

PATRIC STANDFORD

David C F Wright, DMus

This essay was written before Patric died and therefore it has just been updated to record his death. He was a highly accomplished composer and had the rarity of being an exceptionally decent man.

Patric Standford was born in Barnsley, South Yorkshire on 5 February 1939 at the time when the scene was being set for the Second World War. His mother died in 1943 and when his father returned from the war he started a new life and family and Patric was adopted by a cultured Halifax spinster. At the age of six, he began piano lessons and made tentative attempts at composition. He entered the Quaker boarding school at Ackworth in 1950 and took up the violin in addition to the piano. The head of science there, Philip Harris, an Oxford scientist who had maintained a close contact with Egon Wellesz, introduced him to the Second Viennese School and, when he was only twelve, Patric found Berg's *Der Wein* fascinating and from there he learned to explore *Wozzeck* and early Schoenberg including the mammoth *Gurrelieder*.

Bartok and Stravinsky also had their appeal during his adolescent years. A few years earlier, he had been taking note of a wide range of music from the BBC signature tunes, operetta, light music to Brahms, Grieg and Delius. There were also visits to Sheffield to hear the Hallé Orchestra under Barbirolli.

Patric was loaned a copy of Ernst Krenek's *Studies in Counterpoint* by Dr Harris and assiduously applied himself to its study. His other academic strengths at school were English literature and modern languages but it was probably not until his late teens that any literary works made any real impact upon him; that has since been remedied with the appreciation of Dylan Thomas, Beckett, Ionesco, Kerouac, Ginsberg and a wide range of 'new writing' especially from American presses.

On leaving school, Standford worked in a solicitor's office as an accountant. His subsequent military service in the Royal Air Force seriously hindered his musical creativity but his National Service with the RAF Hospitals reinforced his already compassionate and diligent character. His urge to express himself led to his writing a novel about this time entitled *One Year's Turning*.

He entered the Guildhall School of Music in 1961 where he studied composition with Raymond Jones and Edmund Rubbra. Jones was a talented commercial composer who had had the distinction of studying with Benjamin Frankel, himself a very underrated composer. His own film scores, West End shows and music for television showed some versatility, stemming from his thorough knowledge of widely varying types of music, ranging from Palestrina to Ravel and Schoenberg.

Standford found Rubbra 'a most delightful gentleman both positive and helpful who managed to make each pupil feel important and who was most concerned to achieve linear clarity and structural strength'. As for harmony he would say, "that is your concern, not mine!". Playing the violin and viola in chamber ensembles helped Standford attain Rubbra's objective. In 1962 he won the Royal Philharmonic Society prize for *A Comedy Overture* and, in 1963, the third year composition prize at the Guildhall School of Music in recognition of his accumulated work as well as the Carl Meyer prize for general achievement in composition.

His first work performed before the general public took place at the Guildhall School of Music in 1962. It was the *Stabat Mater* for soloists, chorus and small orchestra which, like the *Comedy Overture*, the composer believes should remain in the archive. Among the soloists was the late Anthony Rolfe Johnson.

A year's school teaching of various subjects in Wiltshire ended with Standford winning the Mendelssohn Scholarship in 1964 with the submission of works now discarded including a piano concerto, a

symphonic movement, a string quartet and a mass. This enabled him to go to Venice in 1965 for a year to study with Gian Francesco Malipiero who, like Rubbra, was especially concerned with musical clarity; to him Stanford's orchestration tended to be 'too thick' and the harmonic texture had 'far too many notes'. He insisted on pieces being written in a single line first. There were long discussions in German about opera; Malipiero being concerned about its future development. Stanford found him 'always courteous, extremely generous, hospitable and possessing a dry sense of humour'. Whilst in Venice, Stanford wrote his String Quartet no. 1, which is dedicated to his teacher. It is conceived in a single movement partly built upon the song, 'Now, O now, I needs must part' by John Dowland. The Dartington String Quartet broadcast it in September 1967 and this was the first work of Stanford to be performed by professionals. It is an intense work, predominantly slow but with a presto middle section and ending in calm repose; the work is aurally accessible, rich in texture and of translucent clarity.

Meeting Witold Lutoslawski at the Dartington Summer School in 1965 led to a period of study with this remarkable and modest man. This twentieth-century master was a great influence passing on his excitement of the discovery of the flexibility in music. He was the inspiration of Stanford's Nocturne for orchestra commissioned by the London College of Music and Peter Turton for their Summer Exhibitioner's Orchestra in 1968; the Polish master also stands behind Stanford's *Notte*: a poem for chamber orchestra which also uses aleatory devices. This was first performed at the Malta Festival in December 1968 conducted by James Stobart to whom the composer owes much. Stobart was a fellow student at the Guildhall School of Music who, with Stanford, formed the New Cantata Orchestra and gained a reputation as a conductor travelling widely. It was Stobart who premiered the Suite for small orchestra in a Canadian broadcast by the Halifax Symphony Orchestra in 1967. Back in Britain, The Times of 21 December 1967 called it 'an agreeable enough piece but of insufficient voltage'. Felix Aprahamian wrote that it 'bore the hallmark of a musician absolutely sure of what he has to say and how to say it'.

Notte is a far more important work. The Financial Times of 8 May 1969 called it 'a curious mixture of conservative materials and imaginative writing; also, within the modest lines it undertakes, a very successful piece... it is an impressionistic work in much the same style as his Ave Maria for soprano and organ... it has the same surprisingly clear sense of contrast'. Aprahamian wrote in the Sunday Times, 'I believe this work is very imaginative and extremely beautiful. It will outlive new scores by his better-known contemporaries'. High praise indeed which does not, however, tally with the neglect this work has suffered.

Stanford's first acknowledged orchestral work is the Symphonic poem *Saracinesco*, which also had its first performance in Canada. It was written in 1966 and premiered in Halifax in February 1969 by the Atlantic Symphony Orchestra under Klaro Mizerit. Its first BBC broadcast was in May 1971 by the Bournemouth Symphony Orchestra conducted by George Hurst. *Saracinesco* is the title of a painting by the Cornish artist Peter Lanyon which the composer saw at an exhibition of his work. It is a work that appeals to the composer and I can understand the composer's response to it. He has, however, seriously thought about renaming the piece and making its title sound more appealing. The existing title has a fascination in itself. The music and theatre critic, journalist, writer and actor, Denys Corrigan, says of *Saracinesco*, 'it is a thoroughly characteristic work which makes absorbing and enjoyable listening. It is music and not manufactured sound and the technique applied is consistently sure. Yet it is by no means hidebound or simply academically correct'.

In 1967 Stanford married Sarah Blyth Hilton, a music graduate from Cardiff University. They have three children: Rupert who was born in 1969 and is the director of the London Property Company, his own business, Sophie, born in 1972, who gained a first in Fine Arts at University College, Oxford and at the Ruskin and now advises local authorities on artwork both for adults and children with learning difficulties, and Tobias, born in 1976, who owns his own West Yorkshire Property Company. None are particularly interested in a musical career but all are discerning listeners.

In 1969 Stanford was appointed professor of composition at the Guildhall School of Music where he remained until 1980, when he became Head of Music at Bretton Hall, a College of Leeds University. The years of his London professorship saw the composition of many interesting works from the Cantata I (the 'Cantico della Creature' of Saint Francis) for voice and strings to the Mass for chorus and band. This decade included six symphonies including the Christmas Carol Symphony of 1977 which is number 2.

The Symphony no. 1: The Seasons dates from 1971/2 and is a work of tremendous presence. The first movement, Spring, is compelling and involves the listener at once; it is busy and full of interest, well-argued, often noisy and exciting; there are, however, moments of repose. Occasionally, the music seems to lose direction, but its power, energy and stamina are breathtaking. Summer is for strings alone and inhabits the world of droning bees and the heat that saps human energy. It is a carefully thought-out movement, creating a sumptuous aural sensation; it is almost a faultless movement. Autumn is a scherzo depicting boisterous winds and the decline into winter. The finale begins with grey music and is briefly vitiated by hints of Elgar. The string writing leads the music to a more European style, devoid of sentimental wallowing. It is a movement which is, in the main, calm or resigned with some splendid touches in those that recall ice or a tap dripping water into an aluminium sink. The cold is chillingly portrayed. When the music does become agitated it is really exciting, the horn writing is thrilling and the climaxes stunning. The glowing warmth of Berg's Violin Concerto is matched in the final section of the concluding part of this impressive symphony. The brass punctuation at the end exemplifies the composer's predilection for the mood of the requiem. This symphony is not just music but a transcendently rewarding experience; thankfully neither academic nor harnessed by the restrictions of form or predictability. The work won the Premino Citta di Trieste prize.

But even more impressive is the Christus-Requiem written during 1971/2 for the choral and orchestral forces of the Guildhall School of Music and for St Paul's Cathedral, where it received its first performance on 28 March 1973 under the direction of John Alldis with an audience of over two thousand. It could be said to be in the line of the famous Bach Passions yet, as it is devoid of the affectations of the Baroque style and its fussy ornamentation, it is far more realistic and convincing. It is a masterpiece alongside Walton's Belshazzar 's Feast and Fricker's Vision of Judgment. This 'symphonic oratorio' describes the crucifixion of Christ so effectively that a genuine listener can almost believe he is present and personally involved in the proceedings. 'The music possesses a powerful energy the sheer stamina of which is electrifying', writes Denys Corrigan. As with the first symphony this work is a musical experience which could hardly be abated. It must be a contender for the finest British choral work on a religious subject; it is certainly the very finest British choral work on a Christian subject. Originally called a symphony this work won the Yugoslavian Solidarity Award in 1973 and the Oscar Espla Prize from Spain in 1974 the year of Stanford's first visit to Hungary, which indicated his growing interest in the music of Eastern Europe. In 1981 he wrote his Dialogues for cimbalom and chamber orchestra for Agnes Szakály, the Hungarian virtuoso.

The Christus Requiem is in two parts and its revision calls for smaller orchestral forces. Part One is entitled The Drama with nine sections, Processional, Communion, Gethsemane, Chorale, The trial, Chorale, The Judgment, The Crucifixion and an Epilogue Stabat Mater. Part two is the Requiem with 14 sections, Introit, Requiem, Le Christ aux Oliviers, Mortification, Kyrie, The Dream of the Mother of God, Dies Irae, Mortification II, Festive Day of the Soul, Agnus Dei, Mortification III, Lux Aeterna, In Paradisum and Amen.

He is the most painstaking composer one could ever meet. He revised and revised perhaps seeking perfection.

Travelling is, as it happens, one of Stanford's hobbies. A visit to South America in 1977 produced his second set of Folksongs for string orchestra based on Venezuelan songs. The first set were East European folk-songs and the third set are six British folk-songs.

The four-movement Christmas Carol Symphony dates from 1977 and is 'classical' in design. It is attractive enough but there may be some listeners who will concentrate on trying to identify all the carols and Christmas songs employed and thereby miss the composer's skills or be infuriated that not one of these familiar tunes is played in its complete and original form with the benefit of Standford's evident orchestral expertise.

To begin with the third symphony was entitled Symphony no. 3: Towards Paradise which dates from 1975-82 and was subtitled Requiem Symphony. Like the Christus - Requiem, it is inspired by Dante and is a rewarding but, perhaps, uneven work. Its strength is that it is music of discovery, exploring new worlds. Yet, at times, it is ambiguous contrasting serious music with percussive interruptions which may be macabre or convey the sense of laughing at death. There is that melodic warmth and compassion which is a feature of this composer. The craftsmanship is impeccable, but perhaps the continuity of this work leaves something to be desired. The eerie entry of the chorus sets Bach's Passion Chorale with a different and potent harmony. This ends the first movement. The second is rich in texture and often stimulating whereas the third is almost frenzied, highly imaginative and superbly coloured; it is full of living atmosphere, and is often compelling but, again, where is the music going? It is like a mosaic of uneven stones. All this is forgotten, however, with the appearance of a section in which the strings suggest weeping and lamentation. The entry of the chorus with its rich and ethereal harmonies is very telling. The employment of bell-ringing and choral devices occasionally takes the piece out of the present century and back in time. The concluding 'Amen' sequence is irresistibly sublime and mystical. The climax is astonishing. This symphony won the 1983 Ernest Ansermet Prize awarded by the city of Geneva and the premiere was given by the chorus and orchestra of the Suisse Romande in June 1986 conducted by Richard Hickox.

This symphony is now withdrawn and the title Symphony no. 3 has been allotted to the Prayer of St Francis. This prize-winning choral and orchestral work is a work of great beauty and devoid of pomposity and clichés.

It is some achievement for any composer to win a prize for his first symphony; it may be unique for a composer to win three separate and disparate consecutive prizes for his first three symphonies. The Symphony no. 4: Taikyoku is scored for two pianos and percussion and evolved from the composer's interest in Japanese music. It dates from 1975 and is dedicated to Lutoslawski who had opened Standford's ears to the sounds of other worlds. The work is an ideal example of the true meaning of the word 'symphony' and would make an ideal coupling, on disc, to Bartok's superlative Sonata for two pianos and percussion. Standford's work again may, at times, lack direction, yet there are superb moments such as the cascades of sound in the second movement and the evident virility of the opening one.

Three concertos were written in the Guildhall decade. Of these the Cello Concerto is a homage to Brahms and was written whilst on holiday in Brahms's summer home in Baden-Baden. It quotes extensively from the German Requiem. Standford's regular use of material of other composers in several of his works may raise a problem and be a worrying factor to some, particularly its over-dependence in the Symphony no. 5 of 1984. None the less the Cello Concerto is very beautiful in parts and follows in a long line of British concertos for this instrument which are neglected in favour of the saturation of performances of the one by Elgar. Walton's is arguably superior to all of them but those by Moeran, Finzi, Bax, Bliss and others are worthy and, thankfully, not self-indulgent or mawkish. Standford's is a very compassionate work, as indeed are his second and third symphonies; compassion which springs from the composer's personality and general sensitivity and may be largely due to his Quaker upbringing and constant concern about the reactions of others before his own concerns. It is this selflessness which may explain or justify his homage to the work of other composers whose material he borrows, reworks or re-employs to some measure, in some of his own works. I highly rate the Cello Concerto. It is in the words of Frank Martin 'a work beyond words'.

The Violin Concerto was completed in December 1975 which was written for the Bulgarian violinist

Mincho Minchev. To date it remains unperformed, whereas the Piano Concerto, intended to celebrate the seventieth birthday of the Finnish composer, Olavi Pesonen in 1979 and at the request of the Australian pianist Rhonda Gillespie, has been performed by her and by Keith Swallow. The employment of a small orchestra may owe something to the influence of Malipiero. This concerto was abandoned by the composer and some of the material was later to find its way into the Concertino for harpsichord and small orchestra.

While Standford's orchestral music is of undeniable skill and technique there is music of equal worth in other genres. There is a jazz ballet *Autumn Grass* for pop instrumental group and six 'cellos. There is a successful excursion into light music with the ballet *Reflections* of 1980, which is a companion piece to *Celestial Fire* written for the Stafford Arts Festival of 1968. Felix Aprahamian described the music as 'sheer technical wizardry'. My friend, the conductor, Bryden Thomson, admired it.

There are some splendid songs of the very highest order which many British composers find a different genre in which to work, particularly in the wake of Gurney, Quilter and Butterworth. The *Nursery Songs* of 1979 for soprano, baritone, oboe and piano are especially fine and imbue the children's verses with both dignity and a translucent texture. The baritone songs *Wayward Thoughts* date from a decade earlier and show an admirable and effective vocal skill. The choral music is rewarding and overdue for recognition. *Ancient Verses* for chorus and percussion was commissioned by the Birmingham Festival Chorus in 1978 and recorded in the Soviet Union by the Ellerhein Chamber Choir of Tallin, Estonia, conducted by Tonu Kalyuste in 1983. The Mass for chorus and brass band was commissioned in 1980 by the Redcliffe Concerts for the Inner London Education Association Youth Choirs and the London Collegiate Brass Ensemble. These forces make an unusual combination which enables the listener to attend to the text with renewed interest. The Piano Trio of 1970 is an interesting chamber work in a medium not favoured by British composers. It received much praise including that from Lennox Berkeley and Alan Rawsthorne. The *Daily Telegraph* of 17 December 1971 said of the Trio for flute, 'cello and harpsichord, 'The influence of Britten could perhaps be discerned in some of the melodic writing of this agreeable, well-constructed work.'

The String Quartet no. 2 was written in 1973 to the memory both of Malipiero and Standford's brother-in-law, both of whom died on the 1 August that year. It won the Clements Memorial Prize in 1976. The Sonata for solo violin was written for the 1974 Carl Flesch International Competition at the request of Yfrah Neaman; outside the competition, the first London performance was given by Mincho Minchev, which event inspired the composition of the Violin Concerto, and Yfrah Neaman gave the first broadcast performance. There are three substantial works for piano, the *Variations* of 1969, later orchestrated, the *Six Preludes* of 1970 and the *Sonata* of 1979/80.

His interest in composers' rights led Standford to become concerned in the Composers' Guild of Great Britain of which he was chairman between 1977 and 1979. His involvement in improving musical education led to a series of reviews in the *Musical Times* which convey a thorough understanding of the needs and giving sensible and practical advice. In 1979 he established his own publishing firm with fellow composer, Francis Routh and in 1992 his book on composition entitled *Projects* was published by Stainer and Bell.

In May 1980 Standford became Head of Music at Bretton Hall and began writing the libretto for his opera *Villon*, completed in 1985 and from which was to evolve his second novel. The opera *Villon* is undergoing further revision. The 1980s saw the appearance of the BBC commission, *Symphony no. 5*, premiered in January 1986 by the soprano Joan Rodgers and the BBC Philharmonic under Brian Priestman, a Concertino for piano, oboe and string trio (1986), the charming *Suite Humoresque* for piano, oboe, clarinet and bassoon (1987) and the Piano Quartet (1988).

The *Symphony no. 5* was completed in February 1985 and is another work which borrows material from other sources (this time in greater quantity) and raises the problem of originality and eclecticism.

This symphony's third movement is built entirely upon the opening movement of Mozart's Symphony no. 40 in G minor. This will offend the purists; to others the purpose of this reworking may be neither obvious nor purposeful and therefore infuriating. The second and fourth movement are two soprano arias setting poems from the Carmina Burma. The composer admits that their idiom is 'deliberately derived from Howard Jones and his calmer pop-music successes of 1984'. The fifth movement is described by the composer as 'a series of vulgar little variations reminiscent of Glazunov and Tchaikovsky'. The finale inhabits an already nightmarish world which then worsens. Quotations from Dvorak and Beethoven give way to Elgar and Land of Hope and Glory which is either intentionally crude or an attempt to be provocative. Or, perhaps, it questions some pieces or composers. Whatever one's personal response (and it is a controversial work) the composer's skill and technique are not in question; the first movement is particularly fine but there will be many who will always regard this work as a frustrating enigma. The composer has told me that Beethoven was a remarkable inventor but often his music is tiresome; his praise of Elgar may be excessive when he says that 'he makes me proud to be British, the Enigma Variations is the outstanding European masterpiece of its time what I intended was that the Enigma make me proud to be British – from then on he falls! Yet one has to admire Stanford's honesty. He says that Bach is 'academic and heavy'; Mozart is 'of remarkable clarity and economy, the ideal narcotic; Schubert's long pieces are 'too long'; Brahms is a 'remarkable and ideal combination of structural and melodic genius'; Mahler is 'grand but has rather shallow gestures, a fine orchestral technician but not having much to say'; Bruckner, on the other hand, is 'profound but no longer relevant'; the leaders of the Second Viennese School were 'neurotic, an extremely interesting but vastly overrated trio'. This, with his assessment of British music, indicates Stanford's considered conservatism. Perhaps all composers and, indeed all artists, want public approval which is both very satisfying and encouraging. No composer can please everyone although the history of music has produced some shallow composers who have attempted this and got away with it! To Stanford criticism is worrying for a while and he is quite sensitive to it but its effect wears off quickly. To him, praise is not very interesting and talking about his own music is rarely enjoyable unless there is some definite purpose in it, as there is in the context of teaching. Perhaps the underlying truth is that the composer is highly self-critical and would probably confess that of all his works few are really good. He did admit to me that among his own works those that give him the most pleasure are 'parts of the Symphony no. 5, Quartet no. 1 and sections of the Christus - Requiem. When I asked him which his best work was, his reply was, 'The one that technically works best throughout is the Christmas Carol Symphony'. This modesty is only part of this positive, optimistic, genial personality who has a particular interest in other people and an enjoyment in causing them to feel significant. He would wish to be remembered for some work that makes some feel the better for having heard it.

But that is the point. His music needs first to be heard. A composer's neglect is only yards away from its being totally forgotten. Stanford now has three string quartets to his name and is planning a sixth symphony. Yet in his symphonic repertoire to date there are, at least, three symphonies which give truly profound satisfaction, an experience music only rarely offers and, in my judgement, the Christus-Requiem is, indeed one of the three very finest British choral works of the last hundred years or so (the others being Walton's Belshazzar's Feast and Fricker's Vision of Judgement). The earnest desire of music-lovers should be that this monumental masterpiece may become universally admired, thus preventing this composer from being neglected as well as bringing into circulation the best works of this compassionate man.

The Symphony no. 6 dates from 1994 and was marked to the innocent victims of war. The composer intends to revise the work when time permits.

I asked the composer why he bases some of his music on other composers. He replied, 'The world is full of music, so readily available everywhere, that quotations can be used to prompt listeners into a particular mood, taking them down a specific avenue and giving them a frame of mind associated with the quotation. It can be a means of providing an example like a cliché or library quote to illustrate a direction of thought desired or required. Just as quoting from poetry, or dropping into one's statements

a reference to a well-known dramatic line ('all the world's a stage' or 'more in sorrow than in anger') can guide the listener to a certain goal because so much music is now so well-known and can be quoted with a sure guarantee that it will result in responses in one direction from which I can take over. Either that, or with the fifth symphony, an illustration of the nightmare of 'too much of other composers' music everywhere'!

Standford is also a writer. He has produced some brief essays which he calls Provocative Thoughts. Here are some extracts:

1. Why presume to remake substantial parts of a work such as a non-existent Beethoven or Elgar symphony? Attempts to justify completing Mahler's Tenth Symphony are an insult to his amazingly progressive imagination for no one could possibly step into that extraordinary mindset.
2. Tovey spent valuable time completing Bach's Art of Fugue and Süßmayr Mozart's Requiem yet no one can know what was really intended and it is presumptuous in the extreme for another to draw upon what they know of the composer's past, not the future.
3. To a great many in this country, Elgar is the quintessence of Englishness, the voice of a lost Edwardian dignity, the epitome of an old world tradition and nobility, Empire and Monarchy, yet it is all surely rather artificial. He and his music are in tune with Teutonic temperament and he was not particularly English. His spiritual affinity was most comfortably German.

Patric complained that the BBC promenade Concerts failed to represent British composers, apart from Elgar, and that this lack of British works was unfortunate. He never had a Proms performance.

Sadly, Patric believes Liszt wrote a lot of awful music and was obsessed by his own genius saying that Liszt suffered from the affliction of the great improviser and was self-indulgent.

It will be interesting to read Patric Standford's proposed book *The Secret Lives of the Great Composer* when it appears.

He also ghost wrote a Cello Concerto for Rod McKuen the American poet and song writer.

Recent years have produced many fine works such as the award winning Fantasy Quintet for clarinet and string quartet (1998), the Harpsichord Concertino (1999), the String Quartet no. 3, the Violin Sonata (2005) and the Responses for Tenebrae, a set of eighteen motets.

The Fantasy Quintet has been described as a super translucent piece. It is one of those pieces that made itself and was written in about ten days. It was awarded the first prize in a Belgian clarinet festival competition performed beautifully by Hedwig Swimberghe, the principal clarinet of the Belgian Radio Orchestra with the Arco Baleno Quartet.

I asked the composer why his String Quartet no 3 was named after Schumann's imaginary characters Eusebius and Florestan. He replied, 'I borrowed Schumann's characters to describe the sharp contrasts I was placing against each other, a technical challenge in attempting to make such sudden contrasts melt plausibly into each other.'

The Violin Sonata was written for Anne Park (nee Norman) one of the sixth form musical group of string players the composer was involved with at his school in Ackworth. She was a violinist and eventually went to the Royal Academy. She encouraged Patric to take up music seriously and in 1958 he promised that one day he would write a Violin Sonata for her. The work came into fruition in 2008. It is a vigorous and challenging work in cyclic form where the third movement merges into a reprise of the opening material from fifty years earlier. Between the movements is an allegretto.

It is my judgment that the heart of Stanford's music is his choral music. The eighteen motets Responses for Tenebrae is a musical offering for liturgical use, a cycle of motets on a common theme divided into three parts by maintaining cohesion through recurring thematic and textural material.

This is akin to the marvellous Christus Requiem and also seeks to create the tragic story of Easter and to inspire the mood for the contemplation of what is called the Pascal Mystery and provide an experience for sympathetic listeners of any creed.

Patric is an independent. He is a composer of impeccable craftsmanship. He cares deeply about the promotion of composers and has a keen understanding of publishing. He has reviewed educational music for such journals as The Musical Times and has reported on major music festivals in Eastern Europe. I have mentioned his book Projects of 1992 which deals with listening, composing and performance and the essential fundamentals of music making. He has recently written an entire Composition Course for the Open College of the Arts.

Patric's wife died in September 2011 and in April 2012 he moved to Occold in Suffolk. He wrote a Recorder Quintet, a beautiful anthem (Psalm 8) for choir and organ and some miscellaneous pieces for his grandchildren.

He died suddenly on 23 April 2014 of a heart attack.

I can truthfully say he was a most congenial, knowledgeable and courteous man, a good friend and had many qualities not often found.

Compositions:

- Suite française for wind quintet (1964)
- Bagatelles for string quartet (1964)
- Gitanjali for medium voice and instruments (1965)
- Two Christmas Carols: A Star Shone Bright SATB a cappella (1966)
- A Heav'nly Song SATB a cappella (1966)
- Nocturne for chamber orchestra (1967)
- Wayward Thoughts for baritone and piano (1968)
- Five Epigrams for orchestra (1968 rev 1995)
- Notte for orchestra (1968)
- Ballet Celestial Fire (1969)
- Ballet Suite: Celestial Fire (1969)
- Cantico della Creature for voice and orchestra (1969 rev 1982)
- Variations for piano (1969)
- Metamorphosis for organ (1969)
- Sonatina for treble recorder or flute and piano or harpsichord (1970)
- Piano Trio (1970)
- Peasant songs for violin and piano (1970)
- Siciliano for violin and piano (1970)
- String Quartet no. 1 (The Unreturning Spring) (1970)
- Three pieces for cello and piano (1971 rev 1990)
- Three pieces for violin and piano (1971 rev 1997)
- Six Preludes for piano (1972)
- Symphony no. 1 (The Seasons) (1972)
- Christus Requiem, and oratorio for Easter for narrator, soprano, tenor and baritone, children's choir, SATB choir and orchestra (1973 rev. 2009)
- Stabat Mater from Christus Requiem SSATBB a cappella (1966)
- String Quartet no. 2 (In Memoriam G F Malipiero) (1973 / 2002)
- Sonata for brass (1973 rev 1997)

Chorale Prelude: O Haupt voll Blut und Wunden for organ from Christus Requiem (1973)
Sonata for solo violin (1974)
Cello Concerto (1974/5 rev 2004)
Violin Concerto (1975 rev 2000)
Taikyoku for two pianos and percussion (1976) rev as Symphony no. 4 (1983)
Three Motets in memory of Benjamin Britten SSATBB a cappella (1976)
Saracinesco (Symphony no. 2) (1976)
Meditation on the Birth of Christ for organ (1976)
A heavenly song SATB a cappella (1966)
Serenade for guitar and violin (1977 rev 1997)
Fairground Music for four flutes (1978)
Christmas Carol Symphony (1978) also arranged for wind orchestra and also for brass band
Piano Sonata (1978)
Ancient Voices for choir and percussion (1978/9)
A London Suite for string quartet, for amateur players (1979)
Holiday Memories for string trio for amateur players (1979)
Nursery Songs for soprano, baritone, oboe and piano (1979)
Coventry carol SSA a cappella (1980)
Ave Maria Stella SSA a cappella (1980)
Ballet: Reflections (1980)
Dialogues for cimbalom and chamber orchestra (1981)
Symphony no. 3 Towards Paradise for choir and orchestra (1982 rev 1987) withdrawn
- see The Prayer of St Francis
Folksongs set 1 for string orchestra (1983)
Lullaby and a Bell song SSA a cappella (1983)
Cartoons for oboe, clarinet and bassoon (1984)
Five Valentine Songs for high voice and piano (1984)
The Inheritor for high voice and string quartet (1984)
Symphony no 5 for soprano and orchestra (1985)
Bourrée after Bach for piano (1986)
Divertimento for violin and piano (1986)
Suite Humoresque for oboe, clarinet, bassoon and piano (1987)
Mass for Hildegard of Bingen for SATB a cappella (1988-9)
Invocation for tuba and piano (1989) also for tuba and strings
Folksongs set 2 for string orchestra (1990)
War Memorial for string orchestra (1992)
Faeries, six pieces for piano (1992)
Six Danish Folksongs for piano (1992)
Two Nocturnes for piano (1993)
A Jersey Suite for children's orchestra (1992)
Symphony no 6 to the innocent victims of war (1994, under revision)
A Comedy Suite for four saxophones (1995)
String Quintet for amateur players (1995)
Folksongs for clarinet and piano (1995)
Four Miniatures for three recorders (1995)
Sonatina after Bartók for clarinet and piano (1996)
Castle of Otranto, Prelude to a Gothic story for wind orchestra (1996)
Pantomime for wind quintet (1997)
Passacaglia after Biber for organ (1997)
A Vaudeville Suite for wind orchestra (1997)
Symphony no. 3: The Prayer of St Francis for chorus and orchestra (1997)
Fantasy Quintet for clarinet and string quartet (1998)
A West End Overture Youth (1998)

Prelude and Fugue for wind orchestra (1998)
Tristan's Song for oboe and piano (1999)
Concertino for harpsichord and small orchestra (1999)
O sacrum convivium SATB a cappella (1980)
Winged Messenger for solo oboe (2001)
Fanfaronade for solo trumpet (2001)
The Emperor's Orchestra, a musical story, narrator and orchestra (2001)
This day, a carol for Christmas SATB a cappella (1966)
Five French Folksongs for wind quintet (2004)
String Quartet no 3 Florestan and Eusibus (2005)
Symphonic Sketch: Mozartiana (2005) extracted from Symphony no. 5
Serenata for two guitars, clarinet, violin and viola (2006)
Six preludes for guitar (2007/8)
Variations on an irritating theme for piano (2008)
Sonata for violin and piano (2008)
Responses for Tenebrae, 18 motets for choir a cappella (2009/2010)
Recorder Quintet
Anthem Psalm 8 for choir

(5995)

© Copyright David C.F. Wright 1996 revised 2010 and 2014. This article or any part of it, however small, must not be copied, quoted, reproduced, downloaded or altered in any way whatsoever nor stored in any retrieval system. Failure to comply is in breach of International Copyright Law and will render any offender liable to action at law.