaticism there is emphasis on G (tonic region) as the tonal center.

The reiteration of the A theme occurs in measure nine. Compared to measure one, this measure has a different sonority and rhythmic placement. This sonority features three occurrences of IC V and none of IC VI. From measures nine to fourteen Atehortúa writes the theme one octave higher, emphasizing previously heard sonorities that feature only IC V but not IC VI. To create contrast, he reuses sonorities that do not feature IC V and IC VI. Throughout these five measures, the tonal center changes to D signaling early on an upcoming transition towards a new section.

The following graphic shows the use of IC V and IC VI throughout the first eight measures of the piece.

Figure 2.1 Linear representation of IC V and VI in the A section.



In the first transition of this movement towards section B, Atehortúa does not repeat any sets of the A section; instead, he uses new sonorities to create this transition. The following sets appear in this section:

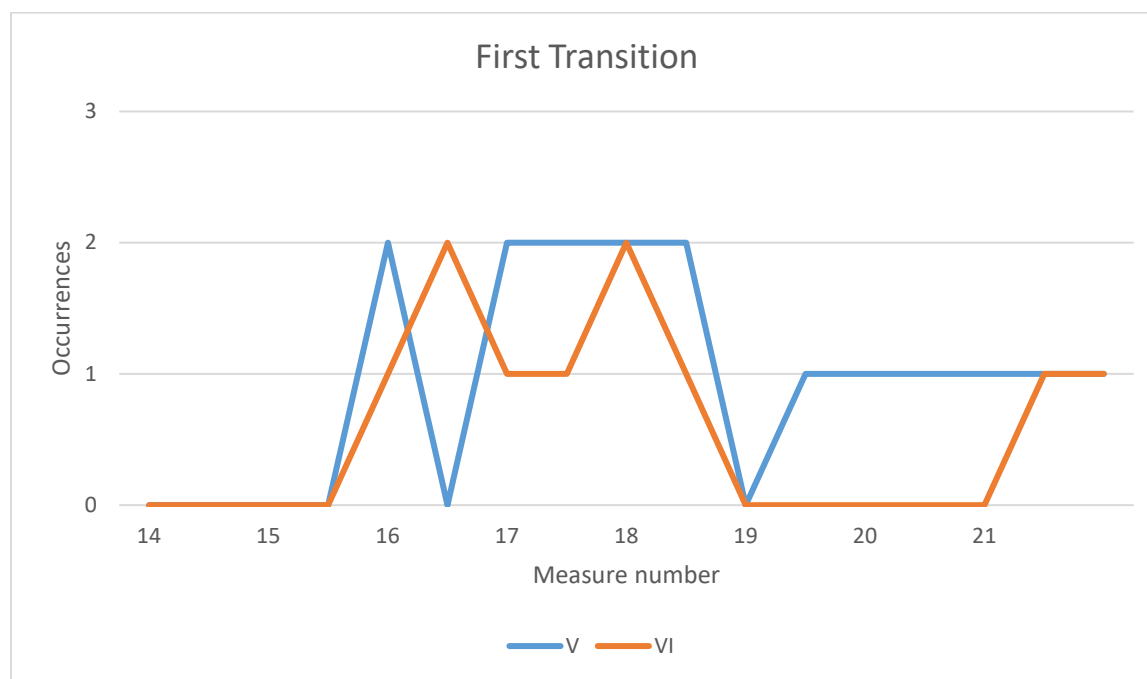
Table 2.3 Set sequence in the first transition.

| Measure | Sets (by beat) |
|---------|--|
| 14 | -- |
| 15 | [012*] [012] |
| 16 | [0157*] [0268*] |
| 17 | [0127*] [0127] |
| 18 | [0167*] [0127] |
| 19 | [0123*] [025*] |
| 20 | [025] [025] |
| 21 | [0135*] [0147*] [0146*] |
| | *First appearance of this PC set in the movement |

The use of these new sets alongside the change of the tonal center to D (dominant region) suggests that in the first six measures of this section IC V is no longer important. Instead, we find that IC V and IC VI appear simultaneously while other sets provide contrast by not featuring IC V and VI. It is important to note that sets such as [0157] and [0127] contain two occurrences of IC V and one of IC VI. The composer may be suggesting the importance of IC V while simultaneously using the tritone to create disruption for the listener. In measures nineteen to twenty, we have a return to G as the tonal center alongside great emphasis on IC V. Measure twenty-one has a meter change from 2/2 to 3/2 in which the last two sonorities feature once again a balanced sonority between IC V and IC VI.

The following graph shows the absence of IC V and IC VI at the beginning, the use of IC V and VI towards the middle, and the return of the emphasis towards IC V at the end of the section.

Figure 2.2 Linear representation of IC V and VI in the first transition.



In the B section, Atehortúa uses all strings, woodwinds, and brass to create a distinct sonority while not using the violin solo for this section. This section dividedes into three layers: theme, harmony, and a constantly moving eighth-note chromatic sequence. This section's theme is melodic, played by the first violins, piccolo, flutes, and oboes, while using a countermelody played by the second violins and clarinets. The melodic theme of this section contrasts with the running eight-notes theme of section A.

Atehortúa uses the following sets for this section:

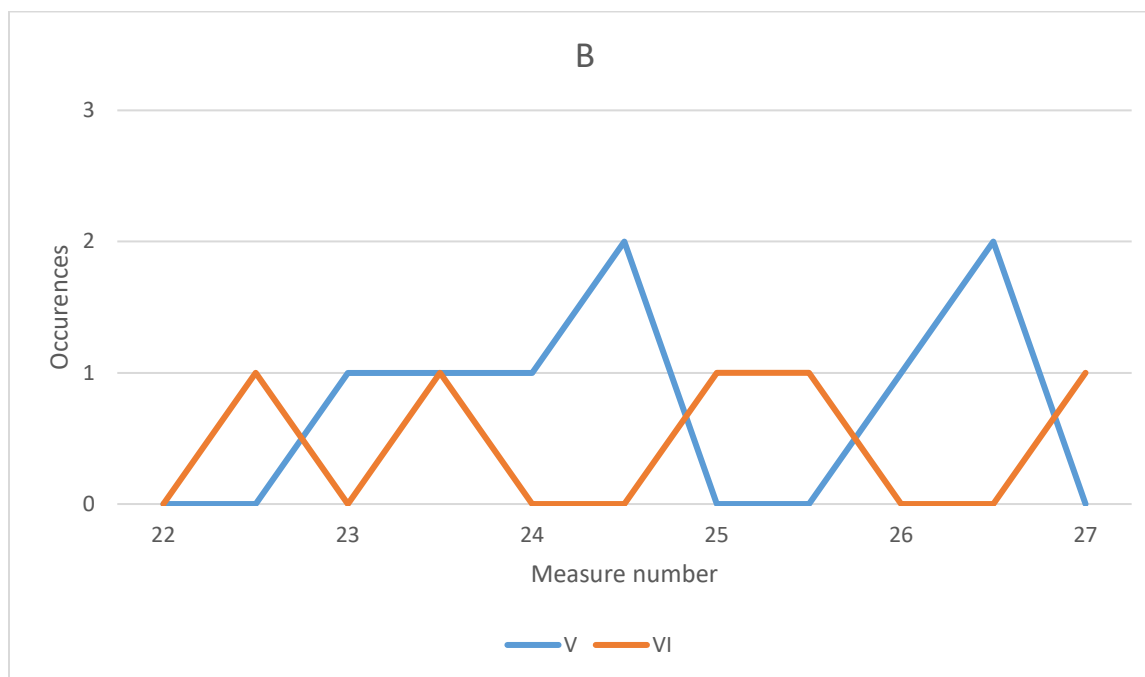
Table 2.4 Set sequence in the B section.

| Measure | Sets (by beat) |
|------------------------|--|
| 22 | [048*] [036*] |
| 23 | [0135] [0146] |
| 24 | [0148*] [0247*] |
| 25 | [026*] [0248*] |
| 26 | [0347*] [03458*] |
| 27 (first eighth-note) | [0248] |
| | *First appearance of this PC set in the movement |

In this section, Atehortúa introduces four new sonorities that contain only IC VI. In measure twenty-five, we can find for the first time in this movement two sonorities in a row making relevant IC VI, followed by with two sonorities highlighting IC V in measure twenty-six. By writing a five-measure section, Atehortúa can highlight sonorities using IC VI, while providing contrasting sonorities around them. In total, five sonorities highlight IC V, and four sonorities highlight the importance of IC VI. In this section's first and last measures the composer features sonorities using IC VI, which appear as the main sonority for this section. The chromatic sequence played by the lower strings follows the bass line of the harmonic sequence. This chromatic sequence starts in F and ends in C. The arrival of this sequence in the first eighth note of measure twenty-seven elides with the beginning of the a¹ section.

The following graphic shows the importance of IC VI and the use of IC V for this section.

Figure 2.3 Linear representation of IC V and IC VI in the B section.



Section a¹ is played only by the violin solo returning to previously heard sonorities that highlight the importance of IC V. This is accomplished by the numerous repetitions of this sonority alongside other sonorities that do not use IC VI throughout this section, as seen in the table below:

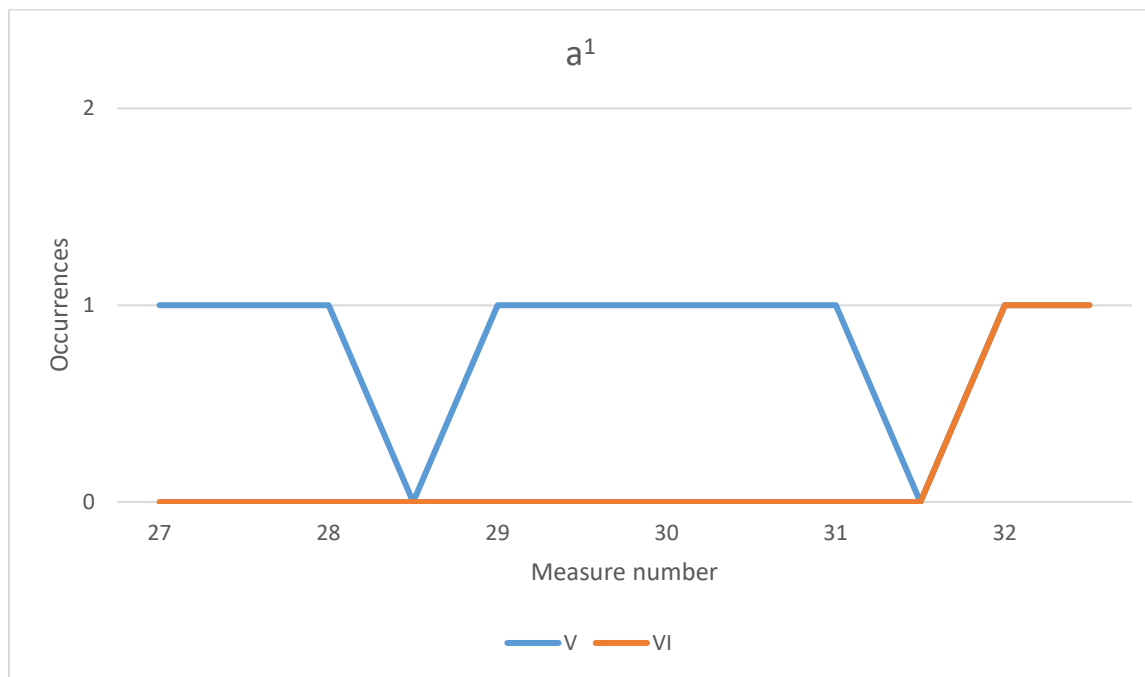
Table 2.5 Set sequence in the a¹ section.

| Measure | Sets |
|---------|--|
| 27 | [0135] [0135] |
| 28 | [0125] [0124] |
| 29 | [0125] [0125] |
| 30 | [0125] [0125] |
| 31 | [0125] [0123] |
| 32 | [0137] [0147*] |
| | *First appearance of this PC set in the movement |

From the second beat of measure thirty-one to thirty-two, there is a small transition towards the next section. This transition breaks from the ongoing [0125] sequence and uses again IC VI. This short transition leads to the C section. The first 32 measures of this movement can be interpreted as a rounded binary form.

The following graphic shows the relevance of IC V and the short transitional passage towards section C.

Figure 2.4 Linear representation of IC V and VI in the a^1 section.



In section C, Atehortúa only uses the strings without the violin solo to explore a different orchestral sonority. Both violin sections play the theme while the violas and cellos start an independent line starting on measure thirty-five. Both lines create six measures of counterpoint in which intervals such as minor and major thirds and sixths become relevant sonorities.

Atehortúa provides a change of color to the always-present eighth notes by asking the strings to keep the short articulation and play Sul ponticello. The main melody consists of sets in which the appearance and absence of IC V and VI can be seen as equally important as shown in the graphic below. This section introduces two new sets in which [0158] highlights the importance of IC V and [0236] highlights IC VI. The end of this section connects right away to the beginning of the c^1 section.

Figure 2.5 Linear representation of IC V and VI in the C section.



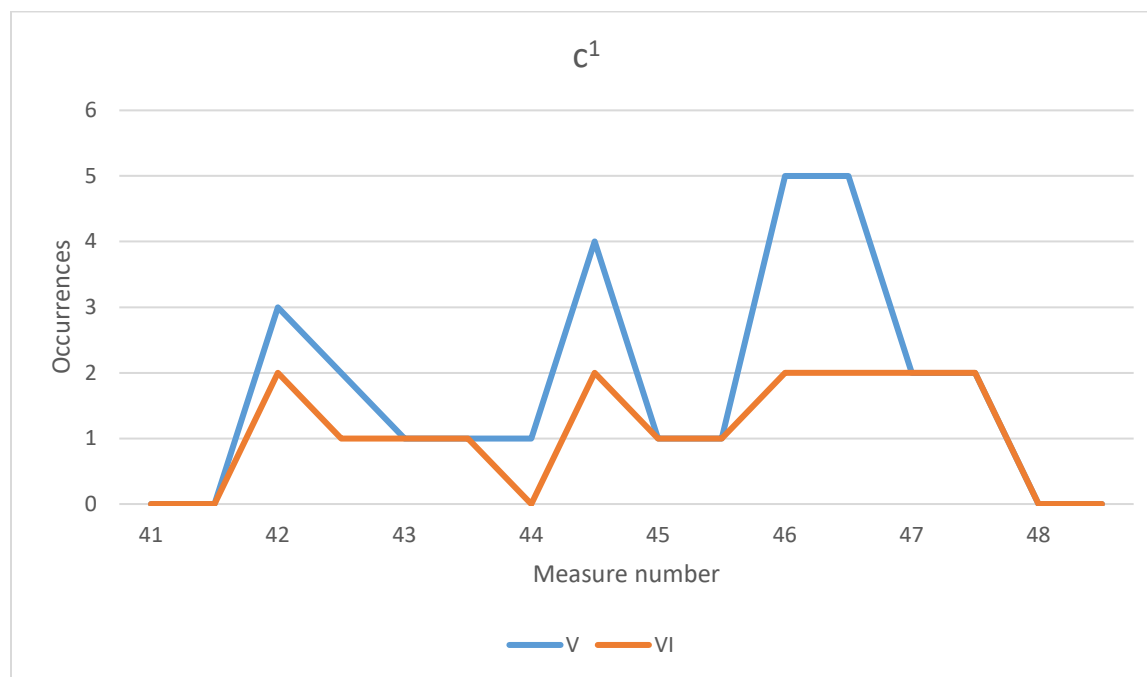
Atehortúa writes in the c^1 section a new variety of textural changes that further enhance the exploration of new sonorities in this movement. Articulation-wise, the theme remains in the violins and violas with a short articulation while the flutes, oboes and clarinets double the theme in legato. This is the first time in the movement we have two contrasting articulations happening at the same time. Harmonically, Atehortúa expands the sonority of the sonorities by using pentachords, hexachords, and heptachords. The following sets are used in this section:

Table 2.6 Set sequence in the c¹ section.

| Measure | Sets |
|---------|---|
| 41 | -- [014] |
| 42 | [0123469] [01258] |
| 43 | [02458] |
| 44 | [0148] [0145679] |
| 45 | [0258] |
| 46 | [0124679] |
| 47 | [023568] |
| 48 | [024] |
| | *First appearance of this PC set in the movement. |

In these sets the importance of IC V is significant by gradually growing the number of occurrences by reaching five occurrences in measures forty-five to forty-seven. IC VI remains an important sonority in this section by reaching two occurrences in various parts of this section as seen below:

Figure 2.6 Linear representation of IC V and VI in the c^1 section.



As the harmonic sequence occurs in this section, Atehortúa writes the theme in three voices, each one a third apart from each other. The bottom two voices follow the shape of the top voice creating three types of chords minor, major, and diminished. The use of planing in this section emphasizes IC III, IV, and VI with twenty-nine occurrences of the diminished chord, sixteenth occurrences of the minor chord, and six occurrences of the major chord. This musical idea can be seen as a development of the constant appearance of thirds in the counterpoint of section C. To complement this section's sonorities, Atehortúa uses for the first time in this movement the colors of the xylophone, gong, bass drum, and cymbals.

In the example below we see how the composer uses all the previously mentioned elements:

Figure 2.7 Use of different textures in section c¹.

The image shows a handwritten musical score for section c¹. The score is written on multiple staves, including woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trombone, Trumpet, Tuba, Euphonium), strings (Violin 1 & 2, Viola, Violoncello, Contrabasso), and percussion (Percussion 1, 2, 3). The score is divided into three measures. The first measure shows a complex texture with many instruments playing. The second measure shows a similar texture but with some instruments resting. The third measure shows a different texture, with some instruments playing and others resting. The score is written in a clear, legible hand.

Atahortúa in the a² section features once again the solo violin playing the theme, this time with all the woodwinds playing the harmony. In measures fifty-two to fifty-six

the celesta and harp join this section by arpeggiating part of the sonority that is being sustained by the woodwinds. This section uses for the first time a mezzo-piano in the orchestra and mezzo-forte in the violin. Up to this point all sections have been forte. The sets used in this section can be seen in the table below:

Table 2.7 Set sequence in the a² section.

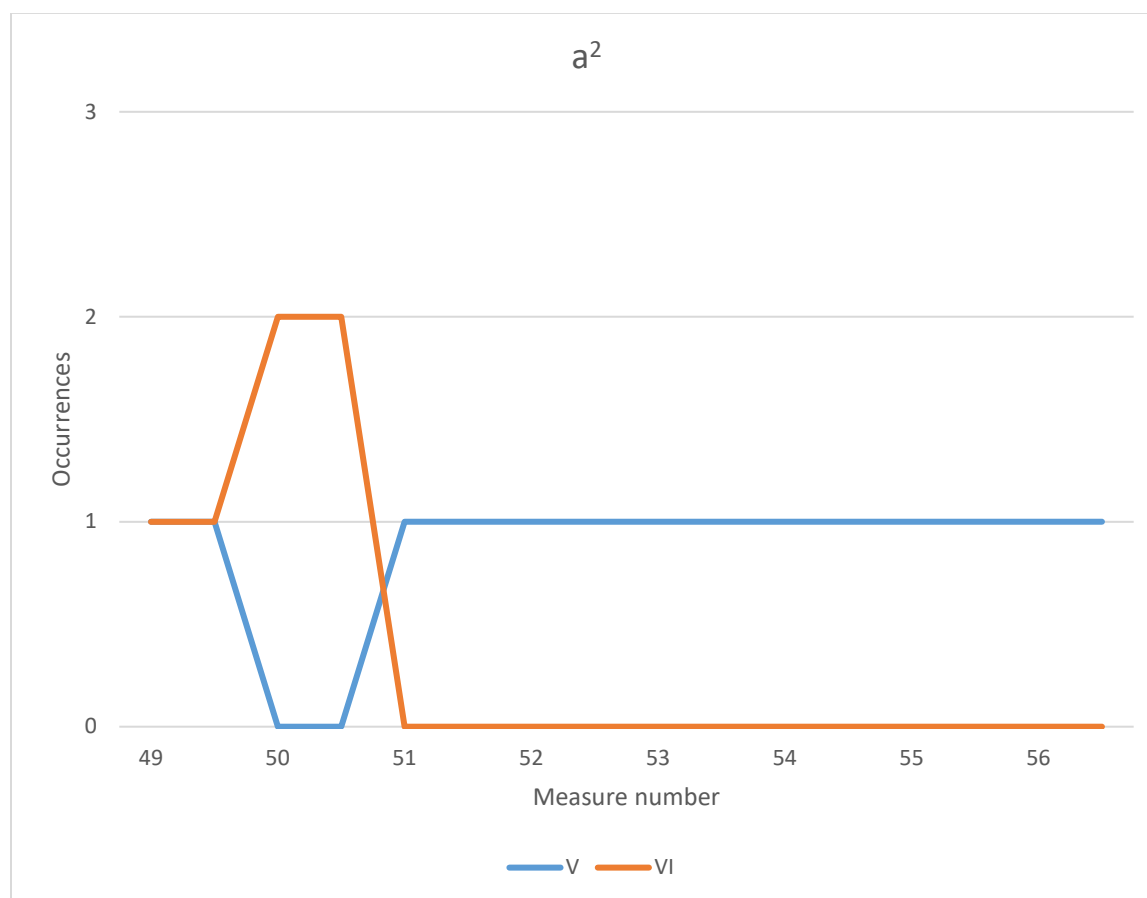
| Measure | Sets |
|---------|---|
| 49 | [0147] |
| 50 | [0369] |
| 51 | [0145] |
| 52 | [0125] |
| 53 | [0125] |
| 54 | [0125] |
| 55 | [0125] |
| 56 | [0125] |
| | *First appearance of this PC set in the movement. |

These sets greatly favor IC V throughout the whole section with a strong emphasis on the set [0125]. This set appears at the beginning of the section played on the first beat of measure forty-nine and second beat of measure fifty by the violin solo, creating contrast against the vertical harmonies. The harmony in measures fifty-one to fifty-six seems static, but it is the violin solo that provides great contrast playing sets that highlight IC VI such as [0236] and sets that do not use IC V or IC VI such as [0124] and [0123]. Articulation wise, the solo violin moves from a short articulation in the first three

measures to legato starting in measure fifty-two. The change of articulation is a variation of the A theme.

The graphic below shows the importance of IC V in this section.

Figure 2.8 Linear representation of IC V and VI in the a² section.

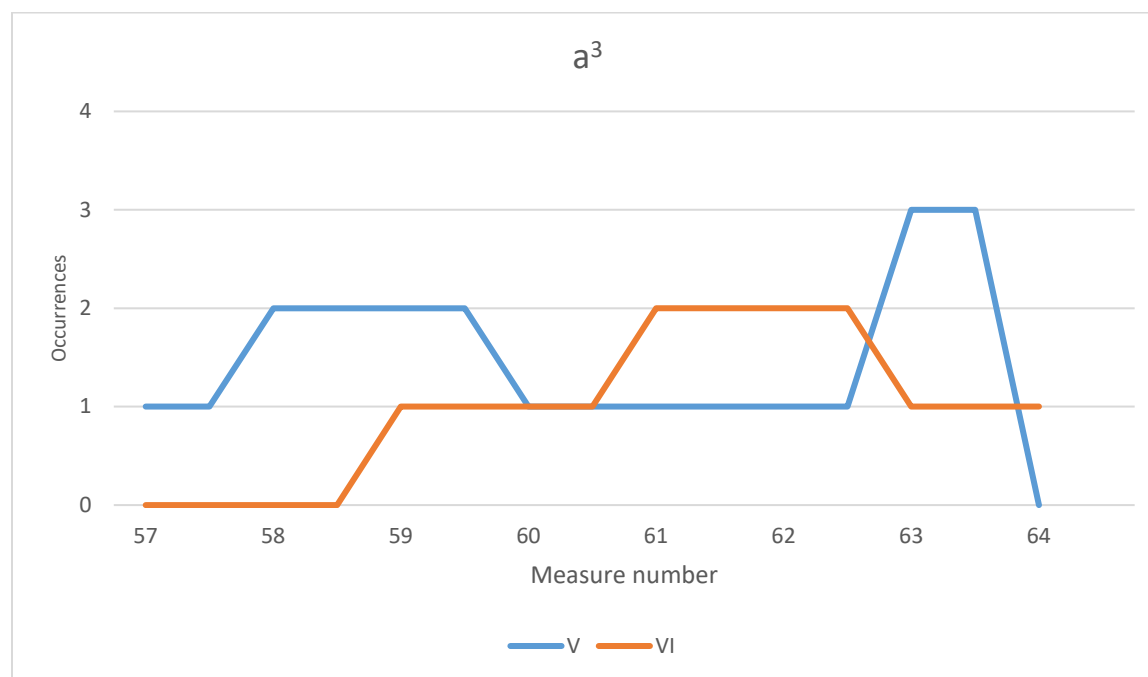


In section a³, all woodwinds except the bassoons repeat the theme previously heard in a² maintaining a legato articulation. The bassoon, cellos and basses have the theme written a major 3rd below, played with a short articulation to contrast with woodwind's articulation. Atehortúa uses the brass to play the harmonic sequence in which IC V remains important while IC VI is highlighted as the harmonic sequence

progresses. The dynamic returns to forte, and Atehortúa avoids the violin sections or viola throughout these eight measures.

The following graphic shows the importance of IC V and the gradual reappearance of IC VI.

Figure 2.9 Linear representation of IC V and VI in the a³ section.



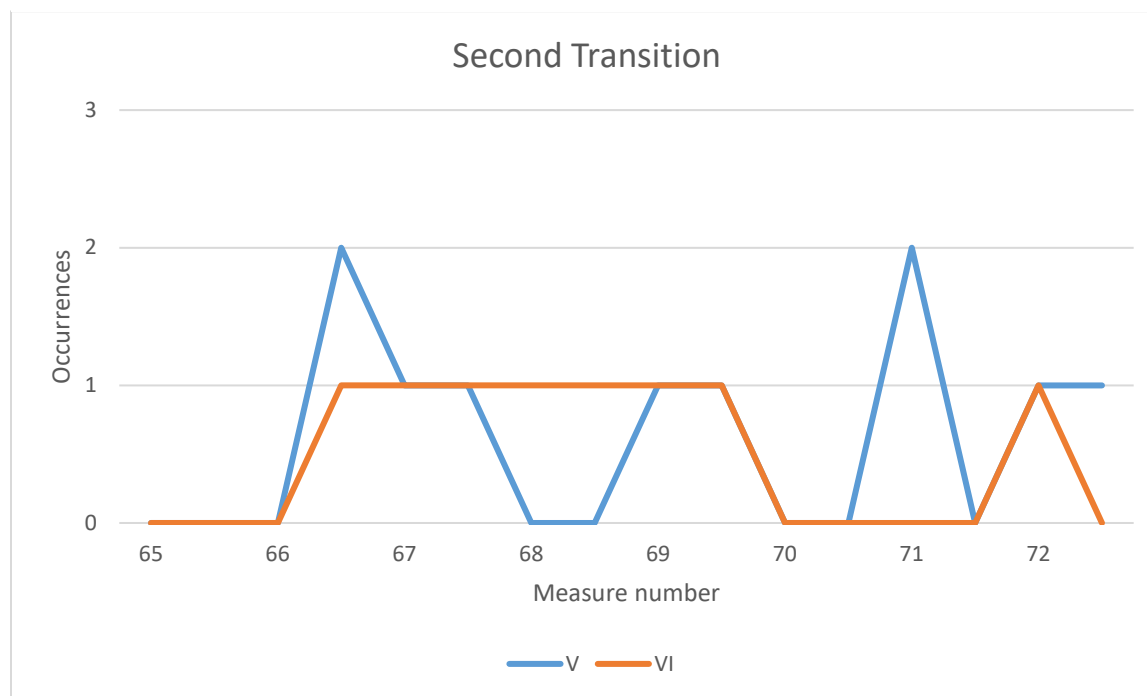
The second transition of this movement towards B¹ has a C# pedal played by the basses and contrabassoon that lasts throughout the whole section. The rhythm that Atehortúa uses creates a series of eighth and quarter-note rests which are filled by the cellos and bassoons playing a C natural. The interval of a major seventh creates disruption for the listener as C# suggests the return to the tonic region in the example below. The use of pizzicato in the basses and cellos adds a new color to this movement.

Figure 2.10 Use of C# pedal in the second transition.

The image shows a handwritten musical score for a second transition. The score is written on multiple staves. At the top left, there is a circled number '70'. The staves are labeled as follows: FG (Flute), C-F (Clarinet), TRUMP (Trumpet), TUB (Trombone), VL (Violin), VLA (Viola), VC (Cello), and CB (Double Bass). The music is in 4/4 time and features a prominent C# pedal point in the lower strings and woodwinds. The score is marked with a circled '70' at the beginning.

In this section we expect the harmonic sequence to support the return to tonic by using sets in which IC V is more important. This is not the case, since IC V and VI at moments share equal importance and in other moments, they are not relevant. Atehortúa adds two new sets in this section [0156] and [0237], which are briefly used to highlight the importance of IC V. In the graphic below we can observe how the composer uses IC V and VI in this section and the specific moments in which the new sets are introduced into this movement.

Figure 2.11 Linear representation of IC V and VI in the second transition.



Atehortúa adds a variety of changes into the b^1 section that allow him to further develop his musical ideas. The length of this section expands from the previous five measures of section B to ten, with the solo violin playing the entirety of the melody. The chromatic sequence develops further by moving up a half step every beat for the entirety of the section. The articulation for this chromatic sequence changes in the first five bars to legato, in which we have a pattern of three slurred notes and one separate note with a dash on top of it and return to a short articulation in the last five measures. Atehortúa adds in the last four measures the drum and bongos to continue his development of colors and textures. The horns provide harmonic support for six measures, joined by the trombones in the sixth measure to highlight a fully diminished

chord. In the remaining four measures the trumpets and timpani help support the harmonic movement. Harmonically, we can find the following sets in this section.

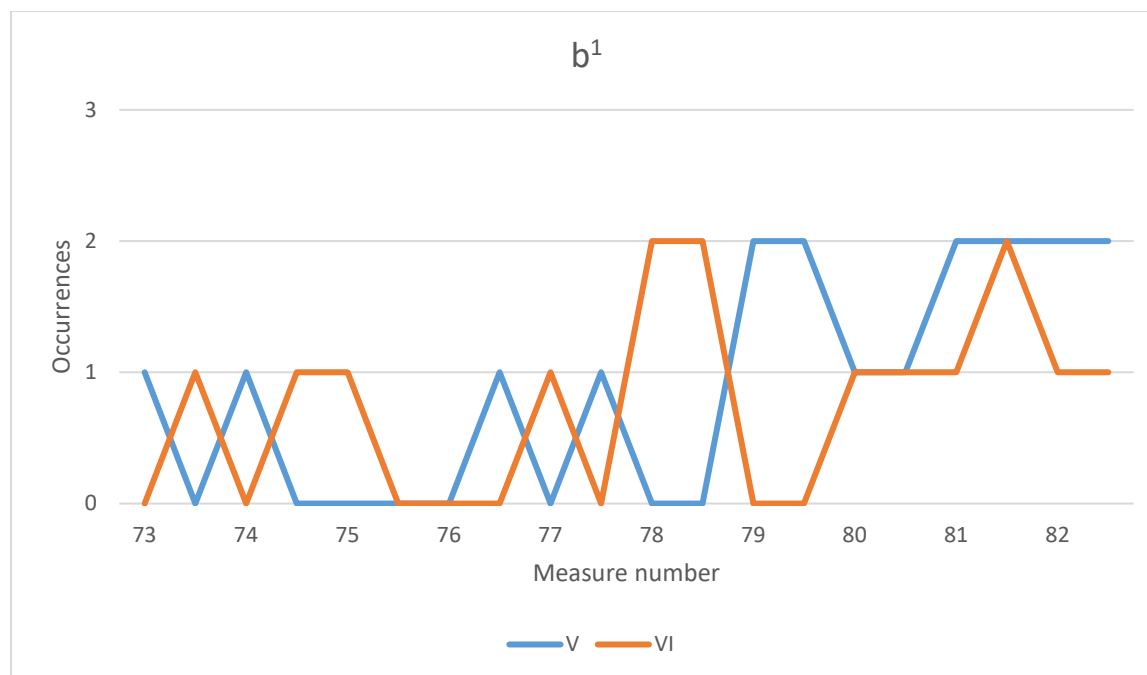
Table 2.8 Set sequence for the b¹ section.

| Measure | Sets |
|---------|--------------------|
| 73 | [0148] [036] |
| 74 | [0235] [036] |
| 75 | [036] [014] |
| 76 | [0123] [0148] |
| 77 | [036] [037] |
| 78 | [0369] |
| 79 | [027] |
| 80 | [0137] [0136] |
| 81 | [02469] [01367] |
| 82 | [01468] |

These sets suggest that IC V and VI constantly alternate their importance throughout this section. For example, in measure seventy-three, set [0148] with an interval vector <101310> shows the importance of IC V, moving to [036] with an interval vector <002001> showing the importance of IC VI. This alternation between IC V and VI occurs throughout this section as shown in the graphic below. The last measure of this section creates a sense of transition towards the D section, achieved by breaking the chromatic sequence and writing an ascending line in the strings, dropping the dynamics

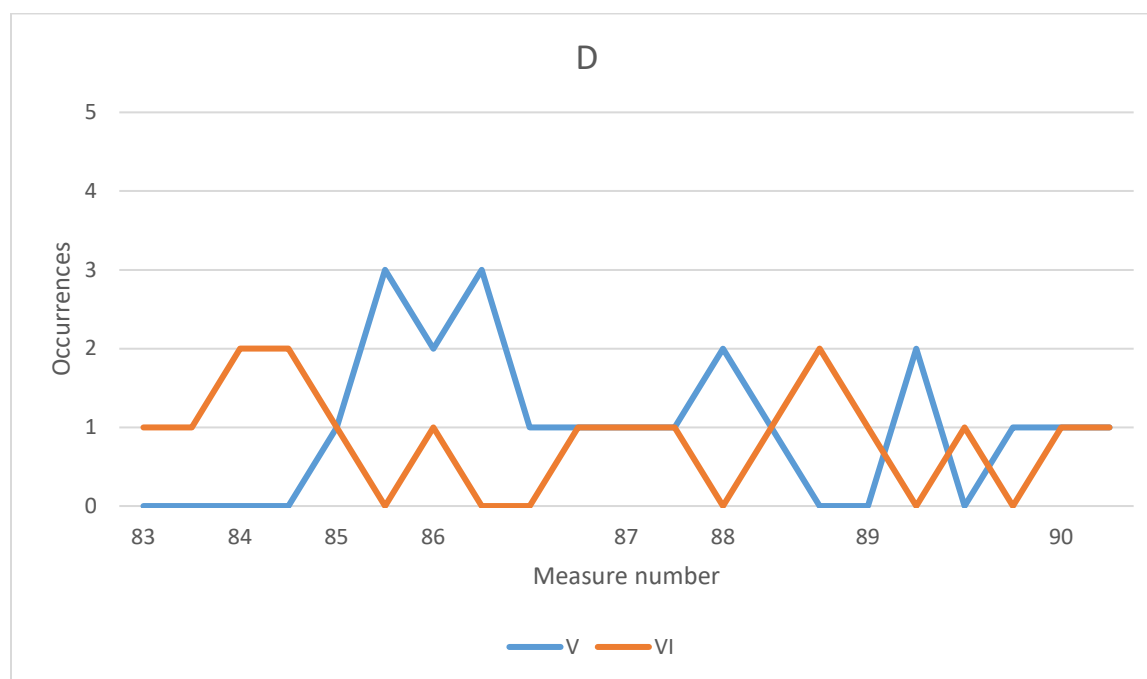
of the horns, trombones, timpani, and bongos to piano with an immediate crescendo towards the first measure of the next section.

Figure 2.12 Linear representation of IC V and VI in the b¹ section.



Atehortúa in the D section introduces another melodic theme played by the English horn, horns, and trumpets. Up to this point he used these instruments in previous sections to provide harmonic support. Throughout the section the composer uses once again a C# pedal, suggesting the return of the tonic region supported by the melody using G as the starting and ending note. The harmony that accompanies the theme follows the rhythm of the melody resulting in faster harmonic rhythm. By doing this, Atehortúa can create faster harmonic contrast between IC V and VI. Measure eighty-nine is a clear example of this alternation between IC V and VI. The graphic below shows how a faster harmonic rhythm impacts the importance of IC V and VI in this section.

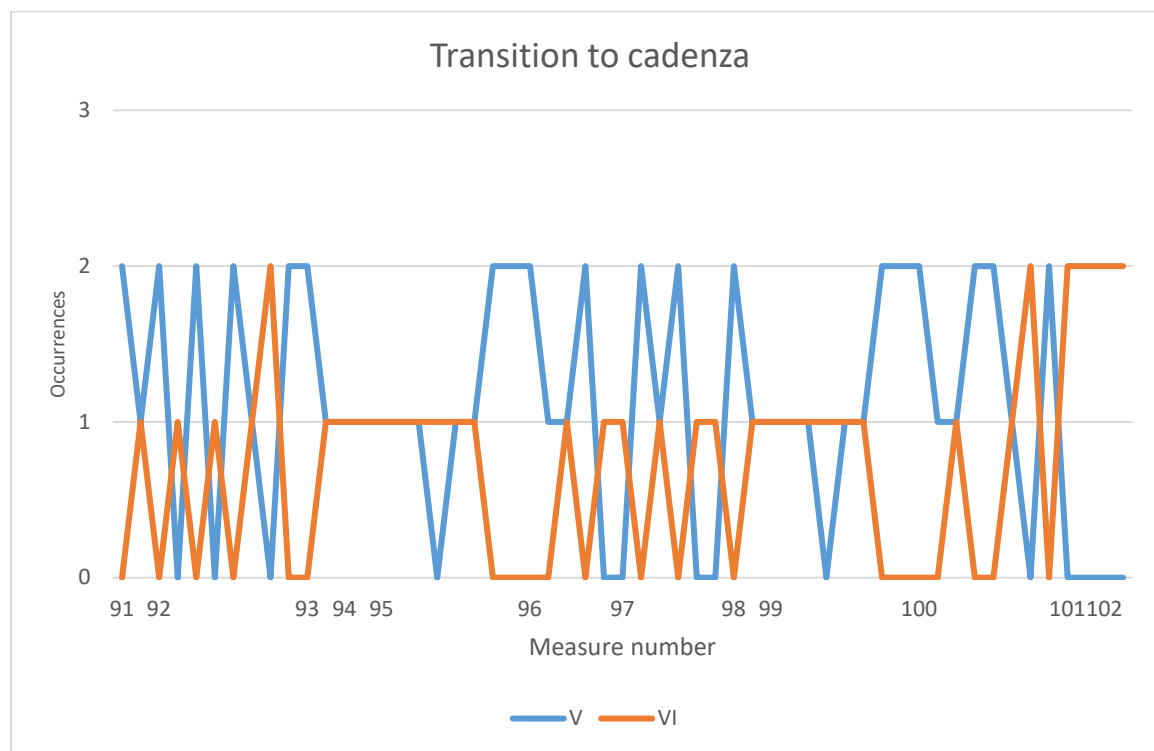
Figure 2.13 Linear representation of IC V and VI in the D section.



Atehortúa continues developing the idea of a faster harmonic rhythm between IC V and IC VI in the transition to the cadenza. In this section, he alternates between the solo violin changing sonorities every beat followed by string section changing harmonies every eighth note. This rapid change of harmonies alternates the importance of IC V and VI in a way we have not heard before. In the last two measures of this section, IC VI becomes the main sonority leading us towards the cadenza. Measure ninety-five is the Golden Ratio of this movement, in which Atehortúa introduces tetrachord [0246] completing the use of all trichords and tetrachords.

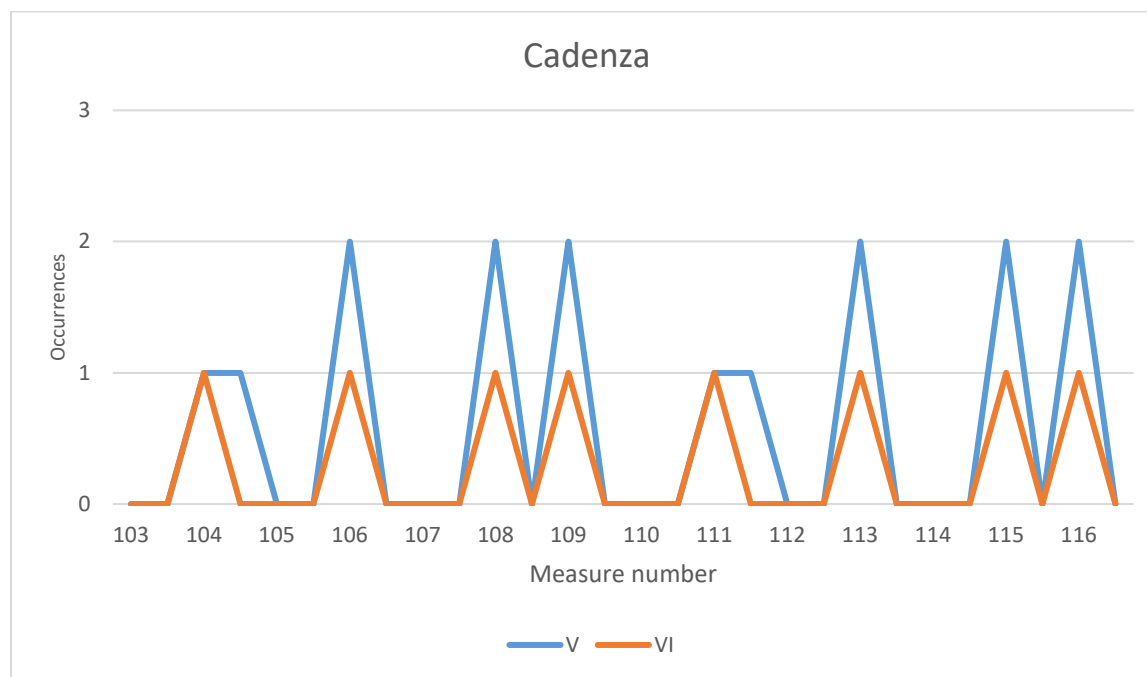
The graphic below shows how Atehortúa uses IC V and IC VI in this section.

Figure 2.14 Linear representation of IC V and VI in the transition to cadenza.



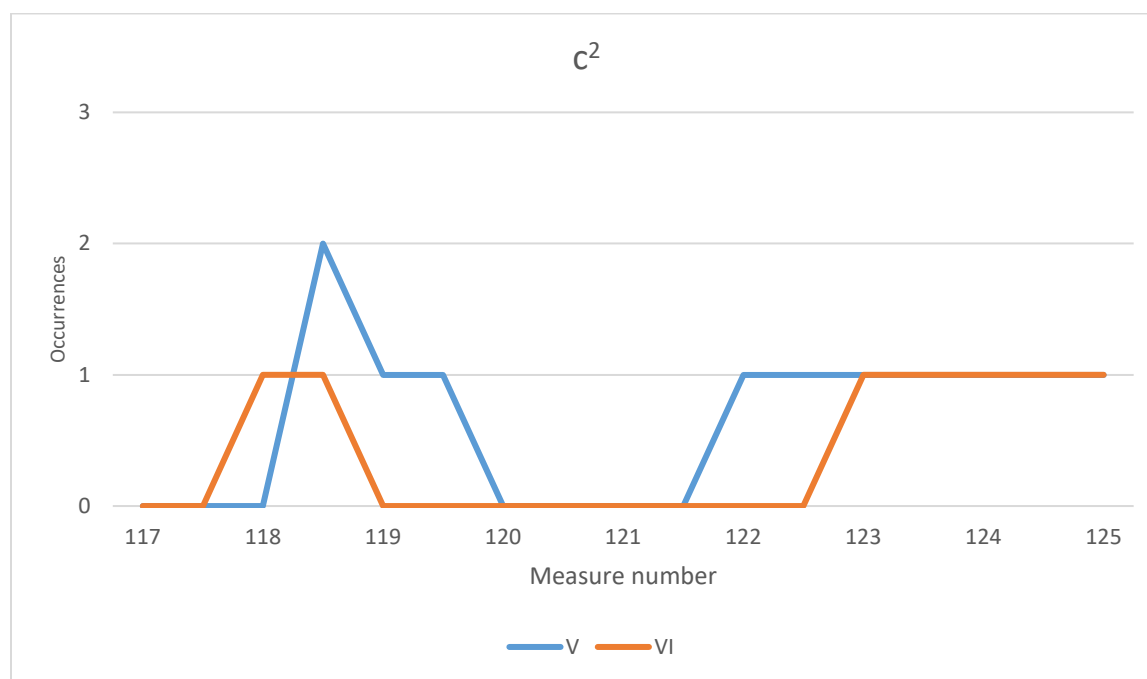
The cadenza is the only section in which Atehortúa briefly develops thematic material. Up to this point, his development of ideas is linked to harmony, instrumentation, dynamics, or articulation. The first half of the cadenza presents the thematic material with a pedal on D (dominant region) while the second half of the cadenza repeats the same material one fifth up with a pedal on A (subdominant region). Harmonically, the sonorities used by Atehortúa make IC V and IC VI move together in the same direction, ending the constant alternation, we had since section B¹ as seen in the graphic below.

Figure 2.15 Linear representation of IC V and VI in the Cadenza.



In the c^2 section Atehortúa introduces a rhythmic variation by writing sixteenth-notes for all the instruments playing the theme, while the use of tubular bells and timpani adds new colors to this section. The theme is in three voices, with most of these sonorities being dissonant. Throughout this section, IC I and IC II gain importance. The trombones, tuba, and basses line dictate the harmonic changes in this section. Harmonically, Atehortúa provides a balance between IC V and IC VI with a few moments in which IC V becomes important as shown in the graphic below.

Figure 2.16 Linear representation of IC V and VI in the c^2 section.



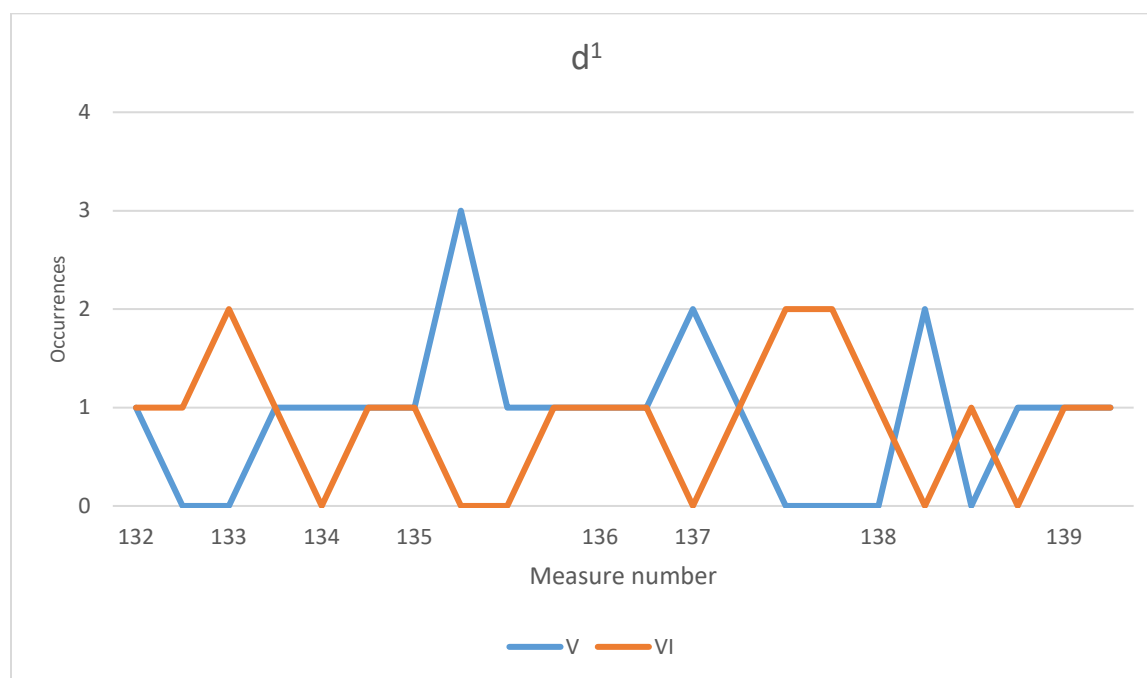
In the a^4 section, the movement returns to the tonic region. The violin solo plays the theme, with IC V becoming important once again as shown in the graphic below.

Figure 2.17 Linear representation of IC V and VI in the a^4 section.



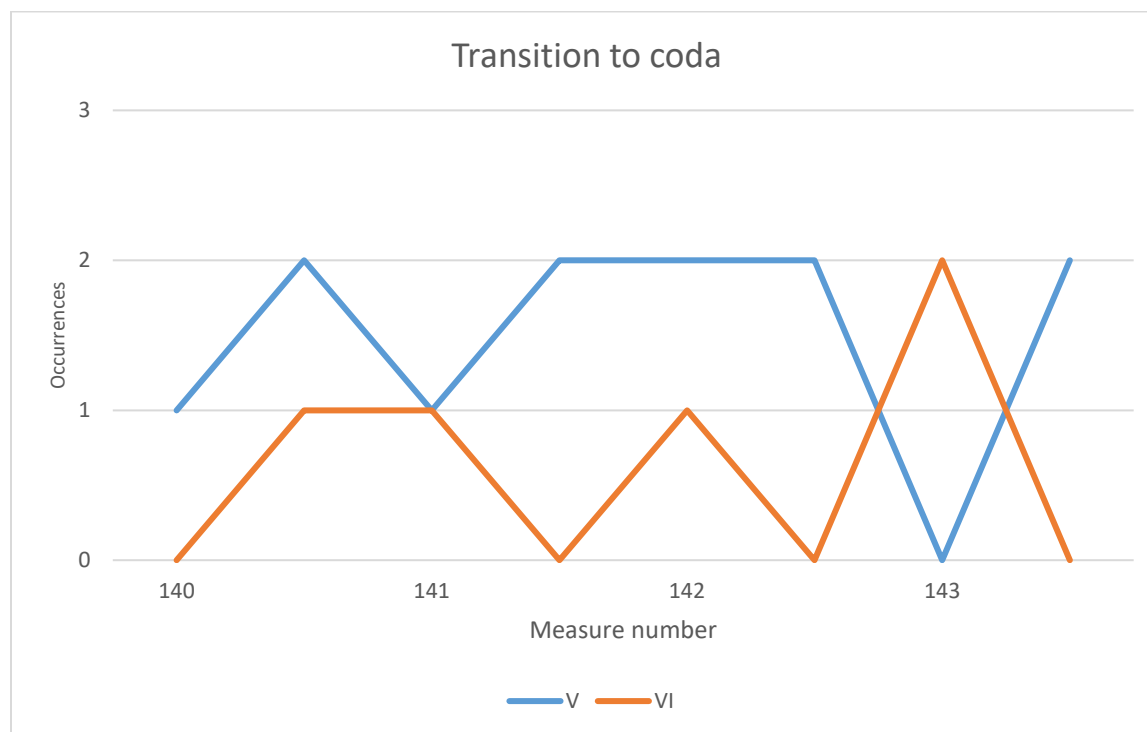
The differences between sections d^1 and D include the reduction of orchestration, and a new harmonic sequence in the first four measures. In the first two measures the new harmonic sequence emphasizes IC VI, while the following two measures emphasize equally IC V and VI. The last four measures of this section remain identical as the last four measures of section D. The following graphic shows the linear movement for IC V and VI for this section.

Figure 2.18 Linear representation of IC V and VI in the d^1 section.



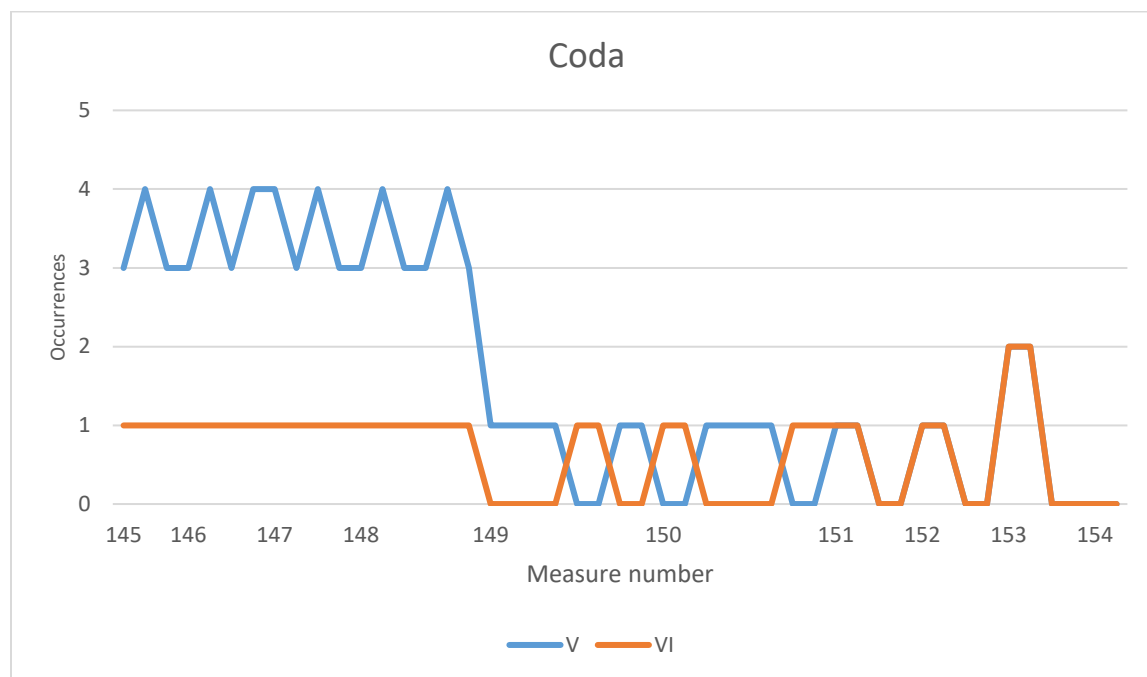
Atehortúa in a^5 makes IC V important and in my opinion this movement's closure occurs in the last sonority of measure one-hundred and forty-three. This is based on the two occurrences of IC VI in the first beat and two occurrences of IC V and zero of IC VI in the second beat. The alternation of these relevant interval classes throughout this movement can be seen as a V-I cadence, as seen in the graphic below.

Figure 2.19 Linear representation of IC V and VI in the transition to coda.



Atehorotua uses the coda section to prepare the tonal center for the next movement. From the beginning of this section, there is a strong emphasis on D which is the main tonal center of the second movement. The rhythm used in the first four measures comes from the accompaniment of b^1 , followed by a small quote of the beginning of the B theme. In the first five measures of the coda, Atehortúa maintains the importance of IC V, while in the last four measures both IC V and IC VI move equally together losing importance towards the end of the coda as seen in the graphic below.

Figure 2.20 Linear representation of IC V and VI in the coda.



Atehortúa makes clear the importance, relative unimportance, or equal importance between IC V and IC VI. Each graphic shows how Atehortúa carefully chose different sonorities to allow him to create a sense of progress and development for both interval contents. The use of different colors, textures, and instrumentation supports harmonic development.

CONCLUSION

Blas Emilio Atehortúa throughout his extensive career helped shape, develop, and cultivate the musical scene in Colombia. From an early age he was able to study with some of the best musicians in the world who introduced him to a variety of musical styles that helped shape his own compositional style. Composers such as Aaron Copland and Alberto Ginastera made a deep impact in his life by opening doors for his career to flourish internationally. As an educator he taught and supervised the career of many generations of Colombian musicians helping them achieve their professional goals. His extensive catalog of works shows his dedication to being a composer but due to his busy schedule several of his works never saw a second or third performance while others were performed regularly. His *Concerto for Violin and Orchestra Op. 137* falls into the category of his compositions that for a variety of reasons only got a few performances. By tracking the location of the scores, dates of the concerts, program notes, press releases, and a few primary sources in which Atehortúa talks about his concerto, this document expands the history of this concerto. The premiere of his concerto in Cali, Colombia on May 9, 1991, as part of the V international Arts Festival and less than a year later, the first piece in the program for the opening concert of the Bogotá Philharmonic Orchestra 25th season shows the importance in the Latin American repertoire this work was acquiring in a short period of time.

Throughout the first movement Atehortúa shows his ample skill set constantly changing textures, instrumentation, colors, and articulations. The importance of IC V and IC VI is clear from the beginning. Atehortúa carefully develops the importance of

both interval classes as the movement advances, reaching its highest point at the transition to the cadenza. Up to this section, a wide range of sonorities have been used alongside the many changes of textures, colors, and instrumentation helps highlight the development of both interval contents. To help visualize how both interval contents progress throughout the movement, linear charts are provided for each section. The linear charts show the number of occurrences for every sonority measure by measure.

The analysis of the first movement is presented to assist the conductor, and the soloist better understand this movement's structure, harmonic language, different types of articulation, and the use of different orchestral textures. By presenting detailed and precise information for each section it is up to the soloist and conductor to take this information into account to understand the composer's language and craft their own interpretation.

This document aims to open the door for future research, the creation of a modern edition, and path the way for future performances of this work.

BIBLIOGRAPHY

Atehortúa, Blas Emilio. "Breves consideraciones sobre la nueva música." *Revista de la Universidad Nacional de Colombia*, no. 15 (May 1977): 125-132.

<https://repositorio.unal.edu.co/handle/unal/47537>

Atehortúa, Blas Emilio. *Concierto para violín y orquesta* Op. 120. Manuscript, 1983, Bogotá Philharmonic Orchestra library.

Atehortúa, Blas Emilio. *Concierto para violín y orquesta* Op. 137. Manuscript, 1987, FUBEA music collection.

Chester, Pamela. "A study of the life and wind music of Blas Emilio Atehortúa, including a critical edition and stylistic analysis of Cinco Piezas a Béla Bartók." Doctor of Musical Arts diss., University of Northern Colorado, 1997.

<https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-f/docview/304371808/se-2?accountid=7090>

Duque, Ellie Anne. "Atehortúa (Amaya), Blas Emilio." *Grove Music Online*. 2001; Accessed 5 Jan. 2025. <https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001455>.

Editorial, Comité. "Interpretes, Chile." *Revista Musical Chilena* 45, no. 175 (January 1991): 76-81.

<https://revistamusicalchilena.uchile.cl/index.php/RMCH/article/view/13715>

Friedmann, Susana. *Blas Emilio Atehortúa: Tallando una vida de timbres, acentos y resonancias*. Bogotá: Ministerio de Cultura, 2016.

Friedmann, Susana. "El siglo veinte y la música contemporánea. La proyección de la música colombiana: Blas Emilio Atehortúa." *Ensayos: Historia y Teoría del Arte*, no. 4 (1997): 57-72. <https://repositorio.unal.edu.co/handle/unal/50725>

Lopez Mahecha, Juan Sebastian. "Blas Emilio Atehortúa: A transcription from the manuscript of Trio Concertante for Violin, Cello, and Piano, Op. 241 (2013)." Doctor of Musical Arts diss., University of Alabama, 2023.

Música Clásica Colombiana. "Blas Emilio Atehortúa - Concierto para violín y orquesta, Op. 137" April 8, 2016. YouTube video, 18:20. <https://www.youtube.com/watch?v=TxD-RYNXV7Q>

Orquesta Sinfónica del Valle. Advertisement. *Diario El Occidente*, May 9, 1991.

Sarmiento, Pedro. "Estudio general de la obra musical de Blas Atehortúa." Unpublished article, 2021.

https://www.academia.edu/49044619/Estudio_general_de_la_obra_musical_de_Blas_Atehort%C3%BAa?auto=download&auto_download_source=social-news

VITA

Santiago Ariza Rodriguez

Bachelor of Music, Violin Performance

Universidad Central, Bogotá, Colombia, 2015

Master of Music, Violin Performance

Texas Christian University, 2020

Fields of Study

Major Field: Doctor of Musical Arts, Violin Performance

Cognate Area: Music Theory

ABSTRACT

BLAS EMILIO ATEHORTÚA: RESEARCH AND ANALYSIS OF THE CONCERTO FOR
VIOLIN AND ORCHESTRA OP. 137

by

Santiago Ariza Rodríguez

Doctor of Musical Arts, May 2025

Dr. Elisabeth Adkins, Major Professor

This document presents research and analysis of the *Concerto for Violin and Orchestra* Op. 137 by Colombian composer Blas Emilio Atehortúa, a piece that does not have current research and has not been performed in over thirty years. As part of the research process, I located and consulted a variety of sources to reconstruct the history of this work. The analysis consists of an overview of the entire concerto, followed by an in-depth analysis of the first movement. By doing this, we can better understand the reasons why this work only got performed twice in the nineties and the style used by Atehortúa to compose this concerto. Furthermore, it leaves the door open for future projects, such as a modern edition, a complete analysis of the remaining three movements, and the possibility of other performances of this work.