

THE 1983
SALE CATALOG OF HISTORIC FLUTES

*with their stories
including*

PHOTOGRAPHS AND DESCRIPTIONS

of

16 OF THE FINEST FLUTES AVAILABLE
ON WORLD MARKETS

Collected, Certified, and Offered for Sale

By

DAVID SHOREY

*former Curator of the Dayton C. Miller Collection in the
Library of Congress, Washington, D.C.*

Characteristic Lot &
Godfroy vaulted clutch, on
the World's earliest known
concert flute with perforated
(French Model) keys.



Price: \$5.00

© 1982 David Shorey
Photographs by David Shorey

By Christmas of last year, I had pretty much divested myself of all the major and most of the minor flutes from the previous two and a half year's collecting, including the entire Gribbon collection, which formed the nucleus of my original offerings. All of the instruments described in this catalog have been purchased since December 31 of last year. A collection of instruments of this type, formed over only eight months, is such a pleasure to look at as a whole (for me, at any event) that I have described very nearly every flute bought this year in this catalog, including a few flutes that have already been sold. For the first time in these catalogs, a section of photographs accompanies the commentary, and these photographs represent all but one of the flutes presently on hand and for sale. Partly due to Reaganomics, and largely due to the temporary generosity of the local bank, I have concentrated this year on the highest quality instruments I could find. The flutes described here were gathered from as far west as Minnesota and as far east as Amsterdam.

18th Century

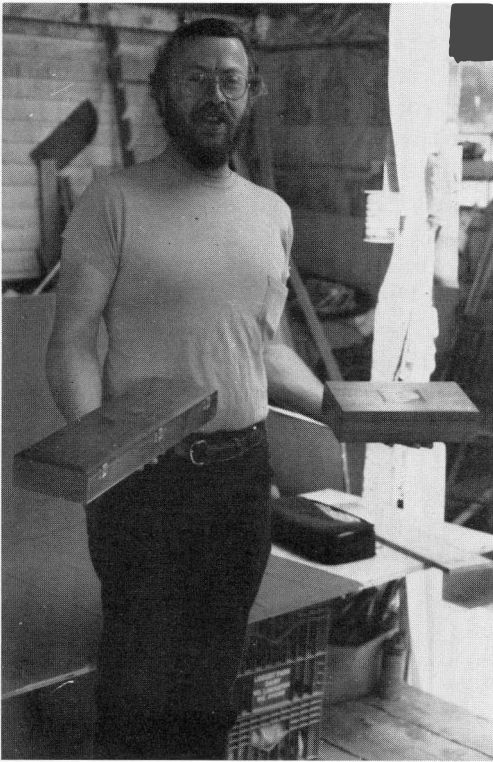
I.A. CRONE

From the collection of Jaap Frank in Amsterdam comes the most important one-keyed flute I have ever owned. In immaculate condition and an excellent playing instrument, this flute by I.A. Crone of Leipzig, with three corps de rechange and a fourth by F.G.A. Kirst, represents the fine craftsmanship from central Germany in the late Baroque and early classical period (c. 1770). The original midjoints play at 420, 425, and 430; all in fine tune. The Kirst midjoint, which Mr. Frank added to the flute, is built in the same style (excepting considerably larger undercutting of the tone holes) and plays an excellent A-415. The whole of this flute is now housed in a beautiful walnut case with an ivory inlay representing the crown stamped on the flute and a silk interior. The case was made here in Bowdoinham by the well-known boxmaker Brenton Zachau.

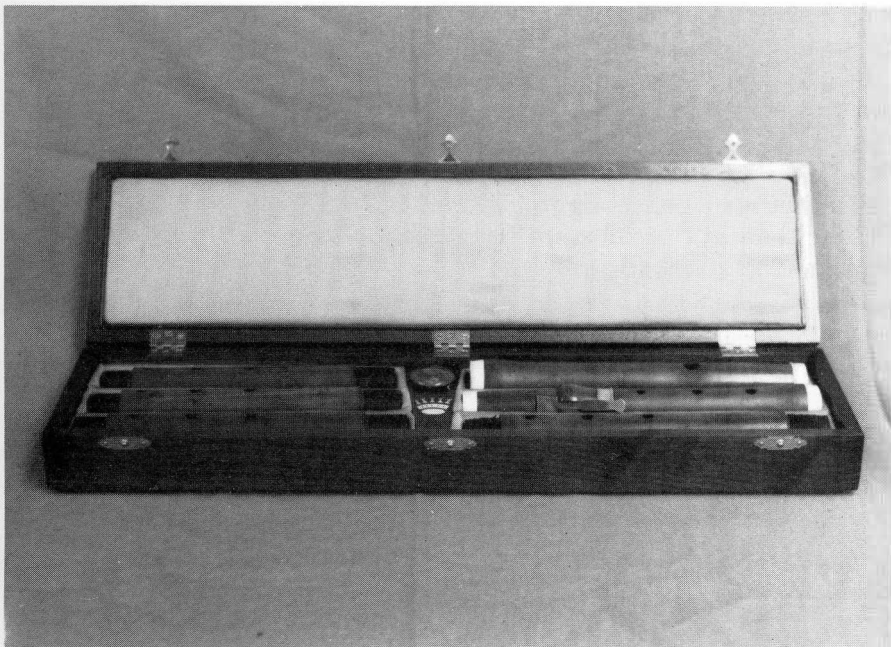
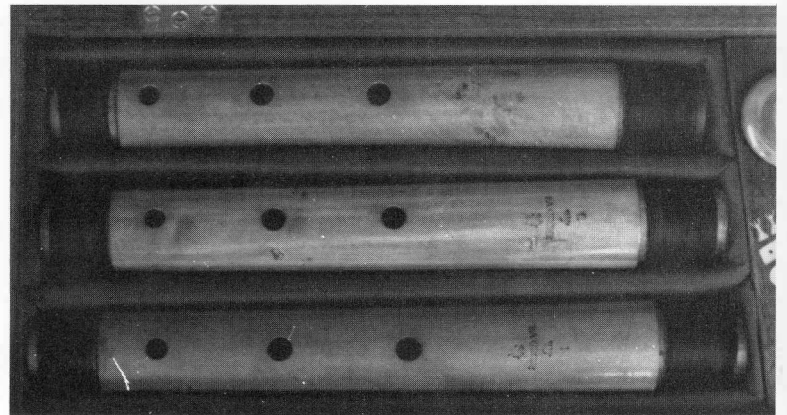
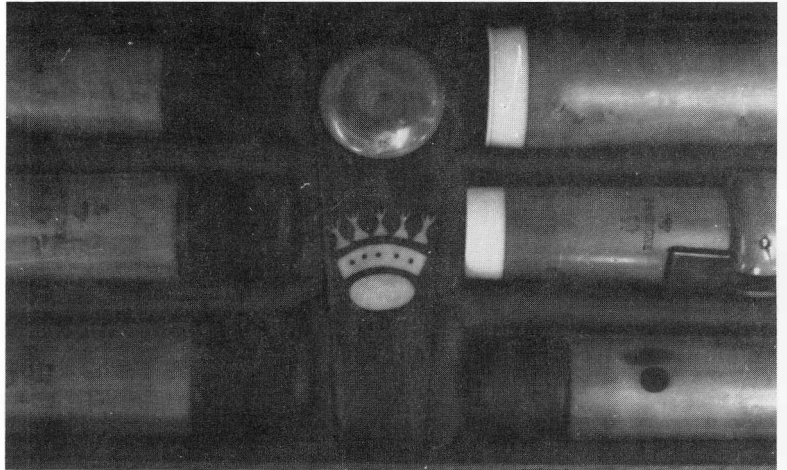
This extraordinary flute is now owned by John Solum of Connecticut, the international performing and recording Baroque and modern flute player. From Bach's home town, through Amsterdam and Bowdoinham, and now in Bridgeport, this flute by Crone is in the hands of a careful as well as talented performer, and I am very happy that the flute now rests with Mr. Solum.

It has been customary for me to follow the one-key flutes in these catalogs with instruments by one of my favorite makers, Richard Potter. For some reason, these six-keyed flutes, which were so commonly on the market in previous years, have completely eluded me this year. I hope to offer some in my next catalog, and please feel free to drop me a line if you want to be notified when a good Potter six-key becomes available.

NO POTTERS



Brenton Zachau, casemaker
Bowdoinham, Maine



I.A. CRONE

Leipzig, c. 1770

Now owned by John Solum,
Bridgeport, Conn.

CLAUDE LAURENT

Paris, 1821

One of the very few crystal flutes in private hands and perfect playing condition. From the flutemaker to both Napoleon and King Louis XVIII, this masterpiece of cut glass was the gem of the late Arthur Fiedler's collection of orchestral instruments before coming here to astonish the entire population of Bowdoinham.



19th Century

One of the most lavish purchases this year, and certainly the one which has afforded me the most fun, is the late conductor Arthur Fiedler's crystal flute by Claude Laurent (1821) which came on the market at the conductor's estate sale.

CLAUDE LAURENT This is the first glass flute I have owned outright (I bought another one, oddly enough also from 1821, but it was a commission sale for the Valenza collection) and it has given me more fun than any other flute I have owned (except, of course, the Rudall and Rose I use at the Dances here in Maine). For establishing sheer awe in an audience or private showing, the Laurent flute is without peer. As a playing instrument, the perfect intonation, instant response, and invulnerability to atmospheric change make this flute a true pleasure. Laurent was the most famous flutemaker ever to grace the pianos and mantelpieces of the wealthy, and the lips of Europe's most exalted players in the early 19th century. His fame among royalty was so great that he eventually held as his address the Royal Palace, Paris. Among noteworthies of today, this particular flute has been used in concert to great acclaim by the beautiful and talented Linda Hickman of Washington, D.C.

Searching for a material that could withstand humidity from the atmosphere and breath, and clearly recognizing the commercial potential of uniqueness, Claude Laurent patented the use of glass in flutemaking in 1806. The earliest flute from his shop that I know of was made in 1807 and is in the Dayton C. Miller collection in the Library of Congress; this early flute already shows Laurent's superb craftsmanship.

Flute playing in the 19th Century was very popular in all levels of society. Many flutes were made for amateurs with little money; fewer were made for professionals, and very few indeed were made for the most famous players and the richest amateurs. Claude Laurent's crystal flutes quickly became the ultimate flute for the very elite.

The list of customers for Laurent crystal flutes reads like a history of the western world. In 1807 Louis Napoleon, King of Holland and brother to the Emperor Napoleon I, presented his court flautist Louis Drouet with a Laurent flute. (This flute is now displayed in the national museum of Amsterdam.) In 1811 the Emperor himself called Drouet to Paris, and another glass flute, dated 1811 and inscribed "Imp. L.N. Souvenir," is in the Miller collection. In 1814 the deposed and soon to be restored King Louis XVIII of France bought a crystal flute from Laurent. The Emperor of Austria, Franz I, bought one in 1811. M. Dorus, famous flute player and inventor of the Dorus G#, owned a bejeweled one from 1820. Joseph Bonapart owned and played a crystal flute and brought it to America. In 1813 a four-keyed crystal flute similar to the one here was purchased, we believe by General Lafayette, and given as a gift to President James Madison.

When the wealthiest flute players in the world wanted a special instrument, they clearly called Claude.

After the decline of keyed flutes in favor of the Boehm system, and the advent of silver and gold for prestige, Laurent flutes fell from favor. During the early 20th Century these instruments were bandied about for as low as the price of a Haynes silver flute, or \$3-4,000 at today's dollar. This was the same period when the finest 18th Century one-key flutes were sold, with apologies, for \$10 apiece.

The history of the Laurent crystal flute offered here today is lost from 1821, when it was made, to 1928, when it was offered to Dayton C. Miller by a Philadelphia rare book dealer for \$150. Dr. Miller already owned nine Laurent flutes by March of 1928 when he inspected this flute, one of which was a close duplicate, so he fortunately passed this instrument up. Walter Wolf of Philadelphia purchased the flute and sold it to Mrs. Roland Nickerson of Boston, who had a small instrument collection. Many of Mrs. Nickerson's instruments were acquired by Arthur Fiedler, director of the Boston Pops, including this flute. Arthur Fielder died last year and his collection was sold in February of this year at Christie's in New York.

Although only 54 glass flutes were known to exist when Dr. Miller searched them out in the 1930's, and this flute here is one of only two dated 1821 (the Valenza flute being the other), still we have no way of finding out for just whom Laurent built this instrument. The flute is in perfect condition structurally and acoustically, although small dents in the cap and foot show it has been dropped twice, and a slight roughing of the outer surface shows it was stored in too humid an environment for the zinc in the glass. As a showpiece, this instrument is astounding. As a superb musical instrument, this flute stands among the best.

From the Royal Flutemaker in Paris to the revival of keyed flutes 160 years later, the Laurent crystal flute offered here has survived in near mint condition. It is my great hope that this flute will continue to be kept with care, and at the same time be performed on to the sure delight and astonishment of every audience to see and hear it. I have, myself, used this instrument while winning first prize at the prestigious Bowdoinham, Maine, old-time music contest, July 4, 1982.

This crystal flute is also housed in a fine case from the Zachau workshop here in Bowdoinham, this one of mahogany with a multi-wood inlay of the Fleur-de-lis on the cover, and a deep red satin-silk interior.

The Laurent flute is accompanied by Xeroxes of Laurent's patents of 1806 and 1834, Breton's (Laurent's apprentice) patent of 1855, Dayton C. Miller's catalog of all known glass flutes to the late 1830's, a letter to Dayton Miller from the Rosenbach Co. of Philadelphia dated February 23, 1928, the original letter from Walter Wolf to Mrs. Nickerson dated January 31, 1940, and a certificate from this office stating the authenticity of the instrument and its purchase from the justly famous conductor Arthur Fiedler's estate.

The keywork on the Laurent flutes developed from a somewhat flabby appearance in the early teens to a delicate and more refined appearance in the '20s and later. The two Godfroy flutes from here this year also show this development. Purchased just last night here in Maine is what appears to me to be a very early instrument from the Godfroy shop, with beautiful and refined wood and silver work on the body but the thicker keys of the early 19th Century French flutes. This instrument plays with a wonderful loud but warm sound and appears to be pitched about a quarter tone low, or the late A=420's (this with the tuning slide out the customary 1/4"). With the slide all the way in, a sharp player might very well be comfortable at A=440, but, needless to say, nearly everybody disagrees as to the exact pitch of any given instrument.

CLAIRE GODFROY

Godfroy was at the forefront of flutemaking in France throughout his life. The two instruments from here this year (one has already been sold to Peter Bloom of Boston) continue Godfroy's tradition of excellence. These flutes are the highest class of professional French instruments. The one here today was probably made in the 1820's or possibly late 1810's (Godfroy opened up shop in 1814 or so). Peter Bloom's Godfroy is probably from the 1830's or 1840's.

Completely different from the French flutes in appearance, design, fingering, and tone quality are the eight-keyed flutes of Rudall and Rose, the preeminent English flutemakers of the 19th Century. The English wanted a loud and brash tone compared the French, and they sacrificed the cross-fingerings of the small-holed flutes to accomplish this. The loud tone coupled with the excellent response and perfect intonation of the best professional flute available in England make these Rudall and Rose flutes the most popular instrument for traditional players. Certainly some of the best flute playing in the world is done by Irish musicians, generally on a Rudall and Rose.

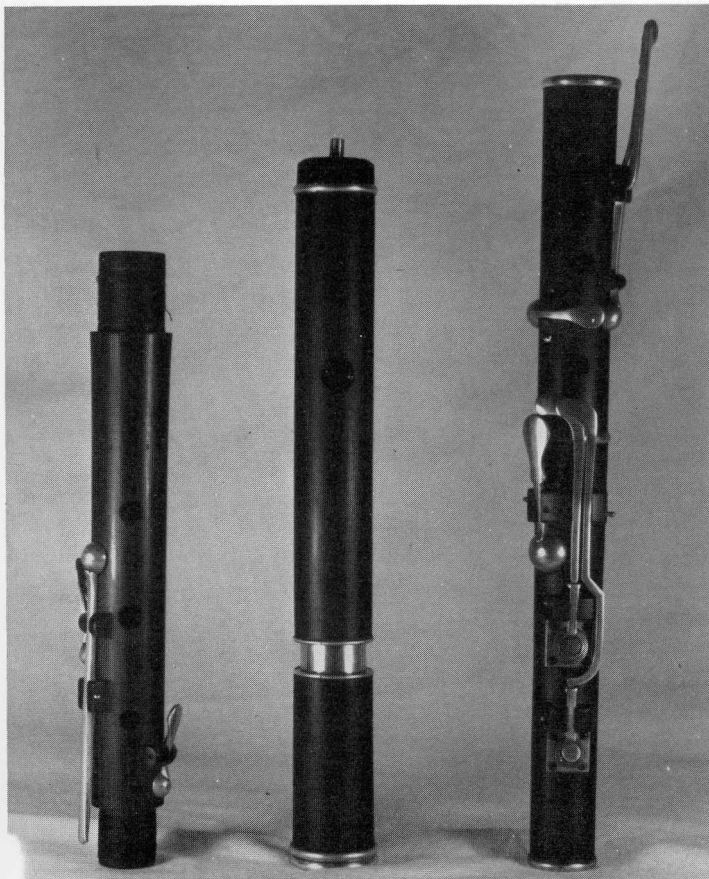
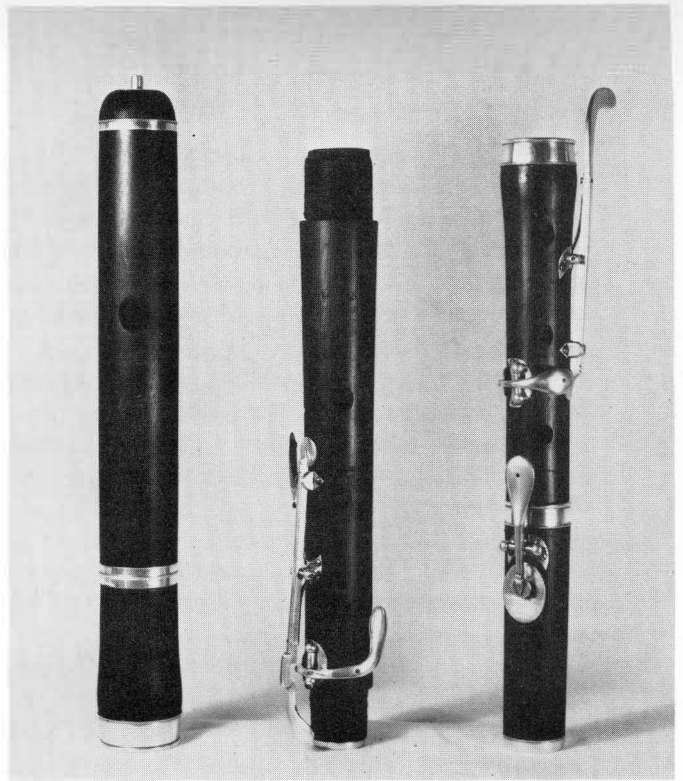
RUDALL & ROSE

CLAIRE GODFROY

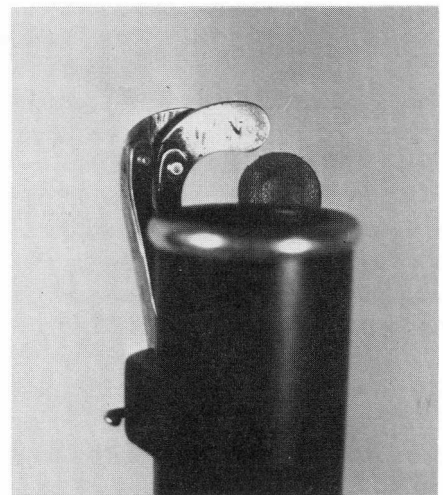
Paris, c. 1820



Graceful stamp of Godfroy;
unfortunate stamp of English
dealer.

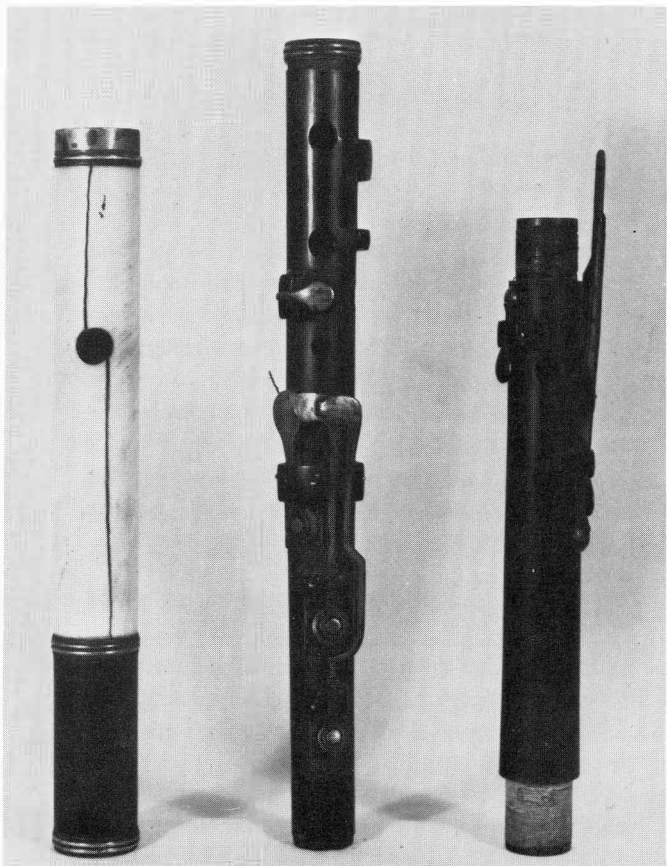


The undersides of footjoint keys
provide a lot of information; in this
case, the frequent and mysterious
initials "I.N."



RUDALL & ROSE

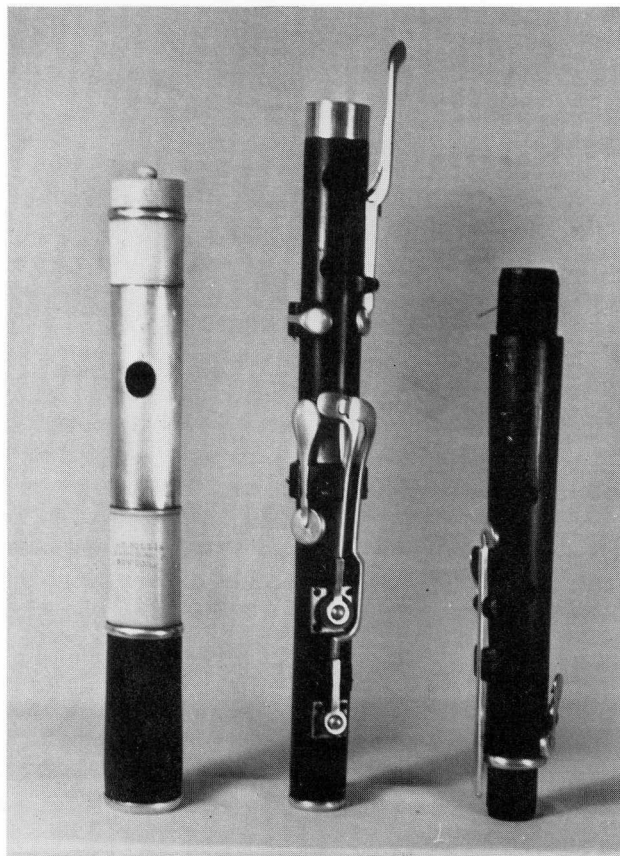
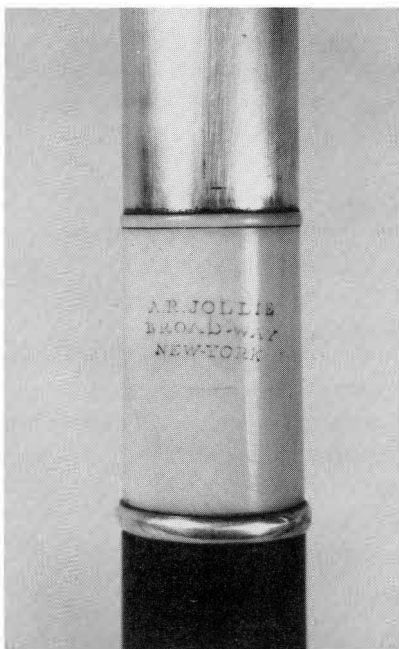
London, c. 1830



JABEZ CAMP

Litchfield, Conn. (fluteville)
c. 1837

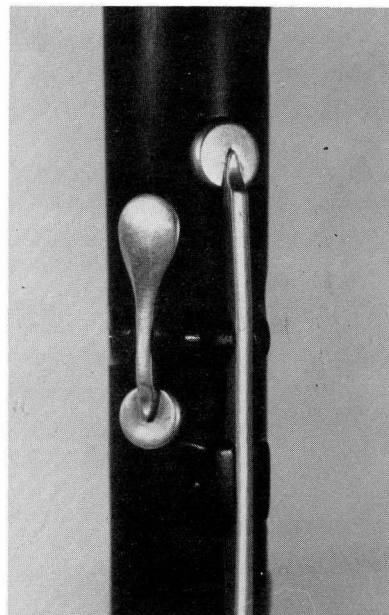
Turned ivory ring at the start of the silver headjoint band.



A.R. JOLLIE

New York, c. 1840

Classic New York style flat key cups with pointed arms (A.R. Jollie).



Early American Simple System Instruments

In America, flutemaking in the early 19th Century was based largely on a modified English design. The flute here by Asa Hopkins (1829-1837) was traded in by an Irish music player in the midwest for a contemporary English flute by the Fentum family with fancy silver embellishments and a very sturdy overall design. The difference between these two flutes shows very nicely the conservatism of the American maker. The Hopkins flute is of a light colored wood with ivory bands and four brass saltspoon keys. The toneholes are the same modified Nicholson holes of many English flutes, but the overall character of the instrument is definitely lighter than the English flute in its impact on the player and listener. This Hopkins flute is now in the Dick and Jeannine Abel collection in Pennsylvania; the Fentum is now owned by the Irish music player John Duffe of Madison, Wisconsin. These two flutes are not illustrated here.

ASA HOPKINS

Hopkins sold his shop over to Jabez Camp in 1837, having hired Camp in 1830 (Hopkins and Camp are the subject of Phil Young's excellent researches, from which the information here derives). Camp sold the business in 1839 to the New York music moguls Firth and Hall. Hopkins and Camp were the principals behind the famous Fluteville of Litchfield, Connecticut.

JABEZ CAMP

The Camp flute here (bought along with the Rudall and Rose described earlier from an antique shop in New Hampshire), is actually a much closer copy of the Rudall and Rose type flute than the Hopkins. The wood is the familiar cocus wood preferred by the Europeans, the keys are silver, and the headjoint is metal lined with a tuning slide. The headjoint of this flute, alas cracked through the embouchure, is ivory, an ornament that was to achieve great popularity on the German instruments later in the century. This Camp flute is very interesting in that it is a superb flute made along the lines of the best contemporary English instruments, with even the addition of the ivory head and an alternative key for Bb. This flute was undoubtedly a very fine playing instrument, and I suspect among the best available in America at the time. The flute has not been overhauled since I purchased it, so any testing of its playability has yet to come.

From 1829 to 1860 Allen R. Jollie had a shop at numerous locations around lower Broadway in Manhattan. The Jollie instrument here is a classic American-style English-type flute. The body is cocus again, the keys silver and the headjoint lined with brass. The toneholes follow the moderate English dimensions and the embouchure is a large oval. The Americanization of the flute is especially seen in the flat cup keys, which Firth et al most generally used, and the ivory headjoint with its prominent silver band. This flute has been damaged and repaired several times, and therefore would not make a good instrument for an Irish musician, who would play it under stressful conditions (for the flute).

A.R. JOLLIE

Bob Eliason of the Henry Ford Museum has compiled an excellent list of American instrument makers, and his page on Jollie includes a note that in 1843 Jollie won a diploma for best flute from the American Institute of the City of New York annual fair. At that time it is certain that Jollie's flute would have been a simple system instrument, and could well have been similar to the Jollie flute here.

FIRTH POND & CO.

A minor flute from Firth, Pond & Co. (1848-1862) of cocus wood with four German silver keys is here now, and also shows the American style of keys. These Firth flutes were inexpensive instruments, but have a considerably better tone and intonation than the Meyer flutes dumped on the American market at the end of the century. This flute is not illustrated here, and sports a crude repair on the short F shoulder.

The Boehm System

The past two or three years of celebration surrounding Theobald Boehm's centenary have given rise to very close looks at all aspects of Boehm's career. One fairly surprising offshoot of this is a growing awareness that Boehm himself was not near as high quality an instrument maker as he was an innovator, and in fact he relied very heavily on the two men he contracted to make his flutes: Rudolf Greve with the conical bore and Carl Mendler with the cylindrical bore. Largely due to a lack of information, little work has been done establishing the relationship between Boehm and Greve. What will unquestionably be a standard reference work on vital statistics such as dates of partnership between Boehm and Greve is in the process of publication: a book in both English and German by Karl Venzke of Duren, Germany. Herr Venzke very kindly showed me the proofs of this book at his home last April during a short pilgrimage on my part to visit this man so versed in Boehm's activities (and in innumerable other in-depth studies).

RUDOLF GREVE,
MUNICH

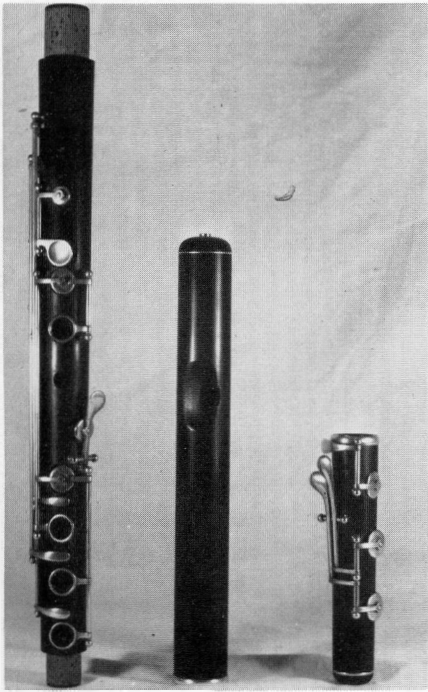
Unfortunately no one to my knowledge has yet approached the Boehm-Greve relationship from the point of view of the instruments themselves, especially regarding their actual construction and the conversations and interchanges that must have taken place between these two men.

We know that by 1818 Boehm, then 24 and just appointed to the Royal Court Chapel, gave up all construction of flutes to play music fulltime. Ten years later, "In October of 1828," Boehm says, "I was again at work in my well-equipped shop, and began to construct various machines and appliances for making with more facility and accuracy a better key mechanism than had previously been in use." (from Dayton C. Miller translation. Boehm is here talking about his improvements on the 8 or 9 key flute.) Active though Boehm was in developing better machinery for constructing flutes, it was Greve who seems to have actually made the instruments. The 8 and 9 keyed flutes marked "Rudol Greve" or "Boehm & Greve" and the same instruments marked simply "Th. Boehm" seem all to have been principally, if not completely, the work of Rudolf Greve. The fascinating and important thing to determine now is whose head was operating Greve's hands. Incidentally, Dayton C. Miller speaks of these instruments thusly: "This flute, [marked Boehm & Greve] is of cocus wood, with silver keys and flat gold springs, with workmanship and finish which are perfect; it is certainly superior to any other contemporary flute which has been examined, and comparable with the later instruments of Boehm & Mendler. The tone is very beautiful, sweet and mellow, and, of course, not powerful; the tuning is astonishingly good, considering that it is a flute of the old system." (Miller/Boehm, pp. 7 & 8).

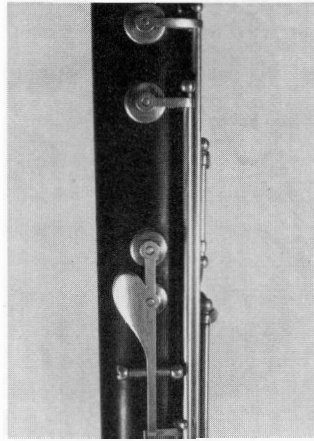
Scholars have always thought that Boehm, clearly a mechanical genius, was able to apply his ideas directly to instruments through his own hands. It appears that a close look at the Boehm and Greve relationship establishes a possible intermediary in the person of Greve. During the development of the Boehm system, the interplay between Boehm and Greve must have been fascinating, but the actual developmental instruments are extremely rare.

Prototypes associated with Boehm become of high interest while considering the development of Boehm's ideas, and just such an instrument is presently on the loose in London.

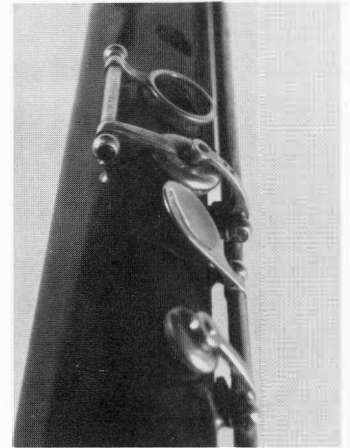
Boehm went to London in 1831 with one of his and Greve's flutes. While in London, he found he needed an English-style flute for his playing to be appreciated in England. Boehm went to the shop of Gerock for his help in London, as is amply documented in Boehm's writings. While in London last March, two of my colleagues and I were swapping flutes and ideas. I retired for a short trip downstairs due to the numerous pints of beer which always accompany such gatherings. Upon my return upstairs a supposedly worthless flute had been produced and already changed hands (for a shockingly low price). This instrument is a Gerock 8-key flute hallmarked 1831 with Boehm's rods and axles attached to it. The worst of it was I had just previously stretched my last ounce of credit with these gentlemen (one can imagine the invectives which I hope I kept to myself). I would not be at all surprised if this flute is the fruit of an afternoon that Boehm spent in Gerock's shop, frantically trying to equip himself with an English flute with his extra keys. The result is not a very careful job, so the alterations were clearly made in a hurry.



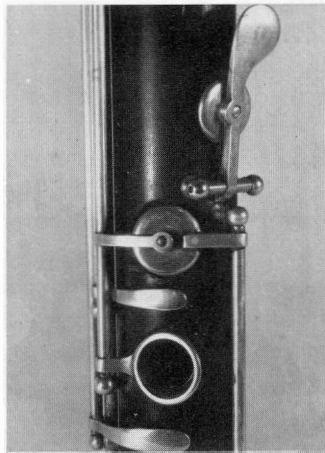
The first man to manufacture the Boehm flute.



Added trill key.



Upper vaulted clutch.



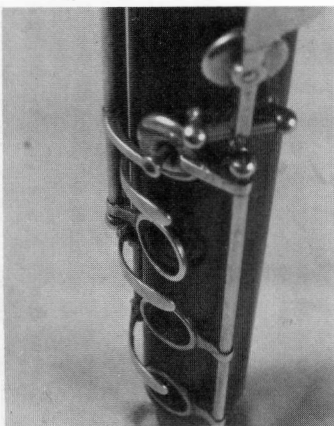
Freestanding vertical open G#.

RODOL GREVE

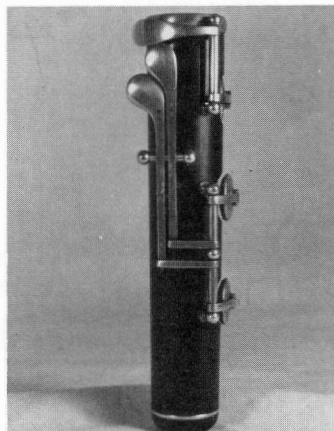
a

MUNICH

1836-1843



Lower vaulted clutch with trill key touchpieces.



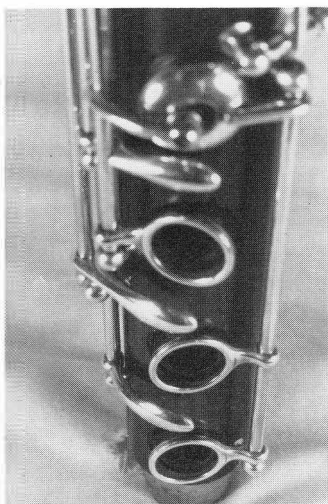
Rodol Greve



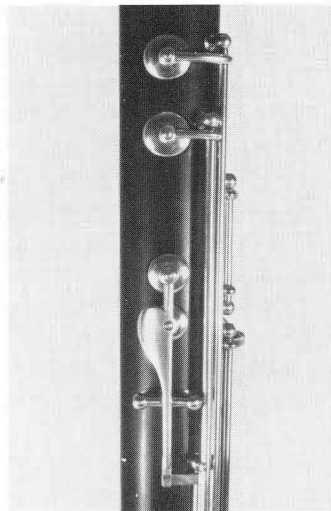
Rudall & Rose



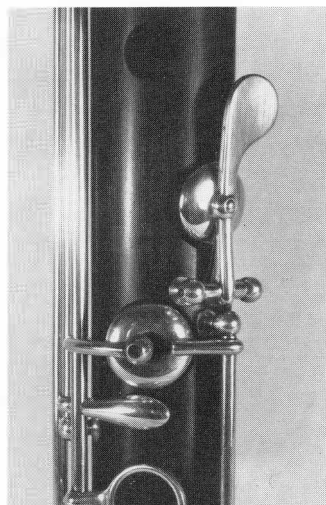
England's best.



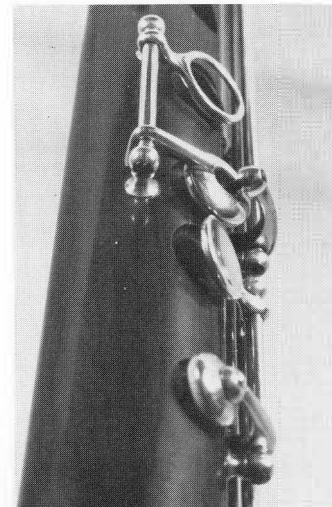
Sturdy and elegant.



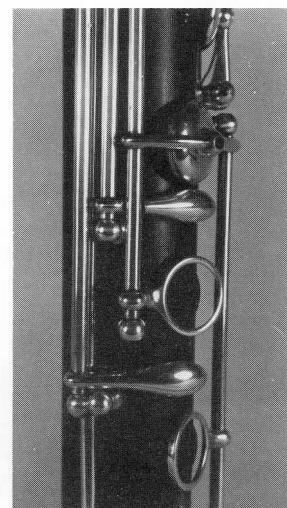
Two trill keys.



Deep pad cups.



Rounded clutch arm.



Overhauled by Bill Street,
Gorham, Maine.

RUDALL & ROSE

London, c. 1846

Boehm did produce a completely new flute in London (illustrated in Rockstro, Bate, and Nancy Toff's shockingly inaccurate rewrite of those books) which he rejected instantly.

Boehm returned to Munich and Greve and, by the beginning of 1832, the two of them had made the beautiful new flute which was to change fluteplaying forever. It is a tragedy that Boehm and Greve did not have the foresight of Richard Nixon and use a voice-actuated tape recorder. What did Boehm tell Greve? What did Boehm do himself? What, I wonder, did Greve suggest to Boehm?

There are twenty-seven flutes listed in Phil Young's new and excellent book, *Twenty-Five Hundred Historical Woodwind Instruments, An Inventory of the Major Collections*, which would have been made by Greve with Boehm (a few of the early Th. Boehm 8 or 9 keyed flutes may not have been from this shop, and one, Miller #471, is actually from 1847, not 1832). These instruments are scattered between Washington and Leningrad. Of the twenty-seven flutes listed, 9 are simple system and 18 are the 1832 system.

The instrument here is stamped 'Rodol Greve a Munich,' making it one of the extremely rare instruments stamped with just Greve's name. The flute is of cocus wood with silver keys in the 1832 system. There are no cracks or disfigurements on the flute; it is practically as new. This instrument was discovered by my colleague Steve Chambers of London in one of the venerable flea markets of that town just last winter. Mr. Chambers recognized the instrument as being of vast importance, and I am honored to have been informed of it shortly after my arrival in London last March.

From the top down, the instrument is as follows:

The cap is actually a unit comprising the top ring of the headjoint which is screwed into the wood of the cap in a unique and beautifully machined way. The embouchure is the rounded square (or squared oval) of most all of the Boehm and Greve flutes. There is Boehm and Greve's classic slight cavity before the embouchure for the lips of the player. The embouchure is very clean.

"Rodol Greve a Munich" is stamped below the embouchure on the headjoint; that they should stamp their flutes in French might show their foresight on the German disfavor these flutes were to receive. There is a D# trill key on this flute, which does not appear on any other of the Boehm and Greve flutes I have seen. The D# trill is assumed to have been first used in France in the last half of the 1830's.

The springs for the trill keys are shortened so the peculiar extension which the earlier 1832 flutes had to accommodate the D trill spring is not present. The springs are all flat gold springs, with two of them missing (C# and G).

The rest of the mechanism is the classic Boehm and Greve ring key system, with vaulted clutches, free-standing open G#, and screw on pad cups.

The mechanism is characterized by the flat, unornamented arms and touchpieces. This flatness is very important in comparing Munich flutes with their French contemporaries and their English offspring.

All in all, this Rodol Greve flute is a definite work of art from the point of view of the aesthetic beauty of the sturdy but delicate keywork, the choice of wood and the shaping of the wood, and the joining together of all its aspects into a fine musical instrument.

Boehm was discouraged by the lack of acceptance of this flute, and retired from the partnership around 1836. The single name of Greve on the flute and the improvements of the added trill key and the shortened springs suggest this instrument was made after Boehm's departure. Greve himself went to London around 1843 to supervise the construction of these flutes for Rudall & Rose, so the present instrument was probably made c. 1836-1843.

By 1843, the Boehm flute was gaining favor enough such that the English players were demanding one of their own. Rudall and Rose had by this time clearly established themselves as England's best flutemakers, and that firm decided to develop an English Boehm flute. For a variety of reasons, (not the least of which was a general English aversion to things French), Rudall and Rose hired Rudolf Greve to come over from Munich and help them build their Boehm flute. (Greve, to his great credit, never seems to have taken advantage of his closeness with and probable influence on the development of the Boehm flute, this in an era when half of France seems to have been claiming the flute as their own.) The English flutemakers adapted their own idea of tone and power to the Boehm flute and the results are an undeniably excellent and sturdy playing instrument. The Rudall and Rose 1832 system flute here is in first-rate condition, having just been overhauled by Bill Street of Gorham, Maine. Although many of these instruments were made, few seem to have survived, and I am very glad to have one here along with its parent, the Rodol Greve flute.

RUDALL & ROSE

Another interesting 1832 system flute passed through here this year, with a body by Claire Godfroy and a specially made patent-headjoint from Rudall and Rose. Although this flute proves that Rudall and Rose were very familiar with the French style, nonetheless they adopted the modified flute of Greve as their own. The Rudall and Rose/Godfroy flute is also now in the Dick and Jeannine Abel collection.

GODFROY/
RUDALL & ROSE

1847: The Change to a Metal and Cylindrical Bore

In retrospect, the development from Boehm's first, thin-sounding metal flute of 1847 to the powerhouses of today was inevitable. In fact, every step along the way was a venture into new and uncharted territory, both musically and technically. All four of the world's centers of Boehm-flute manufacturing contributed much to the final product (the fourth flute-making center, after Munich, Paris, and London, was New York and A.G. Badger, albeit unbeknownst by the Europeans).

The most important developments immediately after Boehm's 1847 invention originated in Paris, as is recently proven via an entirely new series of flutes which have surfaced over the past three years. These flutes, of which only four are known to exist, were made in Godfroy and Louis Lot's shop in Paris, probably by Lot himself, and most were distributed in London by Rudall and Rose. The earliest flute in this series, sold through here to form the capstone of the fabulous Helen and Charles Valenza Collection in Rochester, N.Y., is a gold and silver plated masterpiece and is probably the earliest existing French metal Boehm flute, and may even pre-date the two Boehm flutes in the Library of Congress, making it potentially the earliest cylindrical-bore Boehm flute in the world today.

Offered here now is the third flute in this series to surface. (The second of these flutes is in the Philip Bate Collection in Oxford and is stamped "Rudall & Rose, Patentees.") This present flute, also stamped "Rudall & Rose, Patentees," clearly displays the very distinctive keywork and mechanism from Godfroy and Lot's shop, with the addition, for the first time to my eyes, of perforated holes in the five finger-covered keys. The flute still has the vaulted clutches for the G and Bb, yet the perforated keys now partially cover the holes when down (the ring keys did not). Louis Lot had to adopt a slightly different mechanism to avoid closing the whole right-hand together as occurred on the ring-keyed flutes, so on this instrument appears for the first time a combination of Buffet-type clutches (for the right hand) with vaulted clutches for the upper connection.

LOUIS LOT/
RUDALL & ROSE



The earliest known French model flute.

LOUIS LOT
(attributed)
Paris, 1847-1850



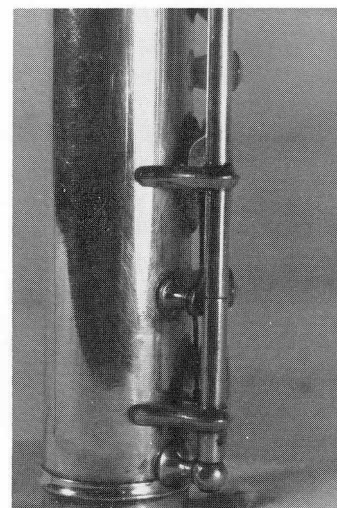
As yet unsurpassed beauty in the making of a flute.



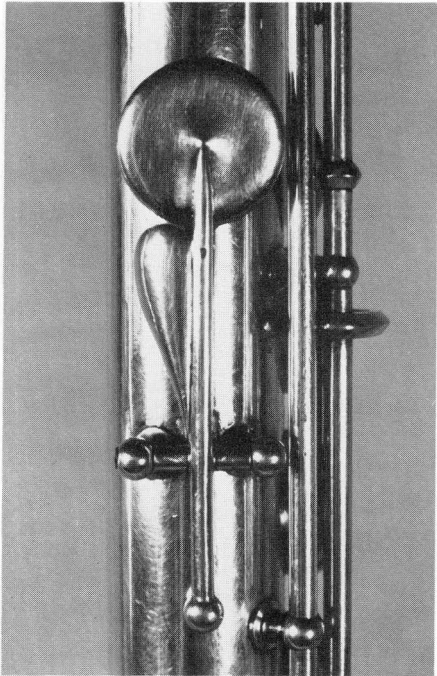
The flute was marketed by Rudall & Rose.



The beautiful trill key touchpieces and the defaced open-hole keys.



"Buffet" clutch, rear view.

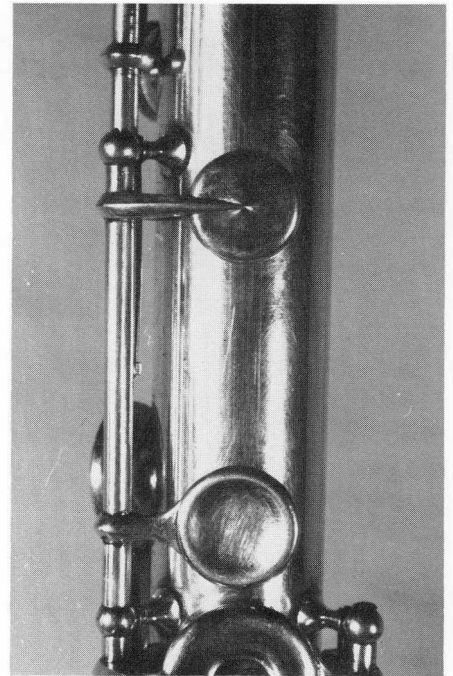


A single, large B key with no attachments for trill or Bb.

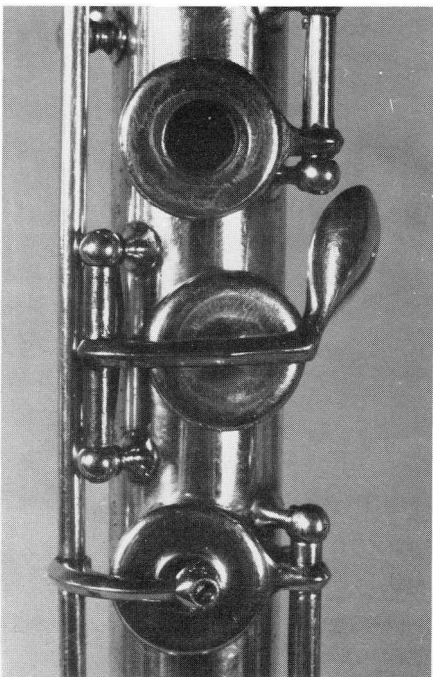
LOUIS LOT

(attributed)

Paris, 1847-1850



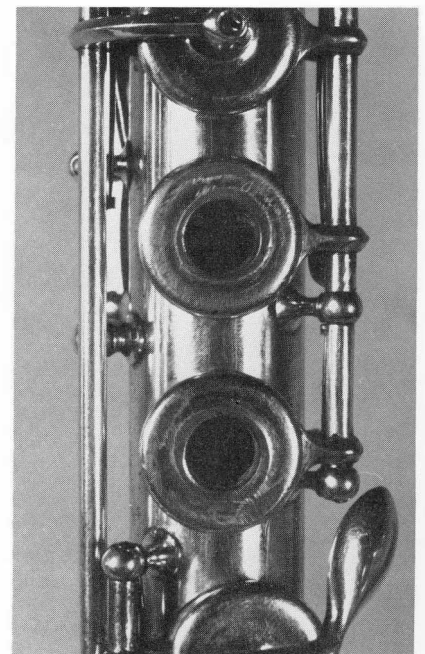
In-line C# key. Note lip around clutch receiving hole at the bottom of the picture.



The horizontal open G#.



Did Louis Lot develop this compact and effective footjoint?



The open G#, filed keys, and vaulted clutch of the first open-hole flute.

The present flute is a highly important pivotal instrument in the transition from the ring keys to the French model flutes used today. It is unfortunate that a modern London player had the arrogance to file down the beautiful lips Lot sculpted around the perforated holes. Evidently someone in London who plays French-style flutes with open G# well enough to be disturbed by the very slight rise around the holes, and who has no compunctions about defacing old flutes, crudely filed down the perforated keys. Personally, I hope God deals harshly with this anonymous flautist.

Nonetheless, this Louis Lot flute marketed by Rudall and Rose is a newly discovered world treasure, and I am very pleased indeed to be able to offer it here to whomever may be its new guardian.

BOEHM & MENDLER The final development of the Boehm flute in Germany is seen in the flutes by Boehm and Mendler. A fine Boehm and Mendler wooden flute passed through here this spring and into the friendly hands of Dick and Jeannine Abel.

A.G. BADGER The Boehm and Mendler design served as the inspiration for the American Boehm flutes, as can be seen in this listing in a superb flute by the first successful American Boehm flutemaker, Alfred G. Badger. This flute, which surfaced in upstate New York, is a practically unused top-quality instrument. The case is wrapped in a cloth cover, the case itself is very handsome, and the flute inside it, although unadorned with Badger's usual silver filigree, is a rare treat in the beauty of its craftsmanship and its near-mint condition. Badger's flutes established a tradition in America which eventually led to the Haynes brothers' flutes of the early 20th Century. This Badger flute is about the sweetest sounding Boehm system flute I have ever owned, and plays right at A = 440 (with the head-joint out about 1/4").

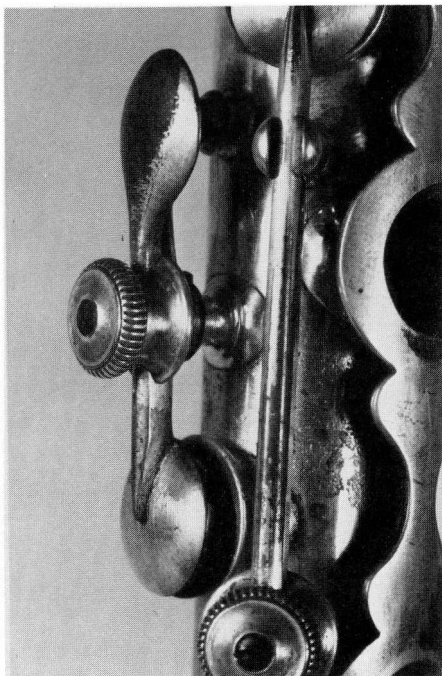
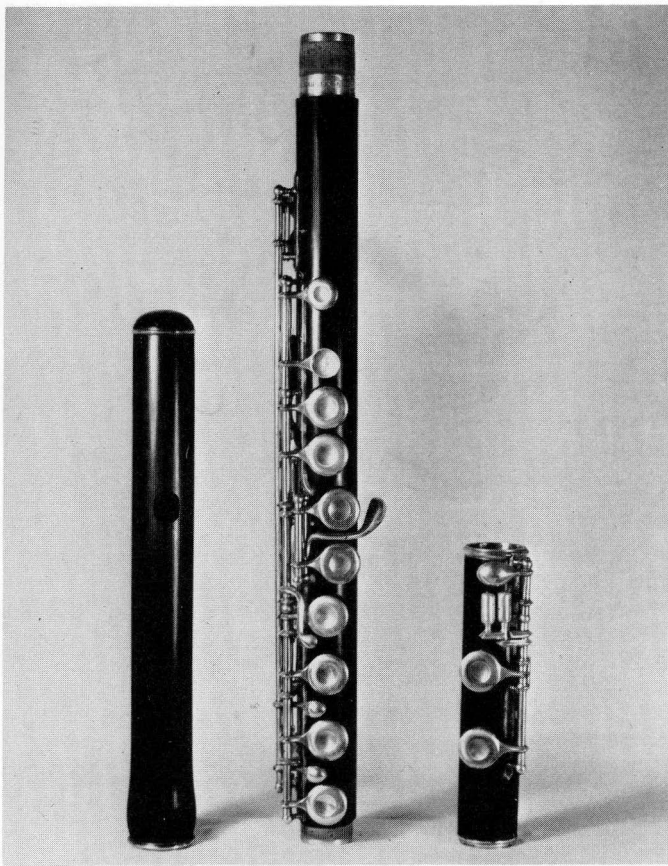
Effects of the Boehm Flute on Simple System Instruments

Back in London, the proponents of the eight-key flute were having a hard time holding ground. John Clinton, an Irishman born in 1810, was one of the loudest adherents to something other than a Boehm flute.

JOHN CLINTON One of his attempts at an alternative is the Nicholson Model 8 keyed silver-plated conical flute purchased here in Maine just last night. John Clinton held no scruples about changing his mind, and he was quick to let everyone know when he did. In 1843, just as the Boehm flute was coming to London, he established himself as one of London's first teachers and proponents of the new flute. He published one of England's first tutors for the Boehm flute, with a closed G#. By 1846 he had changed to open G# and published anew with this information. Rockstro describes Clinton as having "intemperate zeal" (p. 635); just how intemperant is left to the imagination, but Rockstro suggests Clinton's zeal actually damaged the reputation of the Boehm flute in London.

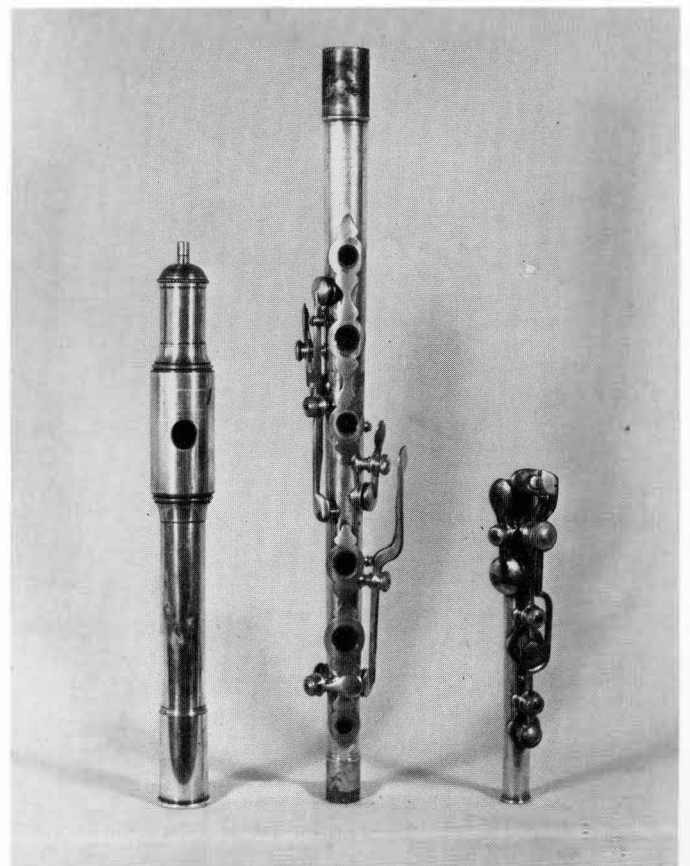
ALFRED G. BADGER

New York, c. 1865-1890



JOHN CLINTON

London, c. 1857



By 1855 Clinton had directed his energies to a revival of the old fingerings, meanwhile badmouthing his earlier favorite, the Boehm flute. He published a pamphlet describing his new retrograde flute as "Equisonant." Critics questioned whether this meant the flute was equally bad all over, and Rockstro condemns it a step further as being unequally bad all over.

Lyndsay Langwill's *Index* suggests Clinton opened his flutemaking company c. 1855 and that it continued past his death (1864) to 1871. Dayton C. Miller's unpublished investigations support this.

Although not the infamous Equisonant flute, the present instrument is important historically in that it is one of very few Nicholson model flutes in metal. The key and key support designs on this flute are unique and ingenious, as are the raised plates for the tone holes. Clinton patented in 1857 a special key construction which probably is the same as this here, but I have not seen the patent. A Xerox of the patent is enroute from the Library of Congress, and hopefully will arrive before this catalog goes to press.

J.P./CARY

Another later Nicholson model flute is here, this one by a lesser maker and stamped "Cary, London." Underneath the keys appear the initials "J.P." Cary is listed in Langwill as a manufacturer and importer in the 1880's, a time in which this flute would have been a lower-priced instrument for traditional or amateur players.

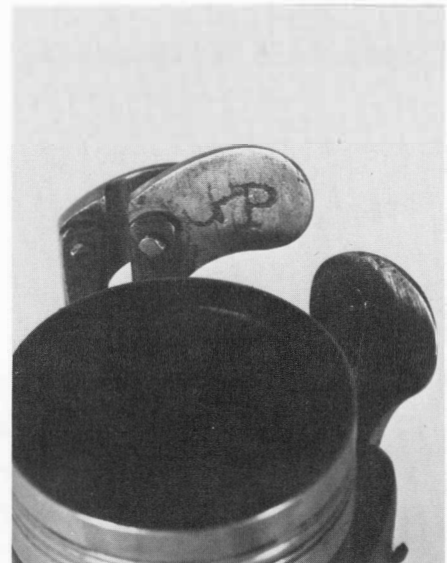
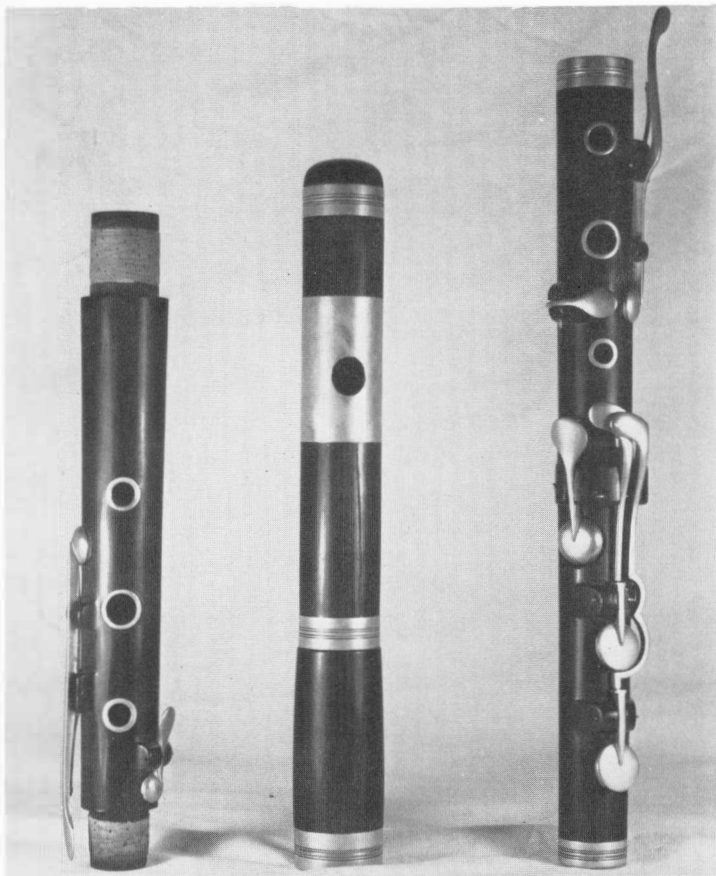
Alternatives to the Straight Boehm System

The final instrument in this year's roundup (excluding a few others already sold) is a top-quality thinned wood model of the Rudall Carte & Co. 1867 system. This system was the best of many attempts to preserve some of the old fingerings with the new bore and hole size. The present flute is a truly superb example of the best work from Carte's shop, with the entire body thinned and the keywork of the highest quality. Pitched at A=452, this flute demonstrates the finest in alternatives to the Boehm system in the late 19th Century.

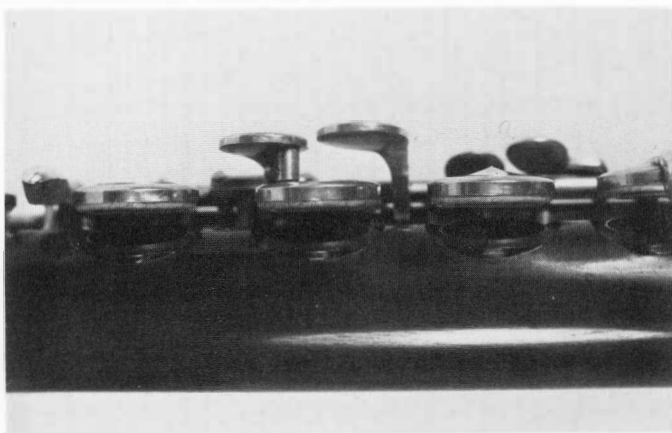
CARTE 1867 SYSTEM

ALPHONSE (?) CARY

London, c. 1880?



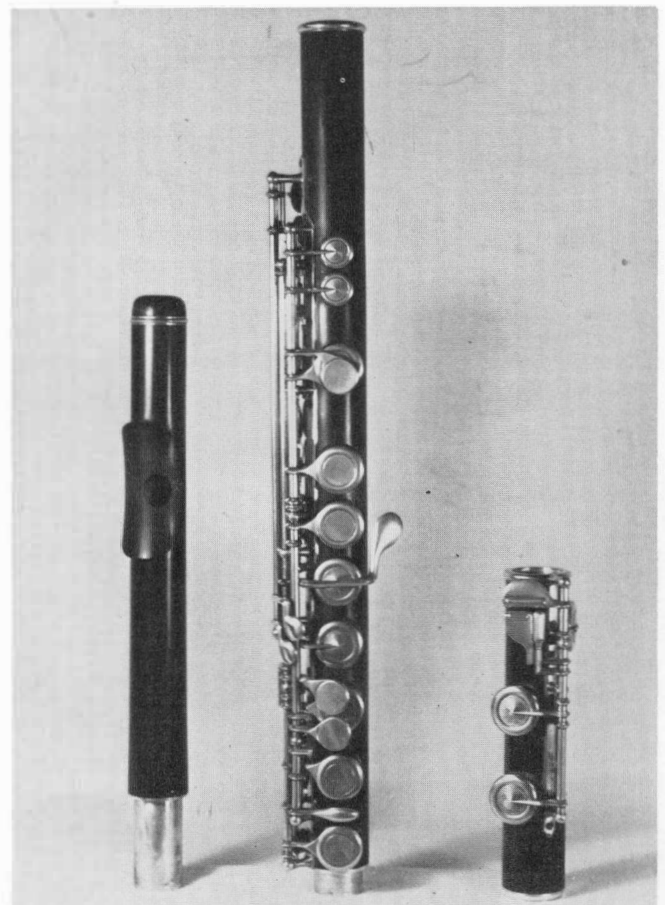
Stamped "J.P." under its lower touchpiece.



The tube is thinned, so the toneholes are left raised. Note the F# and F nat. arrangement for the right forefinger.

RUDALL, CARTE & CO.

London, c. 1910



Price List and Index of Flutes

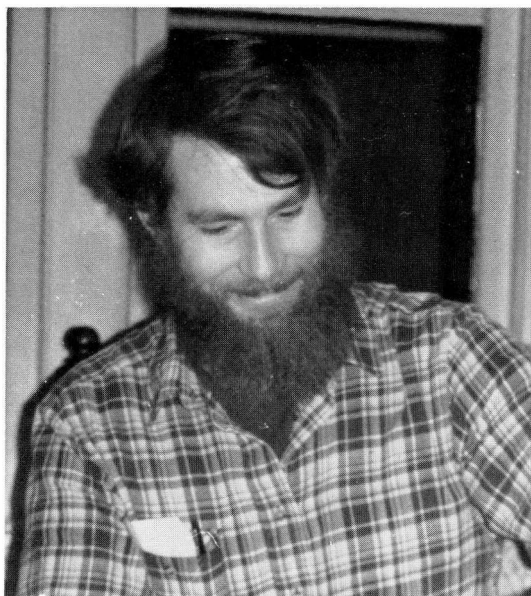
The flutes in this catalog are all for sale (or sold). The terms, as in previous catalogs, are C.O.B. (cash on barrelhead) and others.

Page

- | | |
|----|---|
| 1 | I.A. Crone, Leipzig. c. 1770. One Key. Sold to John Solum. |
| 1 | No Potters |
| 4 | Claude Laurent, Paris. 1821. Four Keys. \$12,000.00. |
| 5 | Claire Godfroy, Paris. c. 1820. Six Keys. \$950.00. |
| | Claire Godfroy, Paris. c. 1830. Eight Keys. Sold to Peter Bloom. |
| 5 | Rudall & Rose, London. c. 1830. Eight Keys. \$950.00. |
| 8 | Asa Hopkins, Litchfield, Conn. c. 1820. Four Keys. Sold to the Abels. |
| 8 | Fentum, London. c. 1830. Eight Keys. Sold to John Duffe. |
| 8 | Jabez Camp, Litchfield, Conn. c. 1837. Nine Keys. As is: \$650.00. |
| 8 | A.R. Jollie, New York. c. 1840. Eight Keys. \$400.00. |
| 8 | Firth, Pond & Co., New York. c. 1860. Four Keys. \$250.00. |
| 9 | Rudol Greve, Munich. 1836-1843. 1832 System. \$6,900.00. |
| 13 | Rudall & Rose, London. c. 1846. 1832 System. \$3,000.00. |
| 13 | Godfroy/Rudall & Rose, Paris & London. c. 1840. Composite 1832 System.
Sold to Dick and Jeannine Abel. |
| 13 | Louis Lot, stamped "Rudall & Rose, Patentees," Paris. 1847-1850. \$6,100.00. |
| | Boehm & Mendler, Munich. c. 1870. Sold to the Abels. |
| 16 | A.G. Badger, New York. c. 1880? Closed G#. \$2,000.00. |
| 16 | John Clinton, London. c. 1857. Eight Keys. \$650.00. |
| 18 | Cary, London. c. 1880? Eight Keys. \$290.00. |
| 18 | Rudall Carte & Co., Ltd., London. c. 1910. 1867 System. \$685.00. |

1983 Shorey Catalog Index:

Page	Number	Flute
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4	319	Laurent, 1821, four key flute
5		Godfroy, six key flute
5	328	Godfroy, eight key flute
5	335	Rudall & Rose, eight key flute
8	330	Hopkins, four key flute
8	322	Fentum, eight key flute
8	336	Jabez Camp, nine key flute
8	317	Jollie, eight key flute
8	331	Firth, Pond & Co., four key flute
9	329	Greve, 1832 system
13	325	Rudall & Rose, 1832 system
13	326	Godfroy / Rudall & Rose, 1832 system
13	327	Rudall & Rose, attributed to Godfroy, 1847 system, vaulted
13	332	Boehm & Mendler
16	334	Badger, 1847 system
16	339	Clinton, eight key flute
18	10 (?)	Cary, London, eight key flute
18	320	Rudall, Carte & Co., 1867 system



David Shorey, born in 1953 in Chicago, Ill., was educated as a co-ed at Bennington College in Vermont. He comes from a long line of politicians, lawyers, and bureaucrats. His familial background rendered his formal education superfluous, and enabled him, through an inherited mastery of politics and the writing of memorandum, to rise from a volunteer at the Library of Congress in December of 1975 to Curator of Musical Instruments in November of 1977. By August of 1978, Mr. Shorey had lived below the Mason-Dixon line too long for his Northern blood and returned to New England, where he now lives on a houseboat in Bowdoinham, Maine. Mr. Shorey is afflicted with a love for flutes and their history, and makes his living tracking down instruments of great beauty or historical importance, owning them long enough to learn and write their stories, and then parting with them, only to start again. Mr. Shorey has sold over \$125,000.00 of flutes since leaving the Library of Congress (none of which were acquired in Washington).

For boat rides, flute viewings, or musical get-togethers, Mr. Shorey can be reached via mail or telephone:

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