

PATRICK WOLF – *LUPERCALIA* - BIO

There are two broad schools of thought about the incredible Patrick Wolf.

The first, from much of the public, would probably be to think that the single they are currently hearing on the radio is the first thing by him that they had ever heard.

The second response, from a critically informed and knowing fanbase, is more complex, based on a compelling and diverse body of work spread over four albums since his debut *Lycanthropy* in 2003.

However, even if you think you know Patrick Wolf from his previous work it's likely that, precisely one minute and 20 seconds into "The City", his new single and the opening track from his next album *Lupercalia*, you will re-evaluate his entire oeuvre. There's the Memphis horn riff, oddly reminiscent of the Stones in their 1970's heyday. There's the relentless exuberance as the song moves effortlessly with the breathless surge that only the best and most enduring pop songs display. Quite simply it's the confidence of an artist operating at the peak of his powers. It seems Lady Gaga is not alone in joining the cognoscenti who have known all along that Patrick Wolf is not just an insanely gifted artist, but someone who is now ready for the mainstream, albeit under his own terms.

The time couldn't be better. For too long pop music had fallen out of the hands of the maverick, the neurotic outsider who could do little else but create, bringing their skewed sensibilities to the stage in a celebration of otherness that lies at the heart of the best pop. We laugh at much of the 1980's but they gave us Prince, Soft Cell, The Associates, The Smiths, Madonna and Pet Shop Boys. We malign much of the 1990's but are currently rediscovering the genius of Suede, Pulp and Blur. Patrick Wolf embodies the spirit of all of these legends in that he does things his own way; it's a path that's not always linear but which can't help but embrace the inspiration garnered from the twists and turns of an extraordinary life.

27 years old, Patrick Wolf was born in South London, still lives there and his new album is so informed by his specific area that one track is titled "Bermondsey St" - although, just as The Smiths took a resolutely Northern aesthetic and made it global, so too does Wolf with his particular patch of the capital.

Born into an artistic family, Wolf started recording songs when he was twelve, a year after he made a theremin and two years before he would join the legendary Leigh Bowery's inflammatory art pop unit Minty. This was not a typical 14-year old. Having already started his musical education with violin lessons and by joining a church choir, it was perhaps no surprise that Wolf would go on to busk in a string quartet and form an experimental trio called Maison Crimineaux, which would lead to his first record deal and the release of his first self-titled EP in 2002.

During the recording of his first album (which gained him an instant international following) Wolf also studied composition at the Trinity College of Music and also made guest appearances playing viola with artists including Arcade Fire, Owen Pallett and Chicks on Speed.

Patrick's second album *Wind In The Wires* was released in 2005, by which time he had built up a devout, obsessive following. The NME hailed Wolf as a, "genuine star", championing the album effusively, and marking it at an impressive 8/10.

That same year he began recording what would be his most critically acclaimed and commercially successful album to date, *The Magic Position*, which was released in 2007. Described by The Guardian as exhibiting a "delirious joie de vivre", the album saw Wolf's stature rise even further, setting the scene for his most audacious and confessional work to date.

His fourth album *The Bachelor* was released in 2009 to huge acclaim. Paid for by fans via the Bandstocks website, critics spanning the globe hailed the album as a triumph. *The Bachelor*, like so many romantic yarns before it, is epic – “and a whispered breath away from sheer perfection” – 9/10 Clash Magazine.

At this time Patrick was also asked by the iconic American artist Nan Goldin and the Tate Modern to compose and perform the original soundtrack for Golden’s legendary film “The Ballad Of Sexual Dependency”.

Goldin is only one of a number of amazing artists with whom Wolf has collaborated over the years; these include Florence Welch, Eliza Carthy, Marianne Faithfull, Tilda Swinton and, most notably, Patti Smith.

And now comes his brand new album *Lupercalia* which is already being hailed as his best work to date. An unusual array of instruments emerge; the duduk, cristal bachel, glass harmonica and ondes martenot all combine with orchestral woodwind, brass, choral and string sections recorded at the legendary Air Studios to produce a body of work that sounds like the album Wolf has been waiting all his life to make.

Speaking in a recent interview, Wolf explains how the lyrics to this album are “hugely confessional”. Having found both love and a related sense of deep fulfillment last year, *Lupercalia* records this continuing journey of discovery and the newly found redemptive feelings he has been experiencing. It seems that a refreshed outlook on life and a profound optimism has propelled him to new creative heights, contradicting the view that abject suffering always makes the best art.

The album was prefaced last year by the single “Time Of My Life”, of which The Guardian wrote: “Not only is this ‘Pick of the Week’ it’s shimmying up the Singles of the Year list. There’s not a lot to say about Wolf’s song-writing skills here that doesn’t end in gushy superlatives. This is many kinds of wonderful.”

Tracklisting as follows:

The City
House
Bermondsey Street
The Future
Armistice
William
Time Of My Life
The Days
Slow Motion
Together
The Falcons

Written by: Patrick Wolf

Producer: Self Produced

Mixed by: Cenzo Townsend

Recorded at: El Cortijo – Spain, The Strongrooms - Air Studios - Eastcote Studios - The Pool -,The Dairy - London, Santa Clarita - LA, Hellish Vortex - Berlin, Studio De La Reine - Paris,

Patrick plays: Viola, Piano, Appalachian Dulcimer, Epiphone Guitar, Baritone Ukulele, Moog Opus 3, Timpani,

Guests: Thomas Bloch - Cristal Bachel, Glass Harmonica, Ondes Martenot), Katie Harkin (Backing Vocals),Belinda Sykes (Duduk/Arabic Vocal) Serafina Steer (harp) Thomas White (Guitar),

Orchestral + choral arrangements : Fiona Brice, composed by Patrick Wolf