Making Early Music: Trans-Atlantic dialogues between Friedrich von Huene and Frans Brüggen

Geoffrey Burgess
Boston Early Music Festival, 2015
Friedrich von Heune

Makers of Recorders and other baroque woodwinds.
70 Cypress Street, Brookline 46, Mass.

Original announcement of the von Huene workshop, in The American Recorder, 1960
Alto recorders by Dushkin, Koch, von Huene
Detail of headjoints
William Koch
(1892–1970)
David Dushkin
(1898–1986)
Friedrich von Huene (1929–?)
Von Huene’s drawing of an alto recorder by Robert Goble formerly owned by Alfred Mann, and used as a model for von Huene’s first alto design (1958)
Von Huene “Baroque”
Alto #1
Von Huene ‘Baroque’ Alto, #3
Bernard Krainis

Telemann,
Suite in a minor
Polonaise
Announcement of Recorder Seminar, 1963 to which von Huene invited Brüggen, but who did not end up attending.
Friedrich von Huene (Breslau 1929)

Frans Brüggen (Amsterdam 1934–2014)

In Brookline, c. 1980
Frans Brüggen in a masterclass on one of his frequent US tours of the 1960s and 70s.
Friedrich in his workshop, late 1970s
Museum of Fine Arts, Boston
Von Huene repaired and made replicas of several of the woodwinds for use by the Camerata.
The Camerata of the Museum of Fine Arts, Judith Davidoff, Firedrich von Huene, Anne Gombosi, and TV compere, c. 1960
Above: von Huene ‘copy’ of Chevalier flute, MFA, 171846 (1959);
Right: Brüggen with #385 (1964)
Von Huene with members of the New York Pro Musica, Martha Bixler & LaNoue Davenport
Von Huene Renaissance recorders; preliminary sketch for the New York Pro Musica

Performance featuring von Huene recorders
The von Huene children with the first batch of contrabasses. L to R: Elisabeth, Nicholas, Patrick & Andreas
Holborne, *The Nightwatch* (rec. 1967) performed by Brüggen’s Recorder Consort and featuring a von Huene contrabass
The Cambridge Consort, L to R: Joel Cohen, von Huene, Gian Lyman, Frank Hoffmeister (?), Jane Bryden

Tracks from *The World of Adam de la Halle*, 1972
Frans Brüggen with Edgar Hunt’s Bressan alto recorder
Brüggen playing the original Terton soprano van Eyck, *Pavane Lachryme* (rec. 1967)
Brüggen playing the original Copenhagen Denner alto Loeillet Sonata (rec. 1969)

& a Von Huene Denner Philidor Sonate in d (rec. 1970)
Hotteterre *1er Suite*
released 1970

Frans Brüggen (von Huene after Denner)
Kees Boeke (Coolsma after Bressan)

Brüggen in his Amsterdam apartment c.1975; contrabass by von Huene; he later sold the Italian painting on the wall to the von Huenes
In 1981 Brüggen forms the Orchestra of the 18th century, and gradually plays less and less recorder.
Von Huene
Playing traverso
with members of the Boston Museum Trio,
Dan Stepner,
John Gibbons,
Laura Jeppesen,
c. 1975
Von Huene’s Flute production, 1987

- Chevalier (referred to as “Hotteterre flute” in early catalogues and sales records) 440Hz, 410/415Hz
- Kirst (referred to as “Quantz flute” in early catalogues and sales records) 440/415Hz
- Hotteterre (Leningrad) 392Hz
- Hotteterre (Graz) 392Hz
- Rippert (St. Moritz) 397/392Hz
- Rippert (Glasgow) 397/392Hz
- Naust 392Hz
- Denner (Nuremberg) 415/392Hz
- Denner (Brussels Museum) 410/415/392Hz
- Scherer 415/392Hz
- Eichentopf 392/415Hz
- Quantz (flute of Friedrich der Große, Dayton Miller Collection)
- Bressan 410/415Hz
- Stanesby Jr.
- I.H. Rottenburgh (Brussels) 392Hz
- G.A. Rottenburgh (Brüggen Collection) 415Hz
- A. Grenser (Nurnberg) 415/440
- G.A. Rottenburgh (Kuijken Collection)
- H. Grenser 415/440Hz
- Tromlitz 6 keys 425, 430, 435, 415Hz
- H. Grenser 8 keys (von Huene Collection) 430/415/427Hz
- Seventeenth-century flutes
Hotteterre, “La Marechalle de Villars” from Suite in G, op. 6
Barthold Kuijken (Glatt after Hotteterre, 1972)
Frans Brüggen (von Huene after Naust, 1975) (rec. 1980)

Three highly decorated flutes by von Huene
How would you characterize the recorder? Rigid (star) and... no perhaps it would be better to describe it as righteous (rechtwaardigheid). I don’t think that you can play on the recorder in a beautiful way (mooi manier). Perhaps that may be the result, but primarily it is a righteous instrument with physical characteristics that force the player to treat it correctly (juist). Like Bach who always built structures in the correct manner (juiste manier) and never made mistakes...the recorder’s righteousness appealed to me very much... Yes, its difficult because one falls all too easily in the trap of beauty, and interpretation and other trivial things.

Returning to the soul of the instrument... That is its soul: the limitation (beperking), the exactness (juistheid), rigidity (rigiditeit). That is precisely its soul, its unique soul. The other instruments don’t have that.
When we come to describe music-al instruments we should treat them as the artworks of outstanding, intelligent craftsmen who have brought them into being by man-ual labor and intellectual effort. By applying precise plans to suitable materials they have skillfully fashioned instruments that publish the glory of God, or (which is perfectly legitimate) give pleasure to mankind with their sweet harmonious sounds.

—Michael Praetorius, *Syntagma Musicum* (1619)
Frans Brüggen toasted at the von Huene home, early 1980s

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