



Bowdoinham
Maine 04008

DAVID SHOREY
Antique Flutes

MASTER

Handwritten scribbles



207-666-3944

Price List March, 1980
(Instruments in Capitals are described in the catalog)

1 Key

- #165 KUSDER, London or Germany, c. 1765 \$2,000.00 ~~to be sold~~
- #169 A. BLAND & WELLER, London, c. 1790 \$1,200.00 sold
- #146 E.G. Williams, London, c. 1820 \$ 250.00
- # 89 Anon Boxwood, American Import? c. 1850 \$ 225.00

3 key Skousboe \$425

sold

6 Key

- # 15 METZLER, London, c. 1810 \$ 550.00
- #171 GEROCK, London, c. 1810 \$2,200.00 sold
- #138 Gouldin, D'Almaine, Potter & Co.,
London, c. 1810 (unrestored) \$ 350.00 ~~350.00~~
- # 98 Richard Potter, London, c. 1790
(converted to 8 key) \$ 440.00 *g. w. sandy - sold*

Asbr + Horwood \$1800

sold

8 Key (before Nicholson)

- # 92 CLEMENTI & CO, London, c. 1810 \$ 800.00 (less restoration costs)
- # 22 Goulding, D'Almaine, Potter & Co.,
London, c. 1810 \$ 500.00 *sold*

#200 Hill, Lake Manzani

.875

sold

8 Key after Nicholson (and assorted Irish Flutes)

# 10	CARY, London, c. 1830	\$ 350.00	<i>sold</i>
#	RUDALL & ROSE		please call for info.
# 16	GEORGE WOOD, London, c. 1840	\$ 500.00	<i>sold</i>
# 58	Nach Meyer, Hanover, 11 keys	\$ 200.00	<i>sold</i>
# 87	Anon Meyer, 6 keys	\$ 100.00	<i>sold</i>
# 12	Anon ^{English} Meyer, 8 key, cocus wood	\$ 275.00	<i>sold</i>

Many Irish flutes come in at all prices - please call for information on what is immediately available.

198 Prothen-style T. Dawkins.
177 London 8 key.

340. *sold*

~~4~~ 575 *sold*

R. Rose patent # 1,200.

Continental Europe

# 14	THIBOUVILLE FRERES, Paris, c. 1860	\$ 350.00	<i>sold.</i>
# 41	NOBLET, Paris, c. 1860	\$ 175.00	<i>sold</i>
# 97	ALEXANDRE ROBERT, Paris, c. 1900	\$ 175.00	<i>sold</i>
# 13	G. HARTMANN, Hamburg, c. 1870	\$ 400.00	<i>sold.</i>

Boehm 1832 System

# 38	A.G. BADGER, New York, c. 1850	\$ 600.00	<i>sold</i> (plus restoration costs)
#175	J.M. BURGER (attributed), Strasburg, c. 1900	\$ 660.00	<i>sold.</i>

Boehm 1847 System

#166	CLAIR GODFROY and LOUIS LOT, Paris, 1847, Please call for details.
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Boehm and Mendler

#195 BOEHM AND MENDLER, Munich, c. 1870 \$1,200.00 sold.

Post Boehm

#178 RUDALL & CARTE, London, Thinned Head-joint model, c. 1900 \$1,200.00

#170 RUDALL & CARTE, Gold plated headjoint in case, c. 1860 \$ 275.00 sold

#192 GEORGE W. HAYNES, New York, c. 1910 cocus body, sterling keys. \$1,500.00 (less overhaul costs) Taken to Europe

#167 RUDALL & CARTE, Carte 1867 system, silver body and keys \$ 900.00 } sold notify Uhlens. 192

\$168 RUDALL & CARTE, Carte 1867 system, cocus body, silver keys \$ 850.00

1 Beare and Son, cocus body, German silver keys \$ 275.00 (plus overhaul costs)

#140 Rudall Carte & Co. cocus body, German silver keys, \$ 400.00 (plus overhaul costs)

214 Ritter ~~German~~ silver \$250

199 R. Rose - cylinder bore, B key

201 W.R. Meinel silver, E bore, to head.

\$ 3300 sold

\$ 1,600

Variation Flutes

#193 HAWKES AND SON, London \$ 350.00 sold

54 S.A. CHAPPELL, London \$.250.00 (plus overhaul sold. costs)

Short and Long Flutes

#177 KEY, London, c. 1810 F. flute \$ 150.00

#194 C. PELOUBET, New York, c. 1830 F. flute \$ 125.00 sold

#135 Don Smith (modern) in low A, copy of F. Bauer in Dayton C. Miller Collection \$ 150.00

American Flutes (not previously mentioned)

- #184 J.C. HAYNES, Boston, c. 1880 \$ 475.00 *sold*
- #183 ATWILL'S MUSIC SALOON F. flute \$ 60.00 (as is) *sold*

Picolas

- 213 Hawkes 6 key \$80
- 214 Rittershausen 2 half joints. \$250 *sold*
- 215 Hawkes 10 key piccolo \$70
- 217 J.m. Burger 1832 syst. pizu \$450
- H.f. Meyer \$100



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Catalog of Flutes for Sale Feb. 1980

One Keyed Flutes

The earliest and finest of the one keyed flutes on hand this winter is a boxwood and ivory flute by KUSDER (#165), probably made in London or Central Germany c. 1765. The flute is in beautiful condition with very little wear. The tone holes are extensively undercut, which is generally the first indication of a carefully and skillfully made flute. This flute is a magnificent playing instrument, with one center joint pitched at about A=425. The higher octaves are a little sharp at this pitch, and the instrument seems to play better with the midjoint pulled out, bringing the high notes down as well as flattening the entire flute to about A=415. This is a very fine flute of professional playing quality and is in unusually good condition.

Another one-keyed flute from the 18th century is stamped A.BLAND AND WELLER (#169), and is in finer condition even than the Kusder. It has virtually no wear except that the key had been lost. A replacement key (copied from the key on the Kusder) has been made by Paul Howarth of England. This flute dates from about 1790 and shows some interesting changes that had taken place during the 30 years between these two instruments. The one keyed flute was

2.

essentially on the decline, although both professionals and amateurs were still using them. This instrument is not made to the strict limitations of contemporary performance. The tone is brighter and the pitch is higher, being about A=430, which corresponds to general tuning practice at this later date. Accompanying the modern (to 1790) pitch and tone is an anacronistic embouchure, carved very delicately and shaped in a small and almost round figure. The small size of the embouchure gives the instrument some of the playing characteristics of the much earlier Baroque flutes. It is not inconceivable that a corp de rechange (extra midjoint) could be made which would bring the pitch of this flute up to A=440. Incidentally, and attractive warp has developed in the midjoint since the flute came to America.

Several other one keyed flutes are here as well which, although not of professional playing quality, could be used in demonstrations or to complete collections. These are correspondingly less expensive, and are listed at the end.

Six Keys

At the same time (the 1790's) the six keyed flute was overtaking the one keyed flute in popularity, especially in London. Two six keyed flutes built shortly after 1800 are here which show the most popular design features as developed by Richard Potter in the 1780's. The first of these is by VALENTINE METZLER (#15) and is made of figured boxwood, ivory trim, and has six silver keys. The

flute has the Potter patent tuning slide in the headjoint and the footjoint keys to C which Potter popularized. This flute would be a true prize were it not for a crack which travels obliquely through the embouchure. This crack has been filled with epoxy, which enables the flute to play, but the existence of the crack brings the play-ability and the price down. The six silver keys are of the cup and pad type, and the D# foot key is elegantly engraved with the initials PB. The flute is pitched at A=440 with the tuning slide out about ¼".

The other six-keyed flute of the Potter design is an important instrument, in spite of two cracks which it has (the cracks on this flute are on the rear of the headjoint). The flute is of solid ivory with sterling silver keys, is by GEROCK (#171) of London, and is one of the two finest Gerock flutes I have ever seen. All the tone holes and the embouchure are clean and unworn and are all very beautifully undercut. The ivory is of excellent quality-very clear and pure white. The flute plays easily and well, with a fine tone.

out. [This is my most expensive flute (other than a Boehm system one described later) because of the fine ivory and exquisite craftsmanship.]

Two More Keys

Contemporary with the Metzler and Gerock is an 8 keyed, pewter-plugged flute by CLEMENTI AND CO. (#92, c.1810) which in all respects but one is a straight forward adaptation of the six-keyed Potter-style flute. The unique feature of this flute is that the high C

4.

natural key, which generally travels down the midjoint to the right index finger, is instead built on the far side of the midjoint, in line with the G# key, and is meant to be played with the left hand. If this makes the flute any easier to play I don't know (I doubt it), but it is of high interest since this is one of the very early 8 keyed flutes and it gives evidence of the experimentation which took place before a final design was fully popularized. Even though an unusual design, the Clementi is a very well made Classical flute with especially delicate wood turnings. [This flute still needs a *out* little restoration work (new springs principally).]

The Enlarging of the Tone Holes

During the years 1810-1820 the flute players grew more accustomed to using all the keys of the 6 and 8 keyed flutes and could play in tune and with great facility without using the cross-fingerings necessary on a one-keyed flute. At the same time they were playing for increasingly larger audiences and in bigger orchestras, doing their best to blow their flutes loudly. Flute makers began making instruments with larger tone holes, which increased the volume but destroyed the cross-fingerings by increasing the venting in each note.

Charles Nicholson Jr., around 1820, popularized flutes with enormous tone holes. He was London's favorite flute player and specialized in Classical Pop. Not only did he carry emotions to their extreme in his playing, but he had flutes built for himself

with the biggest tone holes yet, heavily ornamented head joints, and shark-skin inserts for his thumb. He marketed "Nicholson Style" flutes through Clementi and Co. made by Thomas Prowse which evidently sold by the thousands, helping to make Nicholson a very wealthy flute player. Often referred to as a "singularly improvident man," he died in poverty.

An example of the Nicholson flute, made by CARY of London probably in the 1820's or 30's, is here (#10). This flute is made of cocus wood, has German silver keys and trim, and enormous tone holes lined with nickel silver rings. There are small cracks which are relatively harmless. The flute has the somewhat reedy tone characteristics in these Nicholson flutes, plays loudly and easily, and is priced low because the workmanship and materials are not as refined as on the very high priced instruments.

Insert #1 →

Rudall & Rose

Flutes with Nicholson sized holes did not last long, since fine flutes with nearly the volume could be made with moderately-large tone holes. These moderate-holed flutes became the standard. The finest flutes of this type were made by Rudall and Rose in London, and are rather pricey these days. The last three Rudall and Rose or equivalent flutes that sold from here went for \$625, \$575, and \$675. These flutes are the best instruments for playing Irish or other traditional music, since they have a warm and beautiful tone and a lot of volume. If you are interested in one of these

6.

flutes, please drop me a line with your phone number and I will contact you as they come in. These flutes are always turning up on the market, and there are plenty for anybody who wants one.

Many flutes exist which are also very fine instruments for playing Irish music. A flute of the period (c. 1840) which is practically unused and unworn is here, by GEORGE WOOD (#16). George's father James was one of the finest craftsmen of the early 19th century in London flutemaking circles. The George Wood flute here is of boxwood, with ivory trim and 8 silver keys; 6 with flat pads and the two open foot-joint keys with pewter plugs. Pewter plugs were typical of most foot joint keys, since it was felt that pads on an open key would dry out and misshapen. The workmanship on this flute is fine, but it is in its excellent, unused condition which really distinguishes it.

There are numerous moderately priced flutes here in fine playing condition for traditional music, so please stop by or give a call for specific information on what is available at the time.

Continental Europe

During the middle of the nineteenth century continental European flutemakers were responding to different tastes in flute music than the English. The French generally made flutes with small and equally sized tone holes, thin walls, and often lighter wood. This resulted in a far more delicate and sensuous sound than the English (some of whom, like Nicholson, wanted their flutes to

sound like oboes). A few very nice French flutes are: a boxwood or other light wood flute with dark bone trim and 5 brass keys on pillar mounts by THIBOUVILLE FRERES (#14); a nice cocus wood flute by NOBLET (#41) with 8 sterling silver keys; and a flute of cocus with 6 german silver keys by ALEXANDRE ROBERT (#97).

Also during the middle of the 19th century the Germans were making flutes with small holes similar to the French, but often with thicker bodies and a fuller sound--as exemplified in a flute by G. HARTMANN (#13) of Hamburg, very beautifully made of Boxwood with horn trim and 5 brass saddle mounted keys.

Theobald Boehm

In 1832 Boehm redesigned the fingering and keywork of the flute to try to improve facility, intonation, and volume. For 15 years he left the body of the flute pretty much as it was, with a cylindrical headjoint and conical bore. Two instruments are here built on the design of Boehm's 1832 model. One is a very beautiful flute of cocus wood with sterling keywork, engraved silver bands at the joints, and a silver covered ivory headjoint. The flute is by A.G. BADGER (#38), America's finest flutemaker of his time, and is his #836. Unfortunately this flute has met with some unhappy times, and is now undergoing restoration.

The other 1832 model here is unnamed but appears to have been made by or for J.M. BURGER (#175) of Strasburg during the last part of the 19th century. Burger began making 1832 system flutes at the

8.

request of Richard Wagner's flutist, who was not allowed to bring his metal Boehm flute into the pit because it sounded, to Wagner's ears, like a cannon. The mechanism is German silver, the body cocus wood. The flute works perfectly and appears to be relatively unused. This would make a fine instrument for Irish music if someone wanted the Boehm fingering with open holes and a warmer sound than a metal flute.

In 1847 Boehm changed the bore of his flutes to a cylindrical tube. He changed over to metal, making his first flutes of phosphor bronze with a plating of silver or gold. The second flute he finished he sent to Paris to CLAIR GODFROY and his son in law LOUIS LOT (# 166), then the finest makers of his 1832 model. Godfroy and Lot were designated Boehm's patentees in France, and one of the first flutes they made from Boehm's model is here. The flute is of phosphor Bronze with a silver plating, and silver keys plated gold. Boehm sent them a flute with covered tone holes and they made this one with open holes. This flute is one of the earliest metal flutes, cylindrical bore flutes, open hole flutes, and is perhaps the earliest concert flute existing made by Godfroy and Louis Lot. It is in excellent playing condition, and shows workmanship far superior to Boehm's own, as seen by his very early flutes in the Dayton C. Miller Collection.

On January 1 of 1854 Boehm lists in his record book a covered-hole flute of silver, after Godfroy (Nach Godfroy). He evidently adopted a considerable amount from Godfroy and Lot, for after one other flute marked "nach Godfroys" he simply lists "neuer Konstruktion".

9.

In the same year (1854) Carl Mendler joined Boehm's shop. Mendler, a watchmaker, became foreman in 1862 and a full partner in 1867. Boehm flutes after 1867 are stamped "Boehm & Mendler". A fine cocuswood BOEHM & MENDLER (#195) flute is here. This instrument originally had the open G# that was Boehm's preference, but it has been converted to a closed G#. The flute plays at A=440. While making an Alto flute in G Boehm discovered that a small vent hole operated by the left thumb greatly aided the harmonics in the upper octaves. This vent hole he called a schleif key, and he put them on many concert flutes as well. The flute here has the schleif key.

Rudall & Carte

The Boehm Flute developed and was brought to the present state of excellence in three shops; Boehm's own in Munich, Gofroy and Lot in Paris, and Rudall & Carte in London. In a letter to Dayton C. Miller from the foreman at Rudall Carte & Co., sent in 1911, the foreman says, "The finest flute being built now is of Cocuswood, with a thinned head which is lined with gold. The tone from an instrument of this kind is very beautiful and rich, and seems to be far ahead of that of any other kind of flute." A flute is here from RUDALL & CARTE (#178) of this type except that the thinned head is lined with silver. It is of a fine piece of dark cocus wood with a thinned headjoint silver lined, sterling keys, and has a closed G#. This flute was made at a higher pitch than modern concert pitch, around A=450.

There is also here an earlier headjoint made by RUDALL CARTE & CO. (#170) of silver plated with gold. This headjoint comes with its original fitted case, has a barell embouchure, and an ebonite collar which indicates it was made to fit onto a wooden Boehm system flute. It was probable made in the late 1850's or 1860's, when barell embouchures were popular, and is very handsome as it is, not to mention usefull for whoever is looking for a gold headjoint for their wooden flute.

Several student model Rudall Carte and other Boehm flutes with wooden bodies are here too--please see the price list at the end for details.

The Haynes Brothers

In America the quality of the Boehm flute was instantly recognized by A.G. Badger, who made the 1832 model described earlier. There were very few makers of note other than Badger here in the states until the brothers Haynes began making instruments in the late 19th century. George W.+William S. Haynes made Boehm flutes in a variety of styles, taking characteristics from the French, German, and English instruments. George was evidently the finer maker of the two, and the more innovative. He built a flute in 1898 in Los Angeles with the first drawn tone holes and engraved the date onto it (now in the Dayton C. Miller Collection, #118). William S. Haynes adopted the drawn tone holes but was unable to patent the process since his brother had an actual dated instrument, causing

much consternation and loss of revenue.

George Haynes had a bad drinking problem, was either extremely forgetful or of dubious moral integrity (he once was in the process of selling a flute belonging to Dayton Miller, which Miller had left for repairs, when Dr. Miller dropped by to check the progress of the repair job!), and what seems to be the crucial difference between George and his brother William, did not marry an excellent and hard nosed business woman. George was continually going out of business, and William's wife's business is thriving to this day.

A fine GEORGE W. HAYNES (#192) flute is here, with a cocus body, sterling keys, and gold springs. It is fully the quality of the Rudall Carte flute described earlier, which is to say as fine a flute as was being made in the early 20th century. This instrument is pitched at A=440, has a few design features unique to George Haynes, and is in excellent condition, in spite of its having been used in the Providence Rhode Island High School Band.

Variations on the Boehm and Simple System

After the cylindrical bore and accompanying large tone holes were introduced by the Boehm system makers, many people wanted flutes which had the same tonal characteristics but retained some of the old fingerings. In 1867 Richard Carte, of Rudall & Carte, designed a flute which kept the old fingering for the right hand and used Boehm's fingering for the left. Two excellent examples of the CARTE 1867 SYSTEM (#167, 168), one of silver and one of cocus with

silver keys, are here. These two instruments have been recently overhauled by one of England's best repairmen, Paul Howarth of Stainforth-Under-Bargh, and are in superb condition.

During the 1840's and 50's, Abel Siccama developed a flute with roughly the same bore and hole arrangements of Boehm's flutes, but with the closed holes of the eight-keyed flute. These instruments had the tremendous volume of the Boehm flute but retained what is now considered the awkward fingerings for the flats and sharps, using 8 closed keys. These flutes were very popular in England and apparently even more so in America, where flute playing was largely devoted to dance bands playing music that did not require much use of the closed keys.

There are several Modified Siccama system flutes here. One very fine one is by HAWKES AND SON (#193), in its original case. This instrument is of cocus wood (I believe almost all Siccama flutes were made of wood) with German Silver keys over every hole. Another fine Siccama flute is by S.A. CHAPPELL, (#54) with two open hole keys on the left hand.

Eb, F and D# Flutes

Throughout the history of flute playing, instruments have been made in other keys than the conventional concert size. Several flutes in the key of F are here (nowadays called Eb transposing). One fine one by KEY of London (#177 c. 1820) has four flat silver keys and a fifth one added for high C. It is of boxwood with

ivory trim, and has two repaired cracks.

Another F flute is by C. PELOUBET (#194), a fine American maker principally of simple system flutes. This flute has one (replaced) key and is made of cocus with German silver trim.

American Flutes

Flutes playing seems not to have been as popular in America as it was in Europe, at least until the 1820's or 1830's. At this time flutes were being made in England with large tone holes and plenty of volume. Flutes of this type were made in and imported to America, giving rise to makers and music houses like Firth, Hall, and Pond in New York, Meacham in Albany, Fluteville in Connecticut, and finally makers of the Boehm system like Badger, Haynes, and Verne Powell.

American flutes from the 19th century are of great interest to collectors today, showing as they do the development of American mechanical arts as well as American flute playing. Instruments here which have not already been mentioned include a one-keyed flute of cocus with German silver trim by J.C. HAYNES of Boston (#184); employer of but no relation to W.S. Haynes. This flute plays very easily and is in fine condition, and would almost certainly have been made for playing folk music such as jigs and reels for dancing, or other popular music that does not use too many sharps and flats. The tone holes are evenly and moderately sized--small but large enough so that the flute was not tuned to play the cross

fingerings. Since there are no keys the flute is pretty much restricted to the keys of D and G and their relative associates.

There is also a small F flute here, in rough shape, marked ATWILL'S MUSIC SALOON (#183).

Flutes by Firth, Hall, and Pond from all periods of their partnerships come through here frequently. Please write and let me know if you would like one of these and I will call you as they come in.

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 by and visit.

Guarantee

All instruments are sold with a money-back guarantee that carries 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.