

Abstracts

Tobias Knickmann: Between Authority and Authenticity: Stefan Heucke's Compositional Commemoration of the Nazi Persecution

Stefan Heucke's artistic approach to the Holocaust and Nazi persecution is multifaceted. This article demonstrates how Heucke handles these precarious topics with a mixture of objective authority and subjective authenticity. He accomplishes this using scientific references as well as omnipresent symbols such as trains, and thus, connects the historical past with the present. The article first lists relevant compositions, exploring their sources and highlighting prominent musical features. The article then analyzes Heucke's Oboe Sonata op. 55 which was written to commemorate the homosexual victims. A reading of the piece as a musical manifestation of resistance is offered.

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Andrea Breimann: On Stefan Heucke's Sonatas

The contemporary composer Stefan Heucke prefers traditional genres. His 16 sonatas outline his strategy to combine established forms and contemporary means. Based on motivic-thematic techniques, he emphasizes the narrative capacities of music, with a focus on the semantic expression of sound. Accordingly, the sonata thus submerges into an abstract medium for narrative and communicative processes that accommodate, challenge, and re-invigorate every aspect of the sonata tradition.

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Matthias Lotzmann: Variation as Compositional Form in the Work of Stefan Heucke

Stefan Heucke's music is very much characterized by the principle of *variation*. The essay first speaks about the importance of variations in music history after 1945. Furthermore, it refers to the special significance of the so-called *Variativum* itself concerning canonical forms as well as the traditional *Passacaglia*. In this context Heucke's own analytic remarks are credited for documenting his aesthetic and ethical beliefs. Above all, the orchestral composition *Transformation*. Sinfonische Dichtung für Orchester op. 92 (2018) is used to exemplify the compositional consequences in Heucke's work.

Jürgen Heidrich: Art Under the Sign of Ecumenism. Stefan Heucke's *Deutsche Messe* op. 80 in the Genre's History

Stefan Heucke's *Deutsche Messe* op. 80, completed in 2017, is based on a reinterpretation of the original Latin text by Norbert Lammert and reflects centuries of church music. The text is motivated by three initial questions: At what times and under what conditions did the *Deutsche Messe* as a genre attract the interest of composers? Further: How is Stefan Heucke's composition committed to the historical background linked to the *Deutsche Messe*? Finally, with regard to history: What are Heucke's intentions to premiere a *Deutsche Messe* in the Luther year 2017?

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Dominik Höink: Composed Culture of Remembrance in Traditional Form? An Approach to Stefan Heucke's Oratorio *Nikolaus Groß* op. 62

The article examines Stefan Heucke's oratorio *Nikolaus Groß* within the context of its genre. The composition, which is about the life and activities of the Catholic martyr, was composed for the tenth anniversary of Groß's beatification. The analysis of the work asks to what extent this piece draws on the tradition of its genre and where modern elements can be found. Additionally, the composition will be analyzed for the interaction between historical documents, biblical texts and church songs. The article closes with an examination of some individual musical aspects, which clearly demonstrate strong links to tradition.

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Michael Custodis: »In Between«. Modern Music and Social Commitment

Since the early 20th century witnessed post-tonal alternatives in modern composing there is an ongoing debate whether tonal ingredients are appropriate or a sign of aesthetic and cultural regression. Additionally, the critical reflection of German history and especially National Socialism predominantly by a left-wing avant-garde has been questioned lately by neo-nationalist protagonists. Stefan Heucke's compositional approach is an exception to both trends because he combines a dedicated leftwing attitude with neotonal musical thinking. This position »in between« conventional categories will be explained along his works *Der Menschheit Würde* (2017) after words by Friedrich Schiller and the *Variationen mit Haydn* (2017).