

The Army School of Music
1922 - 1940

Its formation and evolution with a
critical assessment of the compositions of
its first director, Wilhelm Fritz Brase

2 Volumes

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VOLUME II

The Army School of Music
Fritz Brase

A Critical Assessment of the Compositions

C O N T E N T S

Introduction	1
Orchestral Works	
Early Orchestral Works	3
Late Orchestral Works	26
Works for Salon Orchestra	53
Band Music	
Marches	56
Original Compositions and Arrangements	65
Chamber Music	
Solo Piano	75
Songs with Piano	84
Miscellaneous Works	91
Appendices	95

I N T R O D U C T I O N

It is appropriate to preface this approach to the works of a relatively little-known composer with some cautionary thoughts designed to prevent reasonable misconceptions. It could be assumed, for instance, that the compositions of Fritz Brase are all in keeping with the popular conception of a tall, forbidding character of Prussian reserve with a reputation as something of a martinet. Much of this, and more, one will find reflected in his music. His compositional range was capable of greater variety than the public image would suggest. The music offers moments of tenderness born of a creative sensitivity and it far surpasses mere technical sufficiency.

Furthermore it could reasonably be assumed that Brase's creative activity was concentrated on works for military band. This is not the case. His compositions cover a wide range of genres and he was equally at home when writing for full orchestra, salon orchestra, piano, and voice. It must be recalled that he first achieved recognition as a composer, and that a high proportion of the works written in his youth were for orchestra. It was his creative ability that won for him a place in the Musikhochschule in Berlin and also gained him entry to the composition master class of Dr Max Bruch. Also manifest at this juncture was his considerable ability as a conductor. Both prior to, and during, his period of study in Berlin, Brase had acted as assistant to his mentor, Professor Sahla, in Blückerburg, conducting the court orchestra on occasions. He was to retain a lifelong enchantment with the orchestra both as composer and conductor. His facility as a performer also contributed to the variety of his creative endeavours; he had the advantage of being able to perform on piano, violin, and flügel horn.

The prevailing political circumstances were a further reason for the catholic range of Brase's interests. In the wake of the Great War, economic reality compelled Brase to write a large quantity of salon music. His output in this genre is substantial but is, significantly, concentrated between the close of the war and his

acceptance of the Irish appointment.

His early years of domicile in Ireland inspired him to one of the most creative periods in his life. His enthusiasm for, and dedication to, the Army School of Music project is reflected in the large body of compositions and arrangements for military band which he completed at this time. Much of this work is based on Irish airs which Brase sedulously cultivated in his conscientious endeavour to meet the responsibilities adumbrated in Larchet's objectives for the school. In later years Brase's increasing involvement with the Dublin Philharmonic Society resulted in a greater emphasis on orchestral composition. Alongside these public expressions are the more intimate and private compositions such as those for solo piano and for piano and voice, and a few politically inspired compositions written in support of the growing power of the National Socialists in Germany.

The ravages of war and the transfer of the Brase household from Germany to Ireland have combined to deprive us of some of Brase's compositions. Thankfully the majority of his work has survived, and there is sufficient material from each area of his compositional interest to enable us to make an equitable assessment of his creative style and significance.

ORCHESTRAL WORKS

Early Orchestral Works

Brase's early orchestral works all date from his period in Bückeberg which commenced in 1892. These initial compositions were written with the encouragement of the director of the Fürstliche Hofkapelle, Professor Richard Sahla, and were performed by the court orchestra. It was as a result of the success of these performances that Brase received the opportunity to study at the Staatliche Akademische Hochschule für Musik in Berlin.

The first work from the period is the Militär-Festouvertüre which is now lost. It was originally scored for military band and published by Oertel in Hannover. However it was Brase's practice, not only at this period but throughout his life, to score his larger works for both orchestra and band. Also lost is his first suite, Aus meiner Heimat, which was published by Wernthal in Berlin. The loss of this piece is particularly unfortunate; for it is likely that this work, his first published orchestral composition, was largely responsible for procuring from Joachim the invitation to study in Berlin. The sole surviving orchestral composition is a second suite, Heimatlos, which was completed in March 1902 just one month before Brase commenced his musical studies at the Musikhochschule. This unpublished work, which survives in Brase's beautifully executed manuscript, is the final work of his Bückeberg period and gives fair indication of his creative standard immediately preceding his years of study in Berlin. However the fact that the suite was not published suggests that Brase was unhappy with it. In a hand-written note on the manuscript cover, Brase remarks to the effect that the work is the fruit of that period prior to his term of study in Berlin and that it is too heavily orchestrated. Perhaps this note of self-criticism, obviously penned at a later date, is the reason why the work was never published. However it was performed, its première being by the Bückeberg court orchestra in February 1903 under the direction of Professor Sahla.

Heimatlos

Notwithstanding Brase's critical remarks, Heimatlos shows clearly the benefit of earlier practice in orchestration and gives evidence of his facility as an orchestrator which is consistently the strongest feature of his creative technique. The suite, written in the key of C sharp minor, has four contrasting movements and is scored for a conventional symphony orchestra. Perhaps it was humility or an awareness of his limitations regarding large-scale formal construction that prompted the designation 'suite', for the character and scale of the work are symphonic in nature.

The weight of expression that Brase attached to the work is indicated by the inscription at the beginning, 'Ein Fremdling überall' (a stranger everywhere). The first movement bears the indication 'mit klagendem Ausdruck' (with lamenting expression). It is structured in the palindromic form, ABCBA. Each section is self-contained with carefully constructed passages linking one to the other. Marked Sehr langsam, it opens with a lament delivered by the strings with the violins playing in thirds in their lowest register (Example 1).

EXAMPLE 1

The image shows two staves of musical notation. The top staff is in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Above the staff, the tempo is marked 'Sehr langsam'. Below the staff, the instrument is indicated as 'vns' (violin). The music begins with a low register, marked with a piano 'p' dynamic. The notes are in thirds, and there are slurs and accents throughout. The bottom staff continues the same key signature and shows a continuation of the melodic line, ending with a sharp sign (#) on a note.

This theme is transferred to woodwind before the horns present it in C sharp major. The juxtaposition of tonic major and minor is a feature of the work, and of Brase's compositional style.

The contrasting second section, marked Sehr lebhaft (very lively), fluctuates between the tonic key and its relative, E major. It opens with a woodwind melody of a modal character which, together with the 6/8 time and rhythmic horn introduction, gives a rustic quality to the section (Example 2).

EXAMPLE 2

Sehr lebhaft

EXAMPLE 3

Sehr ruhig

On each appearance the melody dissipates through a chromatic descending scale over a long bass pedal. Chromaticism is central to the suite as is the use of the sustained pedal which is overworked in this first movement. Another feature of his style, which is evident through all his larger compositions both for orchestra and military band, is the use of short solo arabesques. In the first movement the solo violin introduces the third section with a short pentatonic reverie which leads to the major theme (Example 3). The choice of D flat major for this theme is the first example of Brase's penchant for enharmonic relationships which is apparent throughout the suite. Those modulations which do not rely on enharmonic relationships tend to be based on higher chromatic chords and are almost invariably dramatic in effect.

EXAMPLE 4

The image displays three systems of musical notation for Example 4. Each system consists of a treble clef staff and a bass clef staff. The key signature is D-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The first system begins with a forte (f) dynamic and features a descending chromatic scale in the treble staff over a sustained bass pedal. The second system continues the melodic line in the treble staff, showing chromatic movement and a change in dynamics to piano (p). The third system concludes the passage with further chromatic descent and a final sustained bass pedal.

Example 4 offers one illustration of Brase's dramatic use of higher chromatic chords. He enlivens a rather ordinary cadence with a conveniently spelt Neapolitan sixth. The passage is also interesting in that it concludes with a typical rising chromatic line and a dominant thirteenth, both of which feature regularly in Brase's work. The example also demonstrates a youthful miscalculation: in the penultimate bar the major third, played by the first trombone, is crudely struck against the seventh of the dominant in the oboe.

The underlying tranquillity of this section ensures that the movement is based on the juxtaposition of strongly contrasted sections. It is also notable as the only example of successfully extended melody in the movement; the other ideas suffer from too concentrated a development on limited material. Throughout the work Brase displays a tendency to over-indulge in motivic development. The repeated quavers of the second bar of the D flat major theme attract considerable attention and are skilfully employed to return to the livelier second section. But taken overall such concentration on individual ideas becomes tiresome and detracts from the greater unity of the work. And Brase was concerned to unify the composite form of the suite. One of the technical means he uses to this end is the arpeggio figure which is prominent in all four movements. The second theme of the D flat major section is based on this arpeggio figure.

The second movement is in ternary form and is in the style of a scherzo and trio. The boldness of Brase's approach is shown in the introduction (Example 5) which appears unlikely to herald a movement in D major, which is itself an unexpected tonality. Yet through the flattened submediant, D major does indeed materialize, introducing a theme of ambitious range based on the arpeggio with a replying gapped scale (Example 6).

EXAMPLE 5

Heiter

Handwritten musical score for Example 5. The score is in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system includes parts for flute (fl), clarinet (cl), oboe (obs), and violin (vn). The flute part features a triplet of eighth notes in the first two measures. The clarinet part has a melodic line with a sharp sign. The oboe part has a melodic line with a sharp sign. The violin part has a melodic line with a trill (tr) in the third measure. The second system continues the flute and clarinet parts. The third system continues the oboe and violin parts. The fourth system continues the flute and clarinet parts. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano).

EXAMPLE 6

vn

Handwritten musical score for Example 6. The score is in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system is for violin (vn) and features a melodic line starting with a forte (f) dynamic marking. The second system is for piano and features a rhythmic accompaniment with chords and eighth notes.

the third movement is reminiscent of Wagner's Siegfried Idyll, as indeed is the climax of the section which culminates in cascading violin scales. As with the preceding movements, this contrasting section is marked by a change of tempo and key, being in 3/4 time and marked 'Lebhafter und mit leidenschaftlichem Ausdruck' (livelier and with passionate expression). The modulation though is less startling than usual, proceeding to the relative, B flat minor. The oboe and flute play the theme which is based on a rhythmic cell from the main theme of the movement (Example 11).

EXAMPLE 11

Lebhafter *mf*

ob, fl 8ve

Once more a ternary form is revealed with the reprise of the initial section, and the return to the first tempo is again suggestive of Siegfried Idyll (Example 12).

EXAMPLE 12

woodwind

3 3 3 beb-eb+ 4o. be o Rit

FF 3 3 3 b ad. trbs

hns, trbs Rit

trs

trbs, tuba

Brase employs a variant of sonata-rondo form for the organization of the fourth and final movement. More complex in form than its predecessors it also serves to summarize the suite. He affords us one insight into the movement through its morbid inscription Verdorben-Gestorben (decline and death). The vigour and insistence of the opening appear to deny the possibility of such a fate (Example 13).

EXAMPLE 13
Sehr lebhaft

ff

A companion theme, also in the tonic, C sharp minor, is equally energetic (Example 14).

EXAMPLE 14

The advent of a contrasting section is again proclaimed by changes of key and tempo. A lyrical E major melody, introduced by violins (Example 15), is treated in antiphonal fashion. It too has a companion: a rather naïve answer again announced by strings (Example 16).

EXAMPLE 15

Ein wenig ruhiger

EXAMPLE 16

The fascination with enharmonic relationships is once more evident when this pair of ideas is restated in D flat major. Towards the end of the movement he recalls the pleading viola theme from the third movement. On this occasion it is played by solo cello and is enharmonically translated to the tonic key of the suite, C sharp minor. This is followed by a reference to the solemn opening theme of the suite which helps to integrate the whole work. It also completes the cyclic form and suggests that the stranger shall find no release in death, but is fated to eternal homelessness.

The chief criticism that can be made of Heimatlos is that it displays too much industry. It is too richly orchestrated, its themes are overworked, and the very conception appears over ambitious. In this respect the content and form would seem to be incongruous. The expressive programme of the piece demands a symphonic treatment. And indeed many of the themes are developed in such a manner. Yet the form of the individual movements, with the exception of the last, is more appropriate to music of a lighter nature. Arising from this it is interesting to consider what models Brase may have employed in composing his suite. His debt to Wagner, especially in relation to harmonic resource, has been alluded to already. A further discernible influence is that of the leading German composer of the day, Richard Strauss. Brase was to retain a lifelong respect for the older master, and it was later one of his proudest boasts that he had persuaded Strauss to conduct during a series of symphony concerts while in Danzig. Brase's writing exhibits many technical similarities with Strauss's early style, but it is in the construction of Heimatlos that he is most indebted to the older master. For the suite displays a remarkable formal resemblance to Strauss's Second Symphony op.12, in F minor. The sequence of movements is the same, with the scherzo and trio being placed before the slow movement. Both works are cyclic in design and both exhibit the rather crude repetition of themes from earlier movements. What structural differences there are would appear to be due to Brase's more dramatic intention as evidenced by the programmatic headings of the work.

Many stylistic mannerisms are apparent in the suite. There is too great a reliance on the repetition of short phrases which, even if coloured by other variables such as key, tempo, register, and instrumentation, eventually become overworked. The division of the movements into strongly contrasting sections soon loses its novelty as does the frequent use of enharmonic modulations. It is noteworthy how often Brase resorts to expedient false notation. The work, in spite of its espousal of chromaticism, not only upholds the diatonic system but depends on it. Another feature which becomes tiresome is the use of repeated triplet chords in ritardando passages. His dependence on the sustained pedal is unwittingly constricting; when freed of this constraint, the music flows with greater ease. Such criticisms notwithstanding, it must be said that the piece displays a remarkable facility for one so young. The instrumentation is especially laudable. It is, as Brase states, too concentrated at times, but pencilled emendations and deletions, notably in respect of the heavy trombone writing, show that he was aware of this. And his instinct for orchestral colour and texture is clearly apparent. That his dual proficiency as a composer and conductor was to benefit his endeavours in both disciplines is already discernible in this early work.

So what does the suite contribute to our understanding of Brase's early creative promise? It reveals a precocious, if undisciplined, talent with a notable gift for orchestration and a remarkable acquaintance with the harmonic resource of the late Romantics. It also reveals his ability to master large forces and suggests that the ambitious young musician would benefit from the formal course of musical instruction which was about to commence in Berlin.

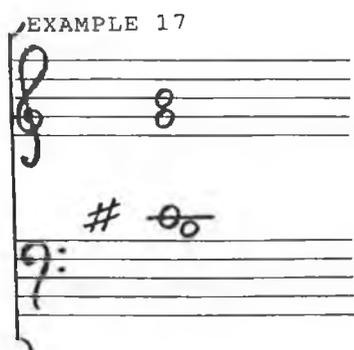
Dramatische Ouvertüre

The second of the surviving orchestral works is the Dramatische Ouvertüre in B minor which was completed on 2 November 1902 some seven months after Brase had commenced his studies in Berlin. In some respects it is similar to Heimatlos. It is dramatic in conception, employs a comparable orchestra, and it too remained

unpublished. It exhibits the same progressive traits but is better disciplined and structurally more successful. Brase adopts a freer approach in ordering his material, relying less on classicism. But his greatest advance is in the orchestration which is proficient and free of the overelaboration evident in the earlier composition.

Although designated an overture, the work suggests the influence of the symphonic poem, a form attracting considerable attention through the works of Richard Strauss. This is implicit in its continuous form with various sections of contrasting character and tempo. But its drama is abstract; Brase neither supplies nor suggests a programme other than providing the title. There is, indeed, a paucity of written directions in contrast to Heimatlos, and the tempo indications are in Italian which denotes, perhaps, the influence of his attendance at the Musikhochschule.

The Dramatische Ouvertüre depends on the contiguity of opposing ideas. The short, slow introduction is followed by an energetic, but equally short, theme. The tension created by such opposition is heightened by a calculated use of dissonance. The enigmatic first chord, an inverted secondary seventh announced by oboes, horns, and violas, returns throughout the piece and acts both as a dramatic gesture and integrating agent (Example 17).



Its absent third is supplied two bars later by the cellos and double basses.

The vigorous woodwind theme that follows the introduction illustrates Brase's enduring delight in chromatic melody (Example 18).

EXAMPLE 18

Vivace assai 8^{va}

Musical notation for Example 18, showing a woodwind theme in G major, 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The melody is characterized by chromatic movement. Dynamics include *fl* and *pp*.

But this section is curtailed by the seventh chord, complete with third, in its first inversion. There follows a lyrical melody in the tonic major played by oboe and accompanied by clarinets and bassoons (Example 19).

EXAMPLE 19

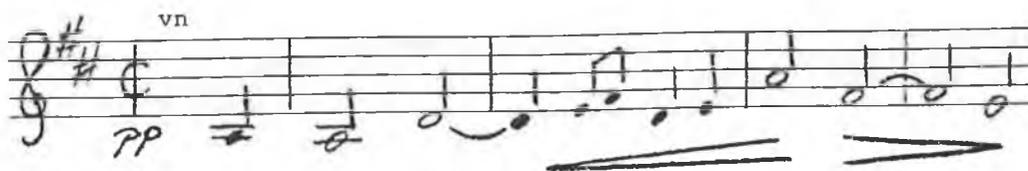
Adagio maestoso

Musical notation for Example 19, showing a lyrical melody in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is characterized by a slow, majestic feel. Dynamics include *mp* and *mf*. The instrumentation is indicated as *ob, cl, fag*.

The momentary crude dissonance in the sixth bar reveals some harmonic inexperience. This theme is developed and then restated by the full orchestra. The close of this period is again marked by the inverted seventh, with its fifth diminished, which heralds the reappearance of the chromatic theme in B minor. It is translated to 4/4 time and much extended. Its rhythmic vitality is in sharp relief with the calmer surrounding sections.

The centre of the work is in the relative major, D major, and is devoted to a violin melody which has a subtle rhythmic connection with the earlier oboe theme (Example 20).

EXAMPLE 20



This melody is then extended and treated antiphonally with the combined wind answering strings. Brase then resorts to a favoured juxtaposition and places the melody in D minor. It is rendered by the previously unheard cor anglais. The result is impressive over string tremolos. But overall the effect is of a theme of limited possibilities being overworked. The section does provide example of Brase's use of higher chromatic chords. In the string passage, quoted in Example 21, he carries the harmonic path from D minor to the flat side by means of the augmented sixth chord on the flattened supertonic.

EXAMPLE 21

The image shows two systems of handwritten musical notation. The first system is for the Cor Anglais (top staff) and Strings (bottom two staves). The Cor Anglais part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with notes such as G4, A4, B4, and C5, with dynamic markings like *pp*. The strings part consists of three staves (violin I, violin II, and viola) with notes and rests, also marked with *pp*. The second system continues the Cor Anglais and Strings parts, with the Cor Anglais staff showing a melodic line that descends and then ascends, and the strings providing harmonic support. The notation is handwritten and includes various musical symbols like clefs, key signatures, time signatures, notes, rests, and dynamic markings.

A short C minor reference to the lyrical oboe theme is made by violins and leads to a number of reappearances of this melody, each time in altered guise. It is accompanied by the rhythmically vital chromatic theme. The D major violin melody also undergoes transformation being heard in the reprise in B major. It is played on this occasion by woodwind and brass (Example 22).

EXAMPLE 22

The image shows two staves of musical notation. The top staff is in B major (two sharps) and 4/4 time, marked 'Tempo I'. It includes instrumentations for 'ob, cl' and 'fl, trp'. The bottom staff also features triplet markings over several notes.

There is a final reference to the opening chord before the piece draws to a triumphant close in B major.

Symphony in D major

Brase composed his Tarantella towards the end of his initial sojourn in Berlin. It is singularly regrettable that this work has not survived, for it seems to have received appreciable attention. It was published by Parrhysius in Berlin. Happily the latest and largest work of the period, the Symphony in D major, has survived in manuscript. It was not published. Completed in October 1905, it provides us with evidence of the fruits of his study at the Musikhochschule and with an indication of how those studies influenced his creative style.

Compared with the earlier works, the symphony displays a remarkable structural coherence. The awkward transitions, born of youthful enthusiasm, manifest in the compositions discussed above, are replaced here by a carefully wrought design. Indeed if a criticism is to be levelled it is that the formal organization is achieved at the expense of some natural vibrancy. It results in a work that is proficient rather than excellent.

Brase utilized classical formal structures when approaching the daunting prospect of symphonic composition. The first movement is in conventional sonata form. It opens with a homophonic theme based on a falling syncopated tetrachord (Example 23).

EXAMPLE 23

Allegro ma non troppo

It is significant that the interval of a fourth is spelt out at the opening, for it is in evidence throughout the work. The replying scale introduces the triplets which are a feature of his style. A further characteristic feature is the use of the tonic pedal heard at the beginning of the work. Interestingly this is also much used in Strauss's Symphony in F minor referred to earlier. A graceful melody in bassoons and cellos (Example 24) leads to the dominant and the contrasting second subject.

EXAMPLE 24

Espressivo

This attractive theme is first announced by clarinets and is repeated by oboes (Example 25).

EXAMPLE 25

The musical score for Example 25 consists of two staves. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a 'Poco rit' marking and a 'cls' instruction below the first measure. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. A slur covers the first six notes. The tempo then changes to 'A tempo'. The melody continues with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bottom staff is also in treble clef and 3/4 time, with a key signature of one sharp. It shows a series of chords with stems pointing downwards: G4, A4, B4, C5, B4, A4, and G4, corresponding to the notes in the top staff.

The strings then take the theme to C sharp minor before a return to A major for a second theme based on the cohesive interval of a fourth. The development concerns itself with presenting the first theme in a succession of minor keys. First it is heard in the unlikely key of C minor and then in F minor. The frequency with which the circle of fifths is employed in the symphony is noticeable and is a further conservative feature. The first theme of the second subject group is then referred to and it leads to the recapitulation. Brase approaches the dominant pedal by means of a simple but effective harmonic path: B minor modulates to E minor which he treats as the supertonic of the home key. The reprise is consistent with the classical norm; the first subject is condensed and followed by the contrasting group in the tonic key. An impressive coda, built on the triplet scale, rounds off the movement.

The Andante sostenuto in A major is a most assured movement. Its poise emanates from the contrast between its opening lyrical section and the more probing central section. The first theme is stated by the strings (Example 26a). Its similarity to the opening theme of the finale in Strauss's Sonata in E flat op.18 for violin and pianoforte is perceptible (Example 26b).

EXAMPLE 26a

Andante sostenuto

vn

EXAMPLE 26b

The affinity may be coincidental, but there can be no doubt that Brase, as a violinist and pianist and as an ardent admirer of Strauss's compositions, was acquainted with the sonata which was written some eighteen years before the symphony. The contrasting central section is built around a repeated triplet figure. It also contains a secondary idea based on a rising fourth. The movement ends in gentle repose following string suspensions involving the flattened and raised leading note over a tonic pedal.

Ternary form is retained for the third movement in D minor which is a traditional scherzo and trio although it is not so entitled. The first theme, with a leap of a fourth from the anacrusis, is energetically given out by oboe accompanied by clarinets and bassoons (Example 27).

EXAMPLE 27

Allegro molto

ob

A secondary theme opens with a leap of an octave and is replied to by the dramatic leap of a minor ninth. The lightly scored trio complements the heavier colouring of the scherzo, and the movement as a whole provides a fine example of how adept is Brase's management of orchestral writing. This is particularly true of the woodwind scoring. Brase demonstrates a command of the characteristic colours, and the interplay of the various instruments is quite adroit. So too the texture always enhances the movement's lucency.

The final movement of the symphony is the Allegro marciale in 2/4 time. It is structured in sonata form, but in this case it is exceedingly well-wrought. The form does not overwhelm the content as is the case in the first movement. The writing is also more fluid in the finale which owes more to the great German polyphonic tradition than do the earlier movements. The masterly orchestration serves to draw attention to this aspect.

The opening does not immediately introduce the tonic key of D major, but rather presents a full introductory section based on an arpeggio figure over a dominant pedal. It is some 27 bars before the tonic is heard and the first theme is played by upper woodwind and strings (Example 28).

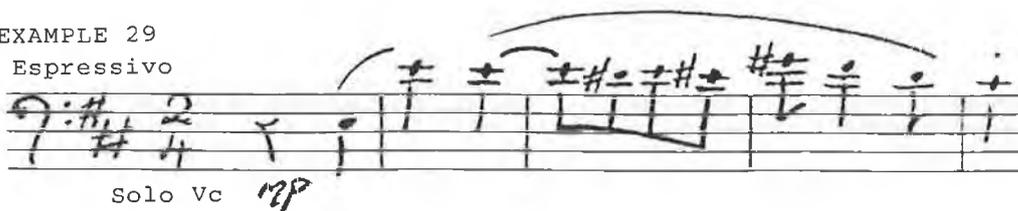
EXAMPLE 28

Allegro marciale

The image shows two staves of handwritten musical notation. The top staff is for violin (vn) and the bottom staff is for another instrument. The music is in D major (two sharps) and 2/4 time. It features a dominant pedal point (F#) and arpeggiated figures with triplets and slurs. The tempo is marked 'Allegro marciale'.

This theme is richly harmonized and leads to E major which opens the way for the appearance of a contrasting theme in the dominant, A major. First announced by a solo cello, this espressivo melody also opens with the leap of an octave (Example 29).

EXAMPLE 29
Espressivo



It is then transposed up a third and played by violins in C sharp minor.

The development is both compact and economic in its use of material. It opens in D minor with arpeggio figures from the introduction. No reference is made to the principal theme, rather it is the espressivo theme that is examined. It is first heard in G minor. Brase then concentrates on one particular figure from the second and third bar of the theme (see Example 29) which significantly spells out a fourth. A dominant pedal heralds the reprise, but it is a gentle signal with none of the insistence of its first movement counterpart or of the opening pedal to the finale. Its presence obviates the necessity for a repeat of the introductory passage and the first theme reappears immediately in a most delicate fashion, on clarinets with a light woodwind accompaniment. A tutti repeat allows one final glimpse of this theme in fuller glory before the second theme is announced in the tonic. A modulation of a third, corresponding to that in the exposition, leads to F sharp minor. The coda is based on arpeggio figures from the introduction and, in contrast to Heimatlos, no reference is made to material from earlier movements.

The symphony is different in style from the earlier works. Heimatlos and the Dramatische Ouvertüre depend on dramatic tension for their content and form. They are works notable for their emotional verve, with strongly contrasted sections and startling modulations. Brase's success in the symphony is that although deprived of that level of dramatic tension and confined to a more conservative palette he still presents a composition that is coherent and challenging. Despite this conservative style, the symphony marks a progression. For Brase's command of the expansive gesture is now

complemented by a facility with a more conventional and subtle technical repertory. This is allied to the greater discipline evident in the writing.

Brase's challenge in the symphony was to combine this new-found resource and discipline with his creative instinct. The work may be viewed as an exercise as it was composed during his final year of study in Berlin. In many respects the work is a success, and in parts it displays an arresting fluency, although it is too mannered to be considered echt Brase. And while it is no masterpiece, it deserves better than the neglect it has suffered since Brase's death.

Late Orchestral Works

All of the orchestral compositions written after Brase's graduation from the Musikhochschule in Berlin are here considered as late works. The distinction is not solely chronological, for these works exhibit a consistency of approach which represents his mature style. The period of study with Max Bruch produced a conservative technique that was assured and disciplined. Many features remained from the earlier style, but the youthful enthusiasm and progressive outlook were replaced by an approach which was more conscious of practical considerations. This is evident both in the volume and in the nature of the later works. Brase's personal circumstances did not favour his creative endeavours and it is striking that he achieved as much as he did. His appointment as Musikmeister, upon completion of his studies, concentrated his energies on developing his skills as a conductor, administrator, and on writing for military band. A further interruption was occasioned by the traumata which Brase suffered during, and in the wake of the Great War. In his early years in Ireland his energies were fully occupied in building the Army School of Music and its No.1 Band, and in providing a suitable band repertoire. It was not until his final years, when Brase was ailing, that he had the opportunity to engage in orchestral composition. It is some measure of his dedication to this medium that all of his significant late works are written for the orchestra.

If the circumstances of the age affected Brase's creative continuity and development, they also altered the nature of much of his work. Practical considerations encouraged Brase to become more conscious of the popular appeal of his compositions. Although there exists a uniformity between all the late works in relation to resource and style, there is yet a distinction between the popular works, designed to be easily approachable, and the intimate compositions which pose a more profound challenge. An even more subtle distinction can be discerned between those pieces written for an Irish audience and those addressed to the German listener. But even when writing for a predetermined audience, Brase retains a dignity, and his music never lapses into tawdry nor does it entertain the frivolous.

Brase was as misfortunate in his emplacements as he was with the circumstances of the age. Cultural activity was curtailed in Berlin during the Great War and its aftermath. Yet the city enjoyed one of its most musically innovative periods in the decade following Brase's departure. Ireland could offer no such stimulus in the 1920s. Indeed to have adopted a progressive outlook would have been to court failure in a culturally conservative society. Furthermore, in the following decade Brase's sympathies lay with a German regime which was inimical to artistic adventure. Thus while out of step with contemporaneous musical developments, Brase was in keeping with the popular, or dominant, cultural ethic. The artistic restraints imposed by the National Socialists doubtless contributed to the high standing of Brase's music in Germany. But in turn such an association condemned it to virtual obscurity following the fall of the Third Reich.

Such factors combined to ensure that the late works are conservative in style. He never sought to extend the resources imparted to him by the late Romantics. The consistency of his approach derives from his assurance working within those means. One of the chief characteristics of this style is a typically Germanic preoccupation with manner at the expense of matter. The difficulty of organization posed a particular problem for Brase, and was one he resolved by relying on conventional formal structures. In this

respect he was a traditionalist by necessity. However, on occasions there existed a discrepancy between content and form. Sometimes a structure is imposed which serves to constrict rather than enhance the thematic material. His inability to develop ideas is a further impediment. He compensates for this by being overly discursive, although this tendency becomes less pronounced as he matures. His strengths too dictated his choice of forms. His dramatic and episodic manner of expression were best served by cyclic forms. Thus the suite is the genre which occurs most frequently throughout his creative life. Individual movements tend to be strongly sectional or are based on sonata form or variants which facilitate programmatic expression. Alongside the use of such conventional patterns, Brase employs the formal structures of various dances and the march. He was well acquainted with popular dances having written many in his final years in Berlin. Both stylized and folk-dance rhythms and forms contribute to his late works. He also excelled in writing marches, and the march structure, a ternary form with a contrasting central episode often in the subdominant, is evidently a further influence on his formal designs.

Structural considerations are particularly apparent in relation to the settings of Irish music. Brase was diligent in his espousal of the native musical heritage. But he was limited in his choice of solutions to the basic quandry of accommodating short symmetrical airs within a larger framework. He eschewed variation form and his restricted powers of development precluded detailed examination of themes. Brase resolved the question by employing another episodic form, the rhapsody. His settings of Irish airs were criticized by some as being inappropriate. This was on occasion a valid perception; the alliance of traditional melody and Brase's determinate resource was not invariably efficacious. However he was anxious to preserve the character of his subjects and this concern becomes increasingly apparent as he matures. And he was never insouciant or unresponsive to traditional melody; his fault lay in his over-zealous treatment. At first he was dependent on others for the provision of source material for his fantasias and other arrangements. Consequently many of the folksong airs he set were

already familiar. While Brase was not culpable for this situation, at least initially, he was still not in accord with Larchet's original desire to see the bandmaster play an active part in classifying and arranging that large part of the heritage which was not widely known. In 1937 Brase sought resources to enable him to devote more time to the collection and setting of folksong. His request was refused.¹

It is conspicuous throughout the late compositions that the dramatic impulse is fundamental to tonal relationships. Keys are chosen for their expressive effect which results in the distinctively strong oppositions of tonality. But considerations of key are in themselves of secondary importance in these works. Structural tonality is designed to serve the thematic contrasts and both generally conform to a ternary plan. However it is noticeable how often Brase employs tonality to soften thematic distinction by restating the contrasting theme in the reprise. The only key association that appears to have any independent significance for him is the relationship of a third.

The harmonic resource is equally uniform in these compositions. Brase employs a rich, albeit conservative, vocabulary inherited from the late Romantics. It includes an impressive array of higher chromatic chords which enables him to write running chromatic lines. This use of the chromatic is always expressive and is most pronounced in his final suite, Episoden. However Brase's compositions never contemplate the dissolution of the tonal system, and all his chromatic movement is carefully set against a stable tonal background. He was not a gifted melodic writer and few of his melodies are particularly memorable. There are few examples of extended melody. Overall they are constricted by being too harmonic in conception. Thus his espousal of Irish music proved beneficial in that it provided him with a corpus of melody whose very existence was testimony to its quality.

Attention has already been drawn to Brase's ability as an orchestrator. This facility is evident throughout these late works and it remains one of the finest elements of his creative technique.

Westfalen

The unfinished suite Westfalen is the first of the late orchestral works. It was projected as a four-movement work but only two were completed in spring 1912. Consequently it remained unpublished, but the manuscript indicates that it was to be dedicated to the First Heeresmusikinspizient, Theodor Grawert. The dedication reflects the close relationship between the two men who were at this time connected through Brase's marriage to Elizabeth, Grawert's niece and ward. The title refers to the fact that Brase had, in his first appointment as bandmaster, succeeded Grawert at the Infanterie Regiment 13 in Münster, Westphalia.

The first movement is a stylized march with an interesting structure that derives from the traditional ternary form of the march and from sonata-rondo form. The first section constitutes an abridged sonata form. It opens with a meditative theme which traverses an octave before extending its range (Example 30).

EXAMPLE 30

The image shows two staves of handwritten musical notation. The top staff is labeled 'cl, va' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a dynamic marking of 'p' (piano). The melody is characterized by wide intervals, including an octave leap, and features several triplet markings. The bottom staff continues the melody with similar triplet markings and wide intervals, ending with a final note and a fermata.

This is one of his most distinctive themes, possessing both melodic and rhythmic interest and those elements of drama and energy which are typical of his manner of writing. Presented by unaccompanied clarinets and violas, it suggests a march that is far removed from the military examples of which Brase was a master. A contrasting homophonic theme is presented in the dominant, C minor. Both themes are briefly developed in a section lasting just 20 bars which is sufficiently long to allow the second theme to be heard in G flat major. This enables an expeditious return to the home key through

the Neapolitan sixth. The section closes with a repetition of the main themes in the tonic, furnishing a rounded, if miniature sonata form. The second and central section of the movement follows immediately. Its tonality is a major third lower, D flat major. The theme, in contrast to the opening melodic idea of the march, is essentially harmonic in conception and the very progress to the tonic of the section forms part of the theme (Example 31).

EXAMPLE 31
Tempo rubato

The musical score for Example 31 is presented in two systems. The first system is for strings, with a treble clef and a key signature of three flats (B-flat major). The second system is for clarinet and horn (cl, hn), with a treble clef and the same key signature. Both systems are in common time (C). The score features complex harmonic textures with many diminished chords, often indicated by a '+' sign. The strings play a melodic line with triplets and slurs, while the woodwinds play a more rhythmic, harmonic accompaniment. The piece concludes with a blustery resolution in F major, indicated by a key signature change to two flats.

The meandering first subject intrudes in D flat major suggesting a rondo form. It is then heard a third lower in B flat minor before returning to its home tonality for an abbreviated reprise of the opening section. The movement concludes with the statement of the second theme which is, on this occasion, modified to form a chain of diminished chords leading to a blustery resolution in F major. Brase's predilection for diminished chords is apparent throughout his compositions.

The second movement in A major entitled Intermezzo presents another example of Brase's fondness for ternary form. The symmetrical first subject is announced by clarinets and its essentially rhythmic character is observable in its first two-bar

phrase (Example 32).

EXAMPLE 32

Handwritten musical notation for Example 32. The score is for Clarinet (cl) and Viola (vva). The key signature is F sharp minor (three sharps: F#, C#, G#). The time signature is 2/4. The dynamic is piano (p). The notation shows a melodic line with various rhythmic values and articulations, including slurs and accents.

Brase employs a favourite mannerism by repeating the theme in the tonic minor. He proceeds to examine the rhythmic possibilities of this theme and is content to remain in, or close to, the home key. The same harmonic restraint is shown in the choice of key for the opening of the contrasting central section. The selection of F sharp minor is one further example of Brase's partiality for relationships of a third. Another stylistic trait is perceptible in his choice of instruments to deliver the expressive first theme. The rich upper strings of the cello are doubled by the penetratingly nasal higher register of the bassoon, and together they play a cantabile melody (Example 33).

EXAMPLE 33

Con espressione molto

Handwritten musical notation for Example 33. The score is for Bassoon (fag) and Cello (Vc). The key signature is D flat major (two flats: Bb, Eb). The time signature is 2/4. The dynamic is piano (p). The notation features a melodic line with slurs and accents, indicating a cantabile character.

The erstwhile harmonic reticence is discarded when an enharmonic translation introduces a subsidiary motif of whispish character in D flat major (Example 34).

EXAMPLE 34

Handwritten musical notation for Example 34. The score is for Clarinet (cl) and Violin (vn). The key signature is F sharp minor (three sharps: F#, C#, G#). The time signature is 2/4. The dynamic is pianissimo (pp). The notation shows a melodic line with slurs and accents, including triplet markings.

A short episode ensues before a tutti return of the cantabile melody in F sharp minor. This in turn leads to a reprise of the first theme in the home tonic which is, on this occasion, enhanced by a clarinet countersubject.

Irlandia

It was some 20 years before Brase composed his next original orchestral work. In the intervening years he had lost his son, experienced the trauma of the Great War, and had adjusted to a new life and fresh challenges in Ireland. These upheavals were largely responsible for the lull in his orchestral output. However he was not totally inactive. During the period he arranged for orchestra many of his compositions originally written for other combinations. Such works are discussed here in their original forms.

The suite Irlandia, dedicated to John Count McCormack and completed in 1932, represents one of Brase's popular works in the sense that it is designed to be immediately accessible and pleasing. Such an approach implies a certain creative constriction. So too does the fact that the work was written for performance by the orchestra of the Dublin Philharmonic Society, a largely amateur body with technical limitations. It is a work which is further circumscribed by its very purpose. And that purpose does not accord with the turgid title which appears to propose a work evoking a national spirit. The affinity of the title with that of Sibelius's Finlandia suggests an analogy between the two works. But they have little in common. Irlandia is not based on original melodies, but on popular Irish folksongs, and by choosing a four-movement suite, Brase presents not a single picture but a series of images. Furthermore there is no attempt to associate the individual movements. With the exception of the division into movements, the work is consistent in style with the six band fantasias. In short it is a work of limited purview. But within its confines it is successful. It was certainly adjudged so by the audience that attended the first performance given by the Dublin Philharmonic Society on 26 November 1932, under the direction of the composer. The music critics of the national newspapers recorded the enthusiastic reception afforded the work.

The first movement in C major is a clever construction employing four distinct themes. The central theme is Molly McAlpine better known by the title of the poem set to the air by Thomas Moore, Remember the Glories of Brien the Brave.² Accordingly the movement

is entitled Brien the Brave. The grand opening maestoso makes reference to this theme and achieves a sparse, drone-like effect with a succession of consecutive perfect fifths. The introduction is followed by a popular jig in A major (Example 35a) which is a variant of Rory O'Moore the double jig noted by Francis O'Neill in The Dance Music of Ireland (Example 35b).³

EXAMPLE 35a
Allegro vivace



EXAMPLE 35b



This jig is harmonized simply. The accompaniment never detracts from the natural grace of the air which is delivered by violins. It is a typically symmetrical dance, falling into four-bar phrases. A contrasting air, which alternates between simple and compound duple time, leads to a full statement of Remember the Glories in C minor. Brase pays due respect to the nobility of the theme by placing it in trumpets, horns, and trombones with a rich accompaniment. It is followed by the reel, Drowsy Maggie, which provides a contrast and a lighter orchestral texture. Each of the themes makes one further appearance and Brase resolves the problem of reconciling a modal theme and a major tonality by concluding not with Remember the Glories, but with the reel.

The dance is also central to the second movement. The Londonderry Clog, which gives its name to the movement, is an exuberant hornpipe. The rhythmic energy of the movement is evident in the introduction which plays on a diminished chord and gives no indication of the home tonic, F major. Brase's penchant for euphuistic exordia is even more pronounced in his compositions for military band. But the mannerism can be recognized in Irlandia. Such sections are often blustery, but in Brase's favour it must be

recorded that they are always germane to the movement, either deriving from an element of a major theme or introducing an idea of some consequence. Much of the attraction of the second movement emanates from the quality of the hornpipe tune which is built on an arpeggio figure (Example 36).

EXAMPLE 36



It is succeeded by a second dance, O'Dwyer's Hornpipe. This too is fashioned from an arpeggio and is stated in the subdominant. The movement is unusual in that the major themes are analogous. A short central episode brings relief from the insistent dotted rhythm. This is in G minor, a third lower than the previous section. Brase then switches characteristically and states the second hornpipe in G major. Even in such a movement Brase's attachment to conventional formal structures is evident, for in the reprise both hornpipes are presented in the tonic key suggesting a modified and abridged sonata form. The movement concludes with a vigorous coda which introduces a short reference to the first phrase of Let Erin Remember in brass against the rhythmic pattern of the hornpipe in woodwind and strings. One of the most celebrated of Moore's melodies, this air was the main theme of Brase's first and most popular fantasia for military band. However its introduction on this occasion is an unfortunate miscalculation, for although cleverly conceived it appears to serve little musical function and is a rather empty gesture. Brase was later to revise this movement for inclusion in another orchestral work. The revision, which is discussed below, omits the reference to Let Erin Remember and is, overall, a considerable improvement.

The third movement is given in full as Appendix A to this volume. It provides evidence of much that is good, and much that was criticized in Brase's style. The richness of the harmonic resource supports those who contended that he brought to bear on Irish melodies too Germanic a treatment. On the other hand the orchestration is handled with typical authority.

Brase subtitles this movement 'A Love Song' and it is based on another of Moore's melodies, Believe me, if all those Endearing Young Charms. He resolves the organizational problem of dealing with such a well-known air by alternating it with an original theme. His tempo indication for the first theme, Andante con moto, appears well-chosen, but it does not accord with the strange metronome marking ($\text{♩} = 72-76$) which if followed would produce a laboured result. However the second theme does require a little more time to sing.

It opens with a short introduction which recurs throughout the movement linking the various sections. The gapped scale, so prominent a feature of Irish music, is evident in the falling semiquavers, and this motif also features in the coda. The main theme is presented by strings with a rich harmonization. The second part of the air is transferred to clarinets and bassoons. The third bar of this phrase (Appendix A, page 3, bar 3) contains an harmonic misjudgement. Brase's pencilled question mark indicates that he realized this. In a subsequent revision of the section, Brase not only corrected the error, but made the string writing even more dense and added a part for harp (the opening of the revision is given as Appendix B).

The oboe introduces the subsidiary theme (A, 4, bar 2). This begins, almost timidly, within the range of a fourth but presently expands by rising scale passages in oboe and then in violin and flute, to reveal a probing melody of expressive quality. The intensity is enhanced by the calculated use of unessential notes on accents which produces a succession of eloquent dissonances. The modulation which Brase effects at the end of this passage is typical of his style (A, 5, bar 3-4). He interrupts a return from C sharp minor to the tonic and enharmonically translates a chromatic chord on

the sharpened fourth degree of E major to a dominant seventh in F major. The introduction section confirms the new tonality before the subsidiary theme is restated, opening with the attractive combination of horns and cellos. Again it is a short reference and another transition, corresponding to that outlined above, leads to a key a further semitone higher. The main theme is restated with chromatic alteration and rhythmic variation. The G flat major section reaches the chord of the dominant ninth which Brase treats as an enharmonically altered supertonic chromatic ninth in B major. After the change of key signature, he resolves this on to an inverted supertonic seventh and subsequently to a diminished seventh on the same degree. The strings then play the opening of the third phrase of the main theme in diminution. This small cell is repeated as the tempo becomes more agitated. The return to E major provides additional evidence of Brase's harmonic style. The dominant seventh of F major (A, 13, bar 3) is treated enharmonically as a seventh chord on the sharpened fourth degree of E major. The bass falls a semitone to a 4-2 which progresses by further downward steps to confirm the return to the tonic. The main theme is altered to 3/4 time and is played by woodwind and brass with a running string accompaniment. The gapped scale from the introduction is used to link the end of the second phrase to the beginning of the third (A, 16, bar 4-5). The subsidiary theme is heard one final time in bassoons and trombones before the gapped scale is played by flutes, violins, oboes, and clarinets over a sustained tonic pedal. This pentatonic phrase, allied to the mild dissonance of the added sixth in first bassoon and cellos (A, 21, bar 2), gives the section a distinct Mahlerian feel. Throughout, the mood becomes increasingly tender with a corresponding lightening of the texture. The final triplet arpeggios in the harp recall the compound time and melodic structure of the main theme.

The fourth and final movement is subtitled 'The Dance of Fate'. The name is taken from the first theme, a duple time dance called The Fate Reel. The title is Brase's, but the rhythm of the dance is that of the polka rather than the reel. Its entry is preceded by a typical introduction, a succession of diminished chords leading to the dominant (Example 37).

EXAMPLE 37
 Allegro vivace

Handwritten musical score for Example 37, Allegro vivace. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a treble clef staff with a 4-measure rest followed by notes, and a bass clef staff with 'Tutti' and 'FF' markings. The second system has a treble clef staff with notes and an '8va' marking, and a bass clef staff with notes. The third system has a treble clef staff with notes and a bass clef staff with notes.

This is followed by a triplet string passage which momentarily suggests a pentatonic mode. This is just one of a number of devices used to confer an authentic Irish flavour. The passage is arrested by an augmented sixth which resolves on to the dominant and prepares for the entry of the reel in the home tonic, D major. This divides symmetrically as do the other dances in the suite and it is treated with similar harmonic simplicity (Example 38).

EXAMPLE 38

Handwritten musical score for Example 38. The score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble clef staff with notes and a bass clef staff with 'fl, ob, cl, vn' marking. The second system has a treble clef staff with notes and a bass clef staff with notes.

The relationship of a third is employed to introduce a second dance theme in B flat major. This is repeated in the home tonic. The third theme is pitched a further third lower in G major. It is prefaced by consecutive open fifths in the string instruments, reminiscent both of drones and the tuning of fiddles. This is yet another bow to authenticity. In cantabile style, and marked Poco piu lento, the cellos and violins play in unison the popular air, Down by the Sally Gardens.⁴ Brase regarded this melody highly, and it may well have been included as a tribute to the dedicatee, John McCormack. McCormack regularly performed the air although he did not record it until 1941, with Gerald Moore as accompanist. It was however a fitting air with which to complete the suite. Elements from the theme are briefly developed before it returns in the tonic played by woodwind and brass. The figure from the first two bars of the melody is used to build an impressive coda which brings the suite to a close.

Irish Dances

Further orchestral compositions were also based on traditional Irish airs, but they were written with a German audience in mind. Brase's exploits in Ireland were well publicized in his native land. His position as a German musician, and his advocacy of German music, earned him wide respect as was indicated by the decoration awarded him by the Reich Chancellor, Hitler, in May 1936.⁵ His compositions aroused similar interest and he exploited this by publishing popular arrangements of Irish airs. Consequently such works are of a lighter character. While not of a profound nature, they are immediately attractive and exhibit an intelligent use of the orchestra with a restrained harmonic resource which never occludes the natural charm of the original airs.

This is true of the set of two Irish dances published by Parrhysius in 1938. Irish Dance No.1, The Londonderry Clog, is a reworking of the second movement of Irlandia. Both content and form benefit from this extensive revision. The dotted rhythm of the introduction is retained, but the chordal sequence which follows is

more direct and concise. Following the first statement of the hornpipe a new section is introduced which develops a rhythmic cell from the dance (Example 39).

EXAMPLE 39

The musical score for Example 39 is presented in three systems. The first system includes a staff for 'Strings, Woodwind' and a staff for 'fag, hn'. The second system continues the 'fag, hn' part. The third system includes a staff for 'Strings, Woodwind' and a bass staff. The score is written in a key signature of three flats (B-flat major) and a common time signature. It features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and '7' (seventh). The 'fag, hn' part shows a melodic line with some grace notes and a '7' marking, while the 'Strings, Woodwind' parts provide harmonic support with chords and rhythmic patterns.

The section also serves as a transition, leading to the second hornpipe in the subdominant, B flat major. This air is supplied with a short episode as well. The return to the first air is achieved by a direct shift of tonality, a device which recurs throughout this revision. This particular section displays some markedly fine writing, with the full orchestra involved in a passage which is both brilliant and humorous. The coda is also modified. It is built on the rhythm of the hornpipe and the reference to Let Erin Remember is omitted. This decision may have been taken for aesthetic reasons, but there is also the consideration that the reference would have meant little to a German audience.

Irish Dance No.2 in D major is based on the traditional jig tune The Frost is all Over. The same formal structure is retained: an introductory section is followed by the main theme, a subsidiary theme in the subdominant, and a reprise. This latter section is

approached by means of the favoured third relationship: G major proceeding through B flat major to the home tonic. Like its partner this piece is composed of two similar dances. In this respect the two pieces are unusual in that they eschew Brase's normal contrasting episode. The willingness to abstain from thematic and tonal contrast illustrates that Brase was not inflexible and would adapt his technique to better accommodate traditional airs. The twelve-bar introduction opens with a direct reference to the jig. The theme is then presented simply in violins (Example 40).

EXAMPLE 40



Brase retains the AABA structure of the original air and, with the exception of some linking phrases, he respects the eight-bar symmetrical phrases. The transition from the first jig to the supporting dance is by means of a chromatic passage which had first been heard at the end of the introduction. Marked Poco piu lento this second theme is also a jig although it opens with a hornpipe rhythm which, like the first movement hornpipes, exploits the arpeggio (Example 41).

EXAMPLE 41



Pitched in G major, this is one illustration of the march-influenced tendency, common in the late works, to make a major central modulation to the subdominant. The coda is based on the first jig ensuring a compact form.

Irische Lustspiel Ouvertüre

Somewhat in the same mould as the Irish dances is the Irische Lustspiel Ouvertüre completed in 1939. However in some important respects the work is noticeably different. The overture is founded, in the main, on original themes with relatively little dependence on traditional airs. Brase also deviates from his favoured ternary structure and constructs a highly sectional overture with many unrelated themes. Yet the work is different in nature from his military band fantasias. It is interesting to speculate on the origin of this curious work. A number of the themes, both original and traditional, are taken from an opera, Blarney Stone. Brase had devoted much energy to this work in 1930 and although he completed a sizeable section of the opera it was never performed. It is probable that this overture was originally written for the opera although there is no evidence in Brase's papers to corroborate this view. Alternatively he decided to make some use of the completed sections of the opera by adapting and publishing them as an overture. Both explanations are plausible and either would help to account for the rather gauche style which is inconsistent with his other compositions published during this period.

The overture commences with the climax of The Londonderry Air and proceeds to examine its ascending fourth with cloying harmonic treatment (Example 42).

EXAMPLE 42

Andante maestoso

The musical score consists of three systems of staves. The first system includes parts for Strings, Trombone (trb), and Violin (vn). The second system continues the strings and trombone parts. The third system shows a change in the key signature to B-flat major and includes a dynamic marking of *ff*. The score is marked 'Andante maestoso' and features various musical notations including notes, rests, and dynamic markings.

The air, which had been employed as a love song in the opera, is not quoted in full. With the anacrusis to the sixth bar comes a short trombone reference to another favourite air, Let Erin Remember. Such passing allusions betray the patchwork nature of this work. The Star of the County Down is then quoted by brass and strings with slight alterations to the melody. The majority of the remaining themes are original, and there are many in a work which lasts ten minutes. They are presented in a variety of times and keys, with the flat keys being preferred as ever. This tendency betrays the bandmaster who is accustomed to writing on the flat side in order to accommodate band instruments. Among the remaining themes mention should be made of a march (Example 43) which is copied directly from Act II of

Blarney Stone, and of The Fate Reel which he had employed in the fourth movement of his suite, Irelandia.

EXAMPLE 43

Tempo di marcia



The overture also contains a passage in which Brase's partiality for diminished chords is indulged to the full (Example 44).

EXAMPLE 44
Presto furioso



Donegal

Also published in 1939 was the rhapsody, Donegal. This, like the preceding works, was published to take advantage of Brase's popularity and his Irish involvement. Unlike the earlier Irish works, it is a rewriting of an earlier piece for military band. Irish Fantasia No.2 is extensively altered, with some sections omitted including the title air of the fantasia, Come Back to Erin, and new sections added. Its derivation from the fantasia also denotes that formal considerations are subordinate in what is essentially a collection of familiar tunes. The choice of title appears fortuitous as the airs are drawn from many Irish counties. In fact the first air, The Rakes of Mallow, is from the opposite end of the country. This is preceded by a distinctively colourful introduction which serves to obscure and then confirm the tonic key of F major. The Rakes of Mallow, complete with flattened seventh (Example 45), is first played by strings.

EXAMPLE 45
Allegro

The musical notation for Example 45 is written on a single staff for violin (vn). It begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The tempo is marked 'Allegro'. The melody consists of several measures of music, featuring various ornaments (trills and grace notes) and a flattened seventh note in the final measure. The notation is handwritten and includes a '7' under the first measure, possibly indicating a fingering or a specific note.

The woodwind reply is a third higher in A major. The second half of the air is extended by sequence with the bass dropping by chromatic steps leading to the dominant of A major. With the new tonality established, the cellos play The Meeting of the Waters (Example 46).

EXAMPLE 46
Andante (6 Schläge)

The musical notation for Example 46 is written on a single staff for cello (Vc). It begins with a treble clef, a key signature of two sharps (A major), and a 6/8 time signature. The tempo is marked 'Andante'. The notation is labeled '(6 Schläge)'. The melody consists of several measures of music, featuring various ornaments (trills and grace notes) and a sequence of notes in the second half. The notation is handwritten and includes a '6' under the first measure, possibly indicating a fingering or a specific note.

This attractive air is yet another of Moore's melodies. It was originally called The Old Head of Denis. This had not formed part of the military band fantasia. It is interesting to note Brase's

specification that it should be performed with six pulses. Among the other airs quoted in Donegal are The Londonderry Air, in a more dignified setting than that at the opening of the Irische Lustspiel Ouvertüre, Old Volunteers' March, The Castle of Dromore, Kingstown Hornpipe, and The Month of May. The rhapsody ends with a reprise of The Rakes of Mallow.

Episoden Suite

This account of the orchestral compositions has broken chronology in order to group together the popular works with Irish influences. The Episoden Suite was completed in 1937 before the Irish dances, Irische Lustspiel Ouvertüre, and Donegal. However it deserves to be treated separately as it is a more intimate work of appreciable quality. It is the last truly original orchestral work written by Brase and it is thus fitting that it is a work of significance. Its assurance is particularly praiseworthy because Brase was already quite ill during its creation. Furthermore it is appropriate that the work is a suite. Brase was always most comfortable in this form which suited his episodic manner of writing.

There are three movements in the suite of which the first Fackeltanz is the finest. The military band is an ideal vehicle for the torch dance and many examples exist for the medium. Among the most noteworthy are settings by Meyerbeer and Wieprecht. It is a dance of energy and rhythmic vitality. This is evident from Brase's unusually short two-bar introduction which continues as a countersubject to the main theme (Example 47).

EXAMPLE 47
Andante maestoso

The musical score consists of three systems of staves. The first system features a treble clef staff with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The bass clef staff below it has a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The second system continues with similar notation, including a 'Tutti FF' marking and an '8va' instruction. The third system shows further melodic and harmonic development, with a 'Coll' 8va' instruction at the bottom.

The subsequent transition section, which is based on the rhythmic pattern of the introduction, progresses by sequence. It leads to the feminine second subject which pervades the remainder of the movement. The tonality of this theme is deliberately obfuscated. It complements the dramatic rising first subject with its more amorphous, falling gapped scale. It is quoted at some length as Example 48 because it contains some of Brase's most tender tonal shifts.

EXAMPLE 48

Dolce

A further rhythmic transition leads to a reprise of the first subject.

As in so many of his works this has a contrasting central section in the subdominant. A florid trumpet fanfare introduces a lyrical melody in clarinets and cellos (Example 49).

EXAMPLE 49

The musical score for Example 49 consists of three staves. The top staff is for the clarinet (cl) and cello (Vc), marked 'Dolce'. The middle staff is for the horn (hn), marked 'poco rit'. The bottom staff is for the trumpet (tr), marked 'coll'. The score is in 3/4 time with a key signature of two flats. The first measure shows the horn playing a long note. The second measure shows the clarinet and cello playing a melodic line. The third measure shows the clarinet and cello playing a more complex melodic line, and the trumpet playing a fanfare. The fourth measure shows the clarinet and cello playing a final melodic phrase.

A short clarinet reference to the second subject can be noted prior to the commencement of this melody. The central section concludes with a perfect cadence in A flat major. Brase proceeds to a short development section, treating the first and second subjects in turn, the second theme being presented in augmentation. A dominant pedal, based on the rhythmic pattern of the first transition, betrays a further debt to classical models.

The recapitulation is an exact copy of the exposition until the end of the first transition. This too is conventional in that it is adjusted to introduce the home tonic, but the theme it announces is not the second subject but the lyrical episode. This is stated quite majestically by the full orchestra and is followed by the supplanted second subject. The harmonic approach to, and confirmation of the tonic is paraphrased in Example 50.

EXAMPLE 50

The image shows two staves of handwritten musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of chords and notes: a whole note chord (F4, A4, C5), a half note chord (B-flat4, D5), a quarter note chord (C5), a quarter note chord (D5), a quarter note chord (E5), a quarter note chord (F5), a quarter note chord (G5), a quarter note chord (A5), a quarter note chord (B-flat5), a quarter note chord (C6), a quarter note chord (B-flat5), a quarter note chord (A5), a quarter note chord (G5), a quarter note chord (F5), and a quarter note chord (E5). The bottom staff is in bass clef with the same key signature. It contains a sequence of notes: a whole note (F3), a half note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4).

The minor chord on the subdominant, here approached by a forthright modulation, is frequently encountered in his final cadences, but the major chord on the flattened leading note, which is stated here in second inversion, is not so common.

Fackeltanz is technically difficult to perform. Brase transcribed the movement for military band and it was published in Berlin by Birnbach. Brase was anxious to conduct the work during a visit to Berlin in August 1939 before a distinguished audience including Hitler. Arrangements for the occasion were made by post and had progressed to an advanced stage before the project was cancelled. The reason offered to Brase for the disappointment was that the work was too difficult for the German massed bands to perform.⁶ Within a month the Second World War had commenced.

The remaining two movements of the suite were not transcribed for military band. The original sketch for the second movement, Reminiszenzen has survived in Brase's papers. It bears the date 7 October 1937. He completed the orchestration four days before Christmas.

Reminiszenzen is a slow movement in ternary form with a contrasting central section. The main theme is a solemn melody played by muted strings in their low register (Example 51).

EXAMPLE 51

Adagio, con espressione

Strings
con
sordino *p*

The absence of chromatic inflection adds to the restraint and dignity of this opening which gradually builds until the theme is stated at the octave with considerable passion by the full orchestra. The central section, marked Allegro agitato e appassionato, is in 3/4 time. Restraint is also evident here in the choice of the relative minor key. The rhythmic component is the most noticeable characteristic of an undistinguished theme. The section soon divests itself of its reserve and embarks upon extensive harmonic wandering before returning to the home tonic and the reprise of the slow theme. Orchestral colours are varied in the repeat, but structurally the section remains largely unaltered. A short coda is added to bring the movement to a close.

The suite ends as it opened, with an energetic movement in E flat major entitled Carnival. However the augmented fourth announced by clarinets and strings gives little indication of the key to follow (Example 52).

EXAMPLE 52

Allegro vivace

cl, vn

It is a rhythmic introduction reminiscent of the opening of the final movement of Heimatlos (see Example 13, page 12). This is followed by a descending chromatic scale of over two octaves. Against this is set a rising chromatic line in longer note values played by woodwind instruments. The chromatic running line persists throughout the movement and it is perhaps appropriate that it should feature so prominently in his last original composition as it is a consistent

trait of his creative technique. The chromatic line forms a countersubject to the first theme which is played by piccolo, clarinet, and trumpet (Example 53a). This little polka bears a melodic resemblance to the opening theme of Dvorak's first Slavonic Dance (Example 53b).

EXAMPLE 53a



EXAMPLE 53b



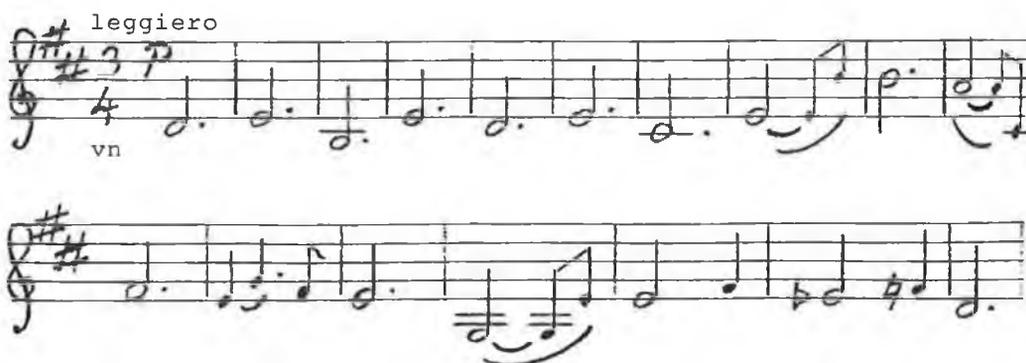
However on this occasion the affinity would appear to be coincidental.

The falling chromatic line leads to a contrasting section with a change of both key signature and time signature. The subsequent waltz in D major is taken from Act I of the unfinished opera, Blarney Stone. The section is cleverly orchestrated although the theme is undistinguished (Example 54). The waltz is supplied with a contrasting trio which is lightly textured with the violins playing a relaxed and extended melody (Example 55).

EXAMPLE 54



EXAMPLE 55



The polka is heard as before in the reprise, but generous reference is also made to the waltz. A short coda is built on the chromatic running line and it leads to the final cadence in which the subdominant minor chord features strongly.

Works for Salon Orchestra

Polite German society exhibited an inordinate demand for salon music in the years following the First World War. Motivated by financial necessity, and alert to commercial opportunity, Brase responded with a large number of light works all of which were published by Birnbach. The majority of these works were published between 1919 and 1923. Many are orchestrations of popular piano pieces which had been published earlier, others were written specifically for the medium.

The instrumentation for these pieces remains fairly constant. A reduced string section including a violin obbligato is joined by a small group of woodwind - flute, oboe, and clarinets; and brass - trumpet and trombone. The pieces are directed from the piano and additional parts for harmonium and percussion are provided. Twelve players would suffice for a performance and the limited technical difficulty of the parts is calculated to make the music more accessible.

These are ephemeral pieces which are all similar in nature. They allow Brase ample scope to indulge in chromatic inflection, mild dissonance, and chords of the seventh and ninth. It is a style which produces pieces both slight and mellifluous, pieces conditioned by the period for which they were written. The phrase lengths tend to be regular following the pattern of simple but attractive melodies.

One such piece is Menuett which was first published in 1921 as a work for piano. The arrangement for salon orchestra was made later that year. Such transcriptions were often made by Brase, but occasionally other musicians were involved. One, H. Blüthgen, is credited with the transcription of Menuett. The piece is typical of

Brase's exercises in the genre. The opening section in G major has an ABA structure. A contrasting episode introduces new thematic material and modulates to C minor, A flat major, and through the Neapolitan sixth to G minor. A further period in D major prepares for a return to the first section which is provided with a short coda to conclude. The opening eight bars stating the first theme serves to illustrate the symmetrical design, the standard melodic ascendancy, the harmonic approach, and the general style prevalent in these works (Example 56).

EXAMPLE 56

Grazioso
assai all'antico

The musical score for Example 56 is presented in two systems. The first system begins in G major (one sharp) and 3/4 time. The right hand starts with a melodic line, and the left hand provides harmonic support. The second system continues the piece, showing modulation to C minor (no sharps or flats) and then A-flat major (two flats). The right hand features a trill, and the left hand has a chromatic line. The piece concludes with a coda.

Paraná is an example of one of the latest pieces for salon orchestra. It was written specifically for the medium. Published in 1926, it was presumably written in Ireland. It carries the nom de plume, R.Castro, which was occasionally used by Brase. Paraná provides a rare instance of binary structure. It also offers a particularly strong contrast between tonic major and minor keys, with the work opening in C minor and closing in C major. While consistent in its elements, this piece, subtitled Intermezzo, is more ambitious than its earlier companions. It has an introduction, the harmonic resource is more extensive, and it displays increased chromatic movement. In short, the content appears to be outgrowing the form. Freed from financial necessity, Brase was not again to write for salon orchestra after 1926.

N O T E S and R E F E R E N C E S

1. Fritz Brase personal file, DDAD. Correspondence: Fritz Brase with the Adjutant General (1 May 1937).
2. Both spellings, Brian and Brien, are encountered in this title. Brase is in accord with Moore in employing the latter.
3. Francis O'Neill, The Dance Music of Ireland (Chicago, 1907), no.116.
4. The title is from the poem by W.B.Yeats published in his first collection of poetry, Crossways (1889).

B A N D M U S I C

Military Music

While orchestral composition was Brase's principal creative interest he nonetheless wrote a large volume of works for military band. This is as one would expect of an active composer who spent all of his professional life first playing in, and then directing bands. But it could not have been predicted from his early compositions, of which surprisingly few are for band.

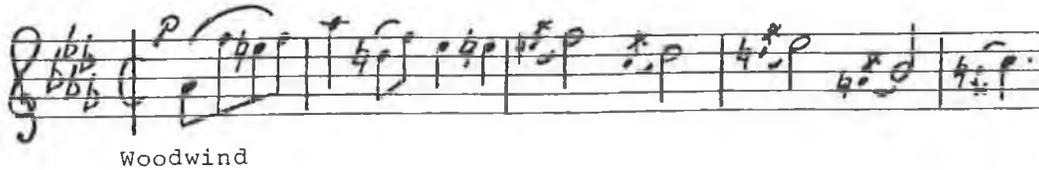
The works for band fall into three categories: marches, original compositions and arrangements, and transcriptions of his own works written for other genres. The majority of marches were composed during his early and middle life while the original compositions and arrangements were written in Ireland. The transcriptions are more evenly spread throughout his creative life.

Marches

The first recorded march by Brase is Hoch die 7ten Jäger which was published in a version for piano by Oertel of Hannover between 1892 and 1897.¹ It was written to honour the battalion in Blückeburg in which he first served. Unfortunately it is lost, but it presumably evinced some merit to warrant publication. A second march, Bienenhaus Marsch is also lost. The full score and parts were published by Oertel around 1900. The earliest surviving example is Jugenderinnerungen Marsch (Youth-Commemoration March) completed in May 1901 and dedicated to Brase's former school in Barsinghausen. He also transcribed this composition for brass band and for orchestra. Like the concurrent orchestral works, this march displays an enthusiasm and a boldness of approach which occasionally leads to moments of indiscipline. The form is conventional and is handled with aplomb. It opens with a four-bar introduction which serves to establish the tonic, D flat major. This leads to two regular eight-bar phrases the second of which modulates to the dominant.

After another eight bars a further four-bar link leads to the tonic and to a second theme which is the most striking in the march (Example 57).

EXAMPLE 57

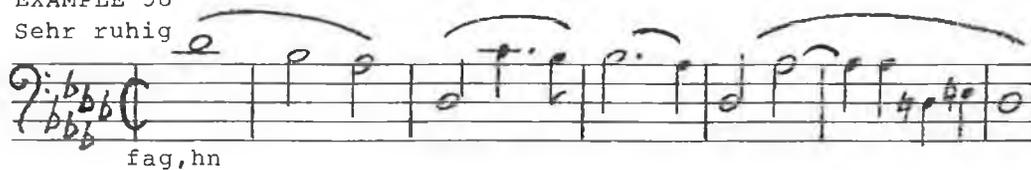


Woodwind

The calmer trio is in the customary subdominant tonality. The alla breve theme is rendered by E flat cornet, horns, tenor horn, baritone, and bassoons. It is a simple, lyrical melody, but the end of the second phrase, quoted as Example 58, provides illustration of one of those surprising quirks common in the early works.

EXAMPLE 58

Sehr ruhig



fag, hn

There are practical reasons underlying the adoption of the conventional form with its symmetrical phrase lengths. Foremost it provided the young composer with a model. More important was the consideration that this was utility music; all Brase's independent quick marches, as opposed to march movements within the suite, were written primarily for the parade ground. While he subsequently presented some of these pieces in the concert hall, they retain their identity as real, rather than idealized marches.

Notwithstanding his early concentration on orchestral writing, Brase displays experience in his management of the band. There is extensive doubling of parts which produces a full sound necessary for successful outdoor performance. He also avoids encumbering his canvas with overly diverse detail, which is often the error of the young composer of marches.

Similar in style is an untitled march completed in Berlin in September 1904. This work has survived in full manuscript score, but there is no record of publication or performance. It retains the form and tonal structure, and even the key of the Jugenderinnerungen Marsch, but is harmonically more assured.

The creative drought in respect of the orchestral compositions which Brase experienced after his graduation from the Musikhochschule extended to the composition of marches. In May 1910 he wrote Heil Danzig and it was published in arrangements for piano, military band, and orchestra by Lau in Danzig. It was dedicated to the city and the regiment in which he was then serving. Described as a Festmarsch, this is different in style from the earlier pieces. Heil Danzig is fittingly stately in conception, with a broader tempo and a more expiatory nature. While it is suitable as a ceremonial march, Brase clearly intended it as a concert piece, a notion supported by its contemporaneous publication for other genres. While it conforms to the basic structure of the earlier marches, its slower tempo allows for an expressive approach which is exploited to the full. The harmonic treatment is festive and lavish and more suggestive of the romantic than the martial. The opening sections of both the march and trio are given in Appendix C. They demonstrate the confident style of Heil Danzig and its debt to the late Romantic tradition.

The concealment of the home key in the introduction is characteristic, as is the use of the tonic minor. The falling steps and dotted rhythm anticipate the first theme which sounds full and fresh in the major key. The cadence to the supertonic after four bars is novel. The replying phrase complements the first with a rising line which expressively exploits mild dissonances. The trio is calmer in mood, opening with a low, lyrical eight-bar melody which is repeated at the octave. Typical of Brase's style is the switch from F major to F minor in the second section, and the return to A flat major by means of the chord of the augmented sixth.

The next marches were written as entries for separate competitions. Exzellenz von Bernhardt won pride of place in a competition instituted by the Berlin publishing firm of Albert Stahl in November 1910. It is a compound time quick march with a single trio. It possesses an ambitious first theme which is based on arpeggio figures, while the trio conversely is restricted in range and moves mainly by step. Chromatic movement is a principal feature of the march.

Later that year Grosse Zeit, neue Zeit was successful in a contest organized jointly by the army and the publishing house of August Scherl. It represents yet another type of march, a Präsentiermarsch, which is an impressive category of march most often played as a salute. In tempo it is slower than the quick march but not as restrained as Heil Danzig.

Grosse Zeit, neue Zeit, in D flat major, is not as musically enterprising as Exzellenz von Bernhardi, but it benefits from this constraint. It is largely homophonic and is restricted to modest harmonic progressions. The pace of harmonic change is correspondingly sedate which allows for florid writing in the upper parts. Its rhythmic vitality ensures that it never becomes laboured despite its leisurely gait. The march depends for its success on a large and able brass section and there are some taxing, but thrilling high passages for trumpets. The piece is well measured with a final section constructed of running semiquaver scales in the woodwind against dense brass chords. It is in every respect a triumphant piece. Brase utilizes the conventional structure, but clearly intends the march to close in the subdominant key, which is contrary to his normal practice. While a return to the tonic would be both possible and desirable, it would be anticlimatic following such an imposing and definite close to the G flat major section.

One beneficial consequence of Brase's success was that in 1912 Grosse Zeit, neue Zeit was adopted as an official army march and included in the Armeemarsch-Sammlung (1, 94).² As a result it is still played today by German military bands.

Another march from this period, Deutscher Nationallieder Marsch, was published by Heins in Berlin, but has not survived.

There followed a ten-year hiatus in Brase's output of marches for military band. In the intervening years he wrote a number of marches for piano, but these are idealized inventions and will be discussed separately. There are also a number of sketches from this period, but none were completed or published.

His early months in Ireland, spent on the Curragh, offered him the peace and purpose to resume. The General Mulcahy march was dedicated to the originator of the Army School of Music. The first version was completed on 23 June 1923. During the following month Brase revised the ending of the trio making it much grander with fuller scoring, and this final version is dated 25 July.

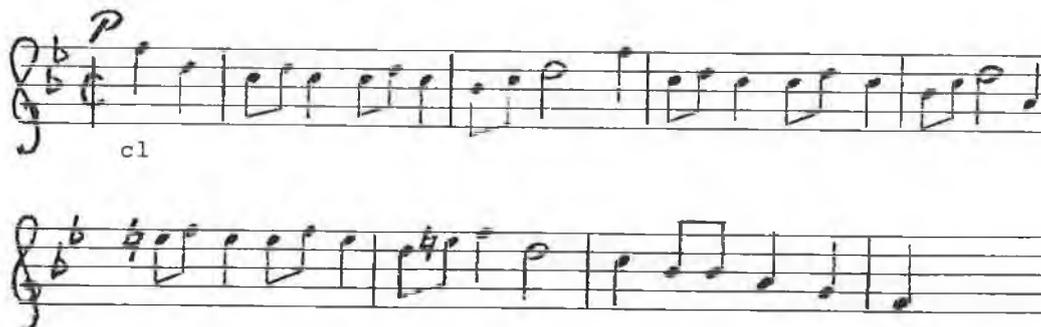
General Mulcahy is an impressive march and its early performances secured public acclaim. Some of this popularity was doubtless attributable to the title alone. It is a quick march suitable for both parade ground and concert hall. There is nothing peculiarly Irish about the piece. It is compatible in both form and content with the earlier marches. The introduction is an eight-bar call to attention in compound time announced by the brass (Example 59).

EXAMPLE 59



With attention secured it gives way to the first theme in simple duple time. The harmonic and rhythmic support emphasize the pompous dignity of the theme. It is immediately responded to by a further eight-bar melody whose rhythmic repetitions suggest a more playful character (Example 60).

EXAMPLE 60



The section conforms to the usual ternary pattern with the central episode a third higher in D flat major. The trio also presents a ternary structure. Its main theme is a noble alla breve melody played by clarinets and the tenor section of the band (Example 61).

EXAMPLE 61

cnt, cl,
tenor hn,
baritone

The trio closes with the revised ending which implies that the march could conclude in the subdominant, although the case is not as strong as in Grosse Zeit, neue Zeit. However, as a former pupil, Brase was doubtless aware of the advice proffered by Dr Jadassohn that 'the principal movement must in every case be repeated after the Trio'.³ Furthermore, Brase explicitly indicates a da capo in the original band manuscripts of his marches.

Motivated by his new environment, Brase responded in 1923 with a phenomenal outpouring of creative energy. Conscious of the young army's need for distinctively Irish marches, he set about the task of building a repertoire of such pieces. Being accustomed to the German practice whereby a standard catalogue of approved marches was available, he began to denominate his marches by number. As will be seen, this led to some confusion. Irish March No.1 was completed shortly after the General Mulcahy march, and like the latter it was performed at the private inaugural concert in the Curragh on 9 September and at the first public concert in the Theatre Royal, Dublin on 14 October. All of the numbered Irish marches are of a similar type which is distinct from his earlier works including the General Mulcahy march. They are essentially miniature fantasias, being arrangements of duple time airs. All are through-composed using three or four traditional or popular Irish airs. The only concession Brase makes to his original style is the retention of a central modulation to the subdominant. The Irish March No.1



comprises Kelly of Killane, Who Fears to Speak of '98, The Minstrel Boy, and The Soldier's Song. It was the reaction to this march on 3 February 1924 in the Theatre Royal, when the audience stood during The Soldier's Song, that provoked the eventual acceptance of this air as the national anthem.

The confusion over nomenclature originated with Brase's decision to regard the General Mulcahy march, which had proved very popular, as the first of the series of Irish marches. Indeed ten years after its composition it was published by Birnbach under the title, Irischer Armeemarsch. It was the only Irish march that was published in Germany. The title of Irish March No.1 was altered accordingly and it was published as Irish March No.2 by McCullough in 1924. But the official recognition of the anthem precluded the further use of the march and it was consequently withdrawn from the repertoire.

Irish March No.3, which for some time was regarded as the second in the series, bears the date 24 September 1923. It follows the pattern of its companion, being a skilful arrangement of standard airs including The Kildare Quickstep, The Heir-at-Law, The Rakes of Mallow, and The Wearing of the Green which was often used as a secondary title. Brase employed his favoured Down by the Sally Gardens as the subject of the trio. A fourth march, more commonly known by the title, Irish Army Review March, was soon added. It is consistent in style and includes The Jolly Ploughboy, An tSeanbhean Bhocht, and St Patrick's Day. The final march in this series is the National March which was first performed on Sunday 13 July 1924 at the first free public recital given by No.1 Band in the Phoenix Park, Dublin.

Responding to the necessity to furnish the young bands with national marches, Brase's accomplishment in completing five marches, including the General Mulcahy, within a year, must be viewed as a considerable success. But such an enterprise imposes musical constraints and the very purpose and nature of the march provided little opportunity to do other than state the basic airs and provide simple linking passages. While the numbered Irish marches represent an important addition to the development of the practical band

repertoire, they are neither typical of his style nor among his most significant creative contributions.

That period of concentrated creative endeavour in 1923 and early 1924 all but ended Brase's interest in the composition of marches. Such exceptional industry serves to accentuate his failure to contribute further marches. This relative inertia surely denotes his advancing age and deteriorating health, but it also points to a waning interest in both the Army School of Music and march composition.

He wrote just one further quick march, Der Gott, der Eisen wachsen liess (The God who let Iron grow) in 1933 and it was published by Birnbach. The piece represents a return to his earlier style and is noteworthy for the inclusion of three E flat fanfare trumpets. Their presence contributes to the grandeur of the piece which is essentially intended for ceremonial or concert performance. The use of fanfare trumpets may have been suggested by the fact that the school had purchased six such instruments for use at the Eucharistic Congress in Dublin in 1932. The first themes of the march are constructed on arpeggios to suit the trumpets, but the trio is decidedly more serene and the trumpets are accordingly less prominent. The theme of the trio was taken from a sketch of another march which Brase had penned in the Curragh in October 1923 (Example 62).

EXAMPLE 62
Dolce



He was sufficiently proud of Der Gott, der Eisen wachsen liess to score it for orchestra, although there is no record of this arrangement being published.

Brase also wrote a funeral march which was required by the army bands. Entitled simply Funeral March, it was completed and scored in November 1926. It is not intended to be Irish in style, and is based on original material. The first section grows from a two-bar figure which itself follows a solemn homophonic opening (Example 63).

EXAMPLE 63

trp, cnt, trb

cl, hn,
euph, tuba

The musical score for Example 63 consists of three staves. The top staff is for trumpet, clarinet, and trombone (trp, cnt, trb) and features a melodic line with a long note in the first bar and a more active line in the second bar. The middle staff is for clarinet, horn, euphonium, and tuba (cl, hn, euph, tuba) and shows a homophonic accompaniment with chords and some melodic movement. The bottom staff shows the bass line with chords and some melodic movement. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

This simple opening leads to a piece of increasing complexity which is elaborately harmonized and scored. In this respect the piece is of interest as the first in which he employs saxophones. However, never particularly fond of their distinct colour, he uses them merely to double clarinet parts at the octave. The trio is founded on an espressivo melody first played by the upper woodwind instruments (Example 64).

EXAMPLE 64

Espressivo assai

fl, ob, cl

The musical score for Example 64 consists of two staves. The top staff is for flute, oboe, and clarinet (fl, ob, cl) and features a melodic line with a long note in the first bar and a more active line in the second bar. The bottom staff shows the bass line with chords and some melodic movement. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Its unhurried rise and fall gives this melody an especial breadth and elegance. The forward motion is aided by the shifting rhythmic patterns. Yet it assimilates to the symmetrical eight-bar pattern. And it does not escape the proclivity to chromatic inflection, the commencement of the second phrase is almost maudlin. But it ranks high in a creative output which has generally an undistinguished level of melodic invention.

Overall the Funeral March is an accomplished piece of writing and it is evident that those marches of reduced tempo and broader scale such as Heil Danzig, Grosse Zeit, neue Zeit, and this Funeral March best accommodate Brase's expansive style.

Original Compositions and Arrangements

Despite his lifelong association with the military band, all of Brase's larger works for the medium were written during his late creative period in Ireland. This surprising circumstance is a direct result of his constant preference for orchestral composition. The first of these works was the set of six fantasias which Brase wrote in response to the objective outlined by Larchet, that the bandmaster would have a responsibility for the development of Irish music. They earned public approbation and contributed to his popular acceptance. But they also generated a debate over their appropriateness and significance.

The national fantasia for band was in vogue during this period. Such works presented a musical portrait of a country through an arrangement of its indigenous airs. Many were of a poor quality, exhibiting little thought in the choice of airs and even less care in their treatment. Some introduced unrelated melodies with such rapidity as to produce a musically incoherent patchwork. Works of this class had little musical value, and they relied solely for their interest on a familiarity with the basic melodies.

Therefore in approaching the national fantasia, Brase was entering a musically suspect area. And how well he overcame the pitfalls and cliches and turned a hackneyed form into a most noble and useful vehicle. Indeed his reputation would be secure even if it depended exclusively on Irish Fantasia No.1. This fine work was to set the standard for the five remaining fantasias. For having had the fortune to discover a formula which was both musically satisfying and commercially popular, Brase saw little need to change. The first fantasia was completed within seven months of his arrival in Ireland. By the end of 1925 he had written four, the last of which he proudly

dedicated to Sir Hamilton Harty. The fifth, Spirit of the Irish Army, was written for a military tattoo held in September 1927. It is a chronological fantasia depicting the military history of Ireland. It is unique in that it includes a part for the bagpipes. The last of the six fantasias was completed in 1930.

As all the fantasias exhibit a similar approach, a discussion of Irish Fantasia No.1 will suffice to demonstrate the style. The work opens with an impressive tutti introduction. Marked Maestoso, the unison opening hints at, but does not directly state, the traditional air, The Foggy Dew. A short rhythmic and homophonic section follows the unison line and leads to a dramatic augmented sixth which eventually resolves to the dominant ninth of C minor. This dissonance finds release in a descending clarinet cadenza which covers two octaves and transfers to bassoon for another octave and a half. There can be little doubt that had a bass clarinet been available, Brase would have chosen it, rather than bassoon, for consistency of tone. The Foggy Dew is introduced in tenor instruments and accompanied with great restraint by bassoons and tubas employing a tonic pedal and drone-like fifth (Example 65).

EXAMPLE 65

Andante maestoso

The musical score for Example 65 is presented in three systems. Each system consists of two staves. The first system is for euphonium and trumpet (euph, trb), with the instrument assignment written in the space between the staves. The second system is for bassoon and tuba (fag, tuba), with the instrument assignment written in the space between the staves. The third system is for tenor instruments, with the instrument assignment written in the space between the staves. The notation includes a key signature of two flats (B-flat and E-flat), a common time signature (C), and a tempo marking of 'Andante maestoso'. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. A prominent feature is a long, sustained note in the tenor part, which is marked with a fermata and a dynamic marking of 'f' (forte). The score is written in a clear, legible hand.

A lyrical and wide-ranging countersubject is later supplied by clarinets. Its entry signals the beginning of a detailed examination of the theme, with melodic inflection and subtle rhythmic alteration set in a panoply of orchestral colour. It is this very attention and respect which Brase affords the subjects that differentiates his fantasias from the banal examples mentioned above. An additional strength is his ability to develop material without becoming garrulous. He maintains an economy of style by utilizing some developments as linking passages. This is the case with the unravelling of The Foggy Dew which neatly announces O'Donnell's March. Played by oboe, trumpets, and euphonium, this attractive march is embellished with a running semiquaver contrapuntal melody in upper woodwind. There follows a short exploration of the theme which is suitably playful in character. But the trumpets infiltrate this idyll with a presage of the solemn, but beautiful, Silent, O Moyle, which is subsequently introduced following a mournful clarinet solo and a lonely open octave in horns. The setting of this air is rich and intense, but quite orthodox (Example 66).

EXAMPLE 66

Lento doloroso

Tutti

Against this basic harmonic structure is placed a dramatic woodwind line in which one figure is evocative of a breeze while another is reminiscent of a tortured cry. Despite such additions, the melody is never overwhelmed. It retains its dignity throughout, and the final adjustment to the major mode offers a most restful and beautiful moment. Among the other slow airs referred to are Cáit Ní Dhuibhir, which is set for solo flügel horn (or cornet) over a full, but simple accompaniment, and Sean Ó Duibhir an Ghleanna, which employs a pair of flügel horns. The treatment of all the subjects displays an intelligent awareness of their character. One instance is the hornpipe, The Harvest Home, which is set in a manner sufficiently simple to support its attractive, but innately delicate nature.

Brase's ability as an orchestrator is seen to particular advantage in this work. The constant changes of texture and colour and the sensitive matching of instruments and themes are chief attractions of the piece. Yet it is not without its imperfections. The most notable is the inclusion of the stereotyped blustery finale, on this occasion based on Let Erin Remember, which provides a subtitle for the fantasia. As a product of pre-war Prussian education, Brase's propensity to bombast was doubtless acquired, but it is nonetheless unfortunate. For the most part it is a tendency he keeps well in check, but concluding sections invariably see a return of the mannerism.

Notwithstanding, it was the finest work of its type devoted to Irish airs in the band repertoire. Even to the present it has few rivals. Only Songs of the Gael (op.31, 1924) by B.Walton O'Donnell, and a few works by A.J.Potter and T.C.Kelly approach the quality of Brase's first fantasia. It is an especially remarkable achievement because Brase had so little time to accustom himself to the structure and character of Irish music. The speed with which he collected the airs, completed the arrangement, and then rehearsed and performed it, in no manner detracts from the work which remains the finest of his exercises in the form.

A consideration of the relevance of the fantasias must take account of the rationale underlying their creation. Of all the

objectives set by Larchet, the school's obligation towards Irish music was arguably the most difficult to realize. In his capacity as musical director at Dublin's Abbey Theatre, Larchet arranged traditional airs for the orchestra and performed them during the intervals of plays. For many present this was an introduction to the indigenous tradition, for they would have been acquainted only with some popular Irish airs and Moore's melodies. Larchet's aspiration was to have Brase continue this work, employing military bands to disseminate the native culture to far larger audiences. Doubtless he anticipated arrangements which would be educative rather than profound. This reasoning helps explain why he entrusted the heritage to the military band, a medium which appears somewhat inappropriate to the nature and style of Irish music. The national repertory of folksong is dominated by song airs and dance tunes, although marches do form a considerable part of the heritage. This question of a band's suitability to represent traditional song was fundamental to some of the early criticism of Brase's fantasias. But if there is a flaw it is inherent in the purpose rather than in the response. Indeed so competent was Brase's response that it more than vindicates the objective.

An acquaintance with the structures and cadences of the Irish language, and with the rhythms of folk dances, can contribute to a fuller appreciation of Irish folk music. Despite being deprived of such a background, Brase managed to assimilate the style with commendable expedition and assiduity. And his changing approach evident over the course of the fantasias reflects his growing conversance with the idiom. He displays considerable skill in choosing airs which would not suffer in the transfer to military band. He was equally sedulous in presenting the airs in a manner designed to preserve their natural beauty. It is true that his harmonic palette is at times quite rich, but he was not unbending and the fantasias demonstrate many examples of his conscious attempt to assimilate a truly Irish style without ever descending into pastiche. He demonstrated increasing discrimination in his choice of material and the later fantasias contain some less familiar airs. He also responded to advice, and some modal treatment of appropriate

airs is evident in later works. But as a contribution to the preservation of Irish folksong, these works were always destined to be of negligible value. The establishment of the Irish broadcasting service in 1926 under the direction of a practising traditional musician, Seamus Clandillon, offered an increasing number of subscribers the opportunity to experience traditional music in its original form rendered by leading exponents. Along with the work of such bodies as The Irish Folk Song Society, The Irish Folklore Commission, and Comhaltas Ceoltóirí Éireann, this innovation effectively made obsolete the Army School of Music's responsibility towards the preservation of the heritage. It is telling that in the main, Brase's fantasias, like his marches, were written in a concentrated period shortly after his arrival in Ireland. These developments were a contributory factor in his decision to focus his attention on writing for German publishers and audiences in the last ten years of his life.

Brase numbered the six fantasias among his most important creative contributions. Taken on their merits they are cleverly wrought pieces, challenging for band and satisfying for both performer and listener. They discharged a valuable service in making Irish airs available in a dignified setting for audiences both in Ireland and abroad. They were a worthy response and they earned him the gratitude and respect of a generation. But their broader significance was limited by their very purpose, a purpose which restricted them to a time and place. He became immersed in a provincial nationalism which resulted in the fantasias, with the exception of Irish Fantasia No.1 which is of a quality to ensure its survival, becoming dated, insular, and largely neglected.

Flieger Escapaden

Brase's final composition for military band, Flieger Escapaden (Air Escapades), was completed in Dublin in February 1935. This is one of the works written for a German audience and it has found considerable popularity there, but is little known in Ireland. It is a single movement character piece which conforms to his usual

threefold division, and is one of his most consummate pieces of writing. The first theme is playfully energetic with a reliance on semiquaver chromatic scales. They follow the opening diminished chord on B natural which, in typical fashion, conceals the home key of E flat major. The lyrical second theme (Example 67), played by clarinet and oboe, offers some respite from the onward thrust of the opening section.

EXAMPLE 67

Vivace assai

The musical notation for Example 67 consists of two staves. The first staff is in E-flat major (two flats) and 2/4 time, with a 7-measure rest at the beginning. The melody is characterized by semiquaver chromatic scales. The second staff continues the melody with a more lyrical feel, featuring a slur over a group of notes.

It too succumbs to the rhythmic vitality which is at the heart of this work's appeal. The trio is set in the subdominant and in 6/8 time. The main theme is divided between brass and woodwind and it retains the frolicsome nature of the first section (Example 68).

EXAMPLE 68

The musical notation for Example 68 is a single staff in E-flat major (two flats) and 6/8 time. It begins with a contralto (cnt) part, followed by a section for flute, oboe, and clarinet (fl, ob, cl). The latter part of the example features a triplet of eighth notes, indicated by a dashed line and the label 'coll' 8va' above it.

A short figure used to introduce the trio returns throughout as a commentary (Example 69).

EXAMPLE 69

The musical notation for Example 69 is a single staff in E-flat major (two flats) and 6/8 time. It shows a short figure consisting of a series of eighth and sixteenth notes, which serves as a commentary throughout the trio.

Most admirable in this work is the masterly writing for individual instruments. Each line is of interest and is demanding for the performer. As an experienced bandmaster, Brase was ever conscious of the capabilities of the band instruments. He was equally aware of the band's limitations, although many of his transcriptions are very demanding. Consequently his band pieces tend to be shorter than the orchestral works. This may help explain why he adopted a conventional form; it allowed him state his argument without unduly taxing the instrumentalists. Besides, Brase was not formally innovative. It is his assurance in working within this ternary form that contributes so much to the success of Flieger Escapaden.

Transcriptions

Brase's habitual practice of transcribing his works from one genre to another has already been noted. Accordingly there are many band pieces which were originally written for orchestra, salon or full, or for piano. These works are discussed under the medium for which they were originally written, but brief consideration is afforded them here because they reveal much about his concept of the military band. He concurred with a notion that was popular in the early twentieth century, that the band was a vicarious orchestra. This concept is documented by Adkins in his Treatise on the Military Band:

... the purpose of the Military Band is to reproduce, where possible, that which can be played by the Orchestra....

4

For Irish audiences, this was initially a novel notion, but it was fundamental to Brase's transcriptions. In both original works and arrangements, he cultivated a smooth orchestral quality, contrapuntal in manner and rich in texture, a style anomalous to that prevalent in Ireland at the time. The wide-bored brass instruments and the adoption of low pitch were factors in achieving this timbre, and, indeed, No.1 Band was frequently appraised on its ability to sound orchestral. Brase contributed to this attitude with his frequent orchestral transcriptions. But his method of transcription made

considerable demands on the technical competence of the bandmen. He places the violin parts in the clarinets and thus accords with a commonplace practice of the day, and one widely advocated by authorities on the subject:

The solo B flat clarinets occupy, in the military band, a position analogous to that of the first violins in the orchestra.

5

If taken literally, such indiscriminate thinking can cause problems for arrangers and performers. Brase's Londonderry Clog provides instance of this. An effective piece of orchestral writing, it can sound fussy and laborious in his literal transcription of the taxing string writing unless played by the most competent clarinetists. As an experienced musician and a clarinetist, Brase was doubtless aware of the demands he made, and it says much for the standard of his band that they regularly performed transcriptions of this difficulty. But such works make no allowance for less accomplished groups. Not all the transcriptions are so exacting. Menuett, which was originally written for piano and then arranged for salon orchestra and military band, translates well and it was warmly received when performed during the Army No.1 Band's second public concert in January 1924.

Brass Band

The German Army had many brass bands (JHgermusik) during Brase's period of service. Such bands were associated with artillery and cavalry regiments, the latter often performing on horseback. The instrumentation comprised high cornets, B flat and alto cornets, baritones and euphoniums, French horns, trumpets in F, and tubas in F. The majority of these bands did without percussion instruments. Brase's few works for the medium are transcriptions made during his earliest years of service in the German Army. The most notable of these pieces is the march, Jugenderinnerungen. Although these works were written when he was still a student, they exhibit a confident grasp of the intricacies of brass band scoring.

C H A M B E R M U S I C

Solo Piano

The compositions for solo piano provide us with the earliest examples of Brase's creative style. They represent his first compositional exercises and they help to explain much that is revealed in his mature works. The earliest group conforms to the tradition of the single-movement lyric piece. This diminutive art form originated in the classical minuet, and it enjoyed its flowering in the middle and late nineteenth century. Brase's works are similarly based on ternary song and dance forms. They possess contrasting episodes linked by short introductory sections, and many achieve a unity by repeating episodic material towards the end.

The op.1 is a waltz in F major that bears the characteristically determined title, Strebe Vormärztz! (Strive Onward). The designation, op.1, is Brase's; he eventually abandoned the practice of employing opus numbers. It does not bear a date, but is similar in style to the op.2, a Mazurka brillante which was completed on 9 November 1894. This second piece is another Charakterstück bearing the inscription Mein Heimatland and the subtitle Erinnerungen aus der Jugendzeit (Memories from Childhood). The other surviving pieces are another Mazurka brillante op.4 in C sharp minor from 1895, a waltz in G minor op.7 from 1896, and Capriccio op.12 no.1 dated December 1898. While they are similar in style, the late pieces are more assured and have a fuller texture.

Conventional in structure and content, these are apprentice works and can be viewed as compositional exercises which consciously look back to the great Romantic masters, and most notably to Chopin. His influence is revealed in the form, the regular eight-bar periods, and the coloured but fundamentally diatonic harmony. It is also evident in the melodic writing which is replete with chromatic decoration such as the passing notes in the episodic theme in Strebe Vormärztz! (Example 70).

EXAMPLE 70

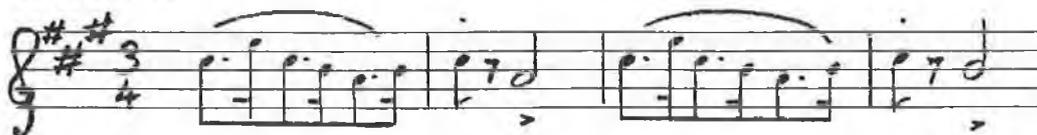


It is in the melodic writing that Brase falls some way short of his paragons and betrays his inexperience. The *Mazurka brillante* op.4 offers both attractive melodic examples (Example 71) and ones that are more naïve (Example 72).

EXAMPLE 71



EXAMPLE 72



The structure of *Capriccio* is representative of the other early pieces. It opens with a short introduction leading to a rhythmic first theme in the tonic, C minor. It turns to G major for a contrasting theme which, after a perfect close, returns to the first theme and key. A move to the submediant major brings another theme which travels to G sharp minor and E major before returning to A flat major. The opening theme is stated succinctly, in the home tonic, to bring the section to a close. Short introductions are a feature of the style, and a four-bar example is employed to herald the central episode in A major. This has an independent theme and is supplied with a related companion in D flat major. The pattern of the section is completed with a return of the A major key and theme. The first section returns, but with the contrasting idea, again in G major, appearing before the opening theme. The C minor theme is curtailed and it gives way to the first idea from the central episode,

formerly heard in A major now transposed to C major, and it is with this idea that the work concludes.

This compound ternary form, evident in these earliest works, was to remain a standard structure for Brase, and it can be noted, with modifications, in the majority of his larger works. The sectional approach, key contrasts, juxtaposition of major and minor keys, and relationships of a third were to remain stylistic features. The structure afforded him a unified dramatic form with the possibility of a kaleidoscopic range of keys and strong tonal contrasts without engaging in the writing of developments. He further associates himself with Chopin and the late Romantic tradition not only through the variety of keys he employs but also through his frequent use of more distant tonal regions.

A further feature of the form is the repetition of a theme from the central episode at the close of the movement. This trait, which becomes a characteristic attribute of the style, reflects an established tradition, but also suggests the particular influence of Brase's former theory teacher in Leipzig, Salomon Jadassohn, who advised of 'the principle that every fresh important idea must occur twice in a movement'.¹ As authority, he cites the Allegretto from Beethoven's Piano Sonata op.14 no.1 in which a portion of the trio is repeated and employed as a coda to the movement.

Beethoven thereby emphasises the principle that nothing of importance can appear only once in a movement.

2

Brase was to remain faithful to this advice and it is one of the factors that contributes to the orthodoxy of his later works.

The management of the considerable harmonic resource displayed in these early pieces is impressive. There are momentary lapses, but these are doubtless the product of inexperience; he was not yet 20 when he wrote the first of these works. The primary failing lies in the melodic construction. The form relies for its success on the mastery of a lyrical style, whereas Brase was not a distinctive

melodist.

Concentration on larger works and the break from creative activity which accompanied his first posting as a bandmaster, resulted in a long break from the composition of piano pieces. He more than atoned for his neglect of the genre with some 20 independent piano pieces between the close of the Great War and his arrival in Ireland. The practical impulse underlying their creation has already been mentioned and they are accordingly popular in manner and are directed towards the cultivated amateur, although some demand a considerable technical fluency. Their purpose dictates that they reveal more of the period than of Brase's temperament and style. Yet his innate musicality and technical facility ensure that they possess elegance and interest.

All are character pieces, and the majority are in simple ternary form. The waltz, Orchideen in B minor published in 1922, is emblematic of the simpler pieces from this period. It commences with a twelve-bar introduction which resolves with a perfect cadence to the tonic. An accompanying chordal figure is stated for four bars prior to the introduction of the first theme. This is constructed in regular eight-bar periods with a central modulation to the dominant. A contrasting theme is presented in the relative major for sixteen bars before a short linking passage reintroduces a full statement of the first idea to conclude the section. The trio opens with a more restful melody in G major which is also symmetrical. The first section is restated with only minor modifications to complete the work.

The choice of the major key of the submediant as the tonality of the trio is noteworthy. It is equivalent to the subdominant of the relative major, and plagal relationships are a feature of Brase's ternary forms. Their use in the march, and the influence of the march structure on other genres, has been alluded to already. The use of the subdominant in many of these character pieces demonstrates that Brase was not solely influenced by the march, but by a whole tradition of approach to ternary form. The nineteenth-century masters did not employ the subdominant option frequently, but

sufficient examples occur, especially in the smaller ternary forms, to demonstrate that it was available. The Minuet and Trio from Beethoven's Sonata op.10 no.3 and the Scherzo and Trio from op.26 can be cited as examples, as can the Polonaise in A op.40 no.1 by Chopin. It is rarer to find the relationship in larger works, but Schumann's C major Fantasy, and Chopin's F minor Ballade do provide instances. The association offered Brase a gentler contrast than the tonic-dominant polarity which occurs less frequently in his work.

It is the manner in which he employs the subdominant relationship that gives these lighter pieces a particular interest. For it is never stated as obviously as in the marches. Another of the simple ternary pieces, Belvedere, a minuet also from 1922, provides example of his more subtle approach. The opening section in D major corresponds to the ternary pattern evident in Orchideen. But the trio is set in G minor and only on its second statement does it move to the major key.

A variant of the simple ternary form is provided by another group of works, of which the serenade, Joska in B flat major (1920), and the polka, Pierette (1921) are examples. While retaining the subdominant relationship, they follow the pattern of the Allegretto from Beethoven's Sonata op.14 no.1, and indeed of Brase's earlier works, by repeating material from the episode in the coda.

More complex in concept and structure, and arguably the finest work of the period, is the Charakterstück, Waldmärchen (Forest Tales). This is programmatic in conception and is accordingly sectionalized. A slow and full introduction gives way to a tripping polka in A flat major. A lyrical theme is then heard in the subdominant. This section is pastoral in mood; it even specifies an ornithological conversation which includes cuckoo calls and trills.

Like the other works of this period, Waldmärchen was published in settings for other instruments and combinations. Apart from the original piano setting, it was also arranged for piano duet, violin and piano, solo violin, salon orchestra, full orchestra, military

band, and brass band.

A number of military marches written specifically for piano also survive from this period. The most notable, Die Garde an der Somme and Oberst von Stein, were written and published during the war years. They are structurally akin to the quick marches, but freed of the practical responsibilities of the genre they are more measured and grand in their concluding sections. Die Garde an der Somme is not among his most distinguished pieces, but it does point to the prevailing circumstances and the range of demands made on Brase as a composer. It is unashamedly propagandistic, and was used to raise the morale of German troops during the First World War. It is even supplied with acerbic verses, penned by a W.Wilms-Dinker, extolling the German infantry and predicting a cruel end for its British foes.

Brase wrote few piano pieces during his period in Ireland. The first of these, Herbst, was completed in the Curragh within two months of his arrival. It is stylistically distinct from those works which preceded it. Deeply melancholic, it is an intimate expression that reveals Brase at his most sensitive. And how paradoxical it is that this work of merit, from a composer who earned an appreciable reputation in his lifetime, should remain unknown. But the fault lies with Brase who did not publish the work.

It is a character piece that relies on a consistency of expression for its unity, thereby allowing Brase a momentary freedom from his perennial concern with structure. Although set over a tonic pedal, the opening theme is tonally ambiguous, suggestive of a mode rather than the key of B minor, which is ironic considering the pleas that were to be made for the adoption of a modal approach in the fantasias. The limited range of the first theme heightens the sense of diffidence as does the atypical juxtaposition of time signatures which continues throughout the section (Example 73).

EXAMPLE 73

Dolente

A contrasting theme is placed in the tonic major. Like its counterpart, it is harmonically conceived. It tempers the effulgence of the major mode with a descending line, and its short two-bar melodic phrase matches the rising third of the opening with a succession of falling thirds (Example 74).

EXAMPLE 74

This section is extended with stepping triplets replacing the interval of a third. The tonal range is also broadened, reaching A flat major prior to a return to the opening section. Both first and second themes are stated in the tonic minor, and the falling thirds

are extended by a subsiding tenor. The use of the flattened supertonic intensifies the lugubrious disposition of the piece (Example 75).

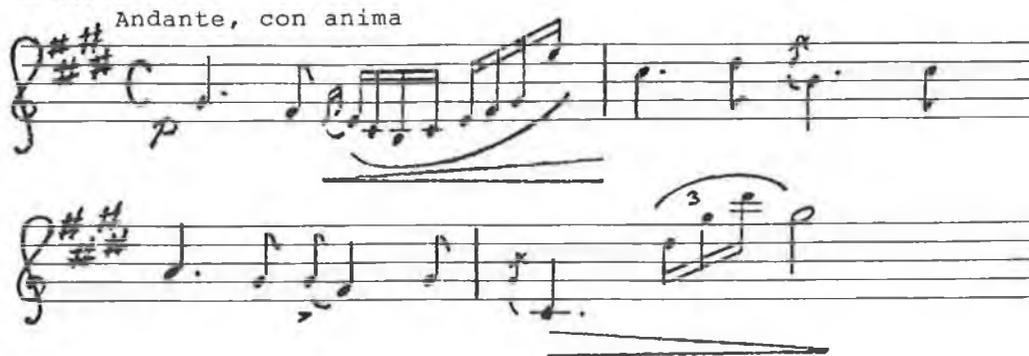
EXAMPLE 75

Sensible

The passage concludes with a cadenza; this is the very flourish that Brase was to employ just months later in Irish Fantasia No.1 where it is heard in clarinet and bassoon at the close of the introduction. A fuller statement of the opening theme follows the cadenza and it is suggestive of E minor rather than the home tonic. It yields to B major for a final section which cleverly employs the falling thirds without stating the second theme in full. The conclusion is peaceful, gently affirming the major key. The final cadence is characteristic with the penultimate chord being a composite of the tonic and submediant triads leading to a unison tonic.

Little Moira, a serenade in E major, was completed in May 1925 and published in the same year by Birnbach. Originally entitled Serenata, the title was altered to record the dedication of the piece to the Brases' young daughter. It is a more accessible and less introspective piece than Herbst and in both form and content is consistent with the salon pieces written in his last years in Germany. It is a ternary form with a short reference to the contrasting melody in the coda. The one difference is that the trio is set on the sharp side, although the abstention from the tonic-dominant relationship is continued through the assiduous avoidance of a cadence into B major. The work is joyous and light in a cantabile style with its singing melody, which grows from the first four-bar phrase (Example 76), set over a simple chordal left hand.

EXAMPLE 76



The free style of this melody with its decorations, gapped scale, and attraction to the submediant, suggests an affinity with Irish folk music.

In August 1926 Brase wrote the Horse Show March for piano. It was written on the occasion of the first competition for the Aga Khan trophy and it reflects the close association between the school of music and the annual Dublin Horse Show held in the Ballsbridge grounds of the Royal Dublin Society. The work is an idealized compound time march which conforms to the pattern already discussed. Like the General Mulcahy there is nothing distinctively Irish in the themes or their treatment. In 1931 the work was renamed Bi-Centenary March and published in London by Boosey and Hawkes with a dedication to the Royal Dublin Society on the occasion of its bicentenary.

Some other few piano works survive from this final period of composition. The one complete work is a fantasia based on themes associated with German folk heroes entitled Helden im Volksmund. Completed in November 1933, it may have been politically inspired. It is a sectionalized piece similar in construction to the Irish fantasias, and its affinity with those works is corroborated by its subtitle, Eine deutsche Rhapsodie.

Songs with Piano

The range of Brase's creative activity was augmented by his interest in song, although there are comparatively few extant vocal compositions. He had neither the literary background nor the musical opportunity to incline him towards a concentration on this genre. Yet his first published work was a vocal composition, a lullaby for contralto and piano entitled Nun schlummerst du, mein süßes Kind. The work has not survived, but its opus number (op.6) and date of publication suggest that it was written in late 1895. This was followed by a further number of works for the medium of which two survive in manuscript. The first of these, Das Lied ist aus (The Song is over) op.9 no.1, in G sharp minor, dates from 1898. It is the only remaining member of a set of four songs for soprano published between 1909 and 1913. It is probable that these early works were, like their counterparts for piano, compositional exercises in a smaller form. Das Lied ist aus, to a poem by Christine Weiring, is a competent work but demonstrates little of Brase's personality. The piano provides a chordal accompaniment with occasional commentaries linking the basically symmetrical vocal phrases. The tendency to chromatic writing is apparent throughout. The second untitled piece from this period is undated and unfinished. It bears the opus number, 12 no.1, which suggests that he abandoned this sketch as the number is also given to Capriccio for solo piano written in 1898.

In 1916 Brase published a further set of three songs for mezzo-soprano with texts by the German poetess, Anna Ritter. Dedicated to his wife, Else, these subjective miniatures are among his most accomplished and attractive works. Words and music are in perfect accord and the writing for piano benefits from his easy acquaintance with the instrument. It is an integral part of each of the works, occasionally incorporating the melody into its accompaniment, but always making its equal contribution. With the exception of the last these are durchkomponiert (through-composed) pieces, with the response being dictated by the poetic sentiments. The ascendancy of the text is illustrated by the compressed preludes and postludes to each song, and such passages are germane and do not

merely have the status of accompanying figures. The first song, Verheissung (Promise), which is the longest and most challenging of the group, demonstrates Brase's word-painting with its pianistic bird calls supporting the singer's exhortation not to frighten the nesting birds. He is equally conscious of the benefit of allowing the piano to rest; the voice is left alone on the phrase 'Dann küsse mich!' (Then kiss me). The intensity of the text is reflected in wide tonal shifts from the tonic E major to D flat major and G flat major before returning to settle in the tonic (Example 77).

EXAMPLE 77

wie zu Anfang

The musical score for Example 77 is presented in two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "mei-ne See - le schläft, ein wil-len-lo - ses" and features a triplet of eighth notes. The piano accompaniment starts with a forte (f) dynamic and includes a piano (p) dynamic marking. The second system continues the vocal line with the lyrics "Kind auf mei-nen Lip-pen." and shows the piano accompaniment with a tritone substitution (b6) and a key signature change to D-flat major (two flats).

The falling melodic line at the end of this passage, composed of thirds and steps, is an idea which recurs throughout in both voice and piano. The melodic lines of all three pieces are, in characteristic fashion, conceived harmonically and they depend on the

piano support. In this respect the songs follow a style proposed by Schumann in Dichterliebe, although Brase's accompaniments are more chordal and heavily textured than the linear writing displayed by Schumann in his cycle. Ironically, Brase's restriction as a melodist works here to advantage, lending these pieces a unity; for the vocal lines, while attractive, would not survive independently of their context. These lines are taxing, with frequent expressive leaps of sevenths and ninths. But the short phrases and syllabic style - yet another manifestation of the textual supremacy - ensure the performer a comfortable succession of breathing points. The proclivity to traverse the vocal compass in short passages is demonstrated in the final three bars of Verheissung, which contain both the highest and lowest notes of the piece (Example 78).

EXAMPLE 78

Handwritten musical score for Example 78, featuring vocal lines and piano accompaniment. The score is in D major (two sharps) and common time. The lyrics are: "in das hei-sse Le - ben und dann und", "dann Sei Nacht sei", and "Nacht!".

Performance markings include **FF** (fortissimo) and **langsam** (slowly) for the first system, **Sehr langsam** (very slowly) for the second system, and **ppp** (pianissimo) for the final system.

The piano accompaniment includes various chords, arpeggios, and triplets. The vocal line consists of quarter and half notes with some slurs and accents.

In the more restrained melodic sections the movement is often by chromatic step as another passage from Verheissung illustrates (Example 79):

EXAMPLE 79
ruhiger

be-täubt und son-nen-mü-de schläft im Ge-

st.

fp scherzend

The remaining songs in the group are Pythia in A flat major and Ich glaub', lieber Schatz (I believe, my love) in G major which is the sole strophic work. A sketch for one further work based on a text by Anna Ritter, Das tiefe Kämmerlein (The Deep Chamber), survives in Brase's papers with the date, November 1916. The work was not published.

The art song is a specialized area that commands only limited attention at present. Fashion and popular demand have resulted in singers restricting their repertoires to the familiar masterpieces, while largely ignoring many fine works such as the early Schumann songs. Brase's three songs from 1916 are not masterpieces, but they are finely wrought and consistent in style, and perhaps a day will come when they will receive the performances they undoubtedly warrant.

He wrote little for voice and piano after this date. A piece entitled Madrigal was published by Birnbach in 1926 but is now lost, and he also arranged Silent, O Moyle for a German publication.³ The setting of the latter is essentially the same as that employed in Irish Fantasia No.1.

NOTES and REFERENCES

1. S.Jadassohn, Manual of Musical Form, Eng. trans., E.M.Barber (Leipzig and London, 1892), 63.
2. Ibid., 63.
3. Joachim Gerstenberg, Ein Irlandbuch (Hamburg, 1940), 68-9.

M I S C E L L A N E O U S W O R K S

Two early works feature solo instruments on which Brase was an accomplished performer. Nymphentanz in D major for violin and piano survives in manuscript, and although undated its designation, op.9, suggests that it was written in 1898. It is a youthful work in which the piano is given a subordinate role, being confined to a chordal accompaniment with only occasional linking passages allowing it to display more enterprise. The part for violin is of moderate difficulty, and it is carefully and idiomatically notated especially in the more florid sections. This single-movement work provides a rare example of Brase's use of the simple rondo form, ABACA. While the main subject may not be distinctive, it is engaging (Example 80).

EXAMPLE 80

Scherzando



The first episode is set in the favoured subdominant and exploits the bright sound of the violin's open strings and octave harmonics. The darker tonal region of B flat major is employed for the second episode. It presents a lyrical melody which rises gradually from the lowest register of the instrument. Brase later adapted the work for cello and piano, but it too remained unpublished.

In addition to his proficiency on flügel horn, Brase also played the trumpet. Indeed the records of the Hochschule für Musik in Berlin show the trumpet as one of his primary instruments.¹ It was during his period of study there that Brase wrote a piece for trumpet and orchestra described as a Konzert-Polka. It was published by Schmidt in Heilbronn but is now lost as is a later piece for cello and orchestra entitled Aufschwung. This latter work was published by Birnbach shortly after the First World War and it is the last of the works featuring a solo instrument.

The few choral pieces written by Brase come from the last fifteen years of his life. Many are arrangements of Irish airs for amateur bodies such as the Dublin Philharmonic Choir and they are accordingly restricted in range, being competent but essentially simple works. A posthumously published choral piece celebrating May Day, Tag der Arbeit, is uncharacteristic. An unsophisticated piece, it reveals more of Brase's empathy with National Socialism than of his creative personality..

Finally, mention should be made of Brase's ambitions in the genre of music drama. Among his papers are incomplete manuscripts for two operettas, Maritza and Der Postillon war schuld daran (The Postillion was to blame). The latter three-act work, with libretto by Hermann Frey, survives almost complete and exhibits the substantial effort devoted to its creation. Brase concentrated on the operetta throughout 1919 and it is consistent in style with the many lighter piano works completed at the time.

He returned to a consideration of music drama in 1930 when, in collaboration with the Dublin impresario, John MacDonagh, he commenced work on Blarney Stone. The text was again provided by Frey, but on this occasion he worked in conjunction with MacDonagh. Although of a more substantial nature than the earlier works, it is still derived from the light opera tradition. It is distinctively Irish and much of the music is founded on traditional airs. The intention was to produce the work in the United States of America, but this never came to fruition.² A sizeable section of the work was completed by Brase, but on this occasion his time was not wholly misspent as he employed a number of themes in later orchestral works.

The attention devoted to Blarney Stone indicates Brase's waning interest in the Army School of Music. It also points to his readiness to respond to immediate demands. This inclination was apparent from the close of the Great War. In this respect he was a man of his age, and consequently much of his music has not withstood the march of time. The prevailing economic and political circumstances in combination with his practical approach to composition and, of course, the demands made on his time as

administrator and conductor, left him little opportunity to develop his creative craft. It was unfortunate, for while he lacked the vision and originality that distinguish the composer of exceptional merit, he had yet a technical command, an integrity of spirit, and a profound love of his art which compel respect.

N O T E S and R E F E R E N C E S

1. Frau Reschke, Hochschule der Künste, written submission for this thesis, 23 Apr. 1987, quoting records of the related Hochschule für Musik.
2. Mulcahy papers, P7/D/108, UCDA. Mulcahy gives some consideration to Brase's 'American ambitions'.

A P P E N D I C E S

A	<u>Irlandia</u> , third movement complete orchestral score	96
B	Revised opening of above	118
C	<u>Heil Danzig</u> , opening of march and trio, piano score (published by Lau, Danzig, 1910)	121
D	Catalogue of Works	123

Andante con moto. (No. 3. A dre Jona. (Gieselerlied.)

Handwritten musical score for orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed from top to bottom are: Fl. (Flute II), Ob., Cl. 1. & 2., Fag., Corni (4, 3, 2, 1), Trombe (2, 1), Tromboni basso (2, 1), Tr., T. p., T. b., Timpani, V. I., V. II., Viola, Cello, Bass, and Harfe. The music is written in a common time signature (C) and features various dynamics and articulations. There are handwritten annotations in the right margin, including "Andante con moto. (No. 3. A dre Jona. (Gieselerlied.)".

Handwritten musical score for a chamber ensemble. The score is written on six staves, labeled from top to bottom as V.I., V.II., Viola, Cello, Bass, and Harfe. The time signature is 9/8. The V.I. and V.II. parts feature melodic lines with slurs and accents. The Viola, Cello, and Bass parts provide harmonic support with chords and moving lines. The Harfe part is indicated by a bracket and a treble clef, with some notes visible. The notation is in black ink on aged paper.

Fl.

Pic.

Ob.

Cl.1.

Cl.2.

Fag.

Corni

4

3

2

1

Trombe

2

1

Tromboni
basso 2 1

Tr.

T.p.

T.E.

The image shows a page of a musical score for a symphony orchestra. The staves are arranged vertically from top to bottom as follows: Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet 1 (Cl.1.), Clarinet 2 (Cl.2.), Bassoon (Fag.), Horns (Corni), Trombones (Trombe), Trombone Bass (Tromboni basso), Trumpet (Tr.), Percussion (T.p.), and Timpani (T.E.).

The score is mostly blank, with some handwritten markings and notes. In the Clarinet 1 (Cl.1.) staff, there are several measures of music written in a cursive hand, including the word "md." and some rhythmic notation. In the Bassoon (Fag.) staff, there are also some handwritten markings, including a large "p" and some rhythmic notation. The rest of the staves are empty.

Fl. Fl.
 Pic. Pic.
 Ob. Ob.
 Cl.1. Cl.1.
 Cl.2. Cl.2.
 Fag. Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr. Tr.
 T.p. T.p.
 T.g. T.g.
 Solo Vln Solo Vln
 V.I. V.I.
 V.II. V.II.
 Viola Viola
 Cello Cello
 Bass Bass
 Harfe Harfe

poco a poco

F1.

Pic.

Ob.

Cl.1.

Cl.2.

Fag.

Corni
1
2
3
4

Trombe
1
2

Tromboni
1
2
basso

Tr.

T. p.

T. g.

poco a poco

~~Solo~~

Solo

pp

ritta

forzata

V.I.

V.II.

Viola

Cello

Bass

Harfe

Fl. *mf*
 Pic. *mf*
 Ob. *mf*
 Cl.1. *mf*
 Cl.2. *mf*
 Fag. *mf*
 Corni 4 3 2 1 *mf*
 Trombe 2 1 *mf*
 Tromboni basso 2 1 *mf*
 Tr. *mf*
 T.p. *mf*
 T.g. *mf*
 V.I. *mf*
 V.II. *mf*
 Viola *mf*
 Cello *mf*
 Bass *mf*
 Harfe *mf*

Fl. *mf*
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 T. p.
 T. r.
 V. I. *mf*
 V. II. *mf*
 Viola *mf*
 Cello *mf*
 Bass *mf*
 Harfe *mf*

Musical score for a symphony orchestra, page 101. The score is written for various instruments including Flute, Piccolo, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Percussion, Violins, Viola, Cello, Bass, and Harp. The music is in a major key and 4/4 time. The page contains several measures of music with dynamic markings like 'mf' and 'f'.

CM

dr - tr

Handwritten musical score for orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed from top to bottom are: Fl. (Flute), Pic. (Piccolo), Ob. (Oboe), Cl. I. (Clarinet I), Cl. II. (Clarinet II), Fag. (Bassoon), Corni (Cornets), Trombe (Trumpets), Tromboni (Trombones), Tr. (Trumpet), T. p. (Trumpet), T. F. (Trombone), Tromboni basso (Trombone Bass), V. I. (Violin I), V. II. (Violin II), Viola, Cello, Bass, and Harfe (Harp). The score includes various musical notations such as notes, rests, and dynamic markings like *dr* and *tr*. There are also some handwritten annotations and a large '8' in the upper left area of the score.

Fl. 1.
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 T. P.
 T. R.
 Solo Vln
 V. I.
 V. II.
 Viola
 Cello
 Bass
 Harfe

8

Fl. 1.
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 F. p.
 F. g.
 Harle
 Vss
 Vlo
 Viola
 II.
 I.

This page of a handwritten musical score contains the following elements:

- Instrumentation:** Flute (Fl. 1.), Piccolo (Pic.), Oboe (Ob.), Clarinet 1 (Cl. 1.), Clarinet 2 (Cl. 2.), Bassoon (Fag.), four Cornets (Corni 4, 3, 2, 1), two Trumpets (Trombe 2, 1), two Trombones (Tromboni basso 2, 1), Trumpet (Tr.), Flute Piccolo (F. p.), Flute (F. g.), Harle, Vss, Vlo, Viola, and two Violins (II, I).
- Notation:** The score is written in a single system across multiple staves. It features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten annotations and corrections.
- Measure Numbers:** The page is numbered '9' at the bottom left.

Fl. *mf* *br* *br*

Pic.

Ob.

Cl. 1.

Cl. 2.

Fag.

Corni
4 3 2 1

Trombe
2 1

Tromboni
basso 2 1

T.

T. p.

T. b.

V. I

V. II. *div.* *div.*

Viola

Cello

Bass

Harfe

10

Fl. *mf.*
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1.
 Trombe 2 1
 Tromboni basso 2 1
 T.
 T. p.
 T. g.
 V. I.
 V. II.
 Viola
 Cello
 Bass
 Harfe

Handwritten musical score for orchestra and strings. The score is written on multiple staves, including Flute, Piccolo, Oboe, Clarinet 1 and 2, Bassoon, Horns (1-4), Trombones (1-2), Trumpets (1-2), Trombone Basses (1-2), Violins I and II, Viola, Cello, Bass, and Harp. The music features complex rhythmic patterns and dynamic markings such as "poco rit.", "poco più mosso", and "con sordina". The score is divided into measures by vertical bar lines.

poco rit.

con poco più mosso. 2. Ordine acci.

poco più mosso

1. poco più mosso.

Molto L.

Grand Suite

Fl. 1.
Pic.
Ob.
Cl. 1.
Cl. 2.
Fag.
Corni 4 3 2 1
Trombe 2 1
Tromboni basso 2 1
Tr.
T. p.
T. g.
V. I.
V. II.
Viola
Viola
Cello
Bass
Harfe

18

Figura

Fl. 1
Pic.
Ob.
Cl. 1.
Cl. 2.
Fag.
Corni 1 2 3 4
Trombe 1 2
Tromboni basso 1 2
Tr.
T. p.
T. g.
V. I.
V. II.
Viola
Cello
Basso
Harfe

14

Fl.
 Pic.
 Ob.
 Cl.1.
 Cl.2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 T. p.
 T. f.
 V.I.
 V.II.
 Viola
 Cello
 Bass
 Harfe

15.

Fl. *ff*
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 T.
 T. p.
 T. g.
 V. I.
 V. II.
 Viola
 Cello
 Bass
 Harfe

16

Fl. 1.
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 T. p.
 T. g.
 V. I.
 V. II.
 Viola
 Cello
 Bass
 Harfe

The image shows a page of a musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. From top to bottom, the instruments are: Flute 1 (Fl. 1.), Piccolo (Pic.), Oboe (Ob.), Clarinet 1 (Cl. 1.), Clarinet 2 (Cl. 2.), Bassoon (Fag.), four Cornets (Corni 4, 3, 2, 1), two Trumpets (Trombe 2, 1), two Trombones (Tromboni basso 2, 1), Trumpet (Tr.), Trombone (T. p.), Trombone (T. g.), Violin I (V. I.), Violin II (V. II.), Viola, Cello, Bass, and Harp (Harfe). The music is written in a standard notation style with various notes, rests, and dynamic markings. The page is numbered -112- at the bottom left.

Fl. Pic. Ob. Cl.1. Cl.2. Fag. Corni 4 3 2 1 Trombe 2 1 Tromboni basso 2 1 Tr. T.p. T.R. V.I. V.II. Viola Cello Bass Harfe

P.I. *mf*
 Oboe *mf*
 Clarinet 1 *mf*
 Clarinet 2 *mf*
 Bassoon *mf*
 Horns 4 3 2 1 *mf*
 Trombones 2 1 *mf*
 Trumpets *mf*
 Tuba *mf*
 Timpani *mf*
 Violin I *mf*
 Violin II *mf*
 Viola *mf*
 Cello *mf*
 Bass *mf*
 Harfe *mf*

Allegro
Allegro
Allegro
Allegro

19

Fl. 1. *mf*
 Pic.
 Ob.
 Cl. 1.
 Cl. 2.
 Fag.
 Corni 4 3 2 1
 Trombe 2 1
 Tromboni basso 2 1
 Tr.
 T. p.
 T. f.
 V. I.
 V. II.
 Viola
 Cello
 Bass
 Harfe

Handwritten musical score for a symphony orchestra, page 117. The score is written on 25 staves, each with a specific instrument label above it. The instruments are arranged from top to bottom as follows:

- Fl. (Flute)
- Pic. (Piccolo)
- Ob. (Oboe)
- Cl.1. (Clarinete 1)
- Cl.2. (Clarinete 2)
- Fag. (Fagotto)
- Corni (Corno 1, 2, 3, 4)
- Trombe (Tromba 1, 2)
- Tromboni basso (Trombone basso 1, 2)
- Tr. (Tromba)
- T. p. (Tromba piccolo)
- T. b. (Trombone basso)
- V.I. (Violino I)
- V.II. (Violino II)
- Viola
- Cello
- Bass
- Harfe (Arpa)

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features the handwritten number "14639" and a large handwritten flourish.

Flute I
I. Fl.
Flute I *mf*

Ob.

Cl. 1.
Cl. 1.
mf

Cl. 2.
Cl. 2.
mf

Fag.

Cor. 1.
Corni
4 3 2 1
mf

Trom. 1.
Trombe
1
mf

Trom. 2.
Trombe
2
mf

Trom. 3.
Tromboni
basso 2 1
mf

Tr.

T. p.

T. b.

Violoncelli
V.I.
mf

V.II.

Viola

Cello

Bass

Harfe

Fl.
Pic.
Ob.
Cl.1.
Cl.2.
Fag.
Corai 1
2
3
4
Trombe 1
2
Tromboni basso 1
2
Tr.
T.p.
T.g.
~~Ob.~~
V.I.
V.II.
Viola
Cello
Bass
Harfe

Heil Danzig.

Festmarsch.

Fritz Brase.

Maestoso.

Piano. *ff*

Trio.

con espressione assai

ff p p

p

p

pp

cresc. f molto ritard.

A P P E N D I X D

C A T A L O G U E O F W O R K S

Note: The works are entered under their original medium. The following abbreviations are employed for the main publishers:

B	Birnbach
O	Oertel
P	Parrhysius

Orchestral Music

<u>Title</u>	<u>Date</u>	<u>Publisher</u>
Aus meiner Heimat: Suite, op.11	?1900	Wernthal
Heimatlos: Suite	1902	unpub.
Dramatische Ouvertüre	1902	unpub
Konzert-Polka: Trp and orch	?1903	Schmidt
Tarantella	?1904	P
Symphony in D major	1905	unpub
Westfalen: Suite, unfinished	1912	unpub
Aufschwung: Vc and orch	?1919	B
Irlandia: Suite	1932	unpub
Episoden: Suite	1937	unpub
Irish Dances	1938	P
Irische Lustspiel Ouvertüre	1939	Wilke

<u>Title</u>	<u>Date</u>	<u>Publisher</u>
<u>Salon Orchestra</u>		
Improvisationen: Waltz	1921	B
Barcarole	1922	B
Parana	1926	B
<u>Military Band</u>		
Hoch die 7ten Jäger: March	?1895	O
Militär-Festouvertüre: op.10	?1900	O
Bienenhaus Marsch	?1900	O
Jugenderinnerungen Marsch	1901	unpub
Untitled March	1904	unpub
Deutschen Nationallieder March	?1910	Heins
Heil Danzig: March	1910	Lau
Exzellenz von Bernhardi: March	1910	Stahl
Grosse Zeit, neue Zeit: March	1911	Scherl
von Larisch-Marsch	?1912	P
General Mulcahy: March	1923	B (as Irischer Armeemarsch, 1933)
Irish March No.1	1923	unpub
Irish March No.2	1923	McCullough
Irish March No.3	1923	unpub
Irish Fantasia No.1	1923	Hawkes (as Let Erin Remember, 1930)

<u>Title</u>	<u>Date</u>	<u>Publisher</u>
Irish Army Review: March	1924	unpub
National March	1924	unpub
Irish Fantasia No.2	1924	unpub
Irish Fantasia No.3	1924	unpub
Irish Fantasia No.4	1925	unpub
Funeral March	1926	unpub
Irish Fantasia No.5	1927	unpub
Irish Fantasia No.6	1930	unpub
Der Gott, der Eisen wachen liess: March	1933	B
Flieger Escapaden	1935	unpub

Chamber Music

Piano Solo		
Strebe Vormärzt! : Waltz, op.1	?1894	unpub
Mazurka brillante: op.2	1894	unpub
Mazurka brillante: op.4	1895	unpub
Untitled Waltz	1896	unpub
Capriccio	1898	unpub
Oberst von Stein: March	1914	B
Steige, deutscher Adler! : March	1914	B
Die Garde an der Somme: March	1914	B
Barcarole	1920	B
Belvedere	1922	B
Esperance	1921	B

<u>Title</u>	<u>Date</u>	<u>Publisher</u>
Frühlingsstündchen	1919	B
Joska	1920	B
Menuette	1921	B
Mondnacht in Venedig	1921	B
Nordische Hochzeit	1921	B
Pierette	1921	B
Serenade	1921	B
Waldmärchen	1921	B
Expressionen	1921	B
Orchideen	1922	B
Regina	1922	B
Herbst	1923	unpub
'Little Moira': Serenade	1925	B
Horse Show March	1926	Boosey and Hawkes (Bi-Centenary March, 1931)
Valse Intermezzo	1927	unpub
Helden im Volksmund	1933	unpub

Voice and Piano

Nun schlummerst du, mein süßes Kind: op.6	?1895	0
Ich bin hinaus gegangen		
Ich wollte		
Heilige Stunde	1898	Heins (?1910)
Das Lied ist aus		
Drei Lieder: Verheissung		
Pythia	1916	B
Ich glaub', lieber Schatz		

<u>Title</u>	<u>Date</u>	<u>Publisher</u>
Das tiefe Kämmerlein	1916	unpub
Madrigal	1926	B

Violin and Piano

Nymphentanz: op.9	?1898	unpub
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