

*Aequatorialis (Trio Concertante No. 3) (1990)*

Tomás Marco

“This work was composed in 1990 and commissioned by Michigan State University for the Verdehr Trio. As in my preceding *Trios Concertantes* (*Trio No. 1 for Violin, Violoncello, and Piano*; and *Trio No. 2 for Violin, Viola, and Flute*), *Aequatorialis* is concerned with the balance of the three instruments; they share equal importance in the development of this quite abstract and very formal music. The sonority of the instrumental colors, the time perception, and the consideration of the three instruments as one single instrument are the main elements of this work. The piece centers around the pitch middle G; it is like a musical ‘equator’ of the work. The note ‘g’ in Latin notation is ‘sol’ and ‘sol’ is also the Spanish word for the sun—thus another explanation for the title—music that wants to be warm and sunny.”

—Tomás Marco

The world premiere of *Aequatorialis* was on October 18, 1990 at Hardin-Simmons University, Abilene, Texas.

Tomás Marco (born 1942, Madrid, Spain) studied violin and composition as well as law at the University of Madrid. Following his studies, he participated in special composition courses in France and Germany working with Bruno Maderna, Pierre Boulez, Stockhausen, György Ligeti, Michael Koenig, and Theodor Adorno. In 1967, he was the assistant of Stockhausen. He is one of today’s most outstanding and world-renowned Spanish composers, and he receives commissions from all over the world.

Marco has written six operas, a ballet, nine symphonies, choral and chamber music as well as works in other genres. His music has won several composition awards: Spanish National Prize, Gaudeamus Foundation Prize (Holland), the UNESCO Young Composer’s Prize at the International Rostrum of Composers, the Golden Harp Prize, and Biennale of Paris.

In addition to the effect of his prodigious compositional output, Marco has had a strong influence on Spanish musical life through his work as critic, broadcaster, writer, editor, educator, and administrator. After five years working as a music critic for various newspapers and magazines, he and Ramón Barce, co-founded, in 1967, the magazine *Sonda*, dedicated to the subject of contemporary music. For eleven years, Marco worked in the studios of the Spanish National Radio and for three years was Professor of Music History at the *Universidad Nacional de Educación a Distancia* (UNED) and Professor of Composition at the *Conservatorio Real* in Madrid. Until 1981, he was General Manager of the National Orchestra of Spain, and in 1985, he became Director of the Center for Contemporary Music in Madrid. Marco also founded the Alicante International Contemporary Music Festival and served as its director for eleven seasons. In 1996, he became Director General of the National Institute for Music and the Performing Arts, a post he held until 1999. In 1998 he was awarded an honorary doctorate by Madrid’s *Universidad Complutense*.

Marco currently devotes his time exclusively to composing and writing about music.

Additional information is available at [www.tomasmarco.com](http://www.tomasmarco.com).