

# 1371. Pfarrer Braun

## Backgrounds of S. Radic

Böttcher, born on 17 June 1927 in Berlin, as the "Grand Seigneur of German Film Music". He wrote the soundtracks for "Die Halbstarcken", several Karl May film adaptations ("Winnetou"), numerous Edgar Wallace films and the TV series "Sonderdezernat K1". Böttcher also accompanied the successful German crime series "Pfarrer Braun" with Ottfried Fischer in the leading role musically by writing the music for 21 of the 22 episodes.

34 titles of episodes 1-20, 29 of which have not yet been published, can now be found on "Pfarrer Braun. The original music by Martin Böttcher for the popular TV series" again. An interesting side note for the specialists: It was no less than Böttcher who staged the music for two "Pater Brown" films in 1960 / 62 with the unforgettable Heinz Rühmann. As a reminiscence of these film classics, the ringtone of Guido Braun's mobile phone in the TV series contains the first bars of the old "Pater Brown" theme. Thus the circles come full circle...

Film adaptations. In Germany, Heinz Rühmann shot the successful film *Das schwarze Schaf* (The Black Sheep) in 1960 as Father Brown. In 1962 the sequel *Er kann's nicht lassen* was created under the direction of Axel von Ambesser, also with Heinz Rühmann. German composer Martin Böttcher wrote the music for both films. In these films, "Father Brown" is an Irish clergyman. His criminalist successes regularly annoy his church superiors - which does not happen with Chesterton, but was a determining factor for further German reception.

From 1966 to 1972, German television starred a series about Father Brown. The cover of the double DVD contains the following information:

"Father Brown. The series produced in Austria in 1966-72 with Josef Meinrad as "Pater Brown" closely follows the crime stories of the English author G. K. Chesterton. English Catholic priest Brown solves mysterious criminal cases with criminal flair - which, however, causes little enthusiasm among his superiors. He is assisted by Guido Wieland as Inspector Smith (and of course by God). Father Brown's method is to put himself in the position of the perpetrator by mentally committing the crime himself. In convicting the perpetrators, he is less concerned with earthly justice than with leading them to God. The episode *Salad for the Colonel* is unfortunately only partly preserved. This one was recorded as an extra."



The German television series *Pfarrer Braun*, launched in 2003, is loosely based on the character of Father Brown. Bavarian priest Guido Braun solves a murder on the fictitious island of Nordersand in the first of the cases. Brown is represented by Ottfried Fischer. Composer Martin Böttcher was commissioned to compose a theme melody for this series based on that of the two feature films with Heinz Rühmann.

Since summer 2012, the British television station BBC has been producing a crime series about Father Brown. The television series *Father Brown* has been shown on BBC One since January 2013 in five seasons with a total of 60 episodes. All episodes have been dubbed in German and are also available on DVD. They have been on air since April 2014. The title role is played by Mark Williams.



Swing-Beat (T=120)

The musical score is for a piece titled "Swing-Beat" with a tempo of T=120. It is written in 4/4 time and consists of two main sections: Main 1 and Main 2. The instrumentation includes Organ 1, Organ 2, Strings, Guitar, Mute-Git., Bass, and Drums. The Organ parts are mostly rests, with some chords in Main 2. The Strings part provides a harmonic foundation with sustained chords. The Guitar part features a rhythmic pattern of chords. The Mute-Git. and Bass parts have melodic lines with triplets in Main 2. The Drums part includes a consistent pattern of hits, with labels for HH-op.+st., BD, and MS.

Programming instruction

With "Swing-Beat" I want to suggest that the present style "stays" in these two areas - even if the whole thing is handled very generously. The structure is not a standard style! But you can try it with a beat and a swing from the style supply chamber. The swing part is always present when a triolic game is present - here only in Main 2 with the mute guitar and bass parts. Main 1, on the other hand, is a "straight" quarter beat - or even quarter swing! The two organ parts are to be designed as "rotor" and "perc." organs - whereby the rotor-organ sound could also be coupled with a synth-brass sound (notation verse with two organs, notation verse 2 with organ+synth-brass).