

**The Debra Silvert  
Archive of  
Antique Flutes  
1998**



**Claude Laurent, 1816**

**Photographed and Cataloged**

**by**

**David and Nina Shorey, Antique Flutes**

**Bowdoinham, Maine U.S.A.**

**Catalog of Antique Flutes in the  
Debra Silvert Archive**

Wednesday, March 25, 1998

**Table of Contents**

Page	Flute Maker	Key System
5687	<b>Kusder</b>	One silver key, stained boxwood and ivory, c.1770-1790.
5719	<b>Anon, marked Stanesby Junior</b>	Six silver keys, boxwood and ivory, c. 1790-1800.
5866	<b>Ottensteiner, Georg</b>	Eight brass keys, long midjoint, boxwood and brass.
5707	<b>Julius Altrichter</b>	Ten keys, blackwood with nickle keys and trim, c. 1880.
5645	<b>Godfroy à Paris</b>	Four silver keys, boxwood and ivory, c.1815.
5708	<b>Claude Laurent</b>	Four silver keys, crystal glass with silver and Quartz trim, 1816.
5718	<b>Monzani &amp; Co.</b>	Four silver keys, boxwood and ivory flute d'amour, c.1819.
5471	<b>Keith Prowse &amp; Co.</b>	Eight silver keys, cocus with fancy silver trim, c.1830.
5490	<b>Pfaff, J.</b>	Nine silver keys, cocobolo? with fancy silver trim, c.1840.
5715	<b>Firth, Hall &amp; Pond</b>	Eight silver keys, cocus with silver trim, 1833-1847.
5633	<b>Clair Godfroy ainé.</b>	Boehm 1832 system, nickle keys and trim, two feet, 1875.

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## Kusder

**Description of Stamp:** On all joints: KUDSER/  
LONDON/ (eagle). Eagle very faint on head and heart.

**Date of Manufacture:** Made c. 1770-1790? (Langwill gives p1762-1801 for Kusder.)

**Materials:** Made of stained boxwood with ivory trim and one silver key. Cap is friction fit with no adjuster. **Marks Under Keys:** No marks visible under key.

**System:** This is a one-keyed flute in D, with the enormous undercutting of the early Kusder flutes. This style of undercutting, with a huge hole extending into the bore and finished with a square tool, was used especially by Schuchart, and occasionally by Cahusac Sr. The footjoint tapers out towards the bottom (12mm at bottom of heartpiece, 15mm at end of foot).

**Condition:** The condition of this flute is well-used, and a bit abused. A very thin socket crack in head and ivory ring (which is also chipped), and various dings show wear from time and use. Unfortunately, the embouchure has been crudely enlarged around the top edge, and tuning adjustments have either been made at the toneholes or Kusder tuned this flute right after a three-pint lunch. The finish has been replaced by layers of linseed oil, which remain a bit sticky.

**Comments:** Kusder flutes are always very interesting. The neighborhood of London makers characterized by this massive,

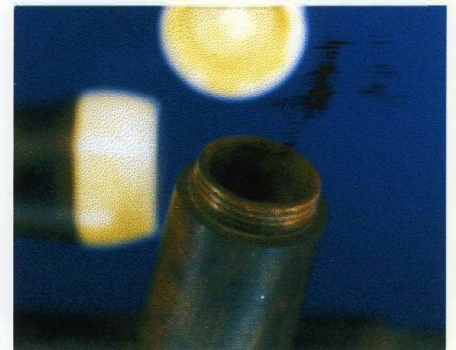
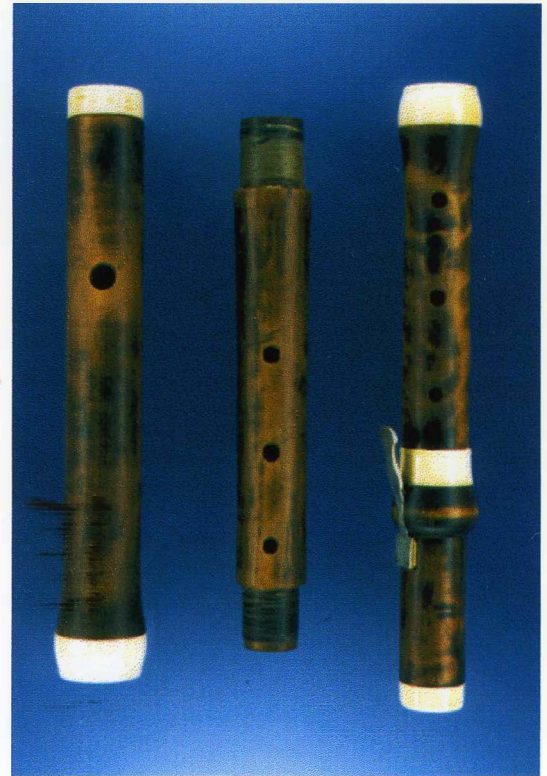
squared undercutting and dominated by the Schucharts held great talent and

passion, even if their flutes were not all that great as players and many of these firms ended in business failure. I suspect that this flute was originally made as a moderately priced instrument, not intended for professional work yet very suitable for personal enjoyment. I believe that it retains that status very nicely today. Music played on this instrument when first made would have included the less complicated pieces of the Baroque, including all the waltzes, jigs, and reels of traditional music which served as the basis for the later music of early 19th century England.

**Pitch:** Seems pitched around A=c.435. **Sounding length:** Sounding



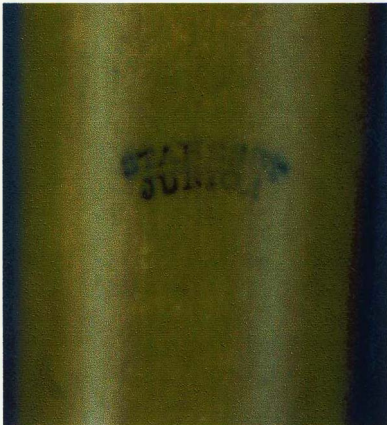
length 53.4 cm.



### Anon, marked Stanesby Junior (Collier?)

**Description of Stamp:** On bottom three joints: (curved) STANESBY/ JUNIOR. Headjoint and barrel unstamped. **Date of Manufacture:** Made c. 1800.

**Materials:** Made of boxwood with ivory trim and six silver keys (one replaced), with plugs. Headjoint with full plated lining. **System:** Classic Potter six-key system, C foot.



**Condition:** Condition not too good, not too bad.

**Comments:** This was one of many flutes manufactured at the close of the 18th century and stamped with the name of a famous maker. Stanesby Junior had died roughly 40 years

earlier. Notwithstanding the fame of the flutes' adopted parent, the instrument itself is charming, and a sweet player. These are the flutes that Hayden had in mind for his London symphonies,

and a flute like this was used by the patron for the flute and harp concerto of Mozart. **Pitch:** Seems pitched around A=440. **Sounding length:** Sounding length 59cm.

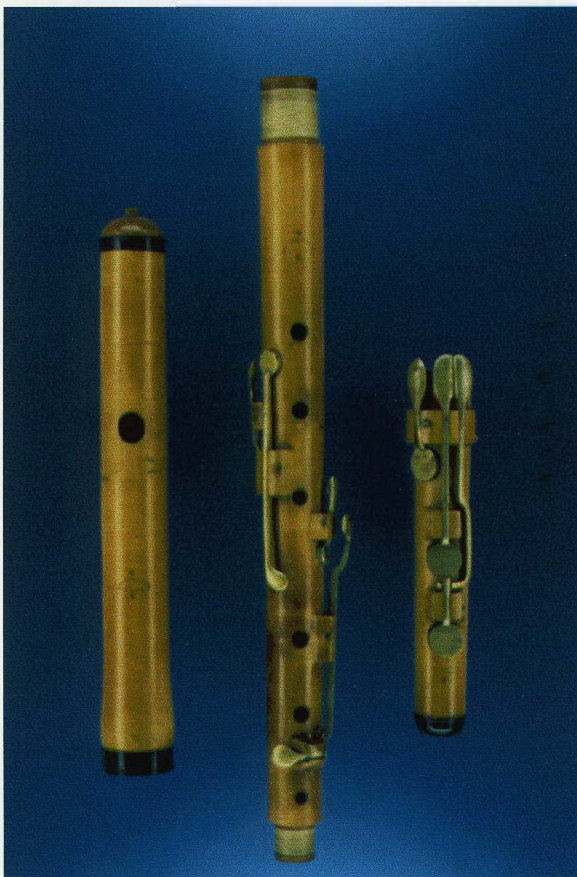
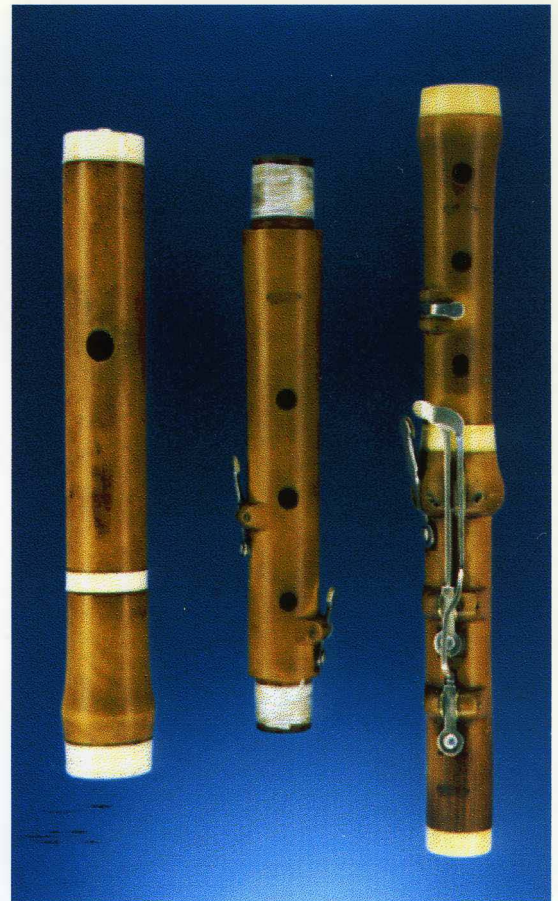
**Gram Weight of Flute:** 387

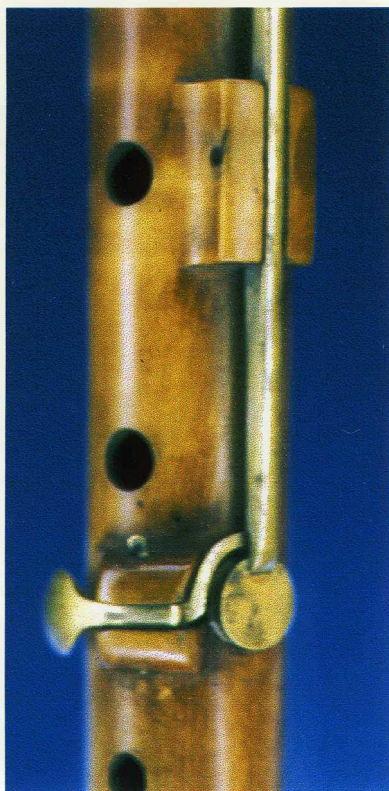
### Ottensteiner, Georg

**Description of Stamp:** On head and upper body: (5 pointed star)/ (curved) OTTENSTEINER/ (straight) A MÜNCHEN/ D. Star only on foot. C flap nicely engraved: "Fastlinger", evidently the name of an owner.

**Date of Manufacture:** Born 1815, died 1879 (Langwill). This flute looks like instruments in use from the 1830's to the 1850's or so.

**Materials:** Boxwood with brass keys and horn trim.





**System:** 8 Key, with shoulder mounts and one long midjoint. Made in the classic Munich tradition, especially seen in the pad design and the long F/short F marriage.

Embouchure neatly enlarged.

**Condition:** Hairline crack in footjoint (to D# hole), G# shoulder broken and repaired (here), long F key pin stuck, HJ ring cracked; otherwise shows signs of being as old as it is.

**Comments:** Very Munichy; keys and 1-piece middle like Greve.



Short F key is mechanical touchpiece to the long F key.

Bottom key has "Fastlinger" engraved on it; evidently the player who owned the flute. The instrument plays with a sweet and powerful sound. By the time this flute was made the music of Kuhlau, Gabrielski, Mendelssohn, and many others, augmented the standard repertoire of the earlier days. **Pitch:** Pitch c. A=448. This is a high-pitched flute, with a range of about A=440 (if you get up very early) to 455.

**Sounding length:** Sounding length 57.5 cm.

**Gram Weight of Flute:** 257

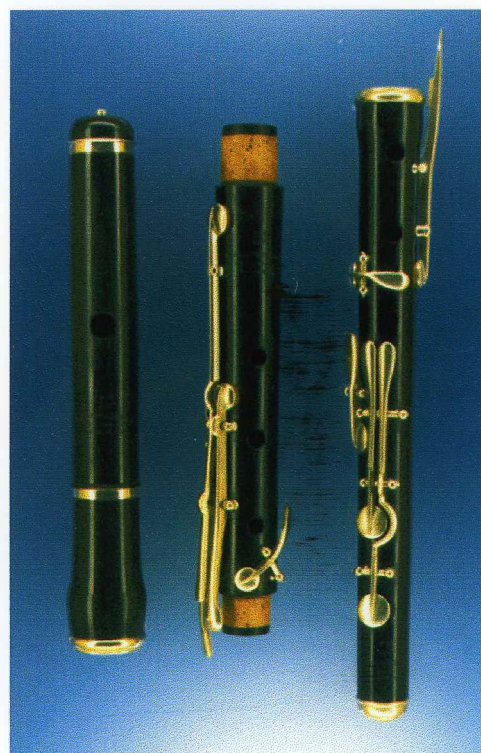
**Case:** No case (unless we can find one in the basement that fits the long midjoint).

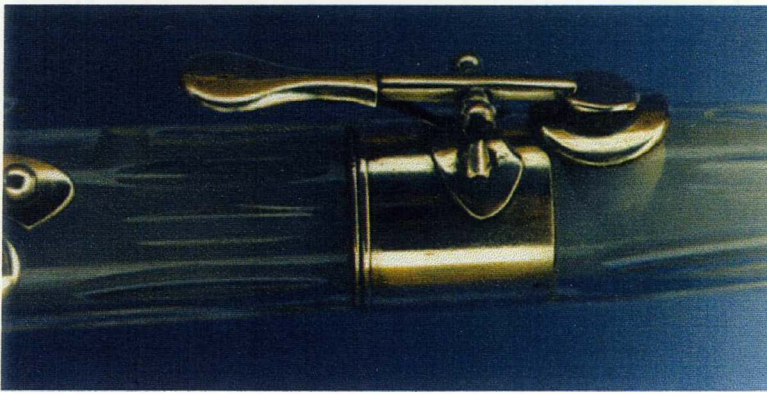
### **Julius Altrichter**

**Description of Stamp:** Stamped on all joints: (royal arms?)/ HDF. JNSTRUMENTEN. FABRIK/ J. ALTRICHTER/ FRANKFURT A/O.

**Date of Manufacture:** Made c.. 1880? Fl.1868-c.1935 (Langwill).

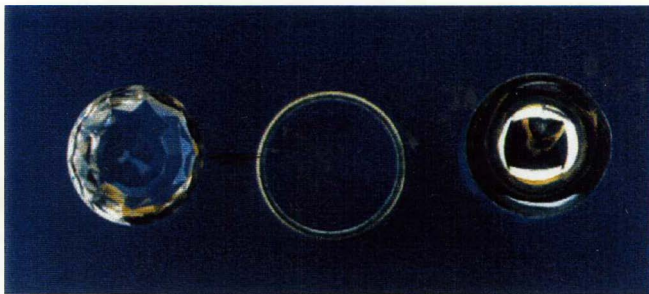
**Materials:** Made of blackwood with nickel keys and trim, fully lined head.





This slight corrosion prevents the midjoint from fitting down to the last little bit of the heartpiece socket.

**Comments:** The reason for the wear on this flute is clear once one plays the instrument. A crystal clear tone, instant articulation, and excellent intonation make this flute an exquisite player. The keys work smoothly, and the flute feels well in the hands.

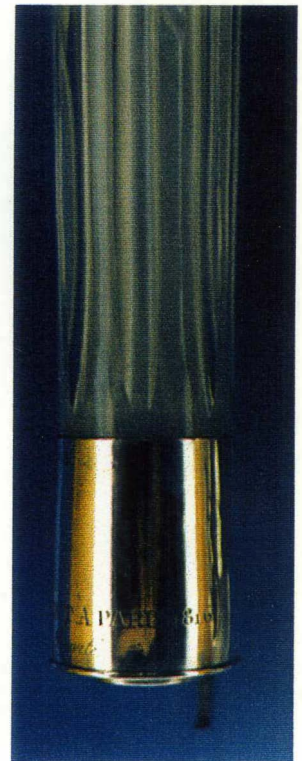
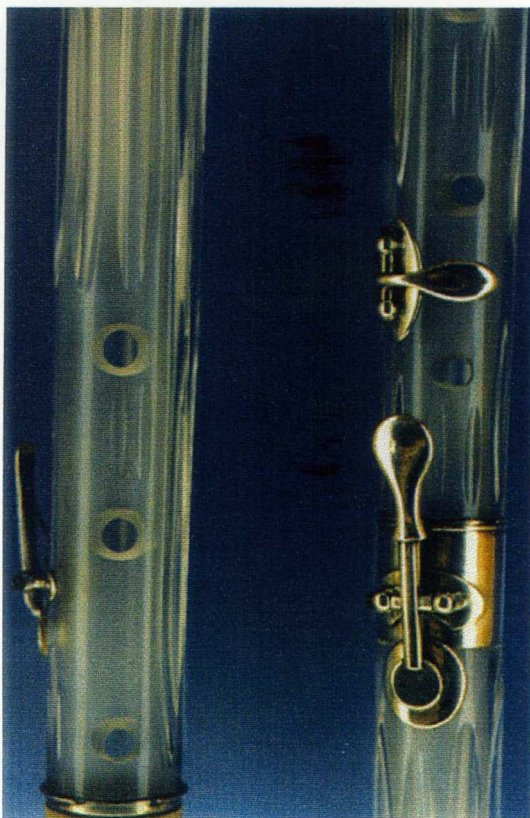


This is one of five flutes from 1816 in our register of known Laurent flutes. Currently, 110 Laurent flutes are known or reported, of which 26 are in private hands.

**Pitch:** This flute plays perhaps just a tad above A=430.

**Case:** In old wooden flute case.

## The Silvert Laurent of 1816





### Monzani & Co.

Serial Number: 1742

Description of Stamp:  
 (crown)/MONZANI & Co./28  
 REGENT  
 St./PICCADILLY/LONDON/  
 1742/ on midjoint, (crown)/  
 MONZANI & Co.on all other  
 joints, (crown)/PATENT KEYS  
 on bottom of foot.  
 Date of Manufacture: Made c.  
 1819.

Materials: Boxwood with ivory trim and five silver keys. Unrestored.



Hallmarks: No hallmarks.

System: Bb flute d'amour type. Headjoint slide stuck, with attendant cracks. All tone holes and emb. good and clean. The headjoint is dismantled, and the flute

needs an overhaul; otherwise it looks in fine condition.

Condition: Probably a lovely flute after an overhaul; all tone producers in excellent condition.

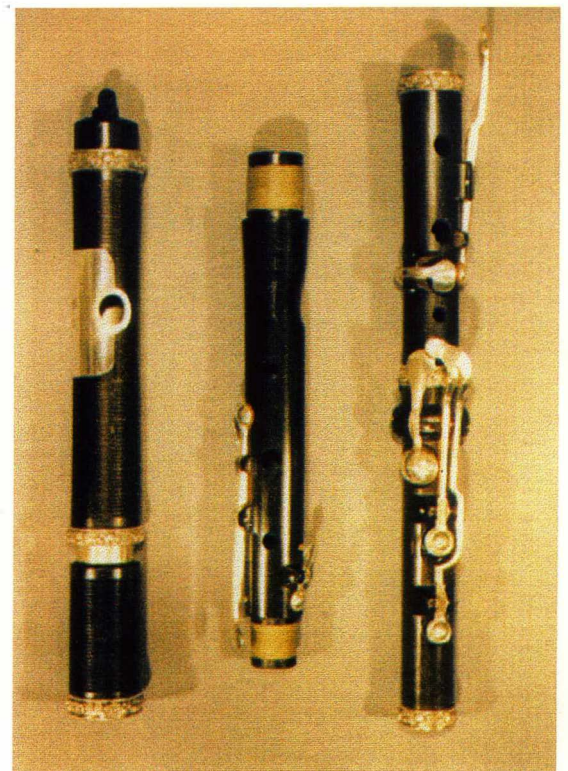
Sounding length: Sounding length 67.5 cm. Gram

Weight of Flute: 364 Restoration Status: Unrestored.

### Keith Prowse & Co.

Date of Manufacture: 1829-1832 (Langwill)

Materials: Cocus with silver keys and trim, mother-of-pearl embouchure insert, shark-skin thumb rest. Headjoint & barrel "knurled" á la Clementi. The keys are set in silver "sheaths" inside the wooden shoulders. These silver parts also hold the steel double springs.





**System:** This is the classic English 8 keyed flute, used to great effect throughout the 19th century, but most popular from around 1825 to 1855. These are the flutes that so impressed Mendelssohn, that Nicholson used; indeed, virtually every player in or passing through England in these years was affected by these flutes.

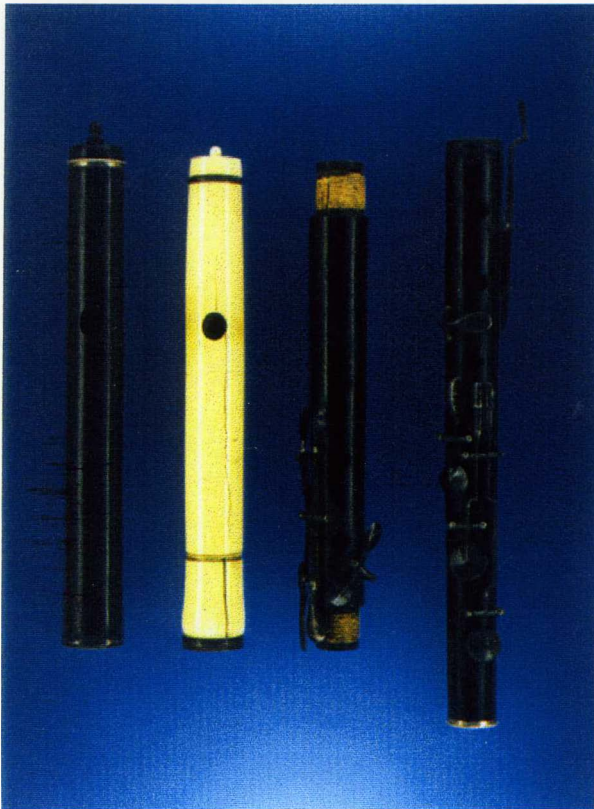
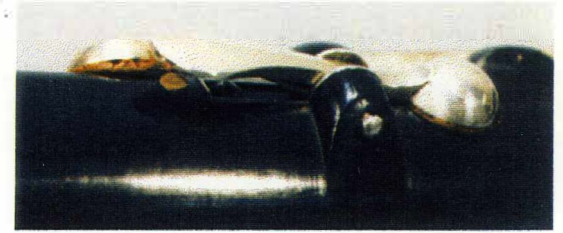
**Condition:** Crack around embouchure insert & through barrel (repaired here 1/89), otherwise worn but clean. Appears to have seen

very heavy usage, and is stamped "C. Savage" on all parts.

**Comments:** Presentation model (R.D to D.A.O on silver lipplate) with fancy silver rings having raised floral patterns. Nicholson model with sharkskin insert for thumb, and L.H. finger cut-out. Tone holes moderate, embouchure large.

**Pitch:** A=435-452 (These are extremes).

Restoration Status: The cracking on this flute was severe, and has been repaired here (we hope it still works!).



### Pfaff, J.

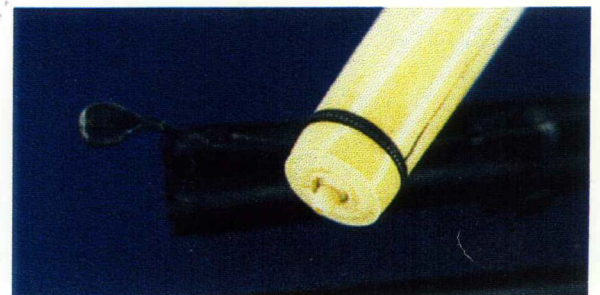
**Description of Stamp:** eagle/J.

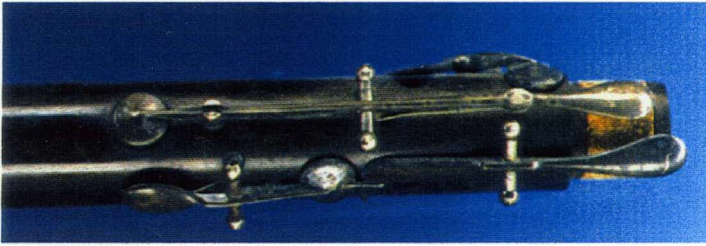
Pfaff/?/Baltimore/eagle

**Date of Manufacture:** c.1840?

**Materials:** Cocus wood? with silver keys and trim, and additional ivory headjoint; unrestored.

**System:** 9-key, C foot with additional Ivory headjoint, fancy silver trim. Originally of the highest

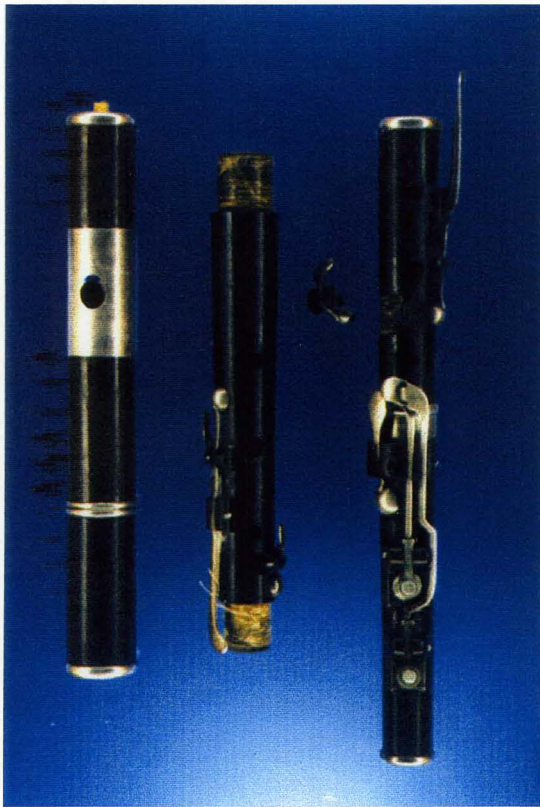




quality;  
needing repair.  
**Condition:**  
Cracks  
through both

headjoints. Finish worn, 4 rings missing.

**Comments:** A very interesting and handsome flute with a distinctly individual style. Pfaff was one of America's most original makers, with a sense of style and a skill with silver that eluded most other Americans. This flute will probably be a sweetheart after restoration. **Restoration Status:** Unrestored **Case:** No case.



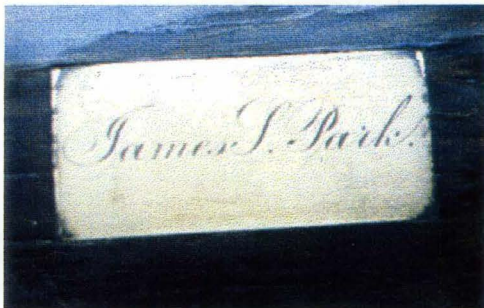
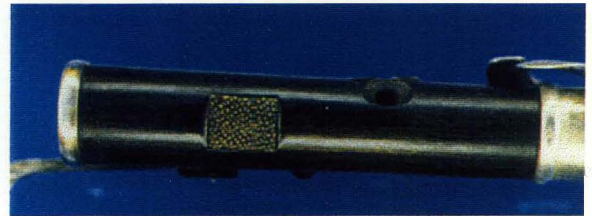
### **Firth, Hall & Pond**

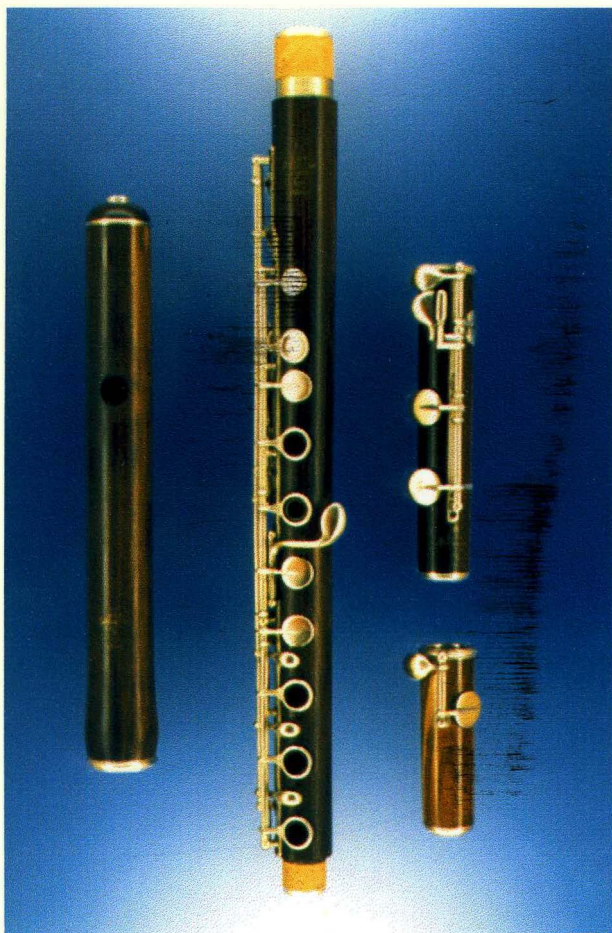
This was a very nice flute when first made, with shark-skin insert and all. Currently a good winter project.

**System:** 8 key, in rough shape, with lovely case.

**Restoration Status:** Unrestored.

**Case:** Case and flute with engraved plaque "James S. Park", who was obviously a very active flute player.





### Clair Godfroy aîné.

No serial number.

**Description of Stamp:** Stamped: (lion's head)/(in oval cartouche)Clair / Godfroy, aîné / A Paris(end of cartouche)/(monogram) "C" over "G" / BREVETÉ, on head, body, and C foot. D foot unstamped.

**Date of Manufacture:** 30 Septembre 1875 (date on case).

**Materials:** Cocus wood (I believe this is called palisander in their price lists) with nickel silver keys and trim. Corkscrew is wood with silver? trim. Springs are steel.

**Marks Under Keys:** No marks visible under keys.

**Hallmarks:** No hallmarks.

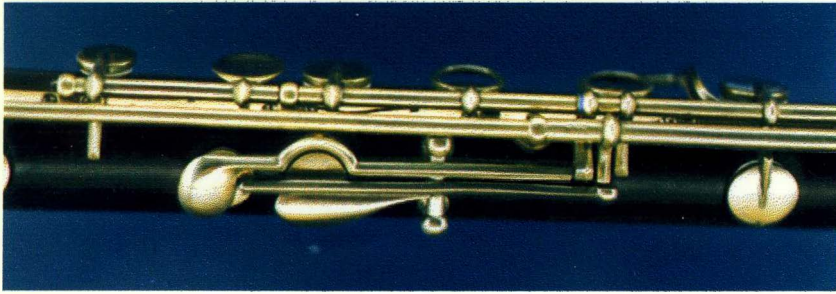
**System:** 1832 Conical Boehm, nickel keys. Case dated Sept. 30, 1875. With C & D foots. This is the fully developed ring key system, with all back clut-

ches, Briccialdi Bb, independent side G#, all on a one-piece strap. These flutes were made with the simplified keywork of less expensive instruments, yet the nickel silver keys may have made sturdier ring-keys than the finer and more delicate silver keys.

**Condition:** The condition of this flute is that of a heavily used, but not quite used up, instrument. The embouchure has been modestly adjusted, there are several socket cracks, the keys are good, although the top of the A hole was chipped and has been repaired with a wood and metal bushing. The C foot was slightly bunged, the low C pad washer is new, and the D foot is unused and retains the original polish and color. The rest of the flute was probably this lighter color before the finish wore off and the oil and usage darkened the wood.

**Comments:** The conical ring keyed Boehm system still seems like a great idea. The tone is rich, supple, and full; the tuning much more even than on the keyed flutes. These later 1832 system instruments even seem more practical



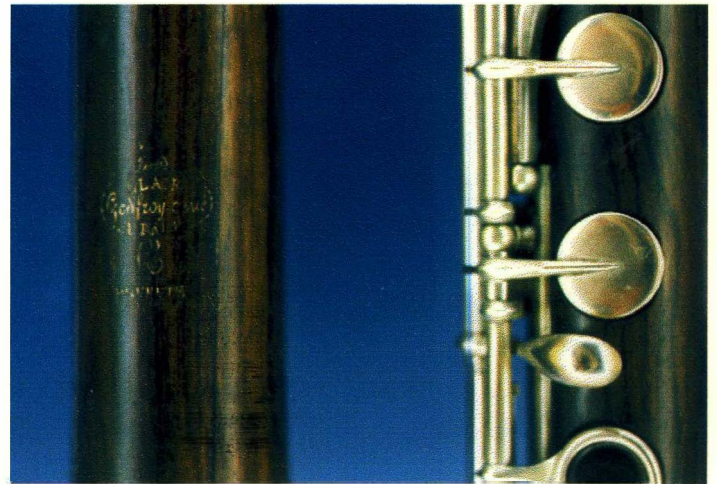


than the vastly more expensive earlier 1832 system flutes, as the less attractive mechanism is much sturdier, and the clutches much more functional (the vaulted clutches were an art form more than a

mechanical devise). The D foot does not seem quite as well balanced, but the reversed bore makes the flute feel opened up at the bottom, like the keyed flutes.

These conical Boehm flutes held a strong following even as the cylindrical flutes were becoming vogue. Wagner and Brahms were the most well known conductors who preferred the conical flutes in their pits. The nickel silver keys seem sturdier than silver, and still allow delicacies like the nibbles in the C# touch. The touch of old elegance is seen at the D#, even if expedience has dictated taste in the pad cups.

There was something special about this flute for Madame Godfroy to have dated the case and included the two footjoints. This may have been less expensive than silver keys, but it was clearly well liked (and well used). This flute came to us from Chile, but it would take a talented psychic to unravel the whole story.



**Pitch:** Pitched c. A=425-435, using the slide and possibly stretching the extremes.

**Sounding length:** Sounding length C foot 59.9 cm; D foot 54.5 cm.

**Restoration Status:** Overhauled by the Streznewskis of Belgrade, Maine, including new pads, repairs to the A hole repair, a little soldering on the C#, the crack repairs, the new pad washer on the low C, etc.

**Case:** In original case, labeled "CLAIR GODFROY AINÉ BREVETÉ S.G.D.G. RUE MONTMARTRE 55 A PARIS 30 SEPTEMBRE 1875"

