



**David and Nina Shorey**  
**Fine Antique Flutes**

*present*

**The 1990  
Catalog of Flutes**

*Including*

*A Complete Listing and  
Illustrations of Selected Instruments  
from*

**The Gandalf Collection**

**Bowdoinham, Maine**

## Introduction to Volume 11, Number 1

This winter has been very busy. After our most active summer in 11 years of trading flutes, during which we were delighted to purchase several flutes by makers that are new to us, we immersed ourselves into the vast project that is the Gandalf collection.

The Gandalf collection (so named by choice of the owner, who prefers to remain anonymous, in the tradition of fine French flutemakers) is an extraordinary assemblage of flutes, many of which were acquired from the Howarth family of London, woodwind makers and restorers since 1874. The Howarth flutes represent many of the finest and most inventive English flutemakers, and include a few individual instruments of specific importance.

The Gandalf collection also includes a full representation of the Monzani workshop, including a rare Chinese-carved ivory flute, and the box of gentleman's flutes illustrated below.

Perhaps the visual highlight of this collection is a gold-keyed Zeigler flute to A, with two cloisonné-capped headjoints (illustrated here-alas in black and white).

We will be illustrating more of these flutes in our future catalogs as they are prepared for photography. A complete listing of this collection appears at the end of this catalog.

What follows are photographs of flutes that are here and ready to be photographed, including a sampling of the Gandalf flutes.

*The Gandalf collection of over fifty flutes is currently being cataloged for sale. A full list of the collection appears after these illustrations.*

*Gandalf instruments illustrated in this catalog are so noted.*

*All other flutes illustrated here were gathered by Nina and David Shorey from disparate points on both sides of the Atlantic.*

*All flutes illustrated, except the Thibouville, have been brought to life again by Nina Shorey.*

*For more information, please contact:*

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P.O. Box 92

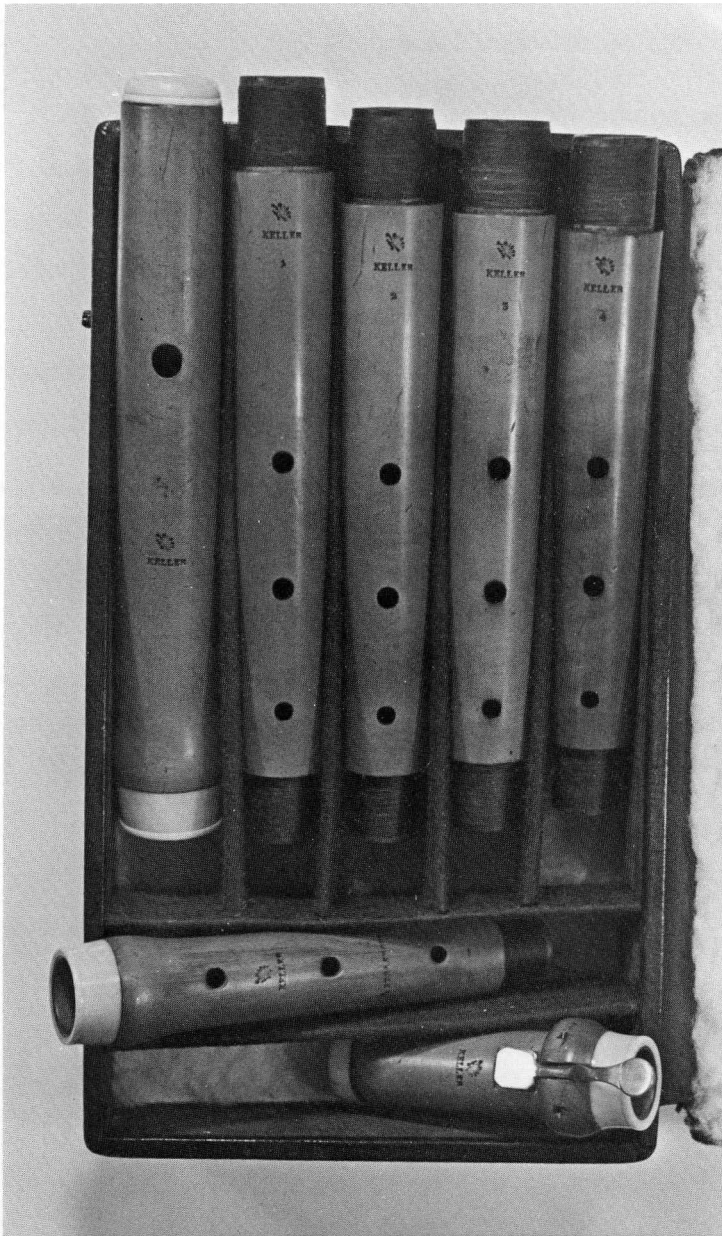
Bowdoinham, Maine 04008

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*David and Nina Shorey, Antique Flutes*

**Flutes Alphabetically by Maker**  
*Names in bold are illustrated in this catalog.*  
*All items with S numbers from 500-554*  
*are from the Gandalf collection.*

S#	Flute maker	Page Number	S#	Flute Maker	Page Number
553	Boehm & Mendler att.	38	509	Monzani & Co. #1376	32
533	Boosey & Co Ltd. #22688	38	<b>510</b>	<b>Monzani &amp; Co. #1468</b>	<b>10, 33</b>
550	Butler, G.	37	511	Monzani & Co. #1504	33
500	Cahusac	32	<b>512</b>	<b>Monzani &amp; Co. #1698</b>	<b>12,33</b>
547	Clinton & Co #202	39	<b>513</b>	<b>Monzani &amp; Co. #1738</b>	<b>12,34</b>
548	Clinton & Co #5009	40	<b>514</b>	<b>Monzani &amp; Co #1870</b>	<b>12, 34</b>
<b>551</b>	<b>Collard, A. &amp; Co. #88</b>	<b>30, 40</b>	515	Monzani & Co. #2145?	34
505	Drouet	33	517	Monzani & Co. #2679	34
<b>557</b>	<b>Firth Son &amp; Co</b>	19	518	Monzani & Co. #2746	34
<b>485</b>	<b>Gerock &amp; Wolf</b>	15	528	Osmaneck, A.	33
504	Gerock, C.	32	<b>555</b>	<b>Piering</b>	<b>6</b>
502	Gerock, C.	32	<b>489</b>	<b>Potter, R.</b>	<b>5</b>
503	Gerock, C.	32	506	Potter, W.H.	32
<b>497</b>	<b>Godfroy, Aine #1948.</b>	<b>9</b>	<b>558</b>	<b>Prowse, T., Jr. #4465.</b>	<b>18</b>
530	Grassel, G.	33	<b>531</b>	<b>Rampone #0990?</b>	<b>22,36</b>
554	Haynes, George W.	38	527	Renton	36
<b>472</b>	<b>Heinrich Wild</b>	<b>23</b>	<b>559</b>	<b>Rudall &amp; Rose #4611.</b>	<b>16</b>
525	Hill, late Monzani (carved ivory)	35	534	Rudall & Rose #225	37
519	Hill, late Monzani & Co. #3049	34	<b>535</b>	<b>Rudall &amp; Rose #240</b>	<b>26, 37</b>
520	Hill, late Monzani & Co. #3054	35	541	Rudall Carte & Co. #1666	37
521	Hill, late Monzani & Co. #3076	35	<b>542</b>	<b>Rudall Carte &amp; Co. #3323</b>	<b>29, 39</b>
522	Hill, late Monzani & Co. #3122	35	<b>543</b>	<b>Rudall Carte &amp; Co. #3351</b>	<b>29, 39</b>
524	Hill, late Monzani & Co. #3176	35	540	Rudall Carte & Co. #297	39
516	Hill-Late Monzani & Co. #2584	35	544	Rudall Carte & Co. #3895	39
523	Hill-Late Monzani & Co. #3164	35	545	Rudall, Carte & Co., Ltd. #8653	38
<b>526</b>	<b>Hill-Late Monzani &amp; Co.#3232.14,35</b>		546	Rudall, Carte & Co., Ltd. #9468	38
<b>473</b>	<b>Holtzapffel #367</b>	<b>7</b>	<b>536</b>	<b>Rudall, Rose &amp; Cartes (sic)</b>	<b>28, 38</b>
552	Howarth, Geo. #9	40	537	Rudall, Rose, Carte & Co.	39
<b>556</b>	<b>Keller</b>	<b>4</b>	539	Rudall, Rose, Carte & Co.	
<b>532</b>	<b>Kruspe, Carl</b>	<b>24, 36</b>		#UES=203	39
529	Martin Flli. #3339	33	538	Rudall, Rose, Carte & Co.	39
<b>487</b>	<b>Meacham &amp; Co.</b>	<b>19</b>	<b>499</b>	<b>Thibouville Pére &amp; Fils</b>	<b>8</b>
507	Monzani #378	37	549	Whitaker, H.	37
508	Monzani & Co. #13(?)01	32	<b>533</b>	<b>Ziegler, C. &amp; Sohn</b>	<b>20, 36</b>



**556 Keller**  
**A fine flute in the true 18th century tradition.**  
**The case is a leather shaving kit.**

before Buhner & Keller were formed, and this flute forshadows the fine instruments from that workshop. This is a very nice late Baroque, early Classical flute, with large bell-shaped undercutting. This flute is an excellent player, with a fine and compelling tone.

Came in a contemporary well-worn leather pouch; we have fitted it into an art-deco leather shaving kit. Pitched c.415-c.440, using all four joints. Sounding Length (mm): 562, 554, 545, 539 \$8,875.00

**Baroque and Classical**  
**One-Keyed Flutes**

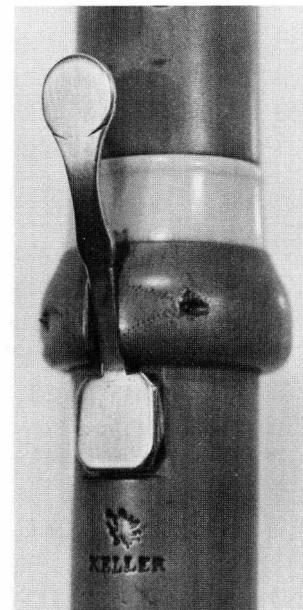
*This convenient catch-all classification for professionally-made one-keyed flutes is especially apropos here, where our one example is not easily differentiated from earlier flutes.*

**556 Keller** Strasbourg  
 c.1770? Stamped: (Trumpeting flying angel)/KELLER on all joints, A STRASBOURG on heartpiece, midjoints numbered 1 to 4 in decreasing length.

Boxwood with ivory trim and one silver key, with 4 midjoints; key spring is attached to the wood.

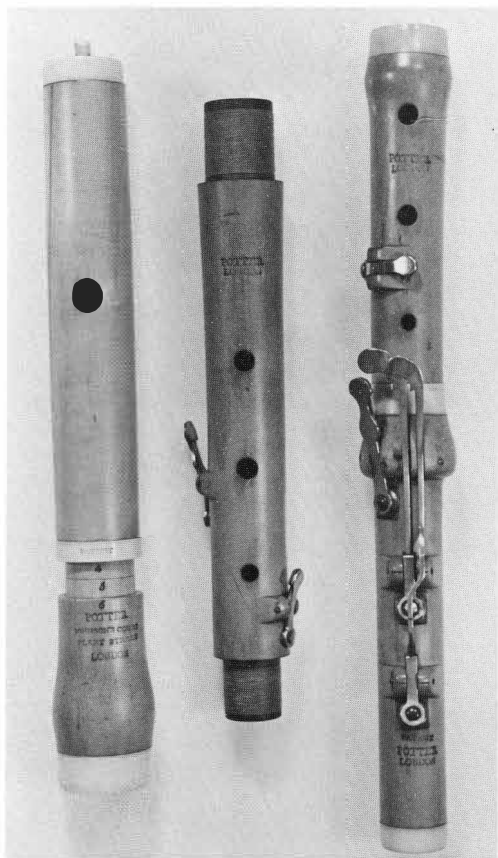
Thin crack in headjoint socket, shimmed with a sliver of boxwood. Otherwise moderately worn from use.

Keller was apparently on his own



**#556 Keller**

## Classical Keyed Flutes of England



**489 Richard Potter  
A classic example.**

few years ago, but thankfully on the rear side. Other than the crack in the head, the flute is used (one plug-the short F- is gloved) but in fine condition.

This flute was first purchased by us many years ago at the Burmensee market, and came with what may well be the original case; for some years it was used professionally in New York. The pitch range seems to be c.A=420-440, using the tuning slide. Sounding Length (mm): 614-595 using tuning slide. \$2,600.00

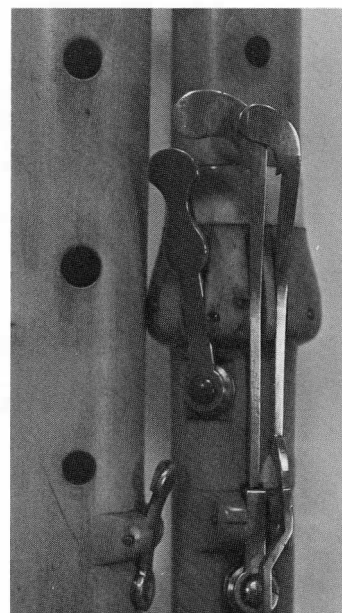
**489 Potter, R.** Johnsons Court, Fleet Street London. c.1785 Full stamp on head joint with slide out: PATENT/4/5/6/POTTER/Johnson's Court/Fleet Street/LONDON.

Boxwood with ivory cap and trim, keys silver with pewter plugs.

6-key, C foot, Patent head and keys.

This flute was made with exquisite materials, as is usual from Potter's shop. The boxwood is full of life, yet not of bothersome knurls and knots. The keywork is of excellent quality, with the vaulted Cnat shank and little ornaments seen on the early flutes of this period (the period being between the 1785 patent and c.1800, when Richard retired).

The headjoint alas cracked here in America a



**489 Richard Potter  
Footjoint keys with  
vaulted C nat. shank and  
little ornaments on the  
touches.**

## Classical Keyed Flutes of Germany

### **555 Piering** Berlin.

c.1800-1820 Stamped: (eagle?)/PIERING/ BERLIN/(Asterisk) on all joints, although faint. Midjoint is also marked "2".

Ebony?, with ivory trim and silver keys.

8 key German type, with G# on heartpiece and duplicate touches for F natural. Foot to C.

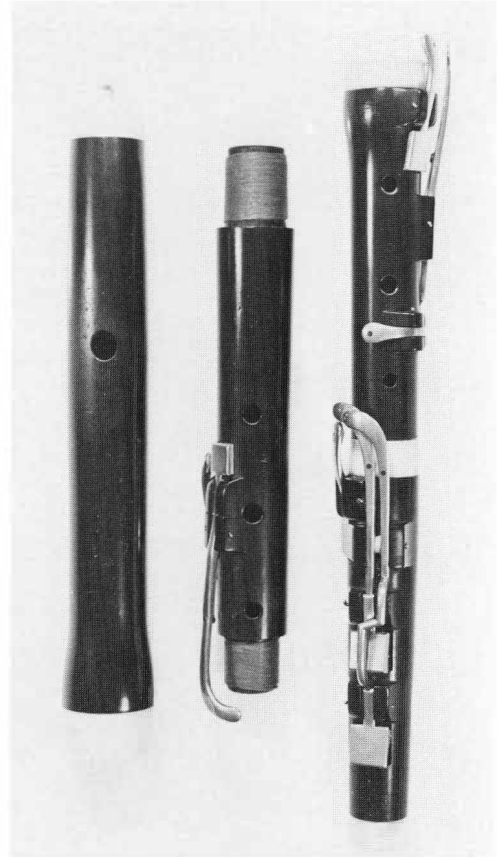
Well worn from use, including chips off bottom ring (the flute was dropped?). Four tiny cracks in heartpiece socket, small wood separator missing between C and C# keys on foot; otherwise excellent condition.

This is a fine, professional quality flute in excellent playing condition, typical of the type used in Germany during Beethoven's life.

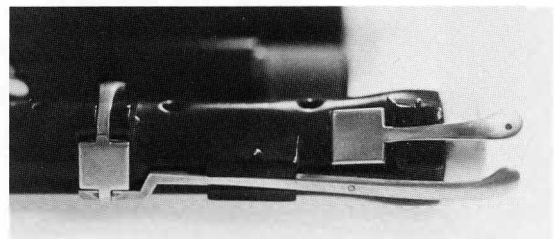
One could almost call this flute of the Romantic tradition, yet to us it seems closer in character to flutes of the 18th, rather than the 19th century; hence our sobriquet "classical".

This instrument was clearly used by a player for many years (the tone holes are worn that way) yet the flute has been cared for. No case.

Pitched c.435-440      Sounding  
Length (mm): 600      \$3,948.00



**555 Piering**  
An early German Romantic flute; or  
is it late Classical?



**555 Piering**  
A Typical Germanic heartpiece, with lots of  
angles; also showing the duplicate F  
natural touchpiece, and the G# mounted at  
the socket.

## Romantic Flutes of France

*Romance in France seems to have begun with Napoleon, at least as far as flutemaking is concerned. One could hardly call the crystal flutes of Laurent, for example, classical in tradition. Nonetheless*

*while there is a great distance between the products of Holtzapffel and Godfroy (both pictured here), there is yet greater inspirational distance between the Holtzapffel and the Keller illustrated earlier.*



**473 Holtzapffel**  
**A wild flute from Paris.**

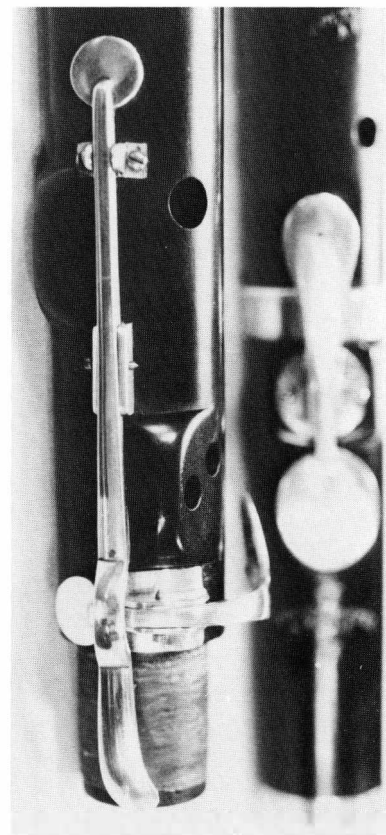
Bb, G# (double hole), F. This key-and-extra-hole arrangement represents one of the few pre-Boehm attempts in Paris to improve the flute in innovative ways. The keywork is typical of the period, which was a time of groping for a National taste.

In absolutely mint condition, except for three small cracks; the pads and leathers appear original, as does the gold stamping in the name.

This is a surprisingly powerful flute, especially considering the unique attempts of Holtzapffel to reduce the need for keys.

This instrument is a rare example of innovative French flutemaking, and is a specimen of the highest Museum quality. We have reduced the price of this flute considerably (it ap-

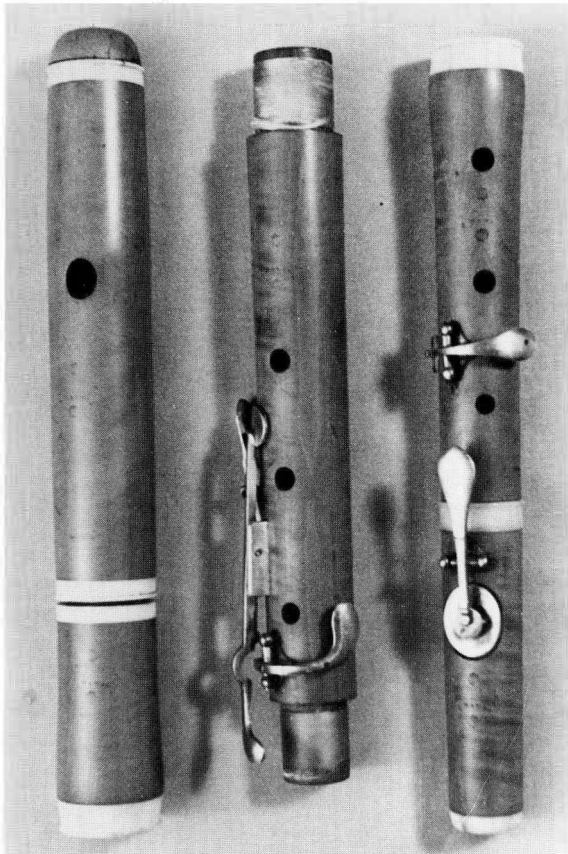
**473 Holtzapffel** Palais Royal(?), Paris.  
c.1820? Stamped on all joints:(All Gilt)(5-pointed star)/(curved)HOLTZAPFFEL/A PARIS/(5-pointed star). On headjoint above name: 367.  
On midjoint and heartpiece above name: (In Banners) PAR BREVET/ D'INVENTION Grenadilla?, with silver keys and trim.  
3-key (C, G#, D#) with extra holes for



**473 Holtzapffel**  
**The key mounts could be called transitional (compare with Godfroy mounts). Note the unusual extra holes for the thumbs. This flute was not easy to make, and Holtzapffel did a very credible job.**

peared in last year's catalog), hopefully to encourage its next owner to step forward. Fitted with a modern one-piece case.

Pitched :A=415-435 (A low pitch flute-probably made to play in the mid-to-high 20's).  
Sounding Length (mm): 550-538 (tuning slide out and in). \$3,500.00



**499 Thibouville**  
**The added C key reflects a common French sentiment that the flute was complete with these five keys.**

drawn to compare this flute with the Godfroy illustrated below. While we believe this Thibouville is a fine flute, made of attractive boxwood and with silver work that is clearly carefully and artistically finished, we consider suggesting that this excellent instrument serve as a reminder of the extraordinary talents of Godfroy.

These two flutes, the Thibouville and the Godfroy, very nicely show the tendency of groups of flutemakers to develop as a Tradition, as well as individually as artists.

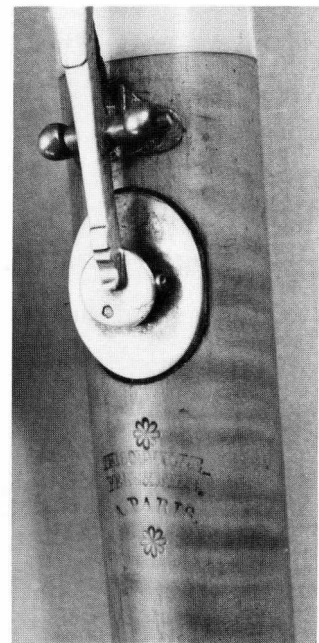
No case. Pitch about A=420-440. Sounding length (mm): 560-544. \$1,400.00

**499 Thibouville Père & Fils** Paris  
1820-1838? Stamped: (flower)/(curved) THIBOUVILLE/ PÉRE & FILS./A PARIS/(flower) on all joints.

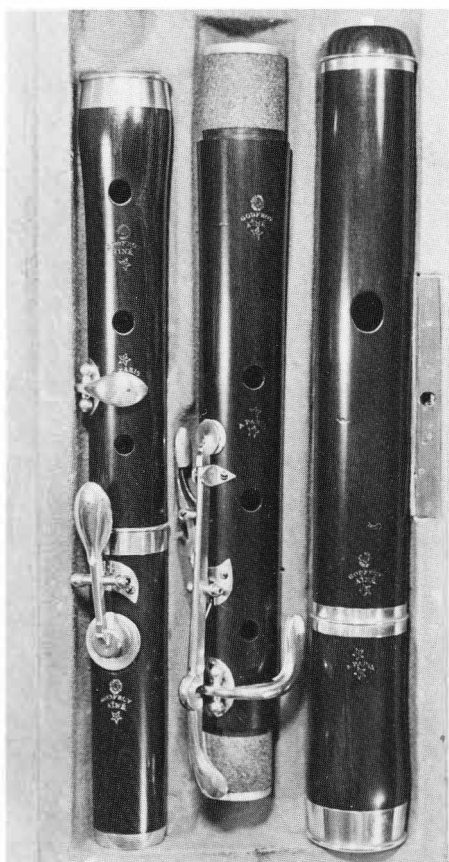
Boxwood, with silver keys and ivory trim.  
5-key-originally 4 key, with added high C. D foot. D# key is swivelled; pads are flat leather. Keys hallmarked with butterfly (petite-garantie argent 1819-1838), added C key with maker's diamond: (diamond)/C B(?)/(trefoil). French tuning slide with plated tube.

Condition appears excellent, with moderate wear from use. One ivory ring is cracked.

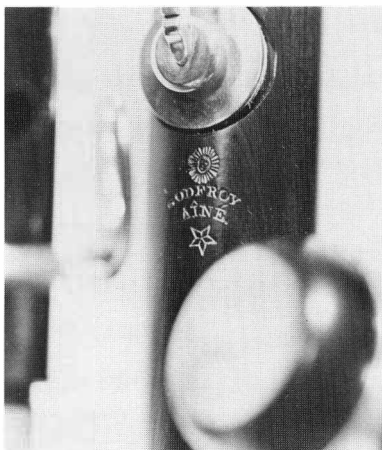
A nice looking flute of good quality; the added C key does not mar the appearance, and all the keywork is well done. Naturally one is



**499 Thibouville**  
**From the top, note the silver lip, the squarish decorations at the point, the butterfly hall mark, and the swivelled pad flap.**



**497 Godfroy, Aîné**  
**A top-of-the line flute from**  
**Romantic France.**  
**This flute is an essay in lyricism.**



**497 Godfroy, Aîné**  
**An early Godfroy stamp,**  
**with the gold still fresh.**

**497 Godfroy, Aîné** Paris. c.1830? Stamped in gold: (Lion's head)/ GODFROY/AÎNÉ/(5 pointed star)/—lower down—(5 pointed star)/A PARIS/(5 pointed star).

Cocus with silver keys and trim, decorated mother of pearl capping piece.

5 key, D foot (high C key). French-style tuning slide (partially lined) with silver sleeve. Pad-covered holes seated into wood, with metal bushings for improved pad seating. Pads are flat leather.

Excellent condition—two minor cracks in barrel, other-

wise

perfect.

All

keys

and

tone

holes

look as new, with only slight wear from playing. Gold

stamping is still evident on the name stamps.

A

superb example of the Godfroy workshop

once the

silver work

had been

elevated to a

mature art

form, and the tradition codified. This tradition could be styl-

ized by the flopping D# (evident on the Thibouville; almost

gone on the Godfroy), and by the squarish-but-pointed decora-

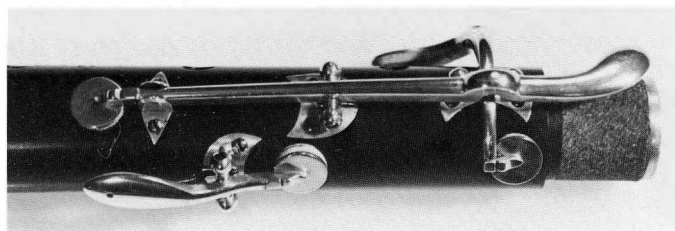
tion on the arm points (seen on both flutes). The "lip" at mid-

key is also not uncommon.

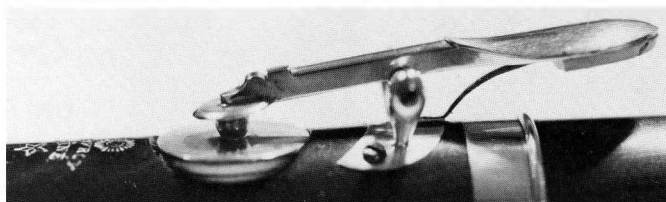
This is an extraordinary player, with a fine and strong

tone. This surely would have been the highest quality keyed

flute available in France at the time.



**497 Godfroy, Aîné**  
**Note the almost perfect silver work, especially where**  
**the arms meet the cups, also the crescent-shaped**  
**plates holding the posts.**



**497 Godfroy, Aîné**  
**This D# key doesn't swivel, but only just. Note the**  
**almost lurid lip where the touch meets the shank.**

In possibly the original leather covered case (the flute would have to have been provided with tenon-covers for a proper fit). Pitched roughly 425-440, using the tuning slide, and possibly stretching the extremes. Sounding Length (mm): 553-540 \$3,287.00

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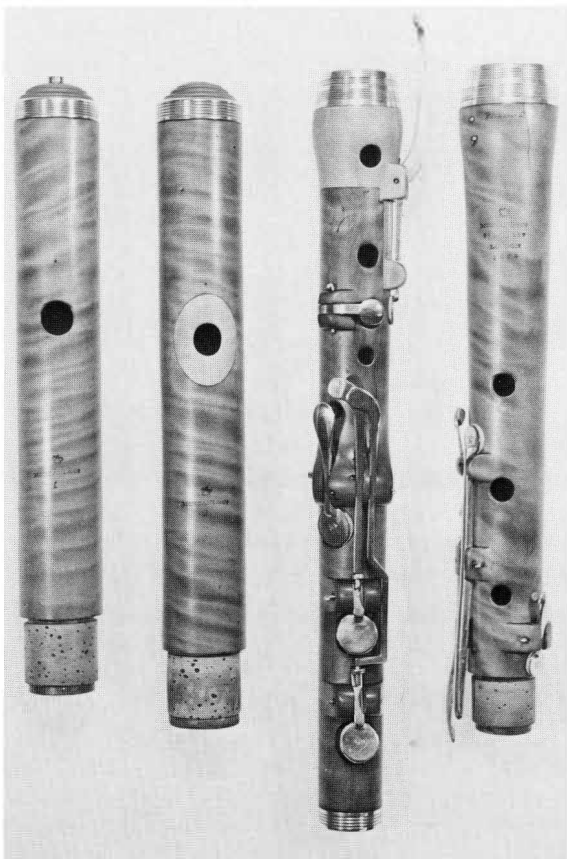
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### Romantic Flutes of England

*The Gandalf collection is especially rich in English romantic flutes. The large representation of the Monzani workshop is augmented by seven other English keyed flutes, ranging from a (late classical) solid ivory Cabusac with two midjoints and six keys, to a left-handed flute by Renton of Edinburgh.*

*We include photographs of the first and last Monzani's, and of a set of gentleman's house flutes by that firm.*

#### From the Gandalf Collection



**510 Monzani & Co.**  
**This flute was obviously very well liked, for it was not abandoned in its time of need.**  
**The tone quality is very robust and compelling.**

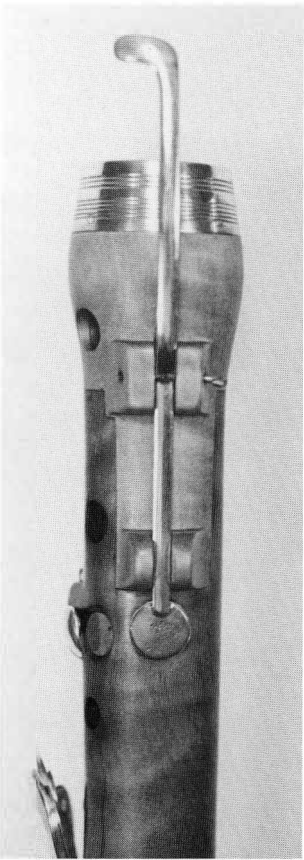
**510 Monzani & Co.** London. Stamped on midjoint: PATENT/(space) / (crown)/ MONZANI & Co./24 DOVER St./LONDON/1468; on headjoints:(crown)MONZANI & Co./1 and 2 respectively.

Boxwood with silver keys and trim, ivory cork screws.

9 key, C foot, with two wooden headjoints (no slide), both of which bear tenons. Heart and foot one piece.

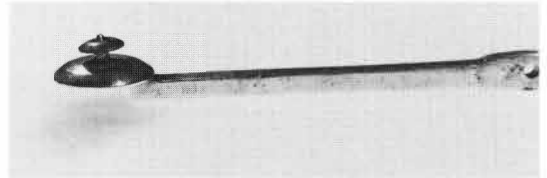
Very heavily used and repaired. Headjoint 1 with small crack in tenon, embouchure probably enlarged (raising pitch ?), headjoint 2 with large boxwood bushing and recut embouchure. Midjoint with 3 small socket cracks, one pinned. Heartpiece socket and long F shoulders replaced; this long F repair is extraordinary, as the two new shoulders are fitted completely around the original bore, without disturbing the old bore.

A very handsome, massive looking flute;



obviously well liked in the past, with the potential of life yet to come. The tone quality of this flute, especially with head #2, is tremendous.

This instrument is the earliest Monzani from the Gandalf Collection, and shows the skill and originality that characterizes Monzani instruments. The stylistic decisions that produced the unique sockets and keys were maintained, with constant improving and experimenting on the keys, throughout this firm's existence.



**510 Monzani & Co.**  
**Monzani eschewed the new salt-spoon pads. Here flat leather is to be shellacked over the rounded silver key, then the washer screwed down. The crown stamp is just visible in reflection.**

No case. Pitched around A=450 (head 1); A=440 (head 2).  
 Sounding length (mm): Head #1-582. Head #2-588. \$1,675.00

**510 Monzani & Co.**

One can just see the original bore through the G hole of this extraordinary repair.

## DIRECTIONS

FOR

### MONZANI AND HILL'S PATENT FLUTE KEYS, &c.

THE improved principle on which these Keys are made, entirely obviates any rattling noise; the construction at the same time is so simple, as to preclude the possibility of their getting out of order. The small silver Button on the inside, which renders the Tone of the instrument more firm and brilliant, presents also the convenience of putting new leather on the Keys (when necessary) in the following simple manner:—Having taken off the Key, unscrew the Button with the small turn-screw that is given with the Instrument, ~~take off the old leather,~~ and putting on a new piece, screw on the Button as before, observing not to screw it too tight, to avoid injuring the worm of it.

The Screw Cork in the Head of the Flute should be always kept in such a position, that the lower end may be exactly three quarters of an inch above the centre of the Embouchure.

A little grease should be now and then applied to the Cork at the Joints of the Patent Flute, in order to preserve it. Should the Cork, either from accident, or change of climate, come off or get too loose, some thin twine wound round the joints, and kept ~~greased,~~ greased with answer nearly as well.

*No. 28, Regent Street, Piccadilly, London.*

Gillson, Printer, Rupert Street.

Flute bought Feb. 1834  
 MH

*These Directions are affixed to the inside top of the case for Hill, Late Monzani & Co. flute #3122, which is not otherwise illustrated here.*

*David and Nina Shorey, Antique Flutes*



514, 513, 512 Monzani & Co.

An aristocratic consort of fine English flutes.

The left side contains the C flute with two headjoints, the right side has the flute D'Amour in Bb and the Third flute in F with foot to E!

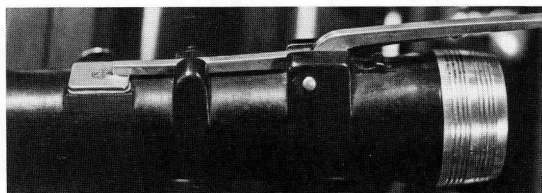
*From the Gandalf Collection*

**512 Monzani & Co.** London. c.1819 Stamped: (Crown)/MONZANI & Co. on all joints, and REGENT ST./PICADILLY/LONDON/1698/(space)PATENT on midjoint. Hall-marked 1819 (on upper midjoint tenon)

6 key F flute, with foot to "C#" equivalent.

AND

**513 Monzani & Co.** London Stamped: (Crown)/MONZANI & Co. on all joints, and REGENT ST./PICADILLY/LONDON/1738/(space)PATENT on midjoint. Hallmarked 1819 on upper midjoint tenon. 5 key flute D'Amour in Bb.



**514 Monzani & Co.**

This shows the fine silver work, with the raised platform for the F pad, and the fancy lining for the double spring.

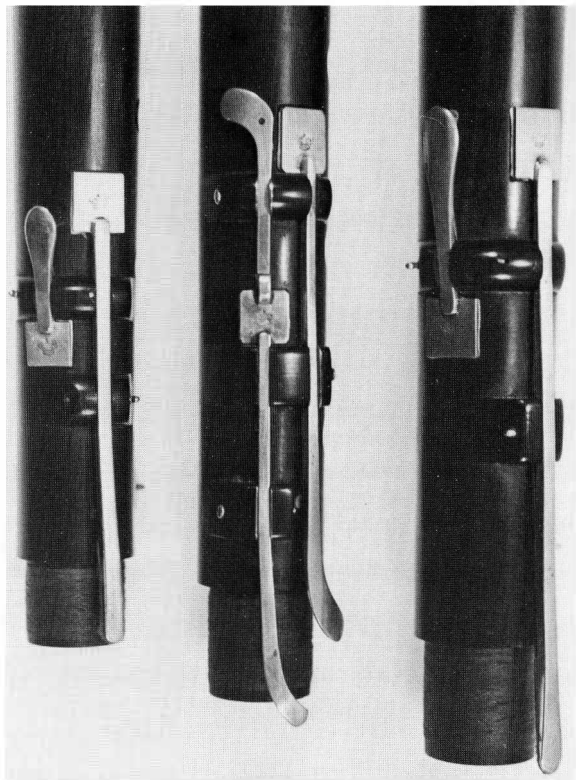
AND

**514 Monzani & Co** London Stamped: (Crown)/MONZANI & Co. on all joints, and 28

REGENT ST./PICADILLY/LONDON/1870/ on midjoint. PATENT below midjoint and heartpiece sockets. No hallmarks, although key flats are stamped with a crown.

9 key concert flute, with extra Bb touch.

This beautiful set of flutes is in very fine condition, with the concert flute the only one showing any wear at all. This trio is all pitched at A=440 or so, excepting the all-wood headjoint on the concert flute, which plays a tad below 1/2 step sharper.



**512, 514, 513, Monzani & Co.**  
**The three midjoints, showing the extra Bb lever and the silver shoulder linings on the concert flute.**

The concert flute is of the finest Monzani model. The keys are fitted with silver linings at the shoulders; these with double springs enclosed. The long F pad seat is raised for function, while this silver lining is ornamented for Art's sake.

The F and Bb flutes are a bit simpler, not having the shoulder linings, and are in near mint condition.

In a very handsome large wooden, brass-fitted case.

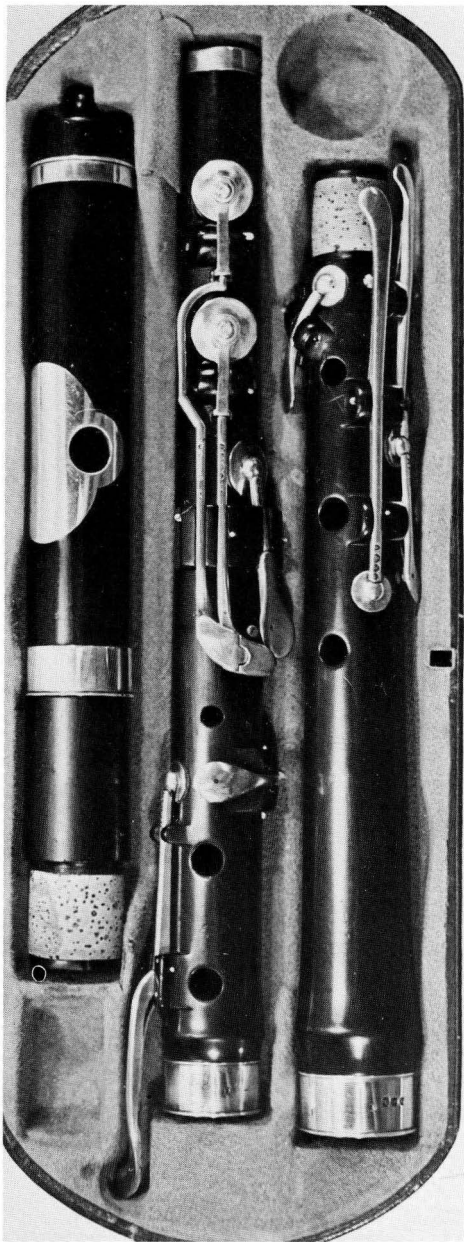
This set of flutes exemplifies the Monzani tradition of supplying instruments to the aristocracy, as this must not only have been a fairly pricey set of flutes in its day, but it also was clearly meant to stay at home; this is seemingly a classic aristocratic "house flute".

Concert flute sounding length (mm): 578 with wooden head, 590-584 with tuning slide-

fitted head.

F flute sounding length (mm): 462.

Bb flute sounding Length (mm): 680.      \$7,500.00



**526 Hill, Late Monzani & Co.**  
**This flute, which we find very attractive, is the last of the Monzani & Hill instruments in the Gandalf collection.**

fully lines the inside of the blow hole, is one of the prettiest lipplates we have seen. This flute is a fine player, with all of the melodic brightness for which Monzani must surely have been famous. With Monzani case. Pitched to play from about A=440 to A =448.

\$1,975.00

**From the Gandalf Collection**

**526 Hill-Late Monzani & Co.** London c.1836 (Hallmark) Stamped: (crown)/HILL-LATE/MONZANI & Co./28 REGENT ST./PICCADILLY/LONDON/3232 / (space)PATENT on midjoint, (crown)MONZANI & Co.on all other joints. Hallmarked 1836.

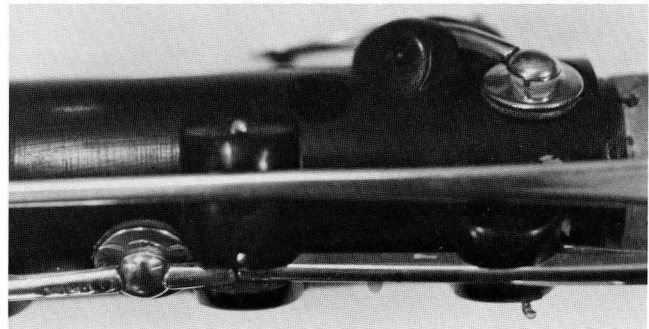
9-key, C foot. (extra Bb touch). Fully lined Head-joint with tuning slide, foot and heart one piece.

Cocus with silver keys and trim, inlaid silver lip-plate.

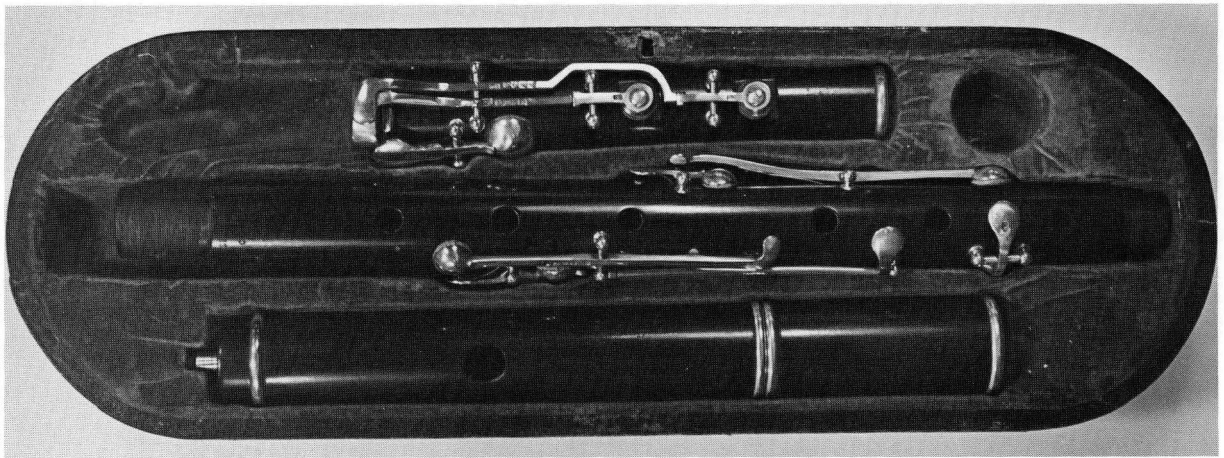
Pinned cracks through headjoint (embouchure safe) and barrel, hairline crack in midjoint socket, repaired shoulder on long F, unusual hairline crack down from E hole, small dent (dropped?) on bottom of foot; otherwise worn from use.

This flute is the last of the Monzani's in the Gandalf Collection, having been made just three years before Henry Hill died in 1839. Interestingly, the keywork shows us one of Monzani & Hill's versions of floating flat leather pads, this one with a small cork buffer above the cap (see photo).

This is a very attractive flute. The wood, as is not unusual with Monzani instruments, is a fine dark cocus. The silver work is perhaps more lyrical than usual. The lipplate, which

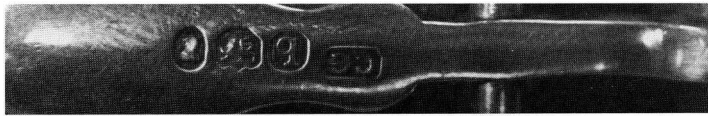


**526 Hill, Late Monzani & Co.**  
**We see that Hill is still perfecting his floating flat pads, in this case with cork buffers.**



**485 Gerock and Wolf  
Boehm's ideas on an English flute.**

**485 Gerock & Wolf** 79 Cornhill London. 1831 (hallmark). Stamped on body: GEROCK & WOLF/79/CORNHILL/LONDON/PATENT. 9 keyed flute with rod operated Bb touch.



**485 Gerock and Wolf**

The "q" stands for 1831; it was in this year, at this workshop, that Boehm realized this model flute wasn't good enough; it was around this point in flute history that the Boehm System was first conceived.

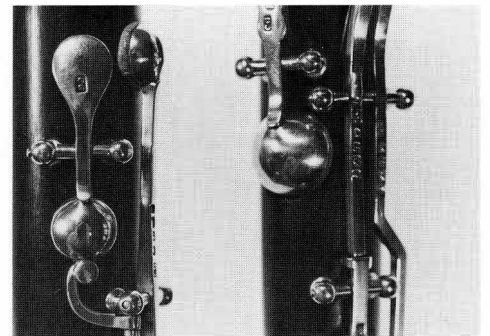
ing considerable repairs, cracks in head & barrel, and roughly-trimmed centerjoint for higher pitch.

Although this flute does not represent any particular milestones in the development of the flute, it is nonetheless an extraordinary object to hold in one's hands. Theobald Boehm's famous 1831 model flute, made at Gerock and Wolf's, was obviously accompanied by this English version of his most advanced Munich flutes, with

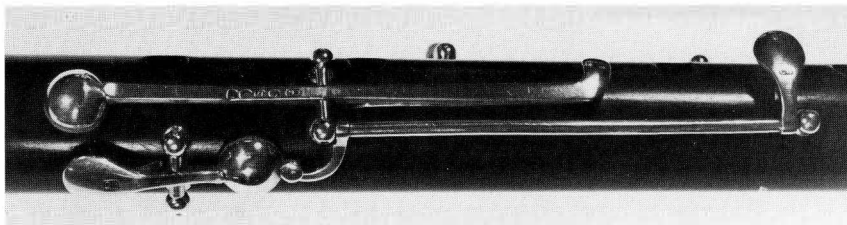
Cocus with silver keys and trim, flat gold springs, post-mounted keys.

Hallmarked 1831 on key shanks.

This flute has seen very heavy usage, including



**485 Gerock and Wolf  
Classic English salt-spoon keys,  
with the posts and rods of Boehm.**



**485 Gerock and Wolf**

Even a rod-operated Bb trill couldn't compete with Nicholson.

posts set directly into the wood (a revolutionary technique which Boehm pioneered), gold springs, and the rod-operated Bb trill.

The headjoint is fitted with a

French-style (partially lined) tuning slide (plated tube).

This is a very rare example of what seems to have been Boehm's first English design. Known only through this and two or three other flutes, the date, make, and design of this instrument strongly suggests that Boehm made (Boehm's gift was in supervision) an English version of his keyed flute. This could have been his first response to Nicholson's overwhelming power, and well may have been conceived before his more famous "open hole" 1831 design, whose inspiration led to the successful 1832 system. Wow!

This instrument is really neat, and could easily form the core for an interesting article.

Original oval leather-covered case included, the top of which has separated from the bottom. Pitched currently about a half step above 440. Sounding Length (mm): 581-572 (using tuning slide). Note: the original length was 21mm longer. \$3,496.00



**559 Rudall & Rose** London. c.1837-1847. Stamped on midjoint: Quatrafoil/  
(curved)RUDALL & ROSE/(straight)No. 1 TAVISTOCK STREET/COVENT GARDEN/  
(curved)LONDON/Quatrafoil/4611

8 key, C foot. Large (but not enormous) tone holes.

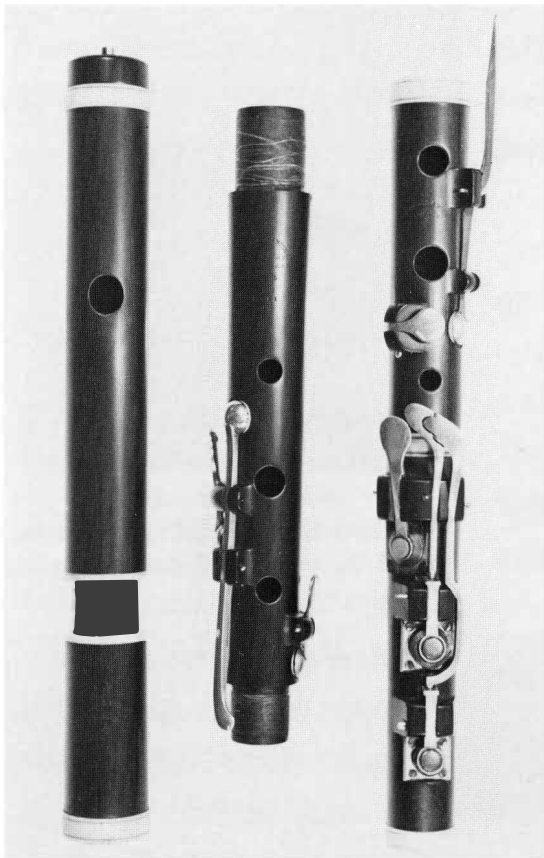
Cocus with silver keys and ivory trim. Footjoint keys are all pewter-plug fitted.

Repaired crack in headjoint, running just below (and missing) the embouchure. Pinned cracks in barrel. Otherwise excellent condition.

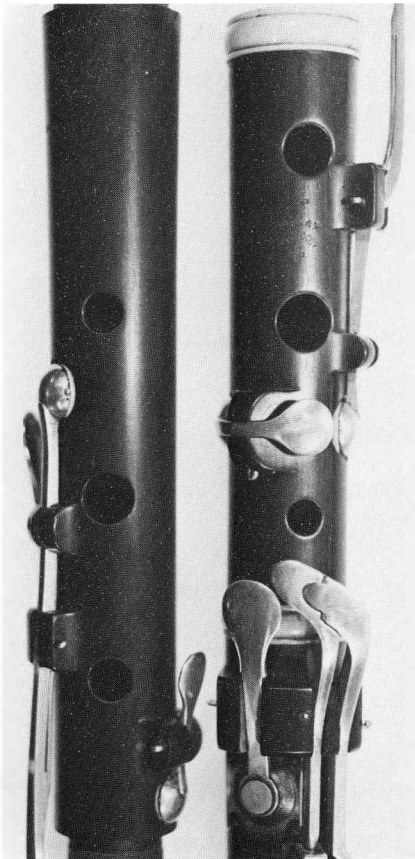
This is a very elegant Romantic flute. The choice of a lively, reddish piece of cocus(?) wood is superbly matched with the ivory trim. The flute plays as sweetly as it looks, with a powerful tone all the way down to C.

Although this flute was made well after Boehm's 1831 trip to London, it basically represents the very type of flute with which Boehm was competing, as seen above.

This flute plays with all of the richness and power associated with this most famous of Romantic English flutemakers. The ivory, rather than



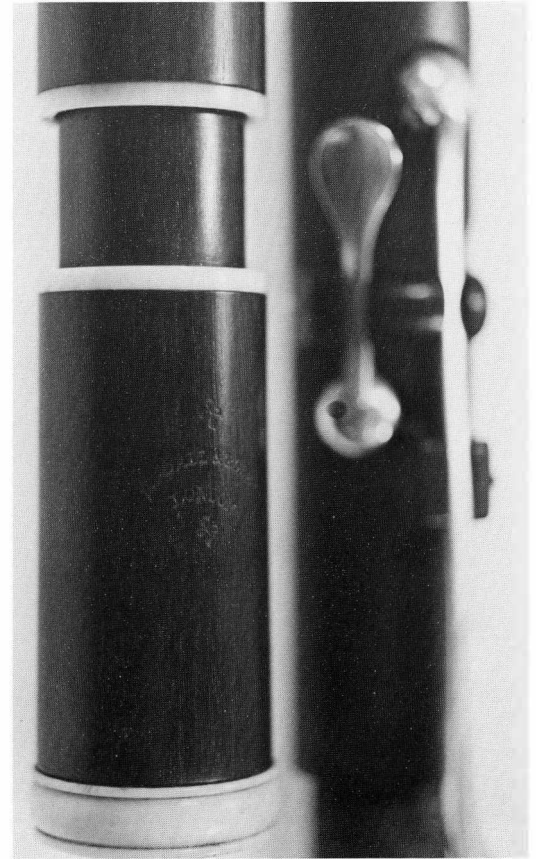
**559 Rudall & Rose**  
This firm unquestionably set the standards of quality in England.



**559 Rudall & Rose**  
Legend has it that Rose was  
God's gift to the flute-making  
profession.

silver, trim and the wooden barrel slide give this flute a visual character that is very compelling.

Rudall & Rose set the standard for an entire generation of English flutes; indeed, today they are considered the finest instruments available by Irish traditional players, who, after all, are practically the only group of musicians never to stop using the old wooden flutes.



**559 Rudall & Rose**  
A stamp that brings joy to the heart  
of any romantic flute player.

Fitted here  
with earlier wooden case. Pitched at A=c.438-448.

Sounding Length (mm): 593-575. \$3,200.00

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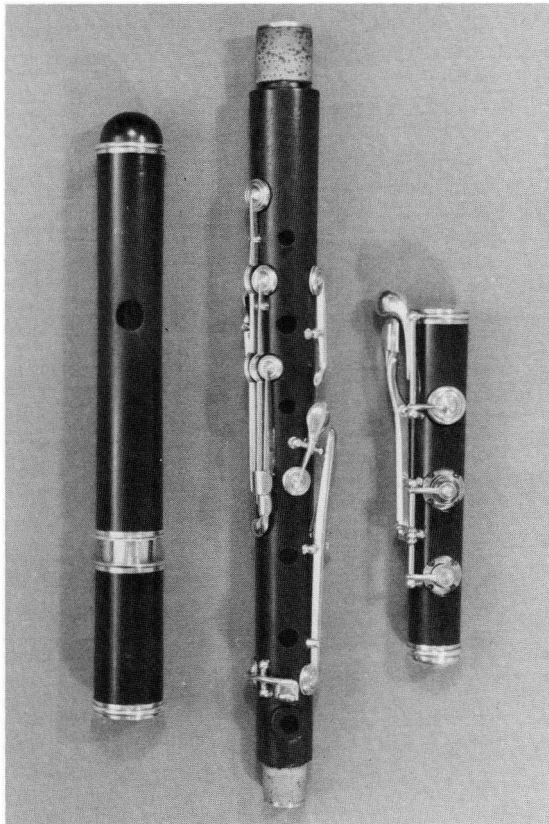
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***From Rockstro's Treatise, :***

**Rudall, (George), born in 1781 at Crediton in Devonshire, was the son of Samuel Rudall, a solicitor of that town. During his early childhood he evinced extraordinary fondness for the instrument with which his name will probably be always associated, and amused himself by making flutes of reeds, on which he taught himself to play tunes...In 1820, or shortly before, he (moved to) London, where he soon acquired an extensive connection as a teacher of the flute. According to the custom of the time, he supplied his pupils with flutes stamped with his name. These were made for him by a man of some repute named Willis, who resided in Clement's Inn, and they were the first instruments which bore the name that was destined to become so famous.**

**About the year 1821 a Scotch gentleman named James McWhirter, mentioned to Rudall, in terms of high commendation, a young flute-maker from Edinburgh who had served an apprenticeship at the organ manufactory of Messers. Wood & Co. in that city, and who had recently started in business on his own account. This was none other than John Mitchell Rose.**

*David and Nina Shorey, Antique Flutes*



**558 T. Prowse, Jr.**  
**Nicholson probably would not have approved.**

**558 Prowse, T., Jr.** London c.1850?

Stamped on midjoint: (Curved script)C. Nicholson's /Improved/4465/(reverse curved script)T. Prowse/ Hanway Street/London.

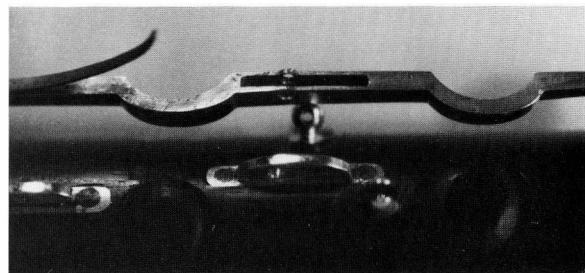
11 key, C foot; body one section, keys pillar mounted, E hole raised. Cocus with silver keys and trim. Repaired chip in embouchure, crack in barrel, old crack in footjoint.

This flute must certainly have stood out on the London scene when it was first made. The keying has been carefully thought out, with some new ideas in stabilizing the keys by building a metal guide that seats itself inside the key shank (see photo).

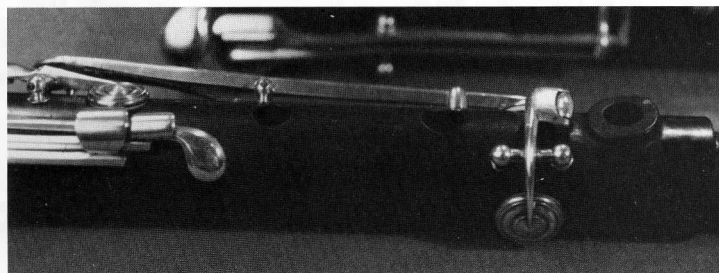
The unusual raised E hole makes holding the flute easier, with the E hole closer to the right place. One can tell from looking at this instrument that it must have been considered a great player, because whoever owned it must rarely

have put it down. The innovative key mounts especially show large mileage.

The English makers of the 1840's were all partners in a lively debate over the fate of the "simple system" of "closed" keys. Those who did not make Boehm system flutes were in an excellent position to adhere to the merits of the old style, while at the same time recognizing the goal of equality and tunefulness set by the emerging Boehm system instruments.



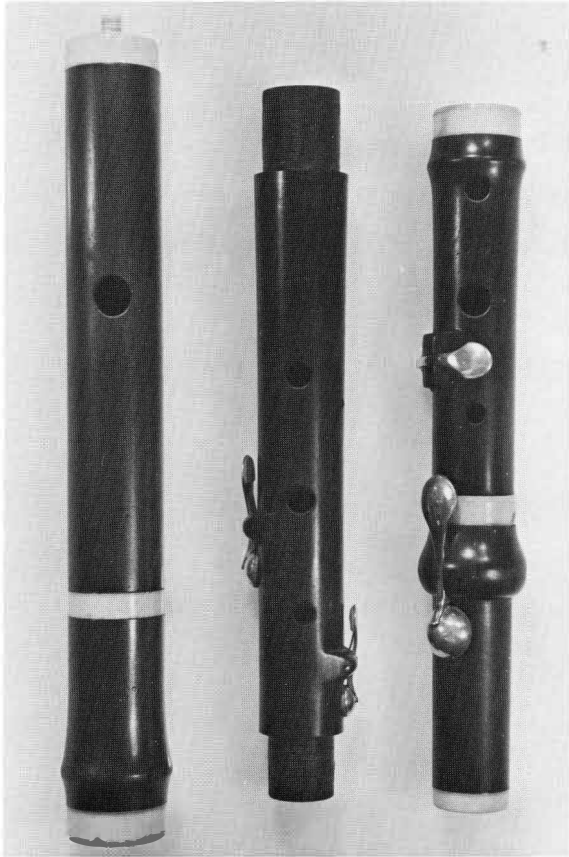
**558 T. Prowse, Jr.**  
**Words escape me when describing a beautiful key set-up like this.**



**558 T. Prowse, Jr.**  
**Note the raised E hole, as well as the unusual keys for an English flute.**

This flute shows that even Prowse, whose flutes had sold by the basketfull back in the twenties and thirties, and who still marked his flutes "Nicholson's Improved", was willing to be radical.

Pitched c.440-450. Sounding Length (mm):610-587 using tuning slide. \$1,500.00



**Romantic Flutes of America**

**487 Meacham & Co.** Albany. c.1830?  
 Stamped on all joints: (curved)MEACHAM & CO./  
 ALBANY

Cocus with silver keys and ivory trim.  
 Ivory cap and cork screwer.

4 key, D foot. English-style, with salt-  
 spoon keys and fully-lined head.

Repaired crack through embouchure.  
 Footjoint ring lacking a section, which has been  
 filled. Otherwise excellent, although slightly  
 worn, condition.

A fine and sturdy looking American flute,  
 with a good, solid tone. No case.  
 Pitched about A=430-440, using the tuning slide.  
 Sounding Length (mm): 552-534. \$975.00

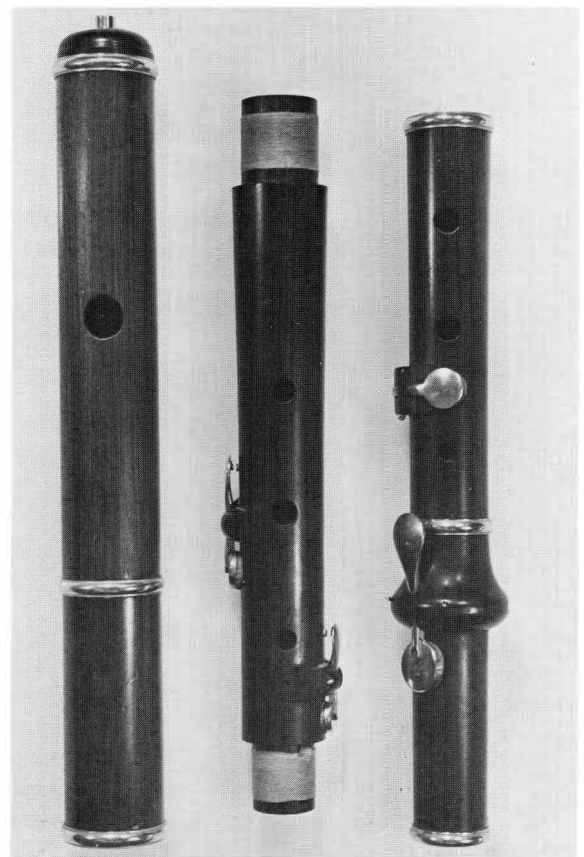
**487 Meacham & Co.**  
**A good, sturdy flute, with a hearty home-  
 grown tone.**

**557 Firth Son & Co** New York. 1863-  
 1865. Stamped: FIRTH, SON & Co./NEW YORK/  
 (space)GERMAN SILVER

Cocus with german silver keys and trim.  
 4-key with D foot. Condition is excellent except  
 for repaired embouchure crack. Looks terrific;  
 plays with beautiful tone and power for a cheap  
 flute, perhaps a slight hesitation of action—but,  
 after all, this flute probably cost about \$4.00 when  
 new, and the embouchure repair never helps.

Firth Son & Co. were only so named for a  
 short time, which allows us to date this flute quite  
 close to the Civil War period.

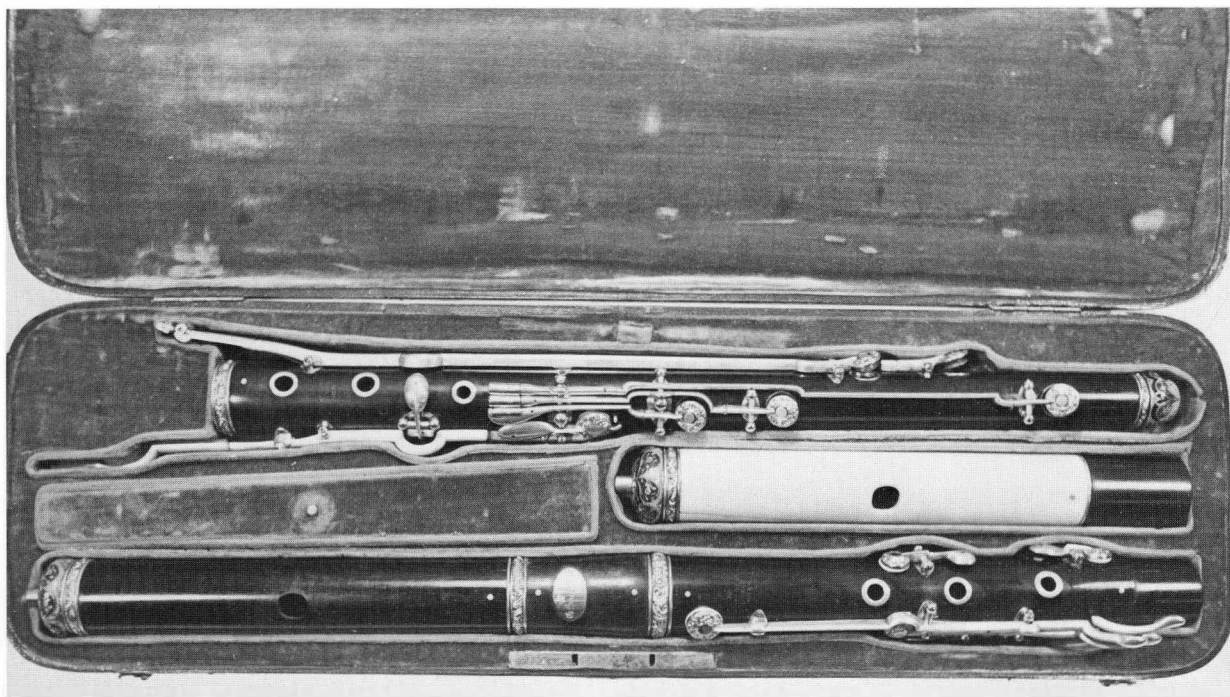
No case. Pitched about A=440 and up.  
 Sounding Length (mm): 543-527 (tuning slide).  
 \$695.00



**557 Firth Son & Co.**  
**Americans made the best cheap flutes.**

Romantic Flutes of Vienna.

*I love classifications like this, but the fact is most Viennese flutes were made elsewhere. Here follows a granddaddy of a Viennese flute from one of the two firms (with Koch) to inspire a tradition that spread from Vienna and popped up in fluteshops everywhere, even Paris!.*



533 C. Zeigler & Sohn

Any flute with a tone that could melt a heart of ice and that is covered with gold, ivory, and cloisonné is bound to stand out in a crowd.



533 C. Zeigler & Sohn

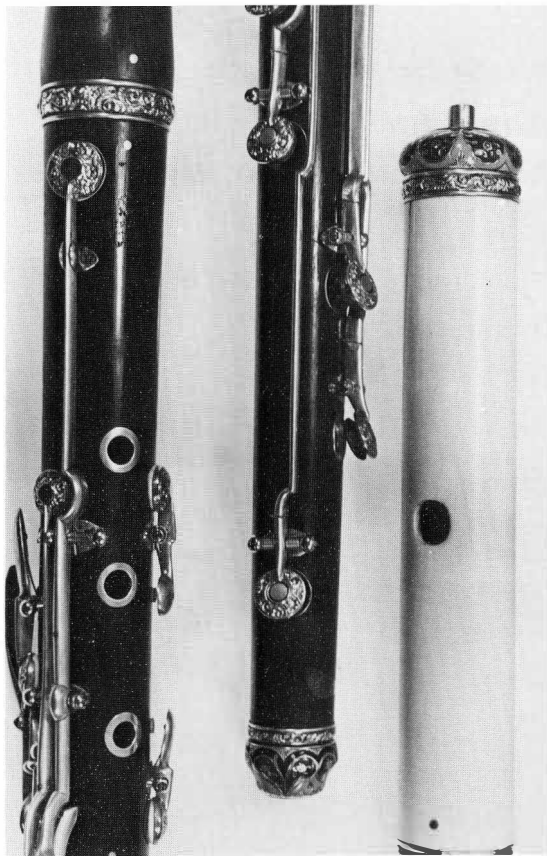
Cloisonné cap, with gold rollers on the keys.

From the Gandalf  
Collection

533 Ziegler, C. & Sohn

Vienna. c.1860? Stamped:  
(picture)/ C(is this a J?)  
ZIEGLER/& SOHN/WIEN on  
all joints, except ivory head.  
No hallmarks.

16 keys, foot to A,  
two headjoints (one of  
ivory). Pewter plugs on



**533 C. Zeigler & Sohn**  
 Here we see the curved and silver lined finger holes, the carved gold parts, the foot to A, and an extra key for high C.

open keys (footjoint). Body is blackwood, one headjoint is ivory, key shanks are silver, pad cups and other trim are solid gold, head and foot caps cloisonné.

Two cracks in ivory head, crack in wood head and barrel, small crack in heartpiece socket; looks like an old repair may have dented the top ring on the barrel, otherwise perfect condition.

Very little sign of wear from use.

This is an extraordinary flute, and bears the name "G. Sacerdoti" on a gold oval. The decorative work is superb, and the flute plays beautifully.

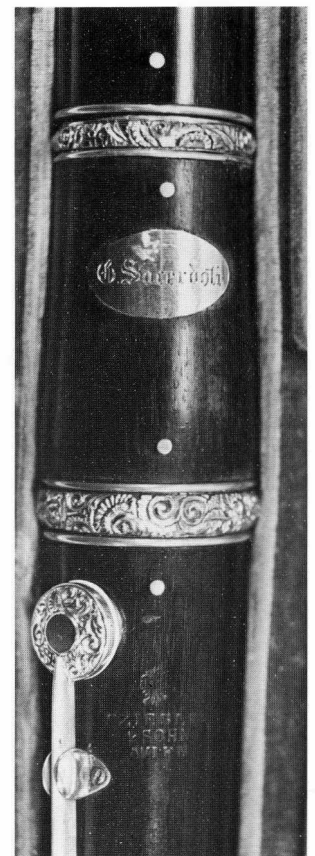
This is perhaps the most spectacular of the Gandalf instruments, and of Viennese flutes in general. In its day, it would have been practically impossible to order a more expensive flute; the top of the line from one of Vienna's most famous flutemakers.

One can see that this "Viennese tradition" does

not entail altering the basic makeup of the simple keyed system, which relies on six open holes (in this flute drilled on a curve to follow the hand) and keys for the notes outside of the key of D.

While the English (excepting Monzani) and (except for Tulou) the French eschewed keys beyond the chromatic necessity in their standard flutes, the Viennese liked extra keys at the top, the middle, and the bottom of the flute. The *je ne sais quoi* that characterizes the Viennese tradition has something to do with a cluster of keys for the right forefinger, and a foot at least to B.

This instrument is a cornucopia of talent. The case is extraordinary, the carved gold pieces magnificent, and the cloisonné practically of religious significance. Happily, this flute plays as beautifully as it looks. In original green-leather covered case, with gold stamping. Pitch is c.A=435-445. Sounding length (mm): Both heads the same: 713-695; \$10,000.00



**533 C. Zeigler & Sohn**  
 Note the detail in the gold rings and pad cup.

## Romantic Flutes of Italy

### From the Gandalf Collection

**531 Rampone** Milan. Late 19th century. Stamped on all joints: (lyre with leaves)/RAMPONE/MILANO/(and on all but bottom section)BREVETTATO/(R over E). 16 key, foot to B, fully lined head joint.

Well-pinned crack in barrel, otherwise excellent condition.

The silver lipplate fully lines the embouchure, and the somewhat whimsical design is unique. The cast crown and foot-cap are less fluid, but equally ornate.

May we suggest that this flute is in the Viennese tradition?

A very fine specimen from this famous Italian workshop. The keywork on this flute far exceeds the usual Italian standards; this must have been a choice flute when made.

This is a fine instrument, seemingly based on the system of Ziegler (note the wonderful cluster of keys for the right forefinger), although with some differences in the specific keys.

Pitched c. A=425-435.  
Sounding Length (mm): 652-640 (tuning slide).

\$1,200.00

•• **531 Rampone**



### **531 Rampone**

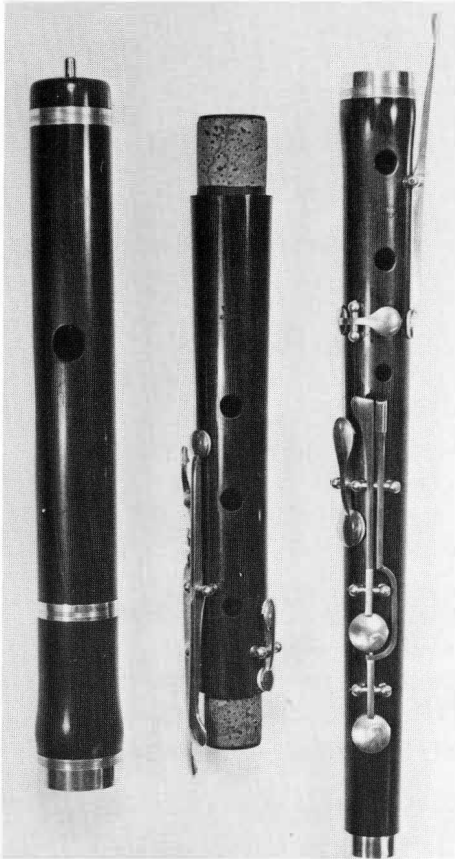
**This beautiful cluster of keys is a rare treat from Rampone.**

**For the curious, clockwise from the lower left these keys give: C, D#, C#, D, E, and finally an extra Bb touch (this last actually goes under all the others and zig-zags up to the Bb key at upper left).**

**The cast crown is also unusual.**

## Romantic Flutes from Elsewhere

*Elsewhere seems to be any place without an active and established flutemaking tradition. Our notions of this locale may differ with those of other flute-cartographers.*



**472 Wild**

**Swiss flutes are not at all common, and this is an uncommon flute.**

individual, or represents a tradition that is new to us. Whether there are others like it or not, this is a fine old flute. In old wooden flute case.  
A=437-450 (Seems to play beautifully at 440). Sound-length (mm): 600-590.  
\$2,482.00

**472 Heinrich Wild** Zurich. c.1854 (Langwill)

Stamped: (5 pointed star)/WILD/ZÜRICH/(5 pointed star) on all joints.

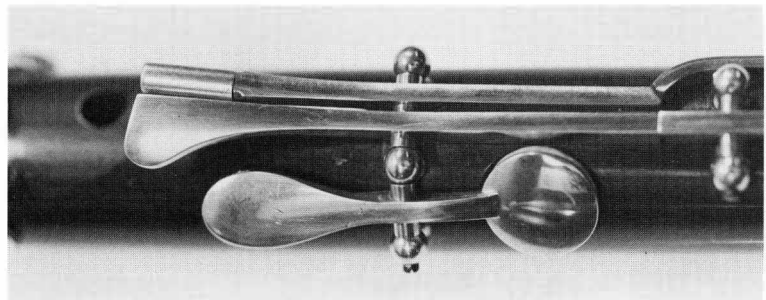
9 key (2 Bb touches). Cocus with silver keys and trim..

Crack in barrel, new lower ring, some key pivot-screws are new, French (excuse me, Swiss) polish worn at tone holes; otherwise excellent condition.

Unique sort of modified Bohemian keywork-looks delicate-almost Gallic-inspired, with Gallic-type short tuning-slide; in short, a Frenchman living in Munich could be expected to come up with a flute like this.

This is a very fine keyed-flute by a little known, but clearly highly skilled, maker. It has a great tone, and plays very easily. The response and feel of the flute are very compelling to the player. The combining of national traditions as seen in this flute produced an instrument of great versatility; one could play almost any music with this instrument and feel at home.

This flute is either a unique example from a skilled



**472 Wild**

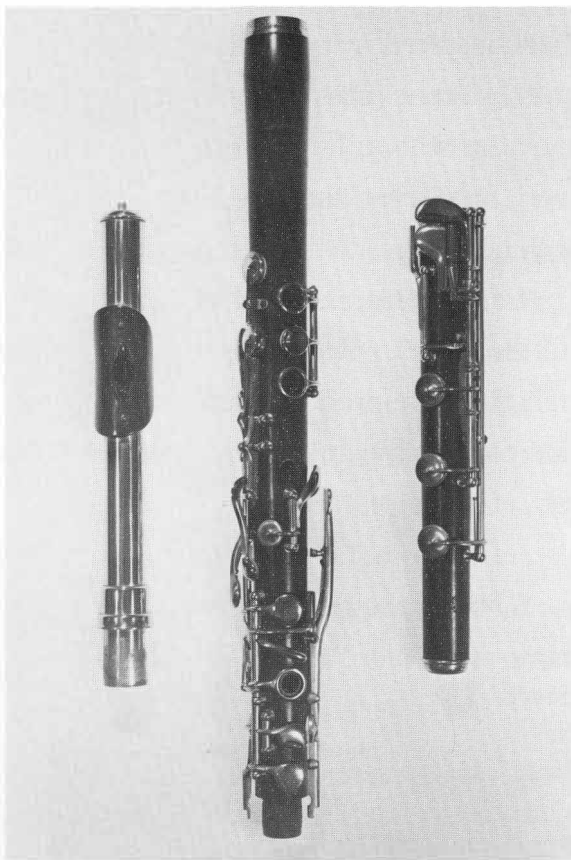
**Wild may not be well known, but he knew what he was doing. This is not a copy, but an original design that melds traditions.**

### Modified Simple-System Flutes

*Since the modifications to the simple keyed system were largely inspired by the popularity of the Boehm flute, and the modifications to Boehm's system were inspired by the popularity of the old keyed flutes, this classification is often acoustically blurry.*

*The Gandalf collection abounds in modified system flutes; some of these, like the conical-bored Siccama system flute by Whitaker, are clearly in the Simple family. Others, like the silver, cylindrically bored Siccama style flute by Butler, rely on the acoustic principle of the parabolic bead as discovered by Boehm in 1847.*

*The Kruspe flute from Gandalf that follows is a good example. The metal bead with winged embouchure plate are a long way from the old flutes, yet the key system is a very sophisticated adaptation of the closed-bole simple-system.*



**532 Kruspe**

**These Reform flutes are remarkably easy to play. They satisfy the yearning for the richness of the conical wooden bore, without giving way to the inventions of Boehm.**

### **Modified Simple-System Flutes of Germany**

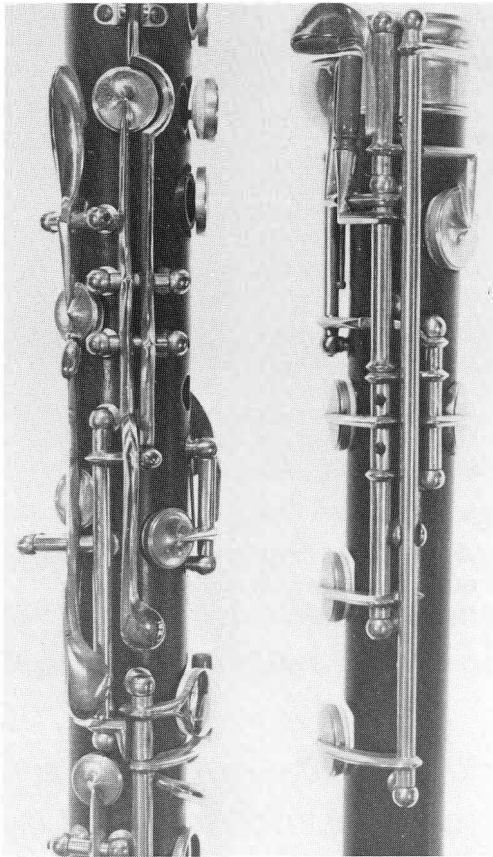
#### From the Gandalf Collection

**532 Kruspe, Carl** Leipzig. Late 19th cent.; possibly into the 20th. Stamped on body: (curved)REFORM-FLÖTE/(curved, in banner)SCHWEDLER & KRUSPE/(anchor)/(curved, in oval)CARL KRUSPE/LEIPZIG/(MONOGRAM) C OVER K/D.R.G.M./105527.

Schwedler & Kruspe reform flute, with winged embouchure and reform system, foot to B.

Black wood with German silver keys and trim, red composition rollers, ebonite lipplate on german silver head.

This flute is in excellent condition, with no cracks visible, an unused overhaul (probably from Howarth's), and only moderate wear from use.



**532 Kruspe**

**The footjoint (on the right) has an extra hole for C#, which opens when D is played. The key cups visible on the body (from the bottom at left) are an open-standing F# vent, which offers a forked-F when closed, a standard G#, an unusual G#-looking hole that opens with the Bb key, the Bb key, a standard C key, and the open arrangement for C at the top right.**

The reform-system is well known to aficionados of unusual flutes. Indeed, once bitten by the reform bug many flautists fail to recover. One can see from the photos that there are many great ideas in the key system. To find out how useful they are, we hope one day to read some of the dissertations available specifically on this system.

Nonetheless, in ignorance it is easy to feel the power and quality of this flute, and to gain a sense of the versatility that must be available to initiates.

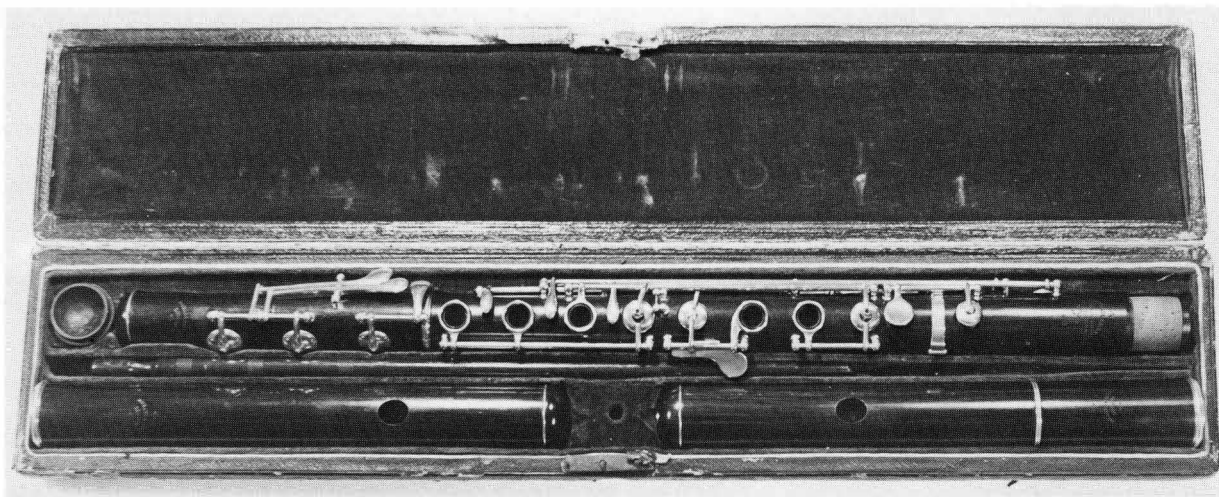
In apparently the original case.

Pitched about A=435-440, using a bit of the head as a tuner. Sounding Length (mm): 665-657, using the tuning slide \$1,800.00

**Conical Boehm Flutes**

**Conical Boehm Flutes of England**

*The English were never very international in their fluteplaying, and it wasn't until their beloved Rudall & Rose began making Boehm flutes in 1843 that they considered the Boehm system seriously. Within ten years, most simple-system makers were out of business*

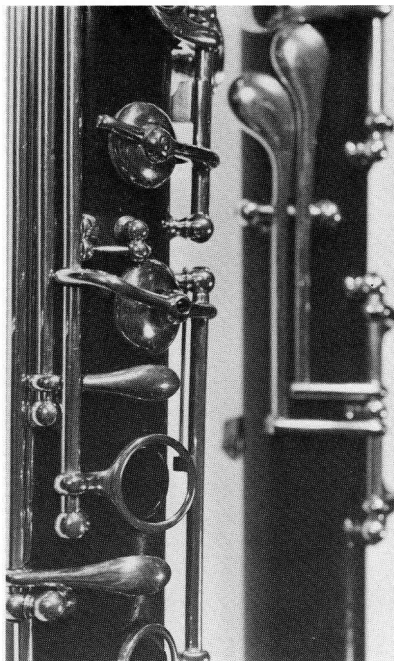


**535 Rudall & Rose**

**These are the flutes that any Englishman who was anybody switched to shortly after they came out in 1843; even George Rudall himself (62 years old when Greve came over from Munich to show John and George what these flutes were all about).**

**From the Gandalf Collection**

**535 Rudall & Rose** London. c.1845 Stamped: (quatrafoil)/(curved)RUDALL & ROSE/(straight)No. 1 TAVISTOCK STREET/COVENT GARDEN/(curved) LONDON/(quatrafoil)/240



**535 Rudall & Rose**

**This beautiful mechanism is in excellent condition. A missing G# trill key is visible here, just under the specially curved vaulted clutch.**

Boehm 1832 System with two headjoints, one with tuning slide and barrel, one all wood. Dorus G#, added crutch holder (crutch missing), added and removed G# trill lever.

Cocus with silver keys and trim. Hairline crack in barrel of lined head, otherwise in very fine condition.

This is an excellent example of the conical-bore Boehm flutes of England. The wood was carefully chosen and handsomely finished. The mechanism was carefully made, and remains in excellent condition. This flute was apparently overhauled at Howarth's and little used since then; the pads may need a bit of "playing in". Most of the professional English flute players seem to have switched from Rudall and Rose type 8 keyed flutes to these 1832 system instruments; anyone wanting to make that switch today would be hard put to find a better specimen than this one. In original fitted case. This flute seems to play at A=440 with the wooden head, and from A=435-452 using the tuning slide. Sounding Length (mm):

603-588 (head with tuning slide), 595 (wooden head). \$7,500.00

## Cylindrical Boehm Flutes

*We have several nice Boehm system flutes in the shop right now, which are unavailable for photographs. These include a wooden Boehm & Mendler, with silver keys and a thinned head; a silver Badger with a foot to B, and a highly unusual and rare American flute by Berteling, with all sorts of fancy design ideas. These are not part of the Gandalf collection, which does include a silver headjoint with gold lip-plate attributed to Boehm & Mendler, in its original little case, as well as several English Boehm flutes, and a wooden George Haynes.*

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### Carte's Modifications of the Boehm System Flutes of England

*Richard Carte was the Englishman who wrested the monopoly of good ideas on flutemaking from the French and Germans. For doing so he was rewarded with a partnership in the firm of Rudall & Rose.*

*The following few flutes from the workshop of Rudall, Rose and Carte are a small sampling from the Gandalf Collection holdings of English flutes. Probably originally from the Howarth family collection, this group of instruments includes the very early specially ordered flute for Mathews (illustrated here), three progressive examples of the 1851-and-1862 system, a fine Radcliff model of wood with a thinned headjoint, the matched set of 1867 instruments illustrated below, and finally a fairly recent silver flute and piccolo set from Rudall, Carte & Co. Ltd.*

*This group, with the other (often very rare) English innovations represented in the Gandalf collection, would form a dandy package for anyone wanting an instant museum.*



**536 Rudall, Rose & Cartes**

Many flautists (I think) are familiar with the pictures of Mathews comfortably sitting and holding "Chrysostom", for which this was the prototype.

**From the Gandalf Collection**

**536 Rudall, Rose & Cartes (sic)** London. c.1850?-1854? Stamped: (script)Rudall, Rose & Cartes,/Patentees,/38 Southhampton Street, Strand/London/Carte's Patent. on barrel. Silver, with ivory barrel (sporting a square embouchure).

Mathews variations of Carte's 1850 Patent. Appears to be in excellent condition. Mind, this flute was probably never declared "finished". Many changes were made during the evolution of this mechanism, resulting in numerous patches covering abandoned tone holes.

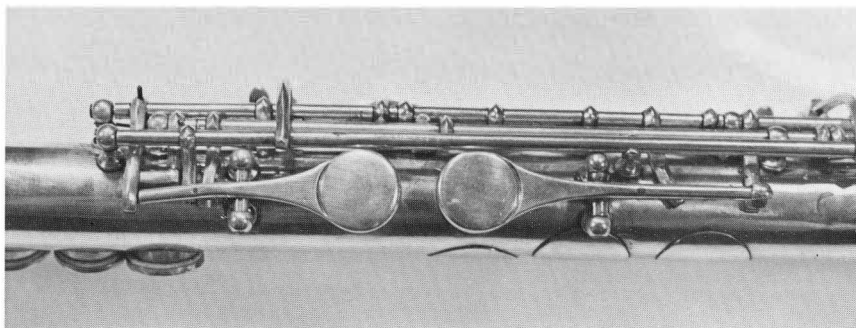
The keywork on this flute is very interesting, with the key arms and vaulted clutch parts very much in the French style. The questions surrounding the French influence on the flutemaking ascribed to Carte are once again brought forth here. This flute was clearly made in England, yet the very skillful French-style keywork is completely unlike the previous work of Rudall & Rose. I would love to know if Carte was actually a flutemaker, or if the firm hired someone over from Godfroy's to build Carte's ideas (in this case Mathews').

A note in the case (likely from Jim Howarth) reads: "Prototype for gold flute made for Mathews of Birmingham. Name of flute "Barbiton"." The Mathews' flutes have become well known, and this is therefore an important historical specimen. Illustrations of Mathews hold-

ing Chrysostom (for which Barbiton was seemingly the prototype) are well known and appear in many sources.

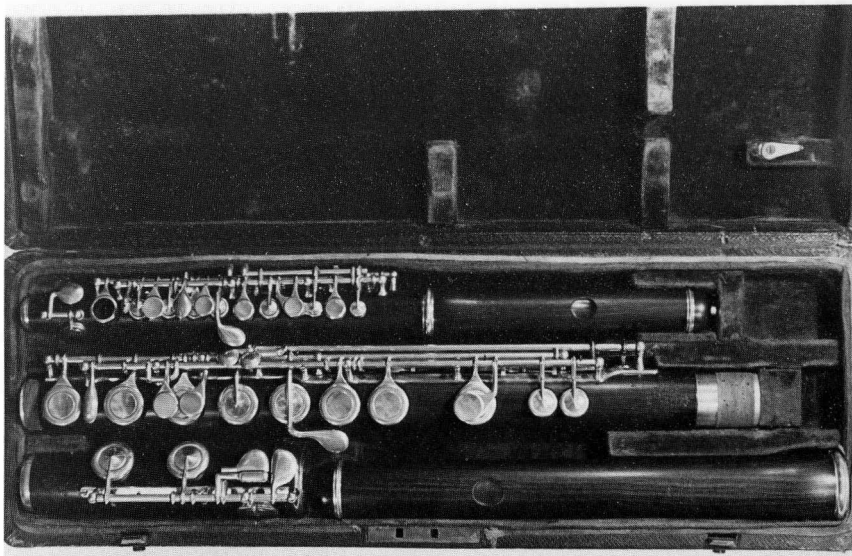
Apparently overhauled at Howarth's.

In original one-piece case. Sounding Length (mm): 592 \$2,500.00



**536 Rudall, Rose & Cartes**

This photo is of a relatively quiet section of Barbiton. There are three separate rods connected to the C key (on the left). Two vaulted clutches (modeled after Godfroy) are visible, as are three abandoned tone holes, and the beginning of a run of trill keys that would cause envy in Vienna.



**542, 543 Rudall, Carte & Co.**

**This matched set of 1867 system instruments show the maturation once again of a National style, often, as here, promulgated by one man.**

all other joints.

*with*

**543 Rudall Carte & Co.** London. Stamped: On

body: (crown)/RUDALL/ CARTE & Cc/23 BERNIERS SREET/OXFORD STREET/LONDON/ 3351; (crown)/RUDALL/CARTE & Co./LONDON on headjoint.



**542, 543 Rudall, Carte & Co.  
Carte's most popular model.**

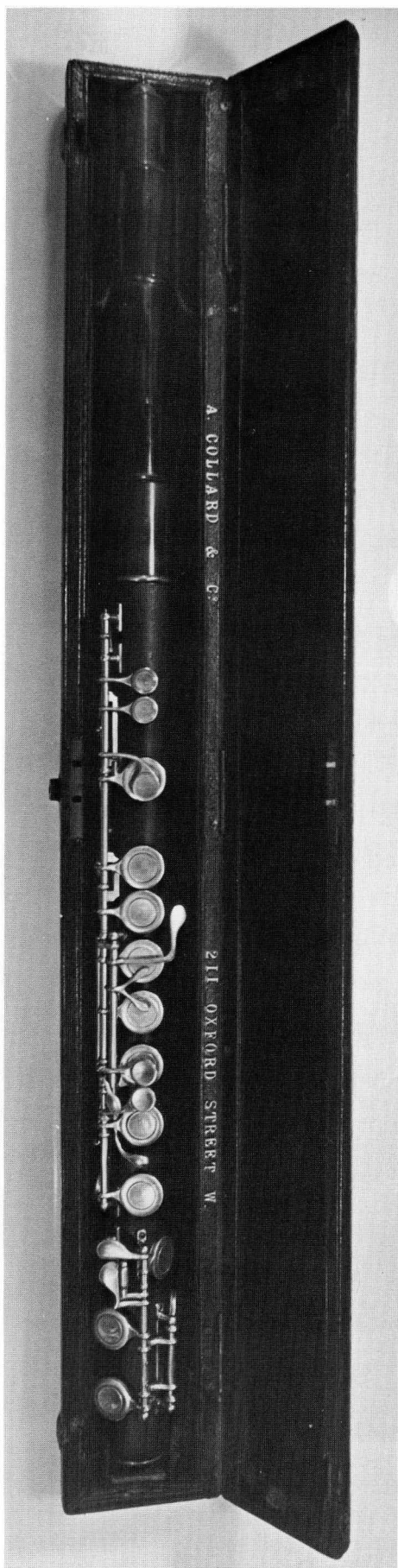
A matched set of 1867 system flute and piccolo. Bright-grained cocus, with silver keys and trim. Finish faded, otherwise appears as new. This is a very beautiful pair of flutes, in near mint condition.

The 1867 system was Carte's most commercially successful product. This begs the question of what it is that makes a flute system popular. What, for example, did Carte really do? What is it that makes the 1867 system more popular than, say, the Radcliff system, or even the Schwedler Reform flutes? All three of these systems have adherants today. Yes, its true that the open D of the 1867 flutes is handy, and the F# is perhaps more convenient than Boehm's, but is this really what matters? Some would say the answer is clearly, "yes". In original case. Pitched around A=452. Sounding Length (mm) Flute: 580; Piccolo: 250.

\$3,000.00

*From the Gandalf  
Collection*

**542 Rudall Carte & Co.** London c.1902 (dated from Dayton Miller's listing of Rudall Carte serial numbers). Stamped: (crown)/RUDALL/CARTE & Cc/23 BERNIERS SREET/OXFORD STREET/LONDON/3323/ (space)1867 PATENT at top of body; (crown)/RUDALL/CARTE & Co./LONDON on



## Other English Modifications of the Boehm System Flutes

*The English were never content. They were, however, enthusiastic. Hence the possibility of a whole classification of flutes based on the English sentiment that perfection was indeed a possibility, it only had yet to be discovered.*

*We classify these as offshoots of Boehm either because they share the open bores or the parabolic head that were Boehm's great contributions.*

*Once again, the Gandalf Collection contains a fine compendium of flutes in this classification. Several fine Siccama system offshoots are here (Boehm related only with a cylindrical bore), two of Clinton's equisonant flutes (one of these is especially fine, neither of them really belonging in this category), the rare Collard flute illustrated here, and finally a flute designed and built by George Howarth himself.*

### From the Gandalf Collection

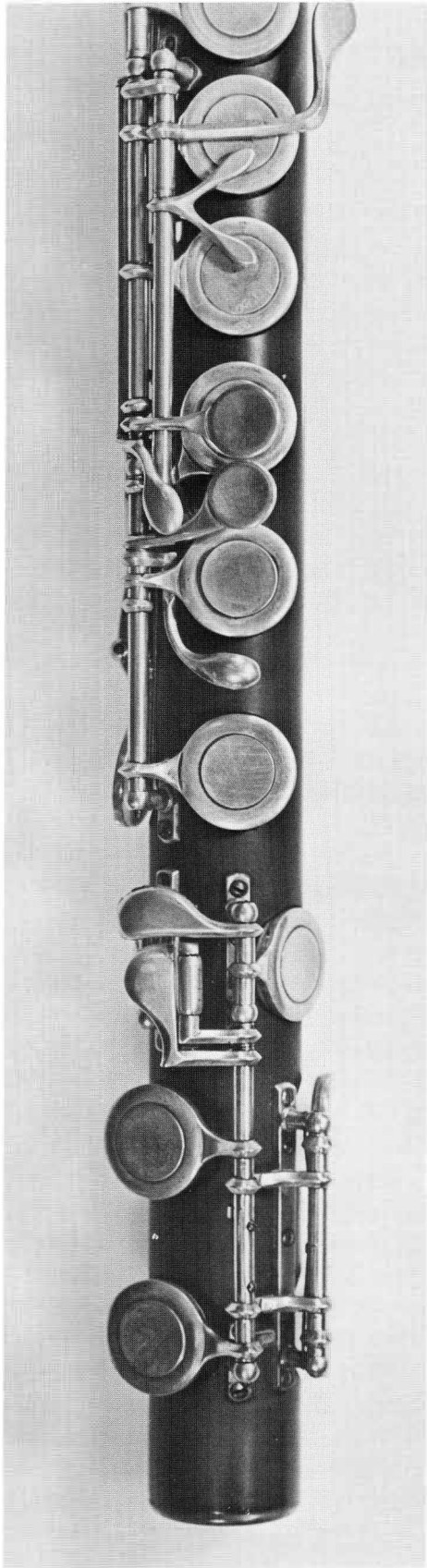
**551 Collard, A. & Co.** London. 1882-1887  
 Stamped: (crown)/(script)COLLARD'S PATENT/(straight type, curved)A. COLLARD & Co./(reverse curve)LONDON/(straight type)No. 88

Collard's Patent.

Ebonite with silver keys and trim, short silver tuning sleeve.

Appears to be in near perfect condition.

This instrument is very carefully and skillfully made. There is a beguiling independence about these English flutemakers, which is epitomised by the delicately shaped rabbit-ears clutch, used here to produce the F#.



It seems as though the doubling of the lower note holes, combined with a big bore and the ebonite tube, have made for a very loud flute, especially in the lower register.

A very interesting English flute system, sort of like an 1867 system with doubled holes from the E hole downward. In original case with name and address stamped in gold. Pitched at A=452. Sounding Length (mm): 585. \$1,750.00

#### 551 Collard

**Although patently English, this flute borrows some keys from others, and introduces some extraordinary ones of its own. I especially like the rabbit-ears-clutch, and the wonderful duplicate holes giving extra venting (and some terrific clutches) from the E all the way down to C.**



*We have come to the end of our available illustrations. Next we present a complete list of the Gandalf flutes. For more information, and photos when available, please contact us.*

## The Gandalf Collection

*See the table of contents for an alphabetical listing of makers.*

### **Classical Keyed Flutes of England**

- 500 Cahusac** London c.1800? Ivory 6-key, 2 midjoints. Body is solid ivory, keys and trim are silver. Corkscrew inside head is ivory and boxwood. Condition is good, although it shows its age through dings and stains. Headjoint is cracked through embouchure, ivory fault in tenon of short midjoint, small crack in socket of footjoint. This flute was clearly a well made late Classical instrument. With contemporary case. \$4,800.00
- 506 Potter, W.H.** London c.1810? 8 key, all pewter plugs, fully lined head. Solid ivory body, silver keys and trim. Cracked through embouchure and rear of barrel, cracks showing in midjoint, heart and foot. All pewter plugs working well. Headjoint crack looks as though it was closed and tube reamed. Keys worn from use, with several repairs. This flute is an enigma. None of the traditional signatures of the Potters' appear in the style of undercutting or spring attachment. Nonetheless the flute seems to play well. In non-original wooden case. \$1,000.00
- 504 Gerock, C.** London 1804-1821 6 key boxwood and ivory flute with fully lined head, foot to C. Flat, square keys to D, pewter plug keys for C & C#. Boxwood with ivory trim and silver keys. Crack (previously repaired) in head, otherwise looks fine but well used. In contemporary mahogany case. \$1,800.00
- 502 Gerock, C.** London 1804-1821 (dates of firm at this address) 8 key, lined head and barrel, pewter plug keys (except high C, which is flat) Solid ivory, with silver keys and later silver bands on headjoint. Well worn from use and possible poor storage. Headjoint cracked through embouchure, barrel cracked through name, both joints banded with silver rings (tastefully) to hold together repair. Keys in general seem to have been repaired frequently. This was certainly a well used flute, and it looks to be feeling its age. No case. \$2,800.00
- 503 Gerock, C.** London 1804-1821 6 key boxwood and ivory flute with fully lined head, foot to C and pewter plug keys throughout. Boxwood with ivory trim and silver keys. Condition of this flute is as new, with apparently original felt on keys, and possibly original thread on some tenons. Stamps and original polished oil finish all as new. Some very slight wear is evident. This is a perfect example of an early Romantic English flute. No case. \$2,400.00
- 508 Monzani & Co.** London c.1816 9 key (extra Bb lever) with C foot. Foot and heartpiece joined. Headjoint is all wood, with tenon, and numbered "2". Very fine-grained blackwood with silver keys and trim. Ivory cork screw. Well used, but with plenty of use yet to come. Two cracks in midjoint socket, ditto heart piece socket. Long F shoulder repaired. Otherwise clean but worn. A massive-looking flute, probably a great player. No case. \$1,800.00
- 509 Monzani & Co.** London 7 key with C foot, no long F. Headjoint partially lined with plated tube, heart and foot two pieces. Very delicate flute, with em-

bossed silver bands. Cocus with silver keys and trim. Excellent condition, with small cracks in heartpiece socket and foot joint socket. A very attractive and delicate Monzani. In old wooden case, not contemporary. \$1,600.00

## Romantic Flutes

### **Romantic Flutes of Germany**

**528 Osmaneck, A.** Schonbach/B Late 19th century? 13 key flute with B foot and ivory headjoint with reform embouchure, ivory bushings at tone holes, ivory rollers at foot. Blackwood with German silver keys and German silver and ivory trim. Recent crack through ivory head, not through embouchure; small crack in barrel, C# ivory roller split; otherwise moderately worn from use. A Viennese type flute of moderate quality. To be sold as is. No case. \$435.00

**530 Grassel, G.** Nurnberg Late 19th century? 13 key simple system with reform embouchure, B foot. Blackwood with silver (possibly German silver) keys and trim. In perfect condition, with little wear from use. A fine Viennese type flute, of the good, honest, middle-class variety. No case. \$1,000.00

### **Romantic Flutes of France**

**529 Martin Flli.** Paris very late 19th century 13 key, B foot, no metal in head. Blackwood with German silver keys and trim. Looks brand new. A very moderately priced flute of its day. Interesting now because of its pristine condition. No case. \$685.00

### **Romantic Flutes of England**

**505 Drouet** London c. 1820? Moderate hole 8 key, all salt spoon keys Ivory with silver keys and trim Embouchure has large chip inside of tube, black stain spot on midjoint, small crack in barrel, new spring (at least) on G# key and D# key, otherwise good condition, As is usual on these Drouet-stamped flutes the keywork is somewhat clumsy, and this instrument has undergone some silver repairs to match. The silver rings are attractively chased, and the ivory looks good. In Monzani-type case \$1,400.00

**510 Monzani & Co.** London 9 key, C foot, with two wooden headjoints (no slide), both of which bear tenons. Heart and foot one piece. Boxwood with silver keys and trim, ivory cork screws. Very heavily used and repaired. Headjoint 1 with small crack in tenon, embouchure probably enlarged, 2 with large boxwood bushing and recut embouchure. Midjoint with 3 small socket cracks, one pinned. Heartpiece socket and long F shoulders replaced A very handsome, massive looking flute; obviously well liked in the past, with the possibility of life left. No case. \$1,675.00

**511 Monzani & Co.** London 5 key (high C), French tuning slide, D foot. Cocus with silver keys and ivory trim. Minor crack in head and barrel, short F probably an old replacement, possibly with new shoulders, ivory yellow; well worn from usage. An unusual older-looking style flute, with a good tone and easy playability, I suspect. No case. \$975.00

**512 Monzani & Co.** London c.1819 6 key F flute, with foot to "C#" equivalent. Cocus with silver keys and trim. Brand new condition. This is the short flute in a

matched set of three flutes in a heavy box. In large case with C and Bb flutes

**513 Monzani & Co.** London c.1819 5 key flute D'Amour Cocus with silver keys and trim. Brand new condition. This is the long flute in a matched set of three flutes in a heavy box. In large case with C and B flutes

**514 Monzani & Co** London c.1819 9 key flute, with extra Bb touch. Cocus with silver keys and trim. This is a flute of the finest Monzani model. The keys are fitted with silver sheaths at the shoulders; these with double springs enclosed. The long F pad seat is raised for function; the silver sheath is ornamented. This beautiful set of flutes is in very fine condition, with this concert flute the only one showing any wear at all. Seemingly a classic aristocratic "house flute". This trio is all pitched at A=440 or so, excepting the all-wood headjoint on the concert flute In very handsome large wooden, brass-fitted case with F and Bb flutes. \$7,500.00

**515 Monzani & Co.** London c.1822 10 key , including an extra touchpiece for Bb, and a later addition of a key for the high D to E trill. Cocus wood with silver keys and broad silver bands, silver crescent for lip, silver ring around embouchure. Silver sleeve in French-style tuning slide. Considerable wear from a long and productive life. The headjoint is cracked through the embouchure, with a crude repair. The bushing and lipplate may have been added later (they look that way). High E trill key set in with added wooden guide shoulders and a silver sheath for the pin. Long F added later (possibly a repair) with new shoulders, and an apparently later key. This flute is a handsome, fluted-head model, which has clearly been well used for many years. With an inexpensive contemporary Mahogany case. \$1,300.00

**516 Hill-Late Monzani & Co.** London c.1827? 8-key, C foot. Fully lined head. Pewter plugs on C & C# keys. Cocus with silver keys and trim. Ivory ring sandwiched in sockets. Repaired crack through embouchure leaving a slight disfigurement; two cracks in barrel, with barrel tenon badly damaged, long F shoulder and guide repaired, C# plug repaired, Cnat plug needing repair. The footjoint key plugs look beyond repair. In very fine Monzani case. \$925.00

**517 Monzani & Co.** London c.1827 9 key with C foot, extra Bb touch. Headjoint partially lined with silver tube, heart and foot one piece. Headjoint fluted as a Doric column. Cocus with silver keys and trim. This flute was obviously liked well enough to justify the massive repairs on it, but nonetheless exposed to enemy fire time and again. Head cracked, barrel cracked and repaired with silver bands, midjoint badly cracked and pinned twice, etc. This instrument has promise, but we are pricing it as a basket case needing extensive repairs; mostly crack touch ups. No case. \$585.00

**518 Monzani & Co.** London c.1827 8 key with C foot, headjoint partially lined with silver tube, heart and foot one piece. Cocus with silver keys and trim. Well used, but not abused. Missing one long F guide shoulder, two hairline cracks in barrel, pinned crack in midjoint socket; otherwise clean. Although this flute probably hasn't seen a repair shop in over a century, it nonetheless shows great promise as a player. The minor disfigurements should in no way detract from this being a fine and useable instrument. No case. \$985.00

**519 Hill, late Monzani & Co.** London c.1830 11 key; extra Bb touch, B foot, high E trill. Partially lined head, which is fluted like a Doric column. Double springs throughout, set in silver, occasionally ornate, saddles set into the wooden shoulders. Cocus wood

with silver keys and trim, partially lined head joint with plated tube. In pristine condition, save one tiny hairline crack in barrel; used very little, if at all. An exquisite artifact for the historian, this flute is also obviously very choice for any musician as well. Currently without a case. \$3,200.00

**520 Hill, late Monzani & Co.** London c.1830 11 key, B foot solid ivory flute with Nicholson-size tone holes and a silver-lined square embouchure! Keys include E trill, extra Bb, and B foot. Headjoint with silver-tubed French slide. Solid ivory body, silver keys and trim, ivory cap and cork screw. Ivory in general shows serious aging from within, including an emerging crack in head. Barrel with 2 cracks, sockets cracked, bottom of foot with one crack. the flute actually looks pretty good from the outside. This is the finest Monzani model, with ornate double springs etc.; however, this flute has seen lots of action, including repairs to the long F shoulders (one part missing). Nonetheless it appears as though the flute could be born again. No case currently. \$3,800.00

**521 Hill, late Monzani & Co.** London c.1831?? 8 key, foot to C, French-style tuning slide in head (partially lined). Heart and foot one piece. Cocus wood with silver keys and trim, partially lined head joint with plated tube. Not bad condition, with only a minor barrel crack and minor scratches, and a chip off the short F shoulder disfiguring the flute, unless the very large embouchure hole is completely out of place. This flute needs a complete overhaul; other than the presence of a very large embouchure hole it is very restorable. In apparently original case. \$975.00

**522 Hill, late Monzani & Co.** London c.1833 9 key (extra Bb touch), foot to C, French-style tuning slide in head (partially lined). Heart and foot one piece. Cocus wood with silver keys and trim, partially lined head joint with plated tube. Very clean, with only a barrel crack and minor scratches showing the age of the flute. C & C# key pads an unusual cork arrangement, sort of like doughnuts. Seems to be a good player. In apparently original case, with "Directions" from Monzani & Hill's, signed by HWH and inscribed, "Flute bought Feb, 1834 HWH". Includes cocus cork grease container and compartment with old (original?) pads. \$2,800.00

**523 Hill-Late Monzani & Co.** London c.1834 9-key, C foot. (extra Bb touch). French tuning slide. Cocus with silver keys and trim. Very minor cracks in head, barrel, and heartpiece socket. Steel springs (replaced?) on Bb, G#, long F and short F keys. Bb key hallmarked 1834. Otherwise very clean. A fine instrument; well used but well kept over the years. In original case, which contains used and unused pads, as well as a broken piece of brass spring, in a little compartment. \$2,300.00

**524 Hill, late Monzani & Co.** London c.1828 9 key (extra Bb touch). Heart and foot one piece. Cocus wood with silver keys and trim, completely lined head joint with plated tube. Small crack and scratches in head and barrel, otherwise clean but slightly worn from use. C & C# key pads a cork arrangement, sort of like doughnuts. Seems to be a good player. No case \$2,400.00

**525 Hill, late Monzani** London c.1834 6 key, C foot. Fully lined head joint. Solid ivory body, carved with Chinese scenes. Keys and trim silver. Embouchure and barrel cracks, otherwise looks excellent. Obviously an extraordinary flute for the carvings alone; seems to be a great player as well. In old one-piece case. \$10,000.00

**526 Hill-Late Monzani & Co.** London c.1836 (Hallmark) 9-key, C foot. (extra Bb touch). Fully lined Headjoint with tuning slide, foot and heart one piece. Cocus with silver

keys and trim, inlaid silver lipplate. Pinned crack through headjoint (embouchure safe) and barrel, hairline crack in midjoint socket, repaired shoulder on long F, unusual hairline crack down from E hole, small dent (dropped?) on bottom of foot; otherwise worn from use. This is a very attractive flute. The wood, as is usual with Monzani instruments, is a fine dark cocus. The silver work is perhaps more lyrical than usual. The lipplate, which fully lines the inside of the blow hole, is one of the prettiest we have seen. With Monzani case. \$1,975.00

**527 Renton** Edinburgh c.1817 Left-handed flute with 9 keys (extra Bb touch) and C foot. Headjoint partially lined (French style slide). Most keys with flat pads, except D# (saltspoon) and C & C# (plugs). Heart and foot one piece. Wood is burly figured rose-wood looking; keys and trim are silver. Small crack in barrel, numerous repaired cracks on heartpiece socket, some to G hole (was the flute sat upon?), otherwise shows signs of a fairly recent overhaul (Howarth's?). This flute clearly did not pass its life in the subdued confines of the concert hall. The sense of humor evident in the makers' having stamped his name upside down (it is a left-handed flute) was evidently shared in the joie-de-vie of it's owner. No case. \$1,355.00

### **Romantic Flutes of Vienna.**

**533 Ziegler, C. & Sohn** Vienna c.1860? 16 keys, foot to A, two headjoints (one of ivory). Pewter plugs on all open keys (footjoint). Body is a blackwood, one headjoint is ivory, key shanks are silver, pad cups and other trim is gold, head and foot caps cloisoné. Two cracks in ivory head (repaired previously) repaired crack in wood head and barrel, small crack in heartpiece socket; looks like an old repair may have dented the top ring on the barrel, otherwise perfect. Very little sign of wear from use. This is an extraordinary flute, and bears the name "G. Sacerdoti" on a gold oval. The decorative work is superb, and the flute plays beautifully. In original green-leather covered case, with gold stamping, in perfect condition. \$10,000.00

### **Romantic Flutes of Italy**

**531 Rampone** Milan Late 19th century. 16 key, foot to B, fully lined head joint. Well-pinned crack in barrel, otherwise excellent condition. A very fine specimen from this famous Italian workshop. The keywork on this flute far exceeds the usual Italian standards; this must have been a costly flute when made. In modern plastic instrument case. \$1,200.00

### **Modified Simple-System Flutes**

#### **Modified Simple-System Flutes of Germany**

**532 Kruspe, Carl** Leipzig Late 19th cent.; possibly into the 20th. Schwedler & Kruspe reform flute, with winged embouchure and reform system, foot to B. Black wood with German silver keys and trim, red composition rollers, ebonite lipplate on german silver head. This flute is in excellent condition, with no cracks visible, an unused overhaul (probably from Howarth's), and only moderate wear from use. The reform-system is well known to aficionados of unusual flutes. In original looking case. \$1,800.00

#### **Modified Simple-System Flutes of England**

**507 Monzani** London c.1813 Flageolet: 6 key F flute, with foot to "C#", and a flageolet head (no flute head). Cocus wood with silver keys and trim, ivory mouthpiece and large ivory cap. Sockets with one crack each; otherwise dirty but clean. Certainly an oddity, this flageolet is a fine one in excellent condition. In original very handsome inlaid wooden case. \$625.00

**549 Whitaker, H.** London c.1850? Partial Siccama system, C foot, conical bore, fully lined head,—basically an eight-keyed flute with alternative C and extendors for the A and E holes. Cocus with German(?) silver keys and trim. Appears to be in excellent condition, with no cracks and little wear. Whitaker was a very fine maker, and apparently made piccolos and other flutes for Rudall & Rose. This is a fine example of the Siccama flute, and may well be a great player. No case. \$1,200.00

**541 Rudall Carte & Co.** London late 19th century Full siccama, with massive cylindrical bore and parabolic head, foot to C. Foot and heartpiece as one. Cocus, with cast silver keys and silver trim. Embouchure cut through ebonite section about 2.75 inches long. Worn, but previously overhauled (Howarth's?). Pads need playing in. Could use a wiping. Very unusual extensive cracking on tube, previously fixed. \$650.00

**550 Butler, G.** London and Dublin c.1860? Siccama type system with cylindrical bore and tapered head. Barrel embouchure. Basically an eight-keyed flute, with the tone holes covered by keys. C foot. Silver throughout. Condition is excellent, with minor wear. Sports an unused overhaul (probably from Howarth's), although some of the pads need "playing in", as they say. A very fine example of this genre. The keywork is skillfully done, with some nice personal touches, such as the rounded clutches for the left-hand notes. In case that looks original. \$935.00

### Conical Boehm Flutes

#### **Conical Boehm Flutes of England**

**534 Rudall & Rose** London c.1845 1832 system, Dorus G#. Cocus with silver keys and trim. Crack through embouchure and barrel repaired, with new silver bushing in embouchure. Mechanism worn from considerable use. This flute plays, but the embouchure bushing reduces its value considerably. Since it seems to work, it may well serve as a currently playable instrument at a reasonable price. In case from Rudall, Carte & Co. \$3,000.00

**535 Rudall & Rose** London c.1845 1832 System with two headjoints, one with tuning slide and barrel, one all wood. Dorus G#, added crutch holder (crutch missing), added and removed G# trill lever. Cocus with silver keys and trim. Hairline crack in barrel of lined head, otherwise in fine condition. This is a very fine example of the conical-bore Boehm flutes of England. The wood was carefully chosen and handsomely finished. The mechanism was carefully made, and remains in excellent condition. This flute was apparently overhauled at Howarth's, One would be hard put to find a better specimen than this one. In original fitted case. \$7,500.00

### Cylindrical Boehm Flutes

## Cylindrical Boehm Flutes of Germany

**553 Boehm & Mendler att.** Silver and gold headjoint in case Silver seamed tube, gold lipplate, steel(?) screw for cork adjustment. The ring seems possibly to have been moved up a tad (somewhat sloppily), perhaps while shortening(?) otherwise excellent. Includes a note from a seller to the effect that many have attested to the maker of this joint, and that Ewan MacDougal of the Flutemaker's Guild added the screw at the cork. With probably the original case, \$1,250.00

## Cylindrical Boehm Flutes of England

**533 Boosey & Co Ltd.** London c.1900?? Very large bore Ebonite Boehm system with thined head, closed G#, Briccialdi Bb, C foot. Body and foot one piece. Ebonite with German silver keys and trim. Ebonite faded, otherwise excellent. Probably overhauled at Howarth's. A fine less-expensive instrument, in excellent condition. In old case. \$685.00

**545 Rudall, Carte & Co., Ltd.** London c.1959 Silver Boehm system flute in case with piccolo S#546. Heavy Silver body with silver keys and gold springs. Condition is not bad, although some sloppy soldering is evident on the chimney and the pads need better seating. Looks like an unused Howarth overhaul. Not a bad flute, with a scale that measures and for the most part plays c. 440. In original(?) case with piccolo. \$1,600.00

**546 Rudall, Carte & Co., Ltd.** London c.1959 Silver Boehm system piccolo with winged ebonite lipplate. In case with flute S#545. Heavy Silver body with silver keys and steel springs. Condition is not bad; looks like an unused Howarth overhaul. Not a bad flute, with a scale that measures and for the most part plays c. 440. In original(?) case with piccolo.

## Cylindrical Boehm Flutes of America

**554 Haynes, George W.** Boston c.1900 American version of Boehm and Mendler, with Briccialdi Bb and closed G#. Blackwood with silver keys and steel springs. Very minor cracks in headjoint socket, Upper trill-keys post loose, minor repairs on G# and Cnat keys. In general, a very clean specimen, once the post is re-soldered. The flute measures out to a low-pitched scale (435 or thereabouts), however since it won't play until the post is resoldered the actual pitch is undeterminable. In original ? case \$1,000.00

## Modifications of the Boehm System Flutes

### Carte's Modifications of the Boehm System Flutes of England

**536 Rudall, Rose & Cartes (sic)** London c.1850-1854? Mathews variation of Carte's. Silver, with ivory barrel. Appears to be in excellent condition. Mind, this flute was probably never declared "finished". Many changes were made during the evolution of this mechanism, resulting in numerous patches covering abandoned tone holes. A note in the case (almost certainly from Jim Howarth) reads: "Prototype for gold flute made for Mathews

of Birmingham. Name of flute "Barbiton". The Mathews' flutes have become well known, and this is therefore an important historical specimen. In original one-piece case. \$2,000.00

**537 Rudall, Rose, Carte & Co.** London c.1862-1871-probably towards the beginning 1851 system, according to small note attached to key, probably in Jim Howarth's hand. Silver Fine condition, including a partially used overhaul (probably by Howarth's), although the pads are not seating quite right. This is a simpler Carte mechanism; fairly straightforward, and in very fine condition. In original? case marked 1861 under top padding. \$1,000.00

**539 Rudall, Rose, Carte & Co.** London c.1862-1871-probably towards the end 1851 & 1862 system, Rockstro's model. Barrell embouchure. Silver Fine condition, including an unused overhaul (probably by Howarth's), although the pads are not seating quite right. A fine, but not magnificent, example of this model flute. In more recent Rudall Carte & Co Ltd. case. \$975.00

**538 Rudall, Rose, Carte & Co.** London c.1862-1871-probably towards the beginning 1851 & 1862 system, Barell embouchure. This flute is actually quite unlike the other flute marked 1851 & 1862 in the Gandalf collection, having a more complicated key arrangement. Silver. In excellent historical condition, although old pads are not seating quite right. This is a first rate example of an early Carte mechanism, with only a few changes made after initial construction. The keywork and overall construction appear first rate. In contemporary English case. \$1,500.00

**542 Rudall Carte & Co.** London A matched set of 1867 system flute and piccolo. Bright-grained cocus, with silver keys and trim. Finish faded, otherwise appears as new. This is a very beautiful pair of flutes, in near mint condition. In original case. \$3,000.00

**543 Rudall Carte & Co.** London 1867 system piccolo with flute #542 Bright-grained cocus, with silver keys and trim. Finish faded, otherwise appears as new. In original case.

**540 Rudall Carte & Co.** London Radcliff System with thined wood headjoint. Cocus?, with silver keys and trim, silver lined headjoint. Very moldy, otherwise appears excellent, with some but not lots of wear from use. An excellent example of this still useful system. In contemporary, possibly original case. \$1,800.00

**544 Rudall Carte & Co.** London Simplified Radcliff type system, with closed G#, two thumb keys, and short F key. Headjoint thined with raised lipplate. Ebonite with German silver keys and trim. Looks like an unused overhaul from Howarth's, otherwise needs a cleaning. Ebonite is aged to usual attractive pea-soup green, this flute with unusual mottling. An apparently easy system to master, this flute offers a compromise between the fantastic and the simple. In possibly original worn case with cloth case cover. \$1,000.00

#### **Other English Modifications of the Boehm System Flutes**

**547 Clinton & Co** London c.1855-1871—certainly much earlier than the Clin-

ton #5009 Sophisticated and nicely made early Equisonant. Cocus with silver keys and trim. A clearly hand-made flute in fine condition, excepting a crack in barrel. This flute is a very carefully made instrument, with signs of a fine flutemaker at work here. The footjoint especially shows a sense of humor, as well as technical expertise. While the following Clinton might be more easily played, this flute is of greater interest to the art historian. In slightly newer English case. \$1,800.00

**548 Clinton & Co** London c.1855-1871 A cheaper flute than the one above; also in the Equisonant system. Cocus wood with German silver keys and trim, ebonite embouchure bushing (probably original). Perfect condition except for a few minor dings. This flute has a massive bore, with a tapered head.. It seems to play easily, and certainly is loud. The equisonant system as seen in this flute appears to be quite easy to fathom, making this a fine flute on which to learn it. In a modernish wooden case. \$925.00

**551 Collard, A. & Co.** London 1882-1887 Collard's Patent Ebonite with silver keys and trim, short silver tuning sleeve. Appears to be in perfect condition. A very interesting English flute system, sort of like an 1867 system with doubled holes from the E hole downward. In original case with name and adress stamped in gold. \$1,750.00

**552 Howarth, Geo.** London 1910-1933? Unique Howarth system; this flute has a long story. Ebonite with silver keys and trim. Excellent condition—came to Gandalf from Howarths. This was a prized possession of the Howarth family, and was George's personal flute, I believe. In case from Howarth's. \$3,000.00

*For more information,*

*please contact:*

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