



David & Nina Shorey

Fine
Antique Flutes

Tenth Anniversary Catalog

1979-1989

Tenth Anniversary Catalog, Spring 1989

These flutes are presented in the order of our acquisition. Piccolos follow, including a very rare Laurent Crystal piccolo.

The listings describe the specific areas of primary interest to us when we purchased each individual flute, including the condition of the instrument as well as the flute's historical position in the development of this art-form.

Our loose suggestions as to the pitch range and our general avoidance of the issue of intonation purposely leaves the final determination of these matters in the hands of our customers.

Unless otherwise specified, our instruments have received the tender touch of Nina Shorey, and are in playing condition. We do this work with great respect for the instruments and for modern restorative theories; by the same token, we rarely purchase flutes that would require much more work today than the standard overhaul, a task which has hardly changed over the years.

Please note that this list supercedes all previous lists, and that our prices occasionally change without notice. Naturally we will continue to publish catalogs as our inventory changes, and as always we invite your comments and suggestions.

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Antique Flutes
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Please note: flutes sold during preparation of this catalog are so marked.

Piccolos

470 **Metzler & Co.** London, England. c.1850 6 key piccolo. Cocus with silver keys and trim.

477 **Claude Laurent** Paris, France. 1823. 3 key piccolo (Bb, G#, D#). Crystal-glass with silver keys & trim, mother of pearl head cap. Smooth exterior, frosted glass. Cork is fixed glass.

482 **Anon (probably French)** c.1880? 6 key piccolo, with pillar-mounted keys based on the popular Godfroy design. The keys are silver, the wood African black-wood or Grenadilla, the trim silver.

The Flutes

366 **Georg Ottensteiner** Munich, Germany. Born 1815, died 1879 (Langwill); looks like it could have been made any time within that range (Shorey. Note: This comment translates as: since this instrument is not a top quality flute, it could have been a moderately-priced state-of-the-art instrument as easily as a low-priced anachronism).



366 **Georg Ottensteiner**

8 Key, with shoulder mounts and one long midjoint.

Boxwood with brass keys and horn trim. Hairline crack in footjoint (to D# hole), G# shoulder repaired (here), long F key pin stuck, HJ ring cracked; otherwise shows signs of being as old as it is.

Very Munichy; keys and 1-piece middle like Greve (and other Munich makers). Short F key is mechanical touchpiece to the long F key. Bottom key has "Fastlinger" engraved on it; evidently a player who owned the flute.

The instrument plays with a sweet but powerful sound. The feel of the flute is of

quality, but not magnificence. New Italian case. This is a high-pitched flute, with a range of about A=440 (if you get up very early) to 455.

\$744.00

374 Florio (John Hale?) London, England. Late 18th Century. 6 Key; Boxwood with silver keys and ivory trim.

Head and heartpiece have been fitted with ebony? tubes and re-bored; hard to tell when. The embouchure is a threaded ivory insert, which is offset from the name in the old style. Bb and G# keys of questionable origin. Some of the evidently original keywork marked IH (John Hale), who may have been the maker of the whole flute (exclusive of repairs).

This instrument is significant (and we bought it) because of the historical importance of the Florio flutes, which were frequently cited in early tutors as the first to bear the additional keys. Of interest too is the possible connection between John Hale and Caleb Gedney, the apprentice to Stanesby Jr. Gedney's six-keyed flute dated 1769 is generally considered to be the earliest datable keyed flute, and its' keys are also stamped with Hale's imprint.

This flute has the very handsome profile of the early transitional English instruments, and would make a dandy display item.

This flute is, essentially, a display or research instrument, since the insides have been rebuilt to, shall we say, more modern specifications. ~~\$750.00~~ SOLD



374 Florio

397 **Astor** London, England. c.1810? 4 Key Boxwood with ivory trim and silver keys.

Unrestored-missing D# key, embouchure with later non-professional adjustments. Short F only original key; cap missing. No case. We actually paid for this flute, although I can't remember why. It is free to the first one who wants it (for restoration practice perhaps), costing only \$20.00 for postage and handling. **SOLD**

412 **Rudall & Rose** London, England, c. 1845 Ser.#103, 1832 System (Conical bore ring-keyed open G# Boehm System), with Patent Headjoint. Cocuswood, with silver keys and trim.

Other than a very small crack on the rear of the headjoint (repaired here 3/89), this flute is in perfect condition, and appears never to have been seriously used. The mechanism, with its' tiny leaf springs, retains what is probably very close to the feel of these flutes as new. The pads appear original, as do some of the felt, leather, and cork bits used for adjustments. The case is probably original, since it fits the flute (which is in such good condition), yet this case seems to have fought the battles the flute was never in.



This is the improved model, incorporating some of the design features of Godfroy & Lot (namely adding a curvaceousness to the parts, thus having a chance to use more silver and build a sturdier mechanism), yet maintaining the mechanical features of Boehm & Greve. The pads appearing contemporary, the flute perhaps loses a tightness which one hopes it originally had.

412 **Rudall & Rose**

Should one so choose, a careful overhaul

would make this flute as fine a player as one could buy in London from 1843 to the arrival of Carte around 1850; since it appears to be in such pristine condition, perhaps a better future for this flute would be as an enduring archive of this firm's famous craftsmanship—pads, leathers, corks and all.

A=432-448 (Patent Headjoint gives wide pitch range, although the extremes listed here may require extra talent on the part of the performer).

~~\$2,375.00~~ SOLD

452 C. Gerock London, England. No number or address. 1804-1821 (Langwill).

Standard English eight-keyed system, with lined headjoint.

This flute is made of a beautiful piece of dark wood with a very fine grain, probably ebony. The keywork is of silver, very delicately shaped, yet sturdily made. The trim is of silver, in wide bands with slightly different chasing on each band; an eschewing of the engine turning yet to come.

The headjoint and barrel are cracked (repaired here 4-89), yet all the tone holes and embouchure are very clean.

This is a fine example of delicate English flutemaking. Built just before the dominance of Nicholsonian largess, this flute could be described as Continental in flavor. Although this is one of the "better quality" flutes from the Gerock workshop, and has a sweet and mellow tone, nonetheless its pitches have been described as somewhat unruly. Clearly intended to play at or below A=440, and perhaps possible to play at A=430, this flute might be able to encompass both these pitches. \$1,838.00



452 C. Gerock



457 Richard Potter

457 Richard Potter London, England. c.1790-1800. 6 Key, foot to C, with lined head-joint. Boxwood, with silver keys and ivory trim.

New spring on G# key, otherwise excellent condition; no cracks, only a few dings. Appears to have been moderately, not heavily, used.

This is the famous Patented design of Richard Potter, which revolutionised English flute-making through the metal-sleved head, offering pitch control as well as, perhaps, a clearer, more focused sound. In contemporary case. A=420-439 \$3,137.00

466 Unstamped. 1 Key-3 corps de rechange.

Beyond our observations that this flute outwardly resembles 18th century French instruments, and inwardly is clearly professionally made, any conclusions by us other than the probability of this being a French flute from the latter part of the 18th century would be loose indeed. Date: loosely c.1780.

Grenadilla? with ivory trim and one silver key.

One nicely-pinned corp (the littlest one), a possible re-soldering of the key, and the curious absence of a hard polish are the only detractions from an otherwise excellent, almost pristine, condition.

This is a very beautiful flute; clearly made by a master, the bore, toneholes, and exterior turning are all of the highest caliber.



466 Unstamped

The large single key functions with a steel spring attached to the flute-body; this is the "older" style of key and spring attachment, which, together with the low pitch and small embouchure, suggest that the streamlined contour was either a daring innovation of the 1760's, or that the old pitch and key design were the work of a stodgy conservative of the 1790's.

While everything about this flute could be original, by the same token French 18th century one-keyed flutes are not common, and we are not familiar enough with them to render much more than these broad suggestions. In short, this flute, which comes in an old leather pouch faintly inscribed "M. Huard", will by and large have to speak for itself, as it does so well. A=412-432, using all three joints. \$9,345.00

467 **Richard Potter** London, England. c.1790 1 Key, Lined Head, with register (tuning slide) in footjoint.

Boxwood with ivory trim and one silver pewter-plug key.

Head and Register slides stuck shut, otherwise excellent condition, with minor dings and one tiny brand-new crack in the register being the only other conditional drawbacks.

This flute was apparently made when the firm was busy filling orders for their very popular 6 keyed flutes, and does not show the magnificence of Potter's earlier one-keyed instruments.

No case.

Since the tuning slides are stuck at their extreme shut position (the highest pitchwise), it seems to play at about A=440. The price (what we paid for it) reflects the stuck slides. \$750.00

469 **Cahusac** London, England c.1790? 5-key, C# foot. Head and barrel designed with unusual attempt at a tuning slide, sort of like the bulky slide of Quantz.

Boxwood with ivory trim and silver keys.

Condition is poor, although all tone-holes and emb. are clean. Metal slide-cover gone, midjoint cut down, some key pins stuck, screw-cap missing (screw is here), one ivory ring gone.

This is a very interesting flute, with a handsome profile. It is of historical, and possibly performance, interest, but the restoration will be extensive.

The pitch will probably be c. A=430-440. The price reflects the restorative work yet to be done, rather than the substantial value the flute had before it was "customised". **SOLD**

471 **Keith Prowse & Co.** London, England. 1829-1832 (Langwill) Fancy English 8 key.

Cocus body with silver keys and trim, mother-of-pearl embouchure insert, and shark-skin thumb rest. Headjoint & barrel with "knurled" turnings à la Clementi. The keys are set in silver "sheaths" inside the wooden shoulders; these silver parts also hold the steel double-springs. The fancy silver rings have raised floral patterns. One small ring missing from top of barrel.



This was a presentation flute, with "R.D to D.A.O" engraved on the silver lipplate.

In short, this instrument was clearly specially ordered, and no expence was spared in fitting it out.

The flute was a basket-case when we purchased it at Sotheby's, having a large

471 **Keith Prowse & Co.** crack around the embouchure insert and sev-

eral through the barrel. These cracks have been repaired here (and beautifully done too, if I may compliment my lovely wife), including one of Nina's fine overhauls. Otherwise, the flute is worn but clean (in other words, nobody's messed with the holes).

This instrument has clearly seen very heavy usage, and is stamped "C. Savage" (appropriately, unfortunately) on all parts. It is hard to believe, incidentally, that Mr. Savage could have done this without a fierce, almost maniacal, sence of ownership.

The tone holes are moderate, rather than enormous as one would expect (this earns our sobriquet "Modified" Nicholson). The embouchure is large, more in keeping with the largess of the flute.

This instrument plays very well, and is easily useable at A=440. The tone and responsiveness seem to be tightened, or compressed, by the smaller-than-usual tone holes (for a Nicholson flute). This gives the instrument a different yet compelling tone, without perhaps the wild volume of a full Nicholson.

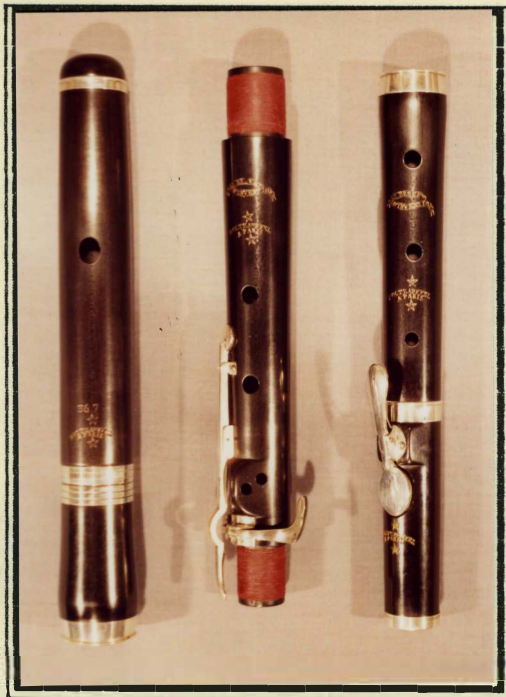
The cracking on this flute was severe, although it now plays easily (we never guarentee the footjoint notes). We fully expect to have to provide at least one re-repair of the headjoint crack, and this is included in the price. Fortunately the original mother-of-pearl embouchure insert prevents the headjoint crack from being life-threatening.

In a handsome brass-inlaid wooden case (not original). A=435-450
(These are extremes, but she plays well at 440). \$1,844.00

473 **Holtzapffel** Paris, France. Serial #367. 1804-1843 (Langwill); c. 1820?(Shorey)

3-key (C, G#, D#) with extra holes for Bb, G# (double hole), F. Foot to D. This key-and-extra-hole arrangement represents one of the few pre-Boehm attempts in Paris to improve the flute in innovative ways.

These keys resemble some of those seen on the early Laurent crystal flutes, as well as other early French keyed instruments; hence our estimated date.



473 Holtzapffel

Grenadilla?, with silver keys and trim. As new, except for two small cracks; the pads and leathers appear original, as does the gold stamping in the name (D# key pad changed here; the only adjustment needed for full playability).

This is a surprisingly powerful flute, especially considering the unique attempts of Holtzapffel to reduce the need for keys. Happily, this arrangement of thumb-and-finger holes is far more comfortable than, for example, that of the Georgi flutes, which requires awkward contortions just to cover the holes. Holtzapffel accomplished this with awkward contortions inside the new tone holes instead. For a fact, the inside of this flute barely resembles its brethren.

This instrument, an extremely rare example of innovative French flutemaking, closely resembles the flute pictured in Holtzapffel's patent papers, with the addition of the high C and G# keys. A copy of the French Patent papers is included with the flute (courtesy of the Library of Congress).

A=415-435 (A low pitch flute-probably made to play in the mid-to-high 20's). In modern case. \$6,310.00

480 Louis Lot #4776 Paris, France. May 1889 (Giannini-from Lot's record book). French model Boehm. Silver.

Head joint is more worn than rest of flute (see notes accompanying flute).

This flute was the favorite of George Laurent, flautist for the Boston

Symphony for many years, and famous member of the French School in America. To meet the high pitch of the Boston Symphony, Laurent used this headjoint with Powell body #159 (made for Laurent in 1931, now owned privately).

George Laurent maintained that this flute was the one mentioned in DeLorenzo as having been won at cards by Laurent's uncle back-stage at the Paris Opera, and was Laurent's first silver flute. Laurent apparently used the Lot-Powell combo exclusively once he established it, and his recordings would have been played with this headjoint and the Powell body.

A=440-445

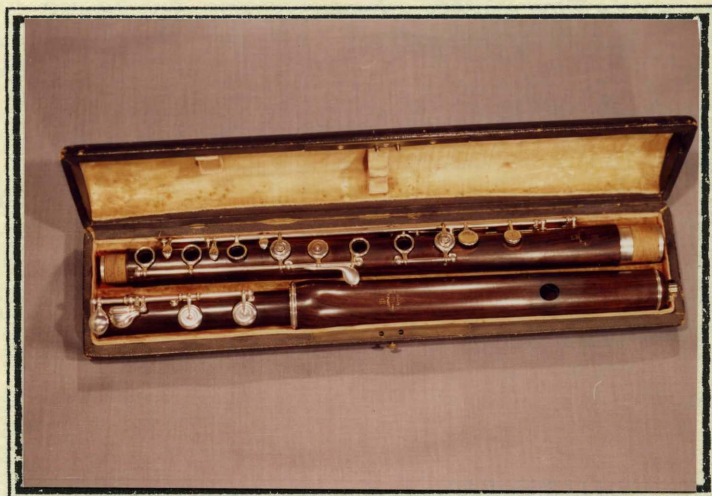
SOLD

483 **Clair Godfroy, ainé** Paris, France. Serial #967. Boehm 1832 system.

The keywork on this beautiful flute appears influenced by the silver work on the cylinder flutes, yet this is a vaulted-clutch system; for a date, shall we suggest 1850-1855?

Although the system is based on the standard Godfroy 1832 vaulted-clutch system, with a B trill (no Briccialdi-type Bb), it nonetheless shows considerably greater sophistication, if somewhat less delicacy, than their earlier flutes.

The G# is their handsome Dorus design. The springing is mixed, with needle springs predominating, yet retaining several small (gold?) leaf-springs. Portions of the gold in the name-stamp remain.



483 **Clair Godfroy, ainé**

Although the basic functioning of this flute relies on the vaulted clutches, nonetheless the maker also used a well-developed rod-and-tube design, clearly based on the patented designs of Buffet (released for public

use c.1847?).

Like the keywork on the body, that of the footjoint blends this system with the silver flutes, as it bears the one-rod back-clutch design, and the angled D# to be seen in much later Lot conical flutes.

The body is cocus wood, the keys and trim are silver.

The condition is excellent; almost as new. There is a slight crack at the base of the headjoint, the D trill key arm has been resoldered to the rod (with some small trauma evidenced on this tone hole), and one of the tiny leaf-springs has been repaired (most recently here).

These minor blemishes are offset by the cleanliness of the flute, and the extraordinary tightness of the action, with little of the slop often associated with the vaulted clutches.

The case appears to be original with the flute, as a very unusual placement has been used to minimize the size of the case, involving a partial insertion of the foot into the head.

The flute plays down to about A=435 with the head joint pulled out; about A=445 all the way in. She actually plays wonderfully at A=440 (although the middle C has been described as a tad low).

This flute was owned by Lucien LaVailotte, flautist for the Paris Opera this mid-century. A well-known American flautist purchased the flute from LaVailotte, and used it himself for many years as part of his frequent lectures on French flutes and flute-playing. We were very fortunate (and are very thankful) in acquiring the flute ourselves this Winter.

This is, needless to say, a very rare and important flute, whose easy playability and faultless appearance demonstrate once again the enduring legacy of the Godfroy/Lot workshop. ~~\$4,500~~ SOLD

484 Louis Lot Paris, France. Serial #757 (stamped on all joints). Made in August of 1863 (Giannini-from Lot's record books).

This is the complete French Model Boehm flute, with the final designs for the keys, clutches, G# (closed), and Bb (Briccialdi).

The flute is of silver, with gold springs.

This instrument has the distinction of having apparently been in nearly constant use since 1863. The flute was made for Jules Elie, a French flautist of some reknown. The instrument surfaces again in 1925, when it was back in the Lot shop for a serious overhaul. Closer to our time, the flute has been owned by professional flautists, who seem to have used this lovely instrument whenever such delicacy was appropriate, and at the pitch of A=440.

During the life of the flute numerous repairs have been made. The embouchure, although most probably a Lot lipplate (Lot's 1549, here in Maine, has a very similar plate) is not the original supplied with the flute (which was gold). The tone-holes were re-soldered at Lot's in 1925 (as per their record book), although others may also have had a hand at this. The headjoint bears a new tenon, with a small silver band over the soldered joint.

The keywork is clearly classical Lot in places (the Bb & D# keys, for example), yet there is a general largess to the flute that is seemingly in contrast to the extreme delicacy generally seen in Parisian flutes of this period.

The case is not original.

The pitch of this flute, amazingly enough, is excellent at A=440; it is at this pitch that the recent players have used the instrument.

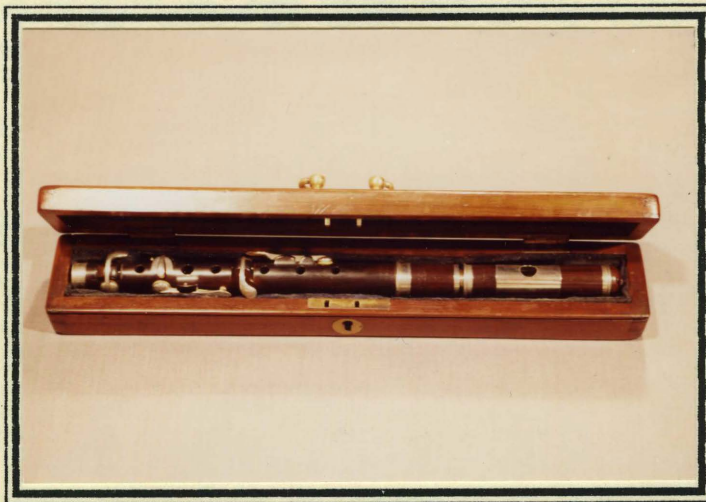


484 Louis Lot

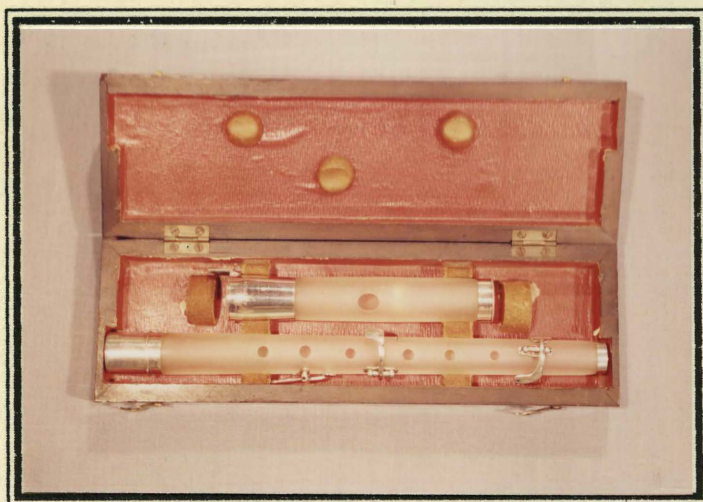
It is easy to tell, on playing this extraordinary Louis Lot flute, why it has been in use all these years. This reviewer, for example, has generally eschewed the silver flute for playing purposes, admiring instead the opportunities silver gives for beautiful craftsmanship. Oddly enough, it is not the appearance of this flute that excites us here, but rather the truly satisfying playing quality. ~~\$9,557.00~~ Reduced to \$7,337.00

Piccolos

470 **Metzler & Co.** London, England. c.1850 6 key piccolo. Cocus with silver keys and trim. Condition appears perfect-old string & pads, no cracks. With contemporary fancy mahogany and brass case. A=435-450 (Headjoint reasonably out to headjoint all the way in). \$562.00



470 **Metzler & Co.**



477 Claude Laurent

477 Claude Laurent Paris, France. 1823. 3 key piccolo (Bb, G#, D#). Crystal-glass with silver keys & trim, mother of pearl head cap. Smooth exterior, frosted glass. Cork is fixed glass.

The piccolo is in excellent condition, yet shows some signs of usage; the keys seem to have had various repairs (including a new spring-at least-on the G# key), there is very minor wear on the tone holes, and a few tiny dings are here and there. Other than this evidence of the piccolo having been used (and it is a magnificent player), the instrument is as new (thanks to the Crystal material).

We have been updating Dayton C. Miller's listing of Laurent flutes for over ten years, and this is the only known signed Crystal piccolo.

Like the Laurent flutes, this piccolo begs to be used in public performances, having a magnificent, clear, and carrying sound, coupled with a chance at really crisp articulation. This is a perfect piccolo for orchestral playing at A=430. This piccolo resides in its original (and very handsome) wooden case. A=420-440 (assuming very capable lips). \$14,680.00



482 Anon. (probably French)

482 Anon (probably French) c.1880? 6 key piccolo, with pillar-mounted keys based on the popular Godfroy design.

The keys are silver, the wood African blackwood or Grenadilla, the trim silver.

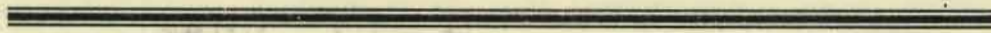
The piccolo is in good playing condition, although there is a small crack (filled here) in the barrel, and considerable wear

(including at least one repair) on the keys.

This is a fine starter piccolo for a player interested in traditional or other music for the keyed flutes. Although it was not an expensive instrument, it is nonetheless a "better quality" old picc.

In adapted contemporary case. seems to play well at A=440). ~~\$150.00~~ SOLD

A=438-450 (This piccolo



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