

DAVID SHOREY

Antique Flutes

Cranberry Island
Maine 04625

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Catalog of Flutes for Sale, Fall, 1980

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Fall, 1980

1 Key

(#227) Proser, London
\$2,400.00

Boxwood with ivory rings and cap and one brass key. Ivory ring on headjoint a replacement. Slight stains on midjoint, otherwise normal chips and dings of any well used flute. Minor wear on embouchure hole, tone holes all clean. Wide undercutting of tone holes. Ivory cap is friction fit type. No cracks. Length 21" A=c.432 probably made c. 1780-1790. An exquisite playing flute of professional quality.

(#146) E.G. Williams, London
\$300.00

Boxwood with ivory ring and one brass key. Key flap is round with flat pad. The end cap is missing. All tone holes and emb. are clean but worn from use. The four ivory rings are slightly chipped but uncracked. The headjoint is cracked all the way from the ivory ring at the socket to the top on the rear side. Pitch c.A=452 Probably made c. 1825. Unrestored.

4 Key

(#228) T. Prowse, London
\$575.00

Boxwood with ivory rings and four silver flat keys. No cracks. Emb. large oval. Ivory cap with screw cork adjuster. Very little wear on emb. or tone holes. Minor marks on body from usage, which is otherwise very clean. Emb and tone hole

sizes typical of moderate hole 8 key flute c. 1830. $\frac{1}{4}$ " boxwood ring on midjoint and in headjoint socket to bring pitch down to A=440 (Alteration is recent). Probably made c. 1830.

5 Key

(#94) Eiffle
\$250.00

Boxwood with 3 horn rings, 1 brass ring (a repair on heartpiece socket) and 5 flat round brass keys. Cap is horn and male friction fit. Headjoint is uncracked. Minor stains and dents on all joints. Emb. oval-square with 2 nicks and some wear. Tone holes worn from use. Guide-shoulder for Cnat. key broken off. Heartpiece socket has 3 cracks. Footjoint socket has 1 crack. Length 20 $\frac{9}{16}$ " Pitch c. A=443. Unrestored.

6 Key

(#237) Richard Potter, London
\$1,500.00

Boxwood, 6 silver pewter-plug keys. Ivory rings and cap. Cap cracked and repaired with small threaded steel ring (invisible when cap is in place), with adjustable cork screw of ivory. Headjoint lined with chrome-plated brass tube. $\frac{3}{4}$ " hairline crack at ivory ring and into wood at bottom of headjoint, rear side--otherwise joint is sound with no leakage and few marks of wear. Emb. very slightly worn from use; a perfect, slightly oval embouchure. Barrel joint uncracked with very few signs of wear. Mid joint uncracked, shoulders brass-lined. Tone holes slightly worn from use. Tone holes in mid-joint have minor double undercutting, in heart piece consider-

able double undercutting (double undercutting is a virtual trademark of Richard Potter). Heart piece uncracked, shoulders brass lined. Slight indication of re-tuning at G hole. Foot-joint uncracked. Brass lining of D# key shoulder missing. Cnat. shank vaulted over C# key. In short, a very nearly perfect specimen of 1785-1795 Potter. Length 23 3/8".

(#238) Richard Potter, London
\$1,350.00

Another excellent Potter instrument. Similar to #237 in most details except: head joint is cracked on the rear side its full length and a piece of the ivory ring is missing, barrel joint is cracked in front, through name stamp, mid joint has surface crack for 3" from top tenon. If not for the cracks this instrument would be perfect. It is one of the best made Potters I have ever seen. The finish appears to be original. There is very little wear or sign of use at all, and the instrument is beautiful. Unrestored.

(#236) George Goulding, London (Wood Fecit)
\$2,500.00

Body solid ivory. Patterned after Richard Potter design. Cnat. shank marked "Wood Fecit" (James Wood). Six silver pewter-plug keys. Head and Barrel joints cracked in rear. Very tasteful silver rings on head and barrel, probably added after cracking. Bb key a replacement, date of new key unknown. This flute is a magnificent instrument, reflecting the excellent workmanship to be expected from a Wood and Goulding instrument. The ivory is fine, showing minor stains (mostly natural) and

a very small surface crack on the very bottom of the foot. The tone holes and embouchure are all of the fine Wood quality. They are small and well undercut, and are all slightly worn from a fair amount of use. This instrument ranks among the finest 6 keyed flutes made after Richard Potter died.

(#229) G. Astor & Co. London
\$1,200.00

Boxwood with ivory rings and ivory embouchure insert (evidently original) ivory screw cap and Potter patent tuning slide. Six silver pewter plug keys. Vaulted Cnat shank decorated. No cracks anywhere, emb. and tone holes clean. Double springs, brass sleeves in shoulders. Tone holes moderately undercut, emb. well undercut. This flute has been used but shows little signs of wear except minor rounding of the tone hole edges. Plays very nicely with a good full tone. A=c.430. Made c. 1810.

(#234) Clementi & Co.
\$480.00

Cocus wood, three piece body (heartpiece and foot joint joined) 6 flat silver keys with screw-in pad washers (washers missing on Bb & G#). Five silver rings intended, one is missing at heartpiece socket. Emb. is round with straight sides as if it had been enlarged, and is marked inside likewise, but original embouchure might well have been close to round by the looks of it. Tone holes small to moderate with moderate undercutting. Tone holes worn from a fair amount of use. Socket on heart-piece had been broken off and has been replaced very nicely

with an added piece of cocus encompassing the G hole. This socket itself is cracked with a small hairline from the end about 1". Shoulder for C# key had broken and brass sleeve now holds pin. Head and Barrel cracked--head in rear, barrel in front. An instrument in rough shape which, when restored, will probably be a good player.

(#15) Metzler, London.
\$650.00

Boxwood with ivory rings, ivory screw cap, and six silver salt spoon keys. The D# key is elegantly engraved P.B. The boxwood is beautifully figured. The headjoint is cracked through the embouchure, and the crack is repaired, but the embouchure is disfigured. Barrel joint has minor cracks on the tuning slide. All other joints are in excellent condition except for minor marks of wear. Tone holes small and moderately undercut. Length 23 $\frac{1}{4}$ ". Probably made c. 1815.

8 Key

(#92) Clementi & Co.
\$800.00

Boxwood with ivory rings and 8 silver pewter plug keys. Barrel joint has small expansion crack (repaired), head joint is clean and uncracked. Mid joint is uncracked and has very minor marks of wear. Heartpiece has hairline crack from socket through G and F# holes. Footjoint has small crack in ivory ferrule. This instrument is an unusually well made Clementi flute. All the turnings, the wood selection, and the treatment of the tone-holes and embouchure are superb. The style of construction is very similar to the late 18th century Potter flutes, yet this

instrument has 8 keys, which did not appear in London before 1800. The high Cnat. key is on the left hand side of the flute, to be operated by the left middle finger. Since this is probably one of the earliest 8 key flutes the Cnat. key gives evidence of the experimentation with new keys that took place before a final design was popularized. The plug keys are worn and recent restoration has put a thin skin covering on the plugs to insure their being airtight.

(#235) Clementi & Co. London
\$680.00

Cocus wood, 3 pieces (heartpiece and foot joint combined). 8 silver salt spoon keys. Pad receiving holes on body are well cut in, with a brass lining into the bore. Emb. hole is small and oval, tone holes are small and very nicely undercut. All tone holes are clean, but show some minor signs of wear. Shoulder for footjoint key is scratched from removing pins. Shoulder for long F has been repaired for minor cracking. Bb and Cnat. shoulder on midjoint has been repaired. Small expansion crack goes through embouchure, which is otherwise clean. Barrel joint also has expansion crack. This flute looks good, other than its minor shoulder repairs and headjoint cracks. The workmanship, especially the woodwork and hole cutting, is excellent. Unrestored.

(#179) T. Prowse, London (Fipple flute headjoint)
\$390.00

Cocus wood with 8 German silver salt spoon keys. Headjoint a recorder-type mouthpiece. Nicholson holes. Small expansion crack in barrel. Bb key touchpiece missing. Ring at foot missing. Very little wear on tone holes. A fine example of the popular Prowse Nicholson model with the very unusual substitution of a

fipple head and the reparable problem of the Bb key. Unrestored.

(#219) Anon. Meyer System
\$180.00

Blackwood with 8 German silver keys, German silver band around head joint at the embouchure, restored expansion cracks on rear of head and barrel joints, heartpiece and foot joint in one piece. A fine playing instrument of the factory-made Meyer type; not the highest grade nor the lowest grade.

9 Key

(#220) Wylde, marked Binckes, London.
\$900.00

Cocus wood with 9 silver keys, 6 salt spoon, 3 open foot joint keys pewter. Foot joint to Bnat. (the 9th key). Seven ornamented silver rings. Head joint has a thin crack through the embouchure; the barrel joint is cracked in the rear. Tone holes moderate sized. The long F shoulder has a minor crack repair. The wood and silver work, including the tone hole and embouchure construction, are superb. This is a first rate playing instrument from c. 1850. The key mechanisms are very comfortable and light to the touch.

10 key (Tulou System)

(#185) Manufacture Francaise Saint Etienne
\$185.00

Blackwood with 10 German silver flat-cup keys. Repaired expansion crack in barrel joint. 1" repaired crack in heartpiece socket. The Tulou features in this flute are the F# vent, a short lengthwise key on the heartpiece, and the D trill key common to late 19th century flutes.

Siccama's Variation

(#23) Anon. Siccama System.
\$200.00

Cocus body, German silver keys. Three inch crack in head joint socket. One inch crack in upper tenon.

An unrestored flute of the modified Siccama type, having a cylindrical bore, 8 closed keys and open keys on rods for the open holes of a regular 8 keyed flute.

BOEHM SYSTEM1832 System

(#240) Anon. Style of J.M. Burger
\$580.00

Cocus wood body, German silver keys. Conical bore with ring keys (the 1832 system). Very small crack well restored at socket on headjoint. This flute has been fully restored and is a fine playing instrument. The pitch is approximately A=452.

1847 System

(#166) Composite flute attributed to Theobald Boehm, Louis Lot, and Claire Godfroy. Please call for details of price.

See commentary under 1847 system for a description of this instrument. (Page 20)

(#199) Rudall & Rose.
Sold

An extraordinary flute of fine cocus wood with silver keys. This instrument is in mint condition and appears never or rarely to have been used. This instrument can be positively dated to the last half of 1849 or the early part of 1850. The instrument has the Briccialdi thumb mechanism for Bb (the modern Bb). It is the earliest cylinder bore flute of wood

I have ever seen or heard of. The Briccialdi thumb mechanism is also the earliest in known existence. This flute is already sold, but the fact that it has surfaced should be known, so I am mentioning it here.

The Modern Flute

(#232) Rudall Carte & Co. #858 Rockstro's Model
\$2,000.00

A very early Rudall Carte in practically unused mint condition. This is a superb flute of light cocus wood with silver keys and open G#. The wood has its original bright finish, one very small crack on the bottom tenon into the tone hole, and very little sign of wear other than a slight and unavoidable tarnish on the silver. The keywork is of the highest quality and is in excellent condition. The pads may very well be original and the flute plays very easily. The head joint is silver lined. The pitch is A=452. In original case.

(#233) Rudall Carte & Co. #1749 1867 System
\$900.00

Dark Cocus body, silver keys, no cracks. Very few signs of wear. Head joint decorated with engravings below embouchure. A fine and handsome 1867 flute with a unique ball shaped link on the G# key. Original pads(?) which have enough leaks to make playing a scale possible but a tune impossible. In original case. A=452.

(#168) Rudall Carte & Co.
\$1,100.00

A fine flute very similar to Carte #1749 above. The open G# key has the normal touchpiece and the headjoint is undecorated. This instrument has been fully overhauled and adjusted, with

hand made pads in the full style of the original. A=452.

In original case.

(#230) Rudall Carte & Co. #3321
\$900.00

Cocus body, silver keys, only one minor hairline crack at headjoint socket. Headjoint silver lined. Regular Boehm system with open G# and large C# trill hole. The workmanship on this flute is superb. The flute is in excellent condition and plays very easily with a wonderful warm but bright tone. Pitched high at A-455. The silver work is unusually exquisite on this flute, with fancy curls on the trill key clutch. In original case. Playable but not recently overhauled.

(#178) Rudall Carte & Co. #3759
\$1,600

Thinned headjoint model. Cocus body and head, silver keys. Headjoint silver lined. Regular Boehm system with a closed G#. A beautiful flute in excellent condition, fully restored and overhauled, with a repaired crack in the head joint. This was the second best model of Carte's in the early 20th century, surpassed only by a thinned wood flute with a gold lined head. In original case. Pitch A=452.

(#239) Rudall Carte & Co. #1900 (Unique System)
\$750.00

Cocus body with silver keys and thinned head joint silver lined. Body in one piece below headjoint. Keywork very unusual, with extra keys, crescent keys, a closed Bb mechanism, closed G#.

Right hand similar to 1867 system, left hand highly unique.
 A high-quality example of Rudall Carte's willingness to make
 flutes of any design on special order. In original case.
 Not overhauled.

(#241) A. Quilter, London
 \$475.00

A fine flute of cocus wood with silver keys in need of complete
 overhaul and a few solder jobs. No structural problems or
 cracks. Pitch c.A=440(?)

(#230) Collard & Co., London #78 Collard's Patent
 \$750.00

Ebonite body in two pieces; head joint and keywork joint.
 Silver keys, no cracks, embouchure clean--whole flute is very
 clean except for minor scratches in Bb rod.

An interesting style of construction of what is very close to
 a closed G# Carte 1867 system. The extended-rod clutches give
 it a sturdy but graceful appearance which, were it but for some
 pad changes and adjustments needed, would probably be reflected
 in its playability.

American Boehm System flutes

(#201) Wm. R. Meinell, New York
 \$1,700.00

Silver body and keys with a thinned ebonite headjoint. Open G#,
 reversed Bb. This flute, by one of the earliest makers of
 Boehm flutes in America and the maker of Dayton C. Miller's
 first Boehm flute, is an excellent instrument in first condition
 copied after the flutes of Boehm and Mendler. The silver body
 is thin, and the G# and Bb are in Boehm's style, closing holes
 further down the flute every time a finger is put down. A=440.

12.

(#222) Carl Bonnet, New York
\$1,000.00

Cocus body, silver keys, gold springs (some replaced with steel). Another very interesting copy of Boehm's instruments. This flute has the Boehm Bb and the open G#, the thumb crutch, and even the name on the upper tenon as Boehm marked his own wood instruments. This flute is unrestored and needs more work than just repadding. The C# key touchpiece is loose and the footjoint rod is bent. This instrument appears to be pitched at A=440 or just under.

(#192) George Haynes, New York
\$1,750.00

Blackwood body, silver keys. Closed G#. A superb flute at about A=439. This instrument has recently been overhauled, including replacing the lower tenon, which had broken off. George Haynes flutes are excellent instruments, equal in quality to the fine flutes so successfully marketed by his brother William.

(#221) C.G. Conn, Elkhart, Ind.
\$980.00

Plated tube with gold plated keys and 2 ebonite headjoints. This flute is, I believe, one of the Howe model instruments sold by Conn at the turn of the century. The headjoints play at high pitch and concert pitch. This instrument has been used heavily and the plating is wearing off in places, but the mechanism is good, the headjoints sound, and the instrument plays moderately well without having been restored.

COMMENTARY--FALL, 1980

The instruments offered this Fall are a select group of, for the most part, very fine professional quality flutes by some of the finest makers of each period in the development of the flute. Further information and a certificate of provenance will be provided for each flute on request.

One Key

The Proser flute offered here is the finest one-keyed flute I have handled. It plays very easily and in tune over the whole scale. It is pitched at A=c.432 and seems to respond well #227 to changing the pitch by pulling the headjoint out. Alternate joints could be made in very close replica fashion which would very probably bring the flute up to A-440, and possibly down as far as A=415. Proser is well known among historians as having made Theobald Boehm's first flute, and among players as having made excellent professional instruments. This flute here is of the highest quality, is in first-rate condition having almost no weaknesses, and could well provide a modern player with a very sturdy concert instrument.

The E. G. Williams flute is from a much later period and is not of professional playing standards, but is a nice late 1 keyed #146 flute. After needed restoration it would be a fine instrument for playing simpler Baroque music as well as the dance tunes very popular at the time the flute was made.

Four-Key

The four key flute here now, by T. Prowse, is a later instrument than the simpler 4 keyed modification of a one-

keyed flute which received little popularity in the late 18th century. This flute is built on the acoustical design of #228 the medium hole post-Nicholson 8 key flutes, but with many conservative features of its time. The material is boxwood, there is no lining of the head joint, and the keys are flat--all 18th century features. The embouchure is large oval and the holes are moderately large, so the sound is much louder and brighter than the earlier modified Baroque flutes. This instrument plays very well with a full chromatic scale and a loud and yet warm and woody sound.

Five Key

The Eiffle flute is one of the Continental flutes that defies categorizing. I doubt it would have been used professionally, #94 and yet it clearly has been well used. This instrument is in need of padding and crack repair.

Six Key

In the late 18th century Richard Potter almost singlehandedly popularized additional keys and metal-lined head joints on flutes.

Potter did this by making superb and very reliable instruments. #237 In my opinion Richard Potter was the best English #238 flute maker between Stanesby in the Baroque and Rudall & Rose in the Romantic periods.

The two Potter instruments here are as fine instruments as money can buy. Potter flutes are still found on the market, which establishes their relatively very inexpensive prices, but buyers should note that only genuine Richard Potter instruments are of this value and not the instruments of his son William

Henry or the very numerous bogus Potter flutes which are found in many collections and sales.

After Richard Potter died many London firms began marketing 6 key flutes based almost entirely on the Potter design. One of the finest makers was James Wood, who very possibly had #236 worked with Richard Potter. Wood supplied instruments to many makers and dealers, as well as under his own name. When he made flutes for others he very often stamped his initials under a key touchpiece, or put his name somewhere on the flute. The beautiful ivory flute here by Goulding & Co is stamped "Wood Fecit" on the top of the Cnat. key shank. This ivory flute is one of the finest 6 key instruments made after Potter died. Some of the plugs are worn and may have to be skin covered to insure closing, and the flute has unfortunately cracked, but all the tone producing elements are sound and unaltered. Ivory flutes are beautiful and a lot of fun, and this is a superb one. It is at this moment undergoing restoration.

The professional demands for six keyed flutes were great during the first two decades of the 19th century, and many excellent instruments were made to meet them. The George #229 Astor flute here is an example in kind. A very well playing instrument in mint condition, this flute would well serve and stand up to the most demanding professional uses even today. The flute is pitched below modern concert pitch, at about A=430, which is typical of Astor instruments and reflects the frequent use of lower pitches well into the 19th century.

The Metzler family made instruments of moderate to fine
 #15 quality for over 100 years. The Metzler flute here, marred
 by the crack through the embouchure, is an otherwise beautiful
 flute. It was probably intended as a high-class amateur instrument.

Instruments marketed by Clementi and Co. vary considerably
 in quality. In general, I would suspect that Clementi catered
 to wealthy amateurs and occasional professionals, but also
 #234 carried a line of cheaper instruments for those who wanted
 #92 them. There are three Clementi instruments here now, all
 #235 of them among the finer models of that firm. The two cocus wood
 instruments, one of six keys the other of eight keys, are in the
 three piece style frequently used by Monzani and popular among the
 wealthiest flute players of the day. The six keyed flute has seen
 a lot of use and was evidently well liked by its owner, for the
 repair on the heartpiece socket is a major repair and was carried
 out very well. This flute is presently in need of general mainte-
 nance restoration. The three piece eight keyed flute is a very
 fine instrument and, after similar maintenance restoration, will
 almost certainly be an excellent playing instrument with the very
 rich tone of a well made cocus flute.

Eight Keys

The eight keyed boxwood Clementi flute here is a very
 interesting flute from an historical perspective as well as
 being a very well made instrument. The basic style is
 #92 similar to the Potter six key, with the addition of the
 then just recently added Cnat. and long F keys. The Cnat.
 key is a short key placed on the far side of the flute, in

line with the G# key, to be used by the left hand. I have not seen this on any other flute of the period, although such a key was used much later in the century when 12 and 13 key flutes were being made in Germany and Austria. The unique Cnat. key places this Clementi flute in the class of first-rate instruments made in the best interests of innovation but eventually superseded by more workable ideas.

Nicholson Flutes

The 1820's were characterized by the demands for louder, more powerful instruments. Charles Nicholson, Jr., London's favorite flute player during his lifetime, popularized #179 flutes with enormous tone holes. Although it was soon discovered that loud flutes could be made without such big holes, thousands of Nicholson-style instruments were marketed. Thomas Prowse was one of the most prolific makers of Nicholson flutes and one of his instruments is here with the very unusual substitution of a fipple head joint.

The large-holed flute with the characteristic 8 keys was the culmination of a revolution in flute playing begun with the Potter six keyed flute. The carrying power of the eight keyed flutes is considerably greater than the six keyed flutes, allowing the player to hold his own with a large group of other instruments.

These eight keyed flutes were used for solo playing in large Irish Music halls and with large orchestras. Today the most popular use of the eight keyed flutes is by traditional musicians playing Irish and similar music in crowded bars and concert halls.

The finest maker of 8 key flutes was the firm of Rudall and Rose. Instruments by this firm come through here often, but rarely stay long. If you are interested in one of these instruments please drop me a line and I will contact you when one is available.

Perhaps the most distinguished offshoot from Rudall & Rose was Wylde, who evidently worked in that firm as he frequently marked his instruments "Wylde, from Rudall & Rose". A superb Wylde flute

is here, which he made to special order for a customer of the #220

distributor Binckes & Co. The flute is stamped Binckes on the front and Wylde under the long F key and the foot joint keys. This flute is a beautiful instrument, plays very easily with excellent key action, and has the very unusual foot joint extension to low B, making it a 9 key flute.

The factory of H.F. Meyer in Germany, coinciding with the professional popularization of the Boehm flute in the 1870's,

insured the demise of first rate makers of simple system #219

flutes. Eight keyed flutes good enough for amateur and semi-professional use were readily available for under \$20.00. These instruments are always on the market now, having been widely distributed by Sears & Roebuck, and range in price from \$100.00 to \$250.00, although I have seen them offered for over \$400.00.

Contemporary with the demise of the simple system and the development of the Boehm system were many attempts to marry the two or otherwise improve the eight keyed flute. Tulou in Paris

added a few keys to try and increase playability and his #185 model was manufactured by various firms. The Tulou-style

flute here was probably intended as a student model instrument, but plays easily and is in fine condition. Tulou's main innovation is the addition of a key to sharpen F#, a device tried and discarded in the late 18th century in Germany. Tulou's F# key brings to mind a statement from Jim Howarth, London's most interesting oral historian of the flute, "A man who invents a key deserves a medal. A man who does away with a key deserves a monument."

Abel Siccama combined the bore of Boehm with the large holes and adopted it to the conventional fingering of the eight keyed flute. After needed restoration, the Anon. Siccama-style #23 flute here will play with the fingering and probably some of the unequal tone of the eight key flute, and yet have the volume of the Boehm flutes.

Theobald Boehm

1832 System

In response to the loud flutes and flute playing of the English in the late 1820's, Theobald Boehm designed a key system which allowed every note to have its own hole. By keeping all the holes below the sounding hole open, Boehm greatly reduced the muffling effect of the bore inherent in simple system flutes. This "open hole" system increased volume and equalized tone quality throughout the flute. The first commercial model he made had a conical bore and cylindrical headjoint as did the eight key flutes. On this bore he put his hole and key system, which is now known as the 1832 system.

In the late 19th century, and again in recent years, the 1832 system regained popularity because of the very different tone

quality. An anonymous flute, probably made in some association with J. M. Burger of Strasbourg, is here from the 19th century revival of the 1832 system. This is a fine instrument, although not of the quality of a full professional flute. This flute plays very easily and with a warm tone, all at the popular pitch (at the time) of A=452.

1847 System

In 1847 some extraordinary events in the flute world took place, from which most modern flute playing derives. Boehm developed a bore for the flute which considerably expanded the volume of the instrument and introduced metal tubes for the body which brightened the tone. The cylindrical bore with a tapered headjoint, combined with the fingering system designed in 1832, created an instrument which in almost no way resembled the contemporary eight keyed flutes, and which with very little variations is the popular flute of today.

It is difficult to describe the excitement I have had tracing the lineage of a flute found in the Camden Lock flea market in London. This instrument is unstamped but is made of a phosphor-bronze tube with the 1832 ring-key mechanism. The first two commercially made Boehm flutes are in the Library of Congress, and are very similar, having the bronze tube with ring keys. I have seen no other instruments with bronze tubes of this type, so at first I thought the flute was from Boehm's shop, in spite of the very clearly French mechanism which included a Dorus G#. I took this flute to Washington to compare it with Boehm's first two instruments and discovered, with mixed emotions, that the flute was clearly not Boehm's. The keywork, which is gold plated

silver, was so far superior to Boehm's own workmanship that he could not have made it. The tubes, on the other hand, were identical and interchangeable. In very short order I discovered that the keywork was clearly that of Louis Lot and Clair Godfroy, matching in many details the contemporary flutes from that shop, and the adjustable cork screw threads actually matched that of Louis Lot's flute #152. After taking this flute back to Europe to compare it with instruments in Paris, London, and Oxford it seems certain that this flute is actually the combined work of Theobald Boehm and Louis Lot, and in fact that it predates the two instruments of Boehm's in the Library of Congress. If this is in fact the case, the instrument is the earliest existing metal, cylindrical bore concert flute in the world. There are still some possible sources of more information on this flute before I will make such a claim unconditionally, but I am certain enough about it to offer it for sale with the proviso that all further information must support its provenance or I will take it back, issuing a full refund.

Also of considerable historical importance is a wooden flute by Rudall & Rose, sold from here this past summer. Dating the instrument by the stamp and the Briccialdi thumb mechanism #199 it is clear that this flute is the earliest known existing cylinder bore flute from London, as well as being the earliest wooden cylinder bore flute and the earliest flute with the Briccialdi Bb (the modern Bb). The importance of this instrument is such that I am announcing this instrument here, in spite of its having been sold already.

The Modern Flute

Shortly after the two very unusual flutes just described were made, the key mechanism was further developed by Rudall & Rose with their new partner Richard Carte in London, in conjunction with Lot and Godfroy in Paris and Boehm with his new partner Carl Mendler in Munich.

Rudall Carte & Co.

A surprisingly fine selection of Rudall Carte & Co. instruments has been assembled here this Fall, most in superb condition and displaying the best craftsmanship from this shop. Particularly noteworthy because of the very surpassing jewelry-like metalwork are their numbers 858 (the Rockstro model in near showroom condition), their #3321 with the fancy clutch, and their #3759 with the thinned headjoint. Please see the individual flute descriptions at the front for more specific information on these Rudall Carte instruments. (Page 9)

Rudall Carte also made many instruments with variations on the regular Boehm system. The Carte 1867 system is unquestionably the most well known and successful. This system is still being used by some semi-professionals in England, encompassing as it does the old fingering for the right hand as well as some original fingerings. The two 1867 system flutes here are very fine examples.

Also showing up occasionally are instruments by Rudall Carte made on special order for the numerous flute players inventing their own systems. The Carte Flute #1900 is a unique and interesting example in kind.

Other London makers were active in the late 19th century,
 #241 including S. Quilter, the maker of a good but unrestored
 #230 cocus wood flute here, and Collard, the maker of a very
 unusual ebonite flute offered here. This rare instrument has
 a unique mechanism of extended-rod clutches (I know of no other
 way to describe them). Obviously, this met with quick and de-
 served obscurity, but it is certainly an unusual and intriguing
 flute.

American Boehm System Flutes

In America several makers took up the Boehm system, led in
 skill if not in time by Alfred G. Badger of New York. One of
 Badger's finest workmen, William R. Meinell, left Badger's shop
 in 1874 and established his own business. In, I believe,
 #201 the 1880's Dayton C. Miller bought his first Boehm system
 flute from Meinell and there is much correspondence between the
 two of them in the Miller collection in Washington. Miller's
 flute was a silver body with a wooden head, which subsequently
 cracked (the source of much of the correspondence!). There is
 an excellent Meinell flute here of silver with an ebonite head
 (no cracks!). This flute is patterned after Boehm's own later
 instruments and is a fine flute, having the very pleasant bright
 and light sound of the thin silver tubes popular at that time.
 It plays at modern concert pitch.

A little later in New York the maker Carl Bonnet appears.
 Working from 1883 to 1909, his instruments are very rare. A
 Bonnet flute showed up in a New York pawn shop recently, and
 is here still unrestored. This very handsome flute is also

#222 built after the instruments of Boehm and Mendler and will very likely be an excellent playing instrument after restoration. It too plays, I believe, at c.A=440.

#192 Far more famous is the work of the brothers Haynes. A very fine George Haynes wooden concert flute is here and has been fully restored. These George Haynes flutes are among the best flutes made in America, and have a wonderful, warm tone with excellent intonation.

Closing up this Fall's offerings is an extremely unusual flute by C.G. Conn of Elkhart, Indiana. Evidently one of the Howe Model flutes developed at the turn of the century, this instrument is silver plated with gold plated cups and two ebonite headjoints.

#221 Nancy Toff's interesting account of The Development of the Modern Flute, recently published, indicates that Conn called these their "Wonder Metal Flute", and that they won the Grand Prize at the Louisiana Purchase Exhibition in St. Louis in 1904. These flutes, Nancy notes, were "used by many prominent virtuosi, including J.S. Cox, a soloist in Gilmore's and Sousa's bands." The Wonder Flute here was certainly used by somebody, prominent or not, as the plating is well worn and the case looks as though it had been driven over by a car.

Note

Please note that these instruments are only what is on hand at the moment of writing this catalog. There is a constant turnover of flutes, and it is impossible to foretell what instruments may be added or deleted at any time. Please

write or call for more specific information on the instruments described here as well as information on the latest additions to this collection.

Visits

Everyone is welcome to come and visit, and overnight accommodations are readily available. Players are encouraged to call well in advance so we can arrange a concert in our small town hall!

Guarantee

All instruments, unless otherwise specified, carry a money-back guarantee with no time limit. As long as I am still in business and the flute is still intact I will be glad to buy it back at the price sold.

Many thanks,

David Shorey
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207-244-3057