

Felicitas Kukuck

The Boat

from: *Kleine Musikantenstücke* (No. 20)

Felicitas Kukuck (1914–2001) was a German composer and music educator. She undertook studies at the Berlin Musikhochschule majoring in flute and piano, and, until 1939, studied composition with Paul Hindemith, eventually becoming a private music teacher.

She was a member of several organisations including the artists organization GEDOK, and, in 1969, Kukuck founded the chamber choir Kammerchor Blankenese, which gave premieres of many of her works.

Kukuck was awarded the Biermann-Ratjen Medal in 1989 for her contributions to art and culture in Hamburg, and in 1994 she was honoured with the Johannes Brahms Medal for her contributions to the musical life of Hamburg. Kukuck is renowned for her vocal and choral music; the two most well-known works are the melody to the hymn *Manchmal kennen wir Gottes Willen* and the song *Es führt über den Main*.

Performance Notes

The Boat (original: *Der Kahn*) hails from the volume *Kleine Musikantenstücke* (Schott ED 4128) which was intended for voice (or narrator) and piano. This work feels akin to a song or a hymn, consisting of a melody and accompaniment. Whilst there is no key signature, E minor is indicated.

The left-hand chords at bars 1, 2, and 5–10, provide support for the lilting melody. Aim to join each one so that they form a *legato* accompaniment free from any breaks in the sound. To do this, play the first chord in bar 1 (an E and B) with a firm finger touch, so the keys are depressed together, and hold those notes until the very end of the beat. Keep the upper line of the left-hand chords *legato* as suggested by the fingering, releasing the fifth finger slightly before the next chord. To repeat the fifth finger on the E, gently lift the finger just a little, re-playing the key with a soft, slow depression.

The melody, in the right hand at bars 1–2 and 5–12 and in the left hand at bars 3–4, must consist of a rich timbre, singing out above the accompaniment. Decide which part of the phrase is most important, and which will need a softer colour. The opening theme might benefit from a nuance (or *tenuto*) on the F# (bar 1, beat 3), for example, dying away on the low B in bar 2. As the theme develops, from bars 5 to 9, a *crescendo* would add a sense of movement, before ending softly.

Try to move the left hand into position swiftly at bar 3 for its solo moment; keep the right-hand eighth notes (quavers) even and light here, and similarly, in the final two bars, the left-hand eighth notes must be soft, dying away at the end.

Einleiten (initiate or lead into) may refer to the changing timbre from the last two beats of bar 10 until the end, where the music moves into E major.

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♩ = 120

The musical score is presented in four systems, each with a treble and bass clef staff. The tempo is marked as ♩ = 120. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents and a *pp* marking at the end.

System 1: Treble clef starts with a 4-measure phrase. Bass clef accompaniment consists of chords. Fingerings: Treble (4, 2, 1, 2, 5, 1, 4), Bass (1/5, 2/5, 1/5, 3/5, 1).

System 2: Treble clef continues with a 4-measure phrase. Bass clef accompaniment consists of chords. Fingerings: Treble (1, 4, 2, 5, 5), Bass (3, 1, 4, 3/5, 1/5, 1/5, 2/5).

System 3: Treble clef continues with a 7-measure phrase. Bass clef accompaniment consists of chords. Fingerings: Treble (1, 3, 2, 1, 2, 2, 3, 1, 5, 3, 2), Bass (1/5, 3/5, 1/5, 2/5, 1/5, 1/5).

System 4: Treble clef continues with a 10-measure phrase. Bass clef accompaniment consists of chords. Fingerings: Treble (3, 1, 3), Bass (1/5, 3/5, 1, 2, 1, 1, 2/5). The word *einleiten* is written in the bass staff. The piece concludes with a *pp* dynamic marking.