

The End of Summer (1985)

Ned Rorem

Capriccio
Fantasy
Mazurka

“After corresponding for five years with the members of the Verdehr Trio, I wrote this piece for them in less than seven weeks during the end of summer 1985 in Nantucket. The three movements comprise as conventional a formal package as I’ve wrapped up in more than a decade; all of my longer pieces during that time have been suites of from eight to thirteen movements. This trio follows in the wake of my septet, *Scenes from Childhood*. Both pieces are the same length (about twenty-two minutes) and are formed from souvenirs. But while the septet contains twelve movements describing geographical landmarks of my youth, the trio is in but three movements, each suggested by musical works of yore. There are suggestions of Satie, Brahms, hopscotch ditties, and Protestant anthems. Beyond these flat observations there is little I can say that the piece can’t say more roundly, except that it was commissioned by the Verdehr Trio, to whom it is dedicated with pleasure.”

—Ned Rorem

The world premiere of *The End of Summer* was on March 28, 1986 in Bombay, India.

Ned Rorem (born 1923, Richmond, Indiana) received his early education in Chicago at the University of Chicago Laboratory Schools and the American Conservatory of Music. He spent two years at Northwestern University and continued study at the Curtis Institute and the Juilliard School where he earned a bachelor’s degree and a master’s degree along with the George Gershwin Memorial Prize in composition. Further study was afforded by a fellowship at the Berkshire Music Center in Tanglewood.

Though he is best known for his vocal works, Rorem has composed extensively in every medium and his music has been performed by the major orchestras of the world. His output includes three symphonies, four piano concertos, an array of other orchestral works, music for numerous combinations of chamber forces, ten operas, choral works of every description, ballets, and music for the theater. He wrote over five hundred songs and song cycles and was hailed by *Time* magazine as “the world’s best composer of art songs.” He is also the author of sixteen books, including *The Paris Diary*, *The New York Diary*, *Setting the Tone* as well as collections of lectures and criticism.

Rorem is one of America’s most honored composers. In addition to a Pulitzer Prize awarded in 1976, he has been the recipient of a Fulbright Fellowship, a Guggenheim Fellowship, and an award from the National Institute of Arts and Letters. He is a three-time winner of the ASCAP Deems Taylor Award, and in 1998 he was chosen Composer of the Year by Musical America. The Atlanta Symphony recording of the *String Symphony, Sunday Morning, and Eagles* received a Grammy Award for Outstanding Orchestral Recording in 1989. In 2003, he received ASCAP’s Lifetime Achievement Award and in 2004, the French government named him Chevalier of the Order of Arts and Letters.

Among his many commissions are those from the Ford Foundation, the Lincoln Center Foundation, the Koussevitzky Foundation, the Atlanta, Chicago, and Philadelphia Symphonies, Carnegie Hall, the New York Philharmonic, the Residentie Orchestra with the Kansas City Orchestra, and the Madison Symphony Orchestra with the Eos Orchestra. Distinguished conductors who have performed his music are Bernstein, Masur, Mehta, Mitropoulos, Ormandy, Previn, Reiner, Slatkin, Steinberg, and Stokowski.

In 1949, Rorem moved to France and lived there until 1958. His years as a young composer among the leading figures of the artistic and social milieu of post-war Europe are absorbingly portrayed in his diaries. He currently lives in New York City.

Additional information is available at www.nedrorem.com.