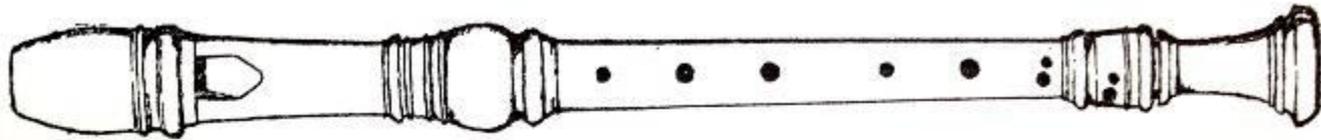


*Making Early Music:  
Trans-Atlantic dialogues between  
Friedrich von Huene and  
Frans Brüggen*

*Geoffrey Burgess  
Boston Early  
Music Festival,  
2015*





# Friedrich von Heune

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

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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

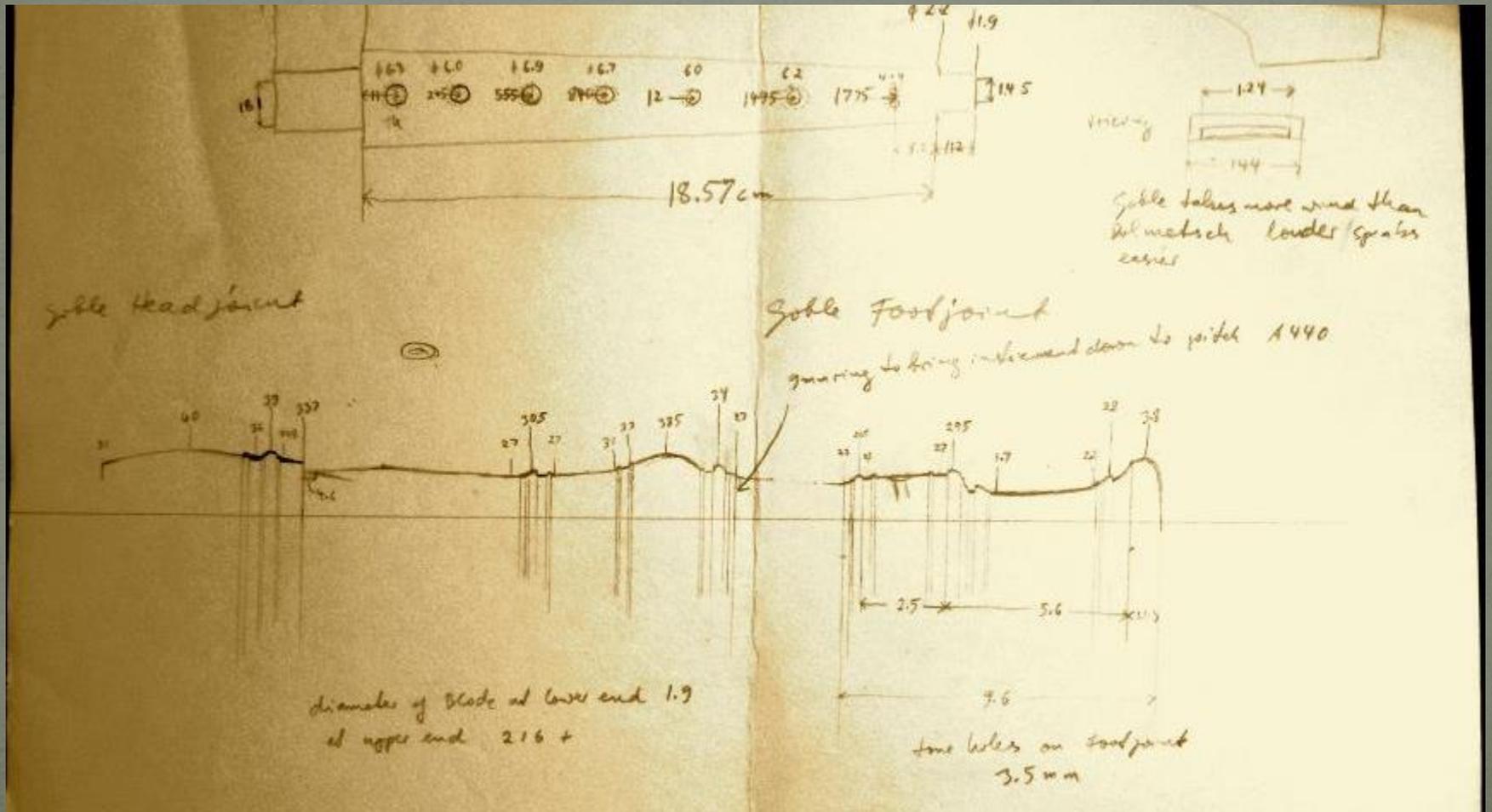
(1898–1986)

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



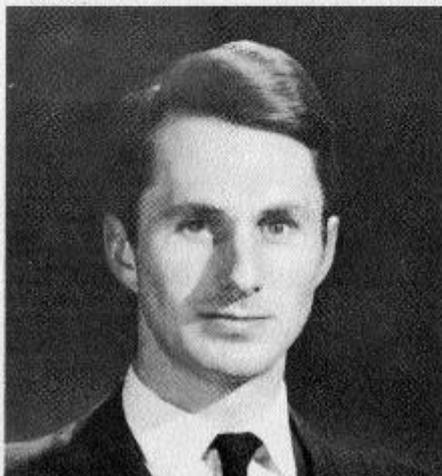
# Von Huene 'Baroque' Alto, #3 Bernard Krainis

Telemann,  
Suite in a  
minor  
Polonaise



# RECORDER SEMINAR

FRIEDRICH VON HUENE is director of the Interlochen seminar and is America's outstanding recorder maker. He is a music graduate of Bowdoin College, worked for four years for the flutemaker Verne Q. Powell, and served as flutist in the Air Force. He is recorder soloist with the Camerata of the Boston Museum of Fine Arts and has appeared extensively in concerts at the East Coast. He is currently at the faculty of Longy School of Music. He is a member of the Board of Directors of the ARS.



August 20-27, 1963

## Faculty For Recorder Seminar



FRANS BRUEGGEN

FRANS BRUEGGEN is a native of Amsterdam, Holland. He is one of Europe's most outstanding recorder players and has appeared as soloist with many chamber orchestras. In solo recitals with harpsichord he has been heard in America as well. He is flutist in the Quadro Amsterdam and professor for recorder at the Konigl. Hochschule fuer Musik in Den Haag and at the Conservatory in Amsterdam. He records for Telefunken, CNR Holland, and Decca.



MARTHA BIXLER

MARTHA BIXLER is Musical Director of Recorder Guild, Metropolitan New York Chapter of the ARS; a member of the Board of Directors of ARS; and a former editor of its quarterly publication, *The Amsterdam Recorder*. She is a graduate of Smith College and the Yale University School of Music. A member of the Manhattan Consort and the Canticum Musicum, she is a performer on both the harpsichord and the recorder. Teaching appointments include the New York College of Music and the Dalton School.



ARNOLD GRAYSON

ARNOLD GRAYSON is Director of the Recorder Workshop in Coconut Grove, Florida. Former harpsichordist with the Univ. of Miami Baroque Ensemble and recordist with the Baroque Trio. He has taught recorder at the University of Miami, University of Toronto, and the Berkshire Recorder School. He is presently performing with Renaissance and Baroque groups of the Recorder Workshop.



HUGH ORR

HUGH ORR is Toronto's outstanding player and teacher of the recorder. He has been heard across Canada in recitals on CBC Radio and TV. He taught at the Orff Summer School, University of Toronto, Berkshire Recorder School, and Otter Lake Music Center. He is the author of "Basic Recorder Technique." Mr. Orr's playing has been called a "revelation of the capabilities of the recorder in a masterly hand."

*Pack up your fipple flutes and forget your troubles.*

Announcement of Recorder Seminar, 1963 to which von Huene invited Brügger, but who did not end up attending.

**Friedrich von Huene  
(Breslau 1929)**

**Frans Brüggén  
(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, Friedrich von Huene, Anne Gombosi, and TV compere, c. 1960



Above:  
von Huene 'copy'  
of Chevalier flute,  
MFA, 17.1846  
(1959);  
Right:  
Brüggen with  
#385 (1964)

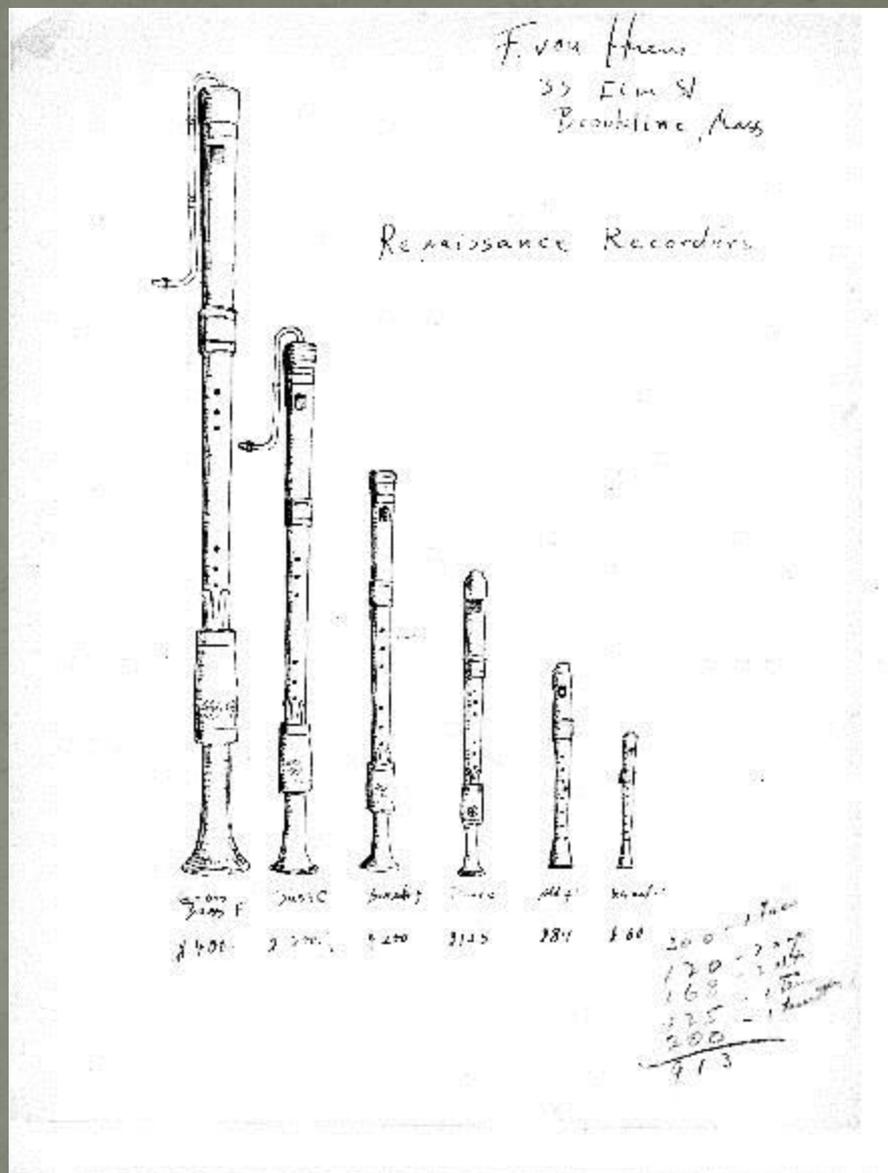


Von Huene with members of the New York Pro Musica, Martha Bixler & LaNoue Davenport



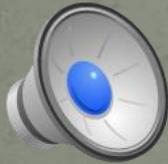
# Von Huene Renaissance recorders; preliminary sketch for the New York Pro Musica

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 Brügger'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)



MUSIK UND IHRE ZEIT

Loeillet · Eyck · Telemann · Couperin



Blockflötenmusik  
auf Originalinstrumenten (II)  
um 1700



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)

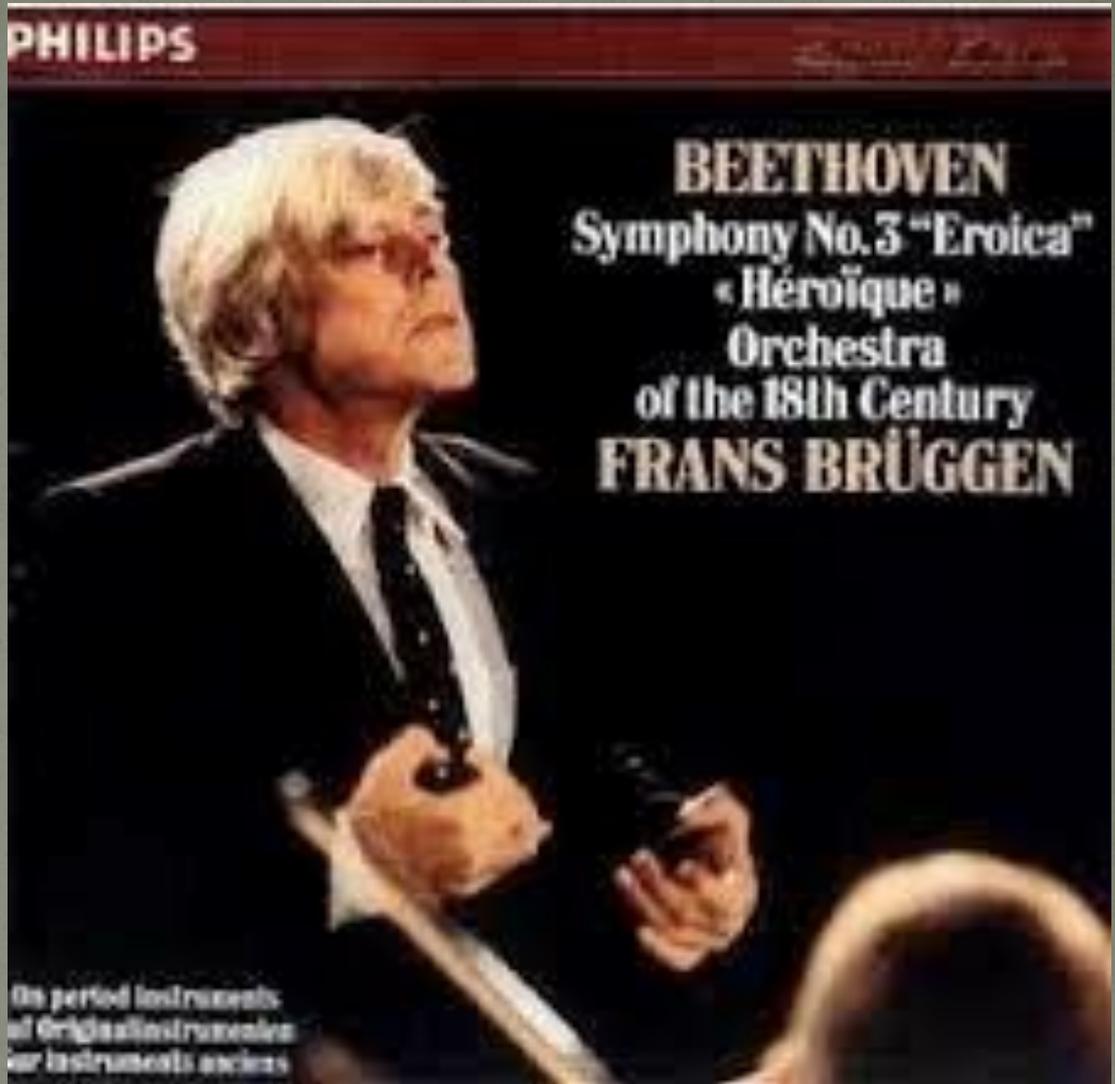
Kees Boeke (Coolsma after  
Bressan)



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 18<sup>th</sup> 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

# Frans Brügger's ideas on the recorder, in interview with Daniël Brügger (c.2012)

How would you characterize the recorder?

Rigid (*star*) and... no perhaps it would be better to describe it as righteous (*rechtvaardigheid*). 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 (*juistheit*), 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)

Bronze bust of Friedrich von Huene,  
by his son Andreas , 2014

Frans Brüggen toasted at the von Huene home,  
early 1980s



# Well-Tempered Woodwinds



Geoffrey Burgess

For more information,  
contact Geoffrey Burgess.  
*Well-Tempered Woodwinds* is  
available from Indiana  
University Press, at  
<http://smile.amazon.com>  
and from The Early Music  
Shop of New England,  
[www.vonhuene.com](http://www.vonhuene.com).

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coverage.