

David and Nina Shorey, Antique Flutes

Bowdoinham, Maine U.S.A.

CATALOG OF FLUTES

Spring, 1997



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Catalog of Antique Flutes Currently Available

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18th Century One Keyed Flutes From Potsdam

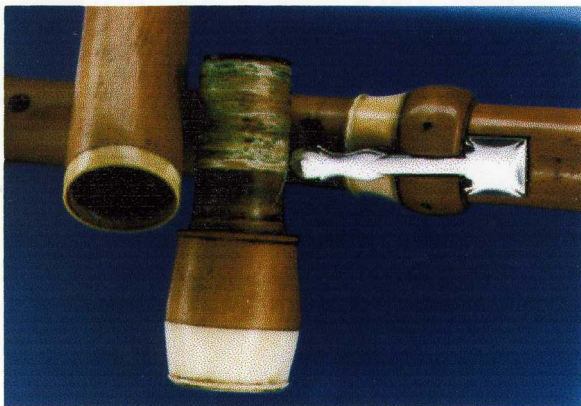
Kirst and C. F. Freyer are the makers most associated with Quantz and the court of Frederick The Great. No flutes by C. F. Freyer are known today.

Kirst was born c. 1750 in Dresden. After apprenticing with A. Grenser, he took a job with Freyer c.1768. Thus Kirst was making flutes with Quantz (1697-1773) at least by 1768, at age 18, while he was employed by Quantz's flutemaker C.F. Freyer. In 1772 Freyer died, leaving his wife, 8 year old son, and business. Kirst, then 22, married Freyer's widow, took on the business, and raised his stepson in the family tradition. He continued in apparent good relations with young Freyer, giving him a house later on and apparently leaving Freyer his business.

Also in this year, Kirst's first under his own name, he was granted the privilege of supplying the Prussian army with woodwinds. Thus at the age of 22 Kirst had an instant family, and was at the head of his profession (almost certainly due to a good relationship with Quantz, who was nonetheless to die a year later).

699 F. G. A. Kirst No serial number.
Made 1772-1804 (Langwill).

This flute is clearly an earlier design than our Kirst S#680 (and a more expensive flute originally as well), and probably is earlier than the J.G. Freyer flute that follows. I suggest that this flute was made 1772-1785. Made of boxwood with ivory trim and one silver key (with new brass spring). Tuning



680 Kirst

Quantz invented this tuning slide before 1752, which uses a brass tube in part of the headjoint to strengthen the socket for an extremely long tenon. It was clearly used in conjunction with extra midjoints, not as a replacement.



680 Kirst

This was probably the professional's instrument in Potsdam at the time it was made. The fine turning, including bold curves and delicate ornaments on the foot, the tuning slide, and the fancy silver indicate the original high quality of the flute. The extra midjoint is by von Huene.

slide in head is lined with brass sleeve. Cork screw and cap are ivory. Recent embouchure repair looks like glue. This is a one-keyed flute with Quantz's tuning slide in head. Midjoint #3 is here, along with a longer midjoint made for this flute by Friedrich von Huene. This flute seems to me to play around A=435, and about A=428 with the von Huene midjoint. Friedrich plays this flute at a much lower pitch than I do, and suggested pitches of A=420 and 415.

Stamped clearly on foot: (eagle)/ F. G. A. KIRST. /POTSDAM; on midjoint, heartpiece faintly and headjoint very faintly: (eagle)/ F. G. A. KIRST. Additionally on midjoint the number "3".

Two lines heavily inscribed under key. Two lines additionally on edges of barrel, midjoint, and

heartpiece. This flute has been very heavily used. There are no cracks, except a very fine hairline visible under the key. The body is worn from use and repeated cleaning (including rough sanding). Recent repairs include a new spring, the refilling of some wood removed around the whole top edge of the embouchure, and some very heavy cleaning inside the toneholes. Sounding length 53.3 cm. With the later midjoint, 54.2 cm. In new case, unfitted. The key is set in a full round of wood, where the Freyer (S696), and t Kirst (S680), both have shoulders instead of the full round; to me this suggests earlier manufacture. This flute has been through eight of its nine lives. Although it might be a little tired, it is reasonably priced for a flute so close to Quantz by one of the finest German flutemakers. This would be a good flute to pack in your suitcase while on vacation. \$3,500.00

680 F. G. A. Kirst No serial number. Made 1772-1804 (Langwill). This flute probably does not date from the beginning of Kirst's work, but rather suggests the 1790's or so. Made of boxwood with ivory trim and one brass key. The cap is boxwood, and may well be original, although there is no adjustment for the cork. This is a one-keyed flute of the classic era. It bears one midjoint, marked "1". The construction of the toneholes reminds me of the Quantz flute in the Library of Congress, with their tiny hint of a cut at the top of the tonehole. The undercutting of the toneholes is very broad, especially in the midjoint, where the B hole shows the hint of a square tool finishing the opening to the bore. This tool also seems to have been used at the G hole on the heartpiece (this looks original). Surprisingly, the D# hole on the footjoint has the least undercutting, whereas on later flutes this hole is often the largest. The embouchure is small and slightly oval, and has possibly been very slightly rounded at the top. Pitched at A=c.420. On all joints: (eagle)/ F. G. A. KIRST. Additionally on foot: "POTSDAM"; on midjoint above eagle: "1", presumably indicating the longest joint available. The condition of this flute is excellent. No cracks are in the headjoint, two tiny hairlines are in the midjoint, one at the heartpiece socket, and two at the bottom of the foot. None of these seem to threaten the instrument. The key is simple yet lovely, and is fashioned with a beveled shank and subtly ornamented touch. The name stamp is as clear as a bell on all the joints. The ivory ring at the bottom of the footjoint is new (the original ring is included with the flute). Other than these signs of slight wear, the flute looks completely original. Sounding length 54 cm. No case. This is a lovely flute, with a fine tone, easy speaking, and seems to play nicely in



680 Kirst

This streamlined flute is a sweet yet powerful player. It looks to date from the 1790's or so.

tune. The streamlined foot and smoothly bulging sockets look like classic classical period traits, veering away from the bulkier Baroque ideas of style. The original (?) string wrapping, ivory footjoint ring, and leather pad are included with the flute.

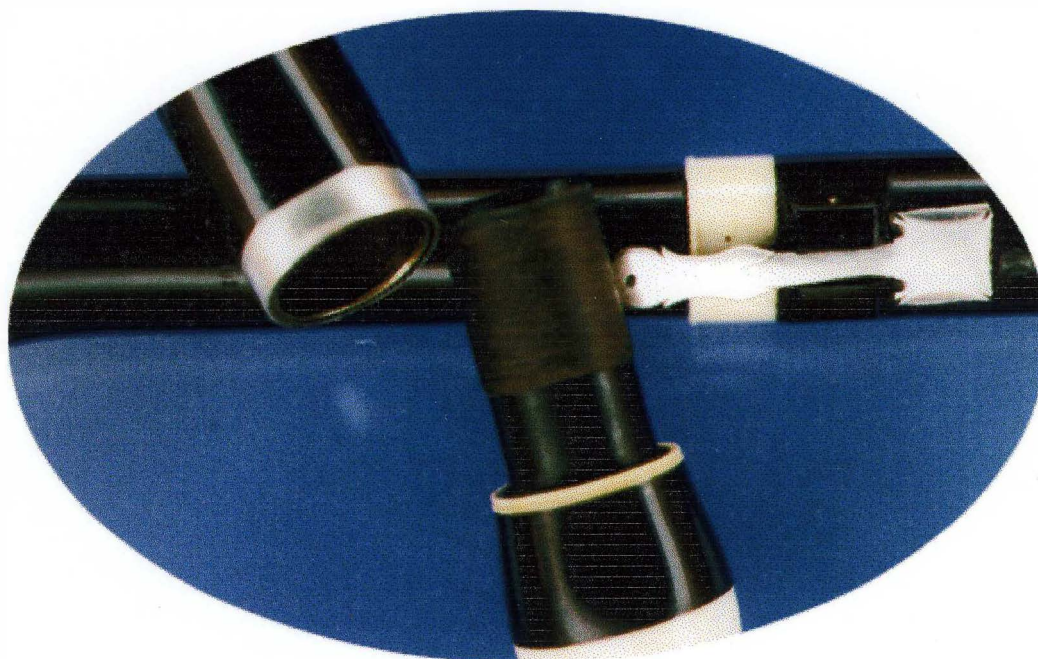
\$7,200.00

696 J. G. Freyer Made c. 1785-1808. Freyer was 21 in 1785, it is doubtful he would have used his own stamp before then. He died in 1808. This flute is built to late, but not too late, 18th century taste, possibly 1785-1795. This flute is made of a beautiful, lightly stained grenadilla or ebony like wood, with a rich brown color visible on some pieces (joint 3 is lighter--through fading and use?). With ivory trim and corkscrew, and one silver key with original brass spring. The headjoint is partially lined with a metal sleeve, and a silver ring strengthens the wood, both of these pieces of metal look original. The silver ring raises questions (was it a later repair?), but its similarity to the ivory ring on Kirst #S699 suggests it is probably original. These headjoint slides were made for Quantz by Kirst (and probably by the elder Freyer) when he worked with Quantz and later. J. G. Freyer was Kirst's step-son; the original Freyer (J.G.'s father) was Kirst's boss and connection to Quantz, who obviously liked young Kirst. J.G. Freyer came out with his own stamp sometime late in the 18th century, and he made flutes very like his father and step-father's, including using this slide. The pitches



696 J. G. Freyer

This is a one-keyed flute with three corps de rechange and a Quantz-type tuning slide in the head.



696 J. G. Freyer

This magnificent flute carries on the tradition begun by Quantz and Freyer's father, C. F. Freyer. The same designs and techniques are seen here, brought up to date by young Freyer. This late 18th century flute has the versatility to span the traditions of the Baroque and Classical periods.

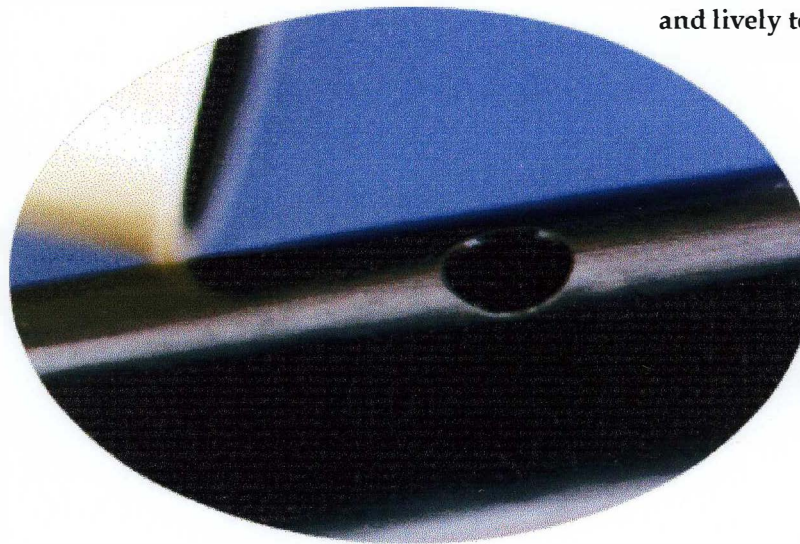
with the three joints are c. A=415-418, c.A=430-433, and c.A=440-443. On all joints (except barrel): (Prussian eagle)/ J.G. FREYER.

Additionally on midjoints from longest to shortest: "1", "2", "3". Additionally on footjoint, POTSDAM. All joints (including barrel) also marked "V" on the edges. Two lines are under the key. Each joint is marked with a "V" on the edge.

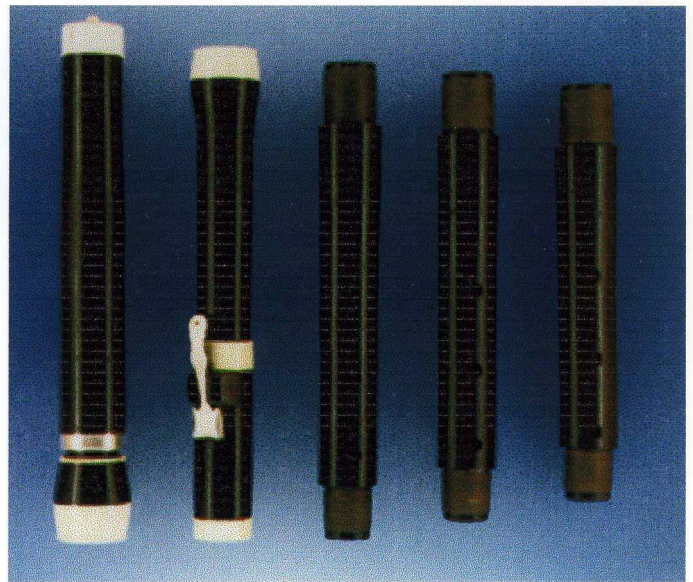
Sounding lengths starting with longest joint: 55 cm., 53.7 cm., 52.3 cm.. In very old trapezoid case.

It is very exciting to have here at this time three flutes with the Quantz tuning slide; this Freyer, the earlier Kirst, and the English flute by Cahusac! These instruments all rely on a metal tube inserted part way into the headjoint, into which an extra long tenon on a newly introduced barrel joint (with a thread wrapping), slides. Quite a long extension is possible with this long tenon, although a large gap is produced in the bore. Fully restored and in excellent playing condition.

\$8,700.00



This engraving of Quantz's slide was prepared for the 1777 Supplement to Diderot's *Encyclopedia*, and reprinted in Reilly's translation of Quantz's *Versuch* of 1752, in which Quantz defends this invention. Quantz describes this slide as virtuous since a gap in the bore of the headjoint was acoustically preferable to a gap at the top of the midjoint when tuning with any joint.



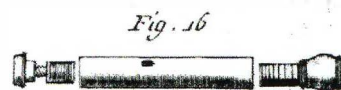
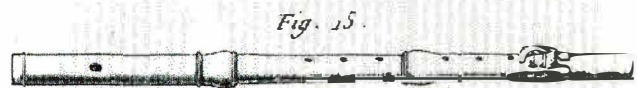
696 J. G. Freyer

The condition of this flute appears excellent, save for some slight adjustments to the sides of the embouchure (someone wanted a French accent in their music). No other changes or damage is visible. There are minor cracks in the head at the tuning slide. No other cracks visible. Tone holes and bore look unaltered.

This flute is a wonderful player, with a rich, bright, and lively tone.

The tone holes of Quantz's flute in the Library of Congress are finished on top with a cutter just like this midjoint tone hole on the Freyer.

The traditions begun by Quantz are clearly seen as the basis for this flute, even though the profile had been modernized, including the shoulders (rather than a full round) at the key.



469 Cahusac No serial number. Made c.1780-1795? Boxwood with ivory trim and silver keys. 5-key, C# foot. Head and barrel designed with unusual attempt at a tuning slide, sort of like Quantz (the tenon is reversed). The pitch is c. A=430-440, with the tuning slide (midjoint has been shortened). Stamped: (curved)CAHUSAC/196 /STRAND/LONDON on headjoint; CAHUSAC/LONDON on all other joints.

No marks under keys. Condition was poor, although all tone-holes and emb. are clean. Metal slide-cover gone, midjoint cut down, some key pins stuck, screw-cap missing (screw is here), one ivory ring gone. The repairable things have been done, and the flute now plays and looks very nicely. Sounding length is 55.4 cm. In old but not original case.

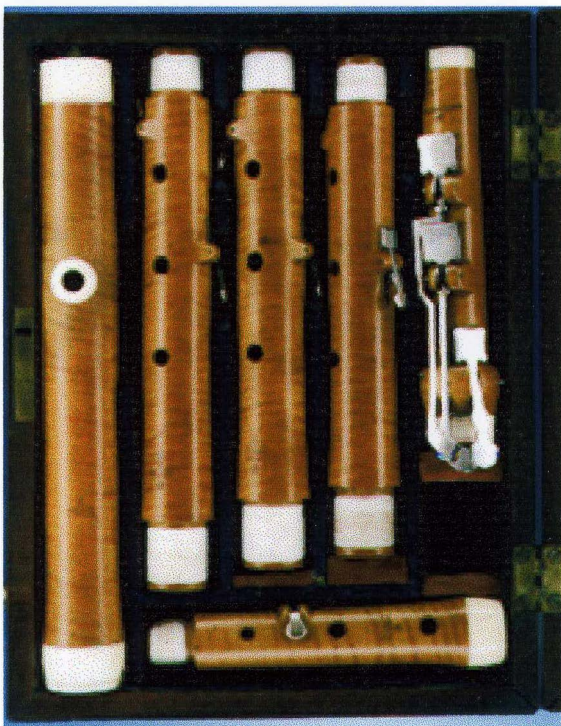
Cahusac was clearly involved with the struggle to make a working English flute with adjustable tuning, which Potter preempted with his successful sliding metal tubes.

In spite of the shortened midjoint this flute still plays with the compressed sweetness of the 18th century. This is a very interesting flute, with a handsome profile. It is of historical, and possibly performance, interest. The tuning slide is lovely, although impractical, and was supplanted by Potter's more successful design. Restored here, with faux ivory repairs by Tom Streznewski here in Maine. \$1,400.00



469 Cahusac

An extremely long tenon in the head inserts into the barrel to make a tuning slide after Quantz. The Quantz slide, and the C# foot, suggest an early construction



702 John Hale

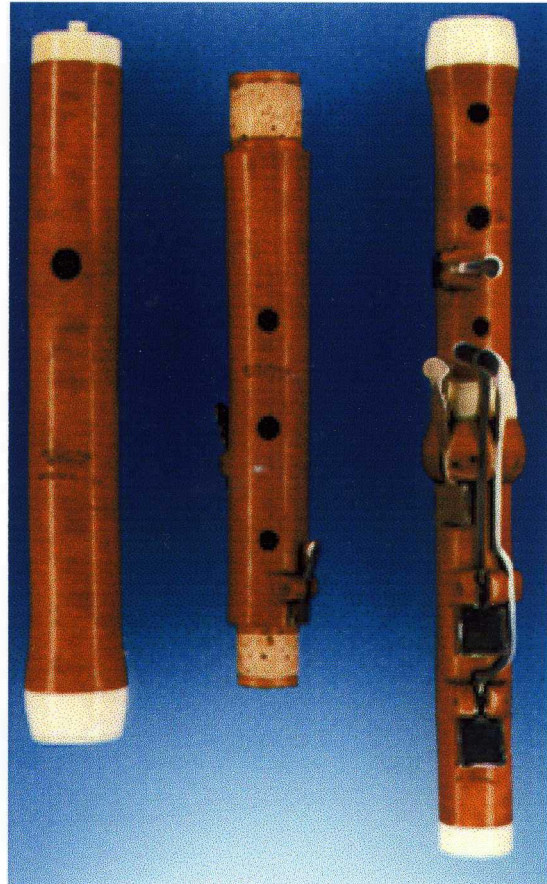
The elegant wood, the extra thicknesses of ivory, the three midjoints, and the beautiful case all suggest that this was an expensive flute of its day. The later footjoint seems to work very well.

702 John Hale This flute was made 1785-1804 (Langwill). The footjoint was added no earlier than 1805, the beginning of Monzani & Co.

This beautiful flute is made of brightly flamed boxwood with ivory trim, ivory corkscrew, and six silver keys. Key pins of brass; footjoint pins silver. Embouchure with original ivory bushing. This is a six keyed flute with C foot and three midjoints, numbered 4, 5, 6--these being the highest pitches in a usual set of joints, and corresponding to the numbers on Potter's tuning slide. The headjoint corkscrew tip is also marked 4, 5, 6. The cork would go out by these numbers as the flute gets shorter. Seems to play c. A=415, 425, and 438, with the joints. Stamped on all joints (except foot): (fleur-de-lis)/ I. HALE/LONDON. On midjoints; "4", "5", "6", from long to

short. On footjoint: (crown)/ MONZANI & Co. No hallmarks. "I.H." stamped very nicely under midjoint keys, with midjoint number scratched onto spring; "I.H." marked faintly under short F. Also four dots on midjoints, heartpiece, and headjoint (inside socket). No marks under footjoint keys. The condition of this flute is as new, excepting the replaced footjoint. This footjoint, by Monzani & Co, could hardly fit better in all respects, and was very possibly made to replace the original foot for some reason. Sounding length 60.2 cm, 59.3 cm, 58.5 cm. In probably the original fitted wooden case, with a later handle on top. \$4,200.00

652 W. Milhouse No serial number. Langwill lists the Oxford St address as active from 1797 to 1822. The flute strikes me as having a lingering feel of the 18th century, especially about the headjoint, yet it is not untouched by the expansion happening in the 19th century. I think that this flute was made right around 1800 to 1810 at the latest. Made of a lovely figured boxwood, with ivory cap and trim, and six silver keys. This is a six-keyed flute with a C foot. There is no tuning slide in the head. The instrument is made with the robustness of Romantic thought in a Classic body- and what a body! Seems to play best at c. A=430. Stamped on all joints: "W. MILHOUSE/LONDON", additionally on head: "337 OXFORD Stt.". No hallmarks. "WM" stamped very clearly under every spring throughout the keys. The flute is in very good condition. There is a slight warp in the head, the slight possibility of some later adjustment in the undercutting, of the B hole for example, and the possibility that the Bb spring has been filed down to lighten the touch. The thread joints have been corked, and a variety of pad materials have been used in a recent overhaul, during which it appears that the top of one of the G# key shoulders popped off and was glued back on. It is possible that the head cork is original; the whole cork adjuster looks great. The head cork itself has shrunk and leaks a bit. All in all, the flute is in very fine condition. Sounding length is 59.1 cm. with all joints compressed. Pulling the joints out a bit seems to agree with this flute, which leaves a sounding length of 59.5. Although this flute is elegantly simple, and does not have the extra midjoints and fancy case of some Milhouse flutes, the instrument very competently illustrates the excellent quality of woodwind making in London. Even though this instrument seems more of an off-the-



652 W. Milhouse
Milhouse made flutes of great elegance. This lovely instrument is in very nice condition, in spite of the warp in the head.

shelf flute than a special order, and blowing against the high wall of this genre is definitely different, this flute bears its elegance well, and may well survive as a playing instrument. We will guess that the exact embouchure and style of the player may have to be more flexible with this flute than usual to achieve the best tone and tuning possible, yet it appears that the effort may well be worthwhile.

\$2,200.00

French Classical to Romantic Keyed Flutes

708 Claude Laurent Made in 1816.
This beautiful flute is made of crystal glass, with four silver keys, a glass "cork", a short silver tuning slide in the head, a lovely faceted rock crystal cap, and flat steel springs on the keys. The pads are flat leather. The glass is fluted, and the bore is frosted.

This Laurent is a four keyed flute with D foot. The Bb alone is on the midjoint. The G# is the zig-zag type used by Laurent roughly 1814-1816 (I think of this as Laurent's comment on French politics of the time). The D# key swivels on an axle, and the pads are all flat (currently cork on Bb, G#, F; leather on D#). This flute plays perhaps just a tad above A=430. Engraved on head joint socket: C. LAURENT A PARIS 1816./ (script) Breveté Hallmarked on silver trim and Bb key with axe head half-way down fasces of wheat. This is the mark of silver purity from Paris 1809-1819 (Carré).

The condition of this flute is good for playing (it is an excellent playing instrument), although a few signs of hard use are seen. There is a chip 1.5 cm wide on the second "flute" down from the embouchure, on the audience side.

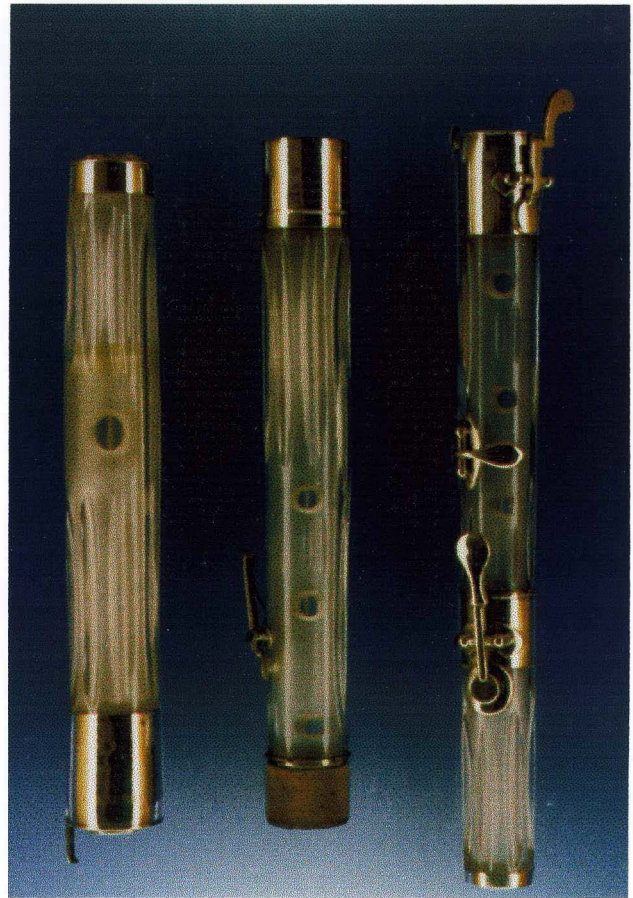


708 Claude Laurent

An exquisite, faceted quartz crystal stone caps this lovely Laurent, which also happens to be a magnificent player.



The Laurent flutes give us a wonderful chronology of French keywork. Here we see the D# key with a round swiveled pad.



708 Claude Laurent

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

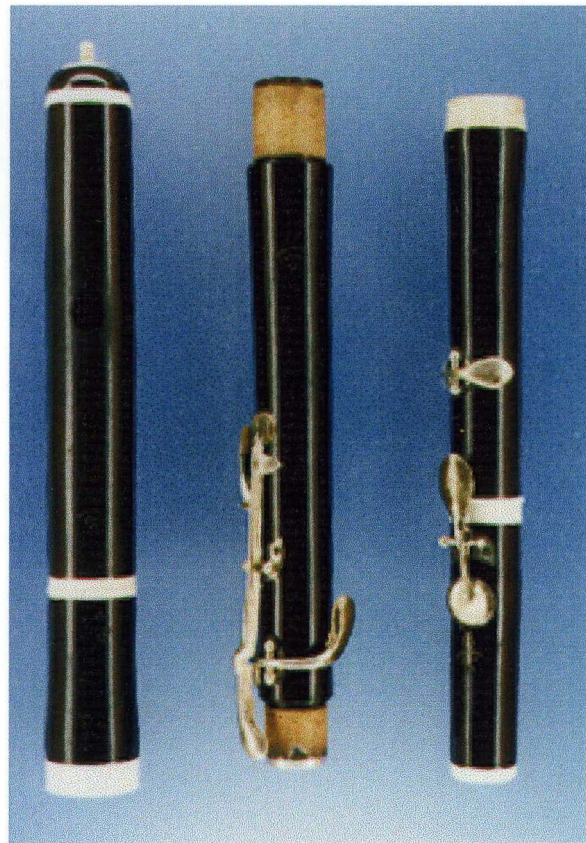
The F key looks out of style, and may be later or a sign of taste to come. The bottom tenon is thread wrapped, possibly original. The midjoint tenon is corked; I suspect this was originally thread, but not necessarily. The bottom of the midjoint tenon shows some metal deterioration, as though the flute were always left together after playing, without drying out. This slight corrosion prevents the midjoint from fitting down to the last little bit of the heartpiece socket.

A case is being made for this flute.

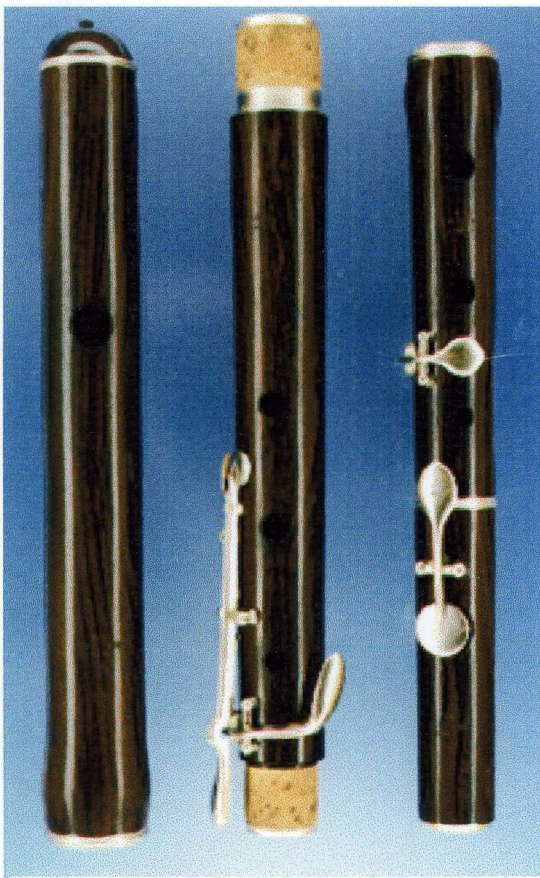
The reason for the wear on this flute is clear once one plays the instrument. A crystal clear tone, instant articulation, and excellent intonation make this flute an exquisite player. The keys work smoothly, and the flute feels well in the hands.

\$20,000.00

701 Clair Godfroy Ainé Made 1818-1828 (Giannini). Made of a dark reddish brown fairly grainy wood, probably grenadilla, with ivory trim (five rings replaced) and five silver keys. Cork screw is wood with ivory tip (possibly replaced). This is a five keyed flute (C, Bb, G#, short F, D#), foot to D, with a partial tuning slide in the head. Seems to be pitched at A=440!. Stamped on all joints: (sun)/ GODFROY/ AINÉ/ (star)/ (lower) (star)/ A PARIS/ (star) Hallmarked on all but the C key with butterfly (petite garantie argent, division 1er nord, 1819-1838-this would have been La Couture, rather than Paris), and maker's diamond, read vertically with, possibly, "C (flame) N", or "L (wine bottle) D". The condition of this flute is currently good, thanks to extensive repairs by Friedrich von Huene and an overhaul by Nina. Many of the ivory rings have been skillfully replaced. There are small, repaired cracks in the head and footjoint sockets, the upper tenon, and the foot itself. The slide has lost its silver plate. The embouchure and the tone holes all look original and very nice. The keywork is excellent. Sounding length 53.6 cm. In a new, fitted wooden case. The flute plays with strength and quality. \$3,000.00



701 Clair Godfroy Ainé, c.1825

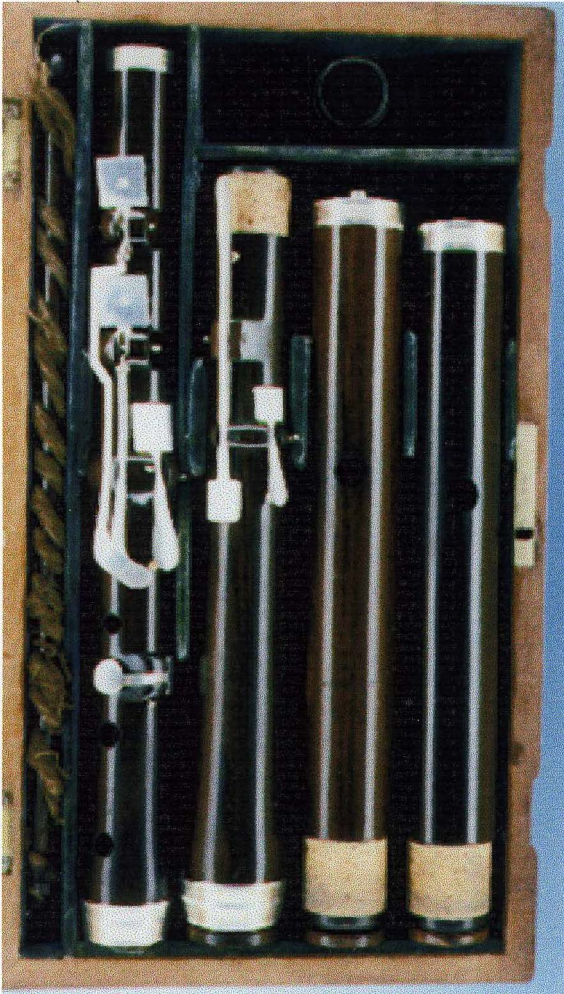


676 Louis Lot, c.1870

676 Louis Lot No serial number. Made c. 1860-p.1880? It is difficult to date this flute as keyed instruments throughout this period did not seem to evolve, or devolve, that much. However, the embouchure appears to be sized for later playing. This flute is made of the beautiful cocobolo? wood commonly seen with French instruments, and nickel silver keys and trim. Louis Lot describes the woods available in his price list as Ebony or Grenadilla. This is the 5 key, D foot flute that the French thought was perfect in the 1820's. There is a partial tuning slide in the head. This pretty French flute carries a rich, full, grown-up tone. This inexpensive flute from Lot still shows the great soul of his workshop, with beautiful wood, competent (but less expensive) keywork, and the all-important feel of excellence under the fingers.

Seems to be pitched with a range of A=430-440, using the tuning slide. Stamped on all joints: L.L./ LOUIS-LOT/ PARIS. No hallmarks. No marks visible under keys. This flute is in very good condition. There are no cracks, the tone holes look unaltered and only slightly worn. The embouchure looks only slightly worn, although an apparent extra curve at the bottom of the leading edge is a surprise. Sounding length 54.4 cm. The wooden case, apparently original, is in rough

shape but is still beautiful and wonderfully compact. This flute looks like a beautiful remnant of the fading glory of the five keyed flute in France. It was clearly made in a shop used to excellence and beauty, but these keyed flutes were no longer subjected to the scrutiny of a master before they were sent out. The solder work on the keys, not to mention the simple, unornamented design, coupled with some not-quite-fitting arms and cups, and crowned by the wonderful bend fitting the G# under the C key, all suggest this instrument was made later in this time period. The great tone, easy playability, and flexibility of volume and nuance show that even Lot's entry-level flutes are masterpieces. In 1855 the five-nickel-key flute was 70 Francs, the five silver key flute was 200 Francs, and the silver Boehm flute with B foot 555 Francs. By 1905 the only change was an additional 25 Francs for the Boehm flute! \$2,800.00



635 Monzani & Co.

This lovely seven-keyed flute is in practically unused condition. The original cork grease, swab, and screwdriver are still in the case. The case is specially made for the flute, with turned knobs fitted into each section. This instrument was made without the tuning slide and lined head of most of its contemporaries. Monzani clearly intended to enjoy the warmth and richness of days past, with the robustness of modern times. This flute has a good solid feel about it.

English Romantic Keyed Flutes

635 **Monzani & Co.** Serial #1241. Made c. 1815. This flute is made of beautiful figured cocus—almost a palisandery looking wood—similar to other fine Monzani concert flutes of the period. The keys are silver, and the trim is of wide silver bands, turned with little rings. The cork screws are of ivory. This flute is a seven keyed flute with a C foot (no long F key), with two headjoints. Both headjoints are unlined, with beautiful little oval holes. Both embouchure holes are perfect.

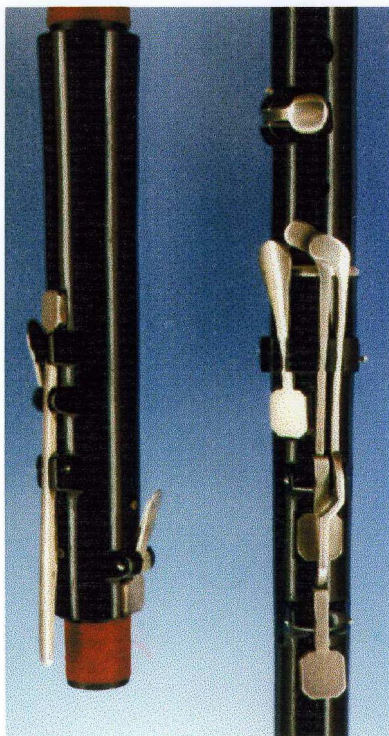
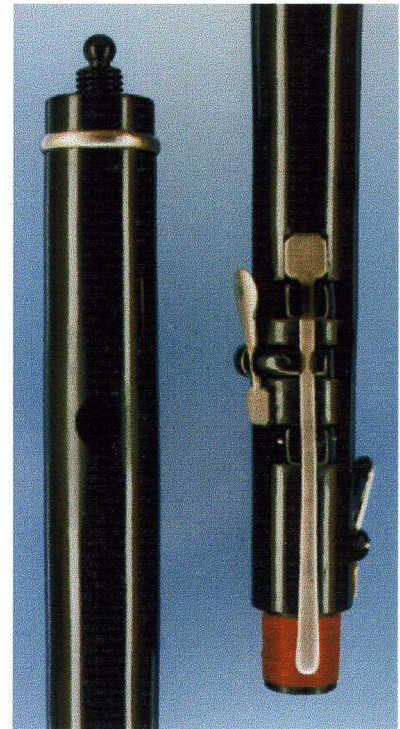
The sockets are all silver lined. The keys are flat, with flat leather pads. Small silver posts are fitted through the key and pad and with pad washers.

Headjoint 1, A=435-440. Headjoint 2, A=430-435. Stamped: (Crown)/MONZANI & Co/24 DOVER ST/LONDON/1241 on midjoint, with "PATENT" above name stamp.

(Crown)/MONZANI & Co/1 and "2" on two headjoints, and (Crown)/MONZANI & Co with PATENT on bottom joint. Hallmarked on midjoint and heartpiece rings with Britannia, the lion passant, and the date letter "U" (1815), as well as TM/HH, Henry Hill's maker's mark. The keys are marked with the crown of royal patronage. No marks visible under the keys. The only real signs of use on this flute are the corroded corks at the tenons (which are fitted with an incredible thread-under-cork arrangement we are trying to recreate), the cracked part of the case, and most of all, the nearly empty cork grease container and frayed swab. Age, on the other hand, has cracked both the sockets (the lower one twice), and disintegrated the corks in the heads. Perhaps someone tried to adjust the short F late one night, too. The socket cracks have been filled here, as part of a complete overhaul. Sounding length with headjoint 1= 59.3 cm; Headjoint 2= 59.9 cm The case is lovely and

elegant, too, with turned and fitted holders for each joint, all hinged. The original woven swab, pad washer tool, and cork grease container all remain. A missing brass inlay on the front, minor felt repairs inside the case, and the cracked piece for holding the foot belie the scant usage apparent on the flute itself. This flute has a personal yet regal air about it; it portrays elegance without exhibitionism--it is full and almost perfect, yet there is no need to let on that this is so. The instrument is a steady player, which feels as though it has never been played enough to bring it beyond the brand-new stage. The small embouchure holes require a tight and controlled lip; once this is accomplished the tone coalesces into a rich and pure sound. The newness of the instrument suggests that the tone and playability will but improve as the flute absorbs the vibrations of music. \$3,200.00

704 Geo. Rudall (Willis Fecit) No serial number. Made c.1820-1821 (Langwill). This flute is made of a beautiful piece of dark cocus or grenadilla, with silver keys and trim. Cork screw is threaded wood, with a full piece of wood serving as the cork stopper, only a small layer of cork serving for air-tightness. The springs are currently mixed; the Bb, G#, and short F have steel springs. The high-C. and foot keys have brass springs; only the low C spring looks original. The steel springs at the Bb and short F look very old. This is a seven keyed flute with C foot (no long F). The headjoint is completely unlined and unadorned. The Bb, G#, and short F keys are fitted with silver linings and steel double springs. Seems pitcher around A=440. On midjoint: GEO. RUDALL. On footjoint: (curved)GEO. RUDALL/ (STRAIGHT) WILLIS/ FECIT/ LONDON No hallmarks. The letter "C" is stamped under the C# touch on the foot. The condition of this flute is quite good, notwithstanding considerable repairs to the keys. These include new springs for most of the keys (it is hard to tell which springs-if any-are original), and probably a new G# key. There are minor cracks in the heartpiece and footjoint sockets, and the little



704 Geo. Rudall (Willis Fecit)

George Rudall's original flutes were made for him by Willis, before Rudall found Rose. This rare flute has been restored by Friedrich von Huene.

This is a really attractive flute. There is none of the over-boldness of Nicholson. Rather, the instrument is sleek, the tone-producers precise yet almost dainty. The flute plays nicely; clearly in the Rudall tradition. Yet it is not the concert-hall-filler of later days; rather, this is a lovely parlor flute.

spacer between the C & C# is replaced. The tone holes and embouchure hole all look original and unaltered, although there is a small chip out of the bottom of the blowhole (inside, left side), and some of the holes under the pads have been touched up with superglue to improve pad seating. Sounding length 59.6 cm. No case.

\$1,650.00

703 A. Kauffmann No serial number.
 Made c. 1820? Made of ivory, with eight silver keys, and with fancy silver rings. Ivory cork screw with replaced ivory tip. Eight keyed flute, C foot. English early romantic model, with partial tuning slide. Seems pitched around A=440. Stamped on all joints: A. KAUFFMANN/ LONDON. No hallmarks. No marks visible under keys. Condition is not bad, yet some crack and key repairs are visible. G# sticks (probably a replaced key). Sounding length 58.4 cm. In contemporary wooden case. Kauffmann flutes are a tradition all their own. This one plays very nicely for traditional music, with a rich, full low and middle register. \$2,500.00



703 A. Kauffman

An ivory Romantic flute with surprisingly nice tone and playability.



653 Maino e Orsi

This elegant Italian flute has lovely and fluid silver keys, with the remains of gold plate. Milan was the center of one of Italy's most active flutemaking traditions in the 19th century. The Milanese instruments tended to combine elements of the French, German, and especially Viennese flutes. This very nice boxwood instrument bears unusual signs of extra care on the part of the flutemaker, such as the amazing transition from shanks to touches at the "Viennese cluster" for the right forefinger.

653 Maino e Orsi Serial number 40610. Made c.1890? Langwill gives Maino & Orsi dates as 1880-p.1926. This extraordinary flute is made of a bright boxwood, with ivory trim and cap, and keys of silver originally gilt, but the gilding wearing off. This is a nine-keyed flute with a D foot possessing a large, squarish embouchure more likely to be seen in a crowd of Boehm flutes, and a fully lined head. The instrument is lovely in a unique way, and was clearly meant to be a source of pride as a player as well as a work of art. The D foot must have been unusual at this late date, and boxwood flutes had been out of use for so long that such a lovely instrument with bright visual ties to the old days must have given this flute a great stage presence. The extra keys are an alternative G# key for the left thumb, the terrific carnival-like key linking the Bb to the right forefinger, and a high E trill, along with the usual Bb, C, G#, 2 Fs, D#. This flute seems to be pitched c. A= 440-435. Stamped on all joints with an oval cartouche insc-

ribbed: (curved) MAINO E ORSI/ (line)/ (reverse curve) MILANO. On the headjoint, barrel and midjoint the cartouche is superseded by a crown over a shield containing a cross encircled to medallion effect; under the stamp the monogram "MO". The midjoint is additionally stamped "DI/ PROF. R. ORSI. The footjoint cartouche is surmounted by the "MO" monogram and followed by a 5 pointed star. The serial number "40610" is stamped on the rear of the footjoint. No hallmarks. No marks visible under keys. The condition of this flute is very fine, except for a crack in the barrel and aging pads. The gold plate is wearing off the silver keys, too. The flute appears to have received moderate use. The sounding length with the slide compressed is 53.6 mm, or 21 1/8". In original leather-covered and felt-lined case in very fine condition \$1,350.00

French Boehm System Flutes

659 Buffet Crampon & Cie. Serial #P255L. Made c. 1900?

This flute is made of the beautiful reddish and straight grained cocus or palisander wood available to the French makers. The keys and trim are of nickel silver. This is the 1832 conical-bored ring-keyed system of Boehm, with an open G#, Briccialdi Bb, C foot, and B trill. The mechanism is completely adapted to the advances associated with the cylinder flutes, such as the modern footjoint and streamlined clutches. Apparently the maker was trying to satisfy a yearning for the more compact sound of the old days (in contrast to the booming openness of the cylinder flutes), since the tone holes and keys are much smaller than the earlier conical Boehm flutes. Seems to be pitched around A=440. Stamped on all joints:

(lyre)/(curved, in oval cartouche): BUFFET/ Crampon & Cie./ A PARIS/ (below cartouche): (Monogram) BC.

Additionally on body: BREVETÉ/ S.G.D.G., and on rear of body: "P255L" No hallmarks. Some scratches visible under keys. A repaired crack (10 cm up from socket) on the rear of the head, a few scratches around the A hole, a wood repair at the F# hole and the lost crutch are about all that detract this flute from being brand new. The mechanism is just a bit sticky at the A and G key and the trill keys. Sounding length is 59.9 cm. The small, delicate, tone holes and keywork belie a full and powerful tone.

The conical ring-key flutes never went entirely out of favor, and Wagner's preference for them helped keep this tradition alive. This is a fine example from one of the first shops to ever make these conical flutes, and some touches from the early years are still visible, like the two screws on the trill key rod and the trill key touchpieces. Oddly, these later flutes have smaller holes and keys than their ancestors, yet seem to play



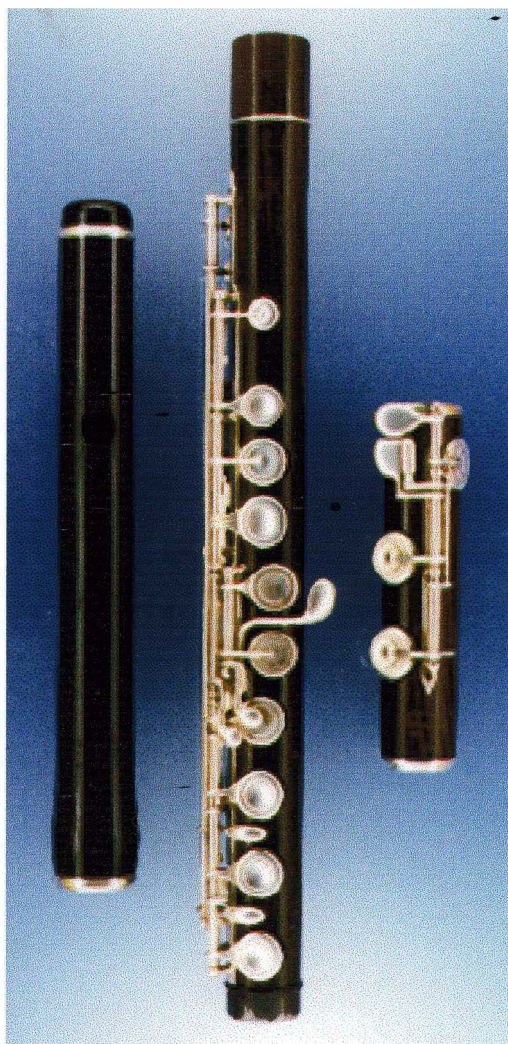
659 Buffet Crampon & Cie.

This instrument has a great sound and feel. It is surprisingly bold throughout. The small tone holes leave one unprepared for the strength of tone all the way down to C. All in all, a lovely piece from Buffet.

louder than the bulkier earlier flutes.
In old case. \$3,200.00

643 Buffet-Crampon & Cie. Serial #888N. The general aesthetic of this flute suggests that it was made well into the 20th century, especially at the cap and the rings. This lovely flute is made of a rich red and brown cocus wood, with silver keys and trim. This is the full Boehm system, with a cylindrical bore, covered keys, closed and offset G#, B trill key, and an additional touch to close the double G keys. The pitch range of this flute seems to be A=435-440. Although it plays well at 440, some of the notes need adjustment while playing. This is not so much the case if the head is pulled out a tad and the flute is played at 435. We have found that, once warmed up, the instrument gets along just fine with other modern pitch instruments (we used it to play a Telemann sonata in church last Easter, for example, and no one walked out). Stamped: Lyre/ (in oval cartouche) Buffet Crampon & Cie/ á Paris/ (monogram) BC on all joints. MADE FOR/ SHERMAN CLAY & Co./ SAN FRANCISCO stamped later on headjoint. The number "888N" is stamped on rear of upper body.

No hallmarks, although the keys and trim are silver. There is a faint "B" scratched under the B thumb key and the low C# touch. This appears to be the mark of either the maker or a later overhauler. The condition of this flute is excellent. There are minor cracks at the sockets, otherwise very little wear. Basically, the flute is in very fine playing condition, although there is a bit of stickiness about the trill keys. The sounding length is 60.2 cm, which is fairly long. The scale length is 22.7 cm, which is also a low pitch scale, usually at least as low as A=435. The flute measures out as a 435 instrument, yet it seems to work well at 440, considering the usual irregularities. This may be assisted by the very 20th century embouchure, which appears bolder and perhaps a bit less refined than the earlier French blowholes. The flute is in a bulky case of unfamiliar style. This is a sweet flute as a player. The tone and response seem very nice, warm, and lively. This instrument has a quality that has grown on us; even though the flute was made perhaps 70 years after the Buffets made their initial mark as some of the most creative, innovative, and talented Boehm flutemakers, this instrument shares some of the elegance and craftsmanship, even artistry, of its noble ancestors. The flute is in first class playing condition. Eventually,



643 Buffet-Crampon & Cie.

This is a lovely wooden Boehm flute at a reasonable price, just like when it was first made. All of the materials used for this flute seem to be very nice; the wood is beautiful, and the keys are lovingly made. The toneholes are cut with precision and care, and time has not worn them down. I suspect that wooden Boehm flutemaking was winding down when this flute was made, and there seems to be a hint of past glory about it.

the mechanism will need to be cleaned, as evidenced by the sluggishness of the trill keys, but this is a function of age, not of wear. \$3,200.00

German Boehm Flutes

688 G. R. Uebel Serial #787. Made c. 1938-1940, as a special order for the current owner.

Made of a reddish grenadilla (?), with nickel-silver trim and keys. Thinned headjoint is fully lined with plated tube. Keys silver plated after manufacture. Ebonite rollers on foot. Cork screw device is threaded wood, just like the old days! This remarkable flute is made to the full Boehm system, with all of the additional aids available at the time. The flute's owner, Walter Haedrich, had served in the armed forces with Uebel's son. It is clear from looking at this flute that extra care and thoughtfulness went into the making of the instrument. The mechanism is clear and precise, with all of the extra clutches and touches fitting in nicely. Walter Haedrich ordered the flute with the high G-A trill, a connection of two side keys on either end of the thumb mechanism. The flute has a split E (nicely made), a thinned headjoint, and the raised edges of the reform embouchure. Seems to be pitched around A=443. On Body: (eight-petaled daisy)/ G. R. UEBEL/ ERLBACH. On foot: (eight-petaled daisy)/ 787. No hallmarks. No marks visible under keys (without dissembly). The condition of this flute is very good. A crack (invisible to the audience) runs up the headjoint, but does not endanger the embouchure, which is slightly worn. The mechanism is used, but well maintained and not overused. Sounding length 59.5 cm. In Mönning case. This is a wonderful flute. The flute-maker's special place in his heart for the young man for whom he was making this instrument is clearly seen. Not only did he fit the flute with personalized features like the G-A trill, but he went beyond (without having been asked) and fitted touches to the keys for the left hand, and fancied up the headjoint, and obviously made sure that he did his best throughout the flute. This was a time of great pride in Germany, and there is nothing hesitant about this flute. Needs crack repair in head and minor adjustment. \$700.00



688 G. R. Uebel

There is the "zing" of modernity in the angled footjoint touches, the sureness of design in the trill key touches, a hint of tenderness in the little curved finger for the split E, perhaps a militaristic angle in the G# touch, a fatherly care for reach in the left hand cup extensions, a yearning for grace and style hidden behind the flute in the curves on the thumb key shanks, and a connection to the old world with the reform embouchure and wooden cork screw. In short, a fine and expressive work of art from Germany.

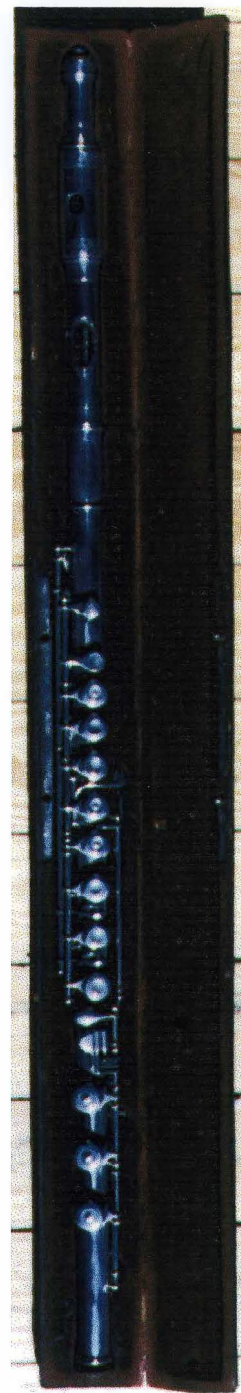
681 A. G. Badger No serial number. Made c.1868-c.1880 (Simpson, p.345). Silver, with barrel headjoint (embouchure chimney silver lined), gold name plaque, steel springs. Cork screw devise of threaded cocus wood. Full American model, with Bb foot (left finger operated Bb), D & D# trill keys only. Seems to play at A=442, or a bit lower than most Badgers. Engraved on scalloped-edged gold shield laterally on headjoint: (gothic)A. G. Badger/ (script) New York No hallmarks. No marks visible under keys. Although the mechanism is neither worn nor abused, the body of this flute has numerous dents, even a small hole by the thumb key. The footjoint is stuck on, as though the flute hadn't been used in years. The headjoint appears to have been repaired, possibly including the seam, and the repairman appears to have offset the barrel when putting it all back together. The pads are old and the mechanism sticky, yet the flute sounds down to Bb. Sounding length 67.2 cm. In original one-piece case. This is really a remarkable flute, and demonstrates once



681 A. G. Badger

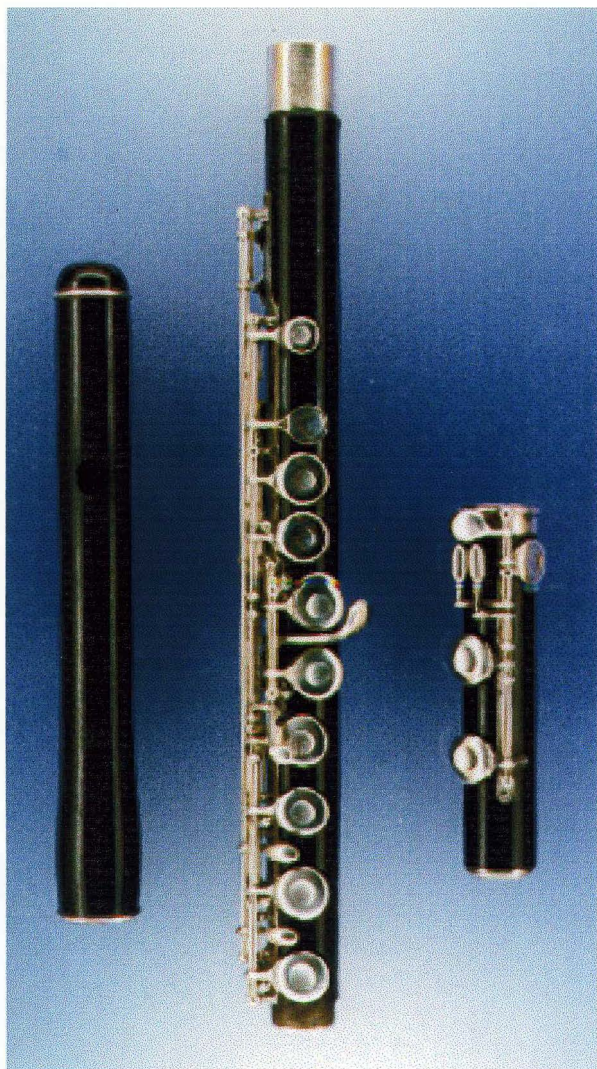
The engravings on the socket and headjoint are simple and tasteful.

again the extraordinary capabilities of A. G. Badger. The touchpieces are elegant, the keys are sturdy yet look and feel light as air. Alas, it looks to me as though the original owner was frustrated in love, as well as in music. From the dents and hole in this flute, as well as the repair on the head and the stuck foot, it is clear that some well-to-do young man (this was an expensive flute) went wooing with his flute one night sometime back in the 1870's. The father of his intended was clearly offended, and chased the young man off with birdshot. Three pellets hit the flute (one penetrated it), then the young man tripped and fell on the headjoint. By the stuck foot it is clear that he set the flute up and never played it again. Fairly recent repair of the headjoint was almost completely successful, except for the lining up of the embouchure with the tube. Flute needs overhaul for full playability (story needs overhaul for full believability). \$2,800.00



681 A. G. Badger

The keywork is really lovely, the barrel embouchure graceful, and the Bb foot appearing natural and harmonious with the rest of the flute.



693 Wm. S. Haynes Serial #2378.

For some reason this instrument does the same thing as other Haynes wooden flutes, but it does it with more grace and style, even flair. There is more swoop down the arm onto the key, more of a production with every event.



This instrument also has a wonderful little kicker on the G# rod that slips under the B thumb key. With this kicker, opening the G# key also closes the B thumb key just half way (this key was last seen here on the gold flute of Ewan McDougall). Half-closing this thumb key helps the high G#, as well as the G & C, according to Walter Haedrich, who had Denny Lawson fit this flute with this key.

693 Wm. S. Haynes Serial #2378. Made in 1912 (Goodman). Made of grenadilla with silver keys and trim. Cork screw is wood. This is the standard Haynes version of Boehm and Mendler, with offset G, C



693 Wm. S. Haynes

Even the G# key is cut more like Boehm and Mendler than usual, as a subtle tribute to those masters.

foot, plateau keys, closed G# and Briccialdi Bb.

Seems pitched at A=435-440. (Monogram WSH)

on head; on body: THE HAYNES FLUTE/MFD

BY/WM. S. HAYNES/BOSTON

MASS/U.S.A./2378; (Monogram

WSH) on foot. No hallmarks. "JS"

stamped under Bb key, probably indi-

cating that this flute was made by John

Schwelm, a well-known worker at

Haynes. The condition of this flute is

excellent. It not only looks to have

been hardly used, but it has recently

been very nicely repadded.

Apparently, the flute had a crutch at

one time; the screw holes have been

filled, and no sign of this can be seen

in the bore. Sounding length 60.4

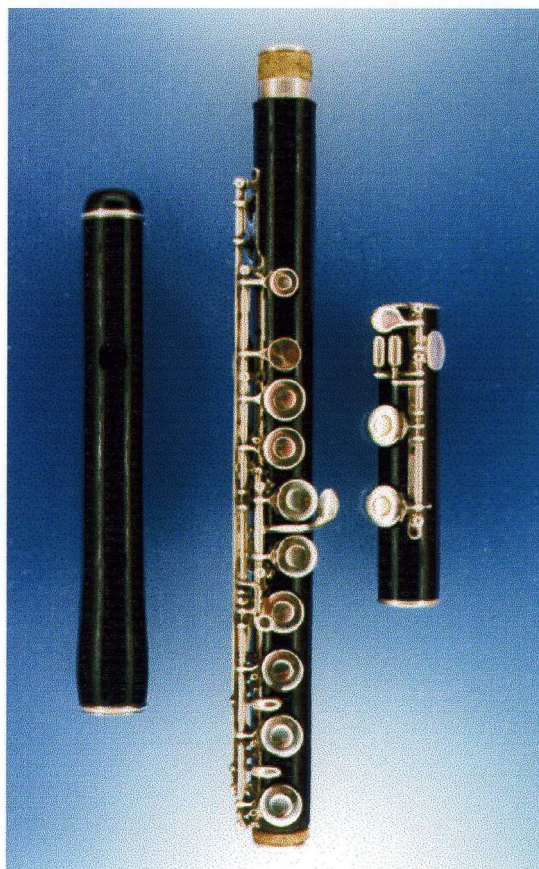
cm., length of body scale 22.5 cm.

Both these measurements suggest low pitch, yet the flute has been used many times at A=440 in chamber groups. In original case, re-leathered. Many Haynes wooden flutes pass through here, and this flute is outstanding by comparison. Clearly the maker of this flute had tremendous talent and high standards, even among such eminent peers as the makers at Haynes. In excellent, freshly overhauled condition. \$3,800.00

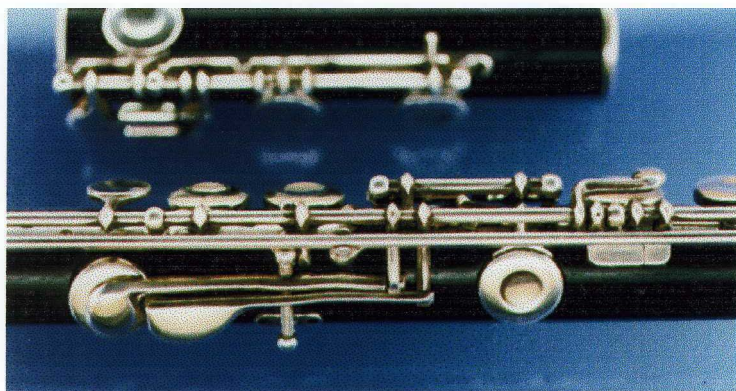
674 Wm. S. Haynes Co. Serial #5350
 Made in 1919. Blackwood with silver keys, gold springs. Full Boehm, built to the Boehm and Mendler pattern, with little ball adjusters, covered keys, and with the Briccialdi Bb and closed G# preferred by the Americans. Pitched at A=440. (Monogram WSH) on head; THE HAYNES FLUTE/MFD BY/WM. S. HAYNES/BOSTON MASS/U.S.A./5350; (Monogram WSH) on foot. "4044/ U.S." is stamped on the head.

This flute is heavily used. It currently plays, but the mechanism needs to be tightened and adjusted. There are no glaring repairs or problems, although the headjoint has the usual couple of barrel cracks. Sounding length 60.3 cm. Inside scale 22.5 cm. In old case. This is a classic example of the Haynes wooden flute, after some serious usage. It appears to have been made late enough for the pitch to be A=440.

\$1,800.00



674 Wm. S. Haynes Co. Serial #5350
 This classic Haynes was built in 1919. These flutes are patterned almost entirely after Boehm & Mendler.



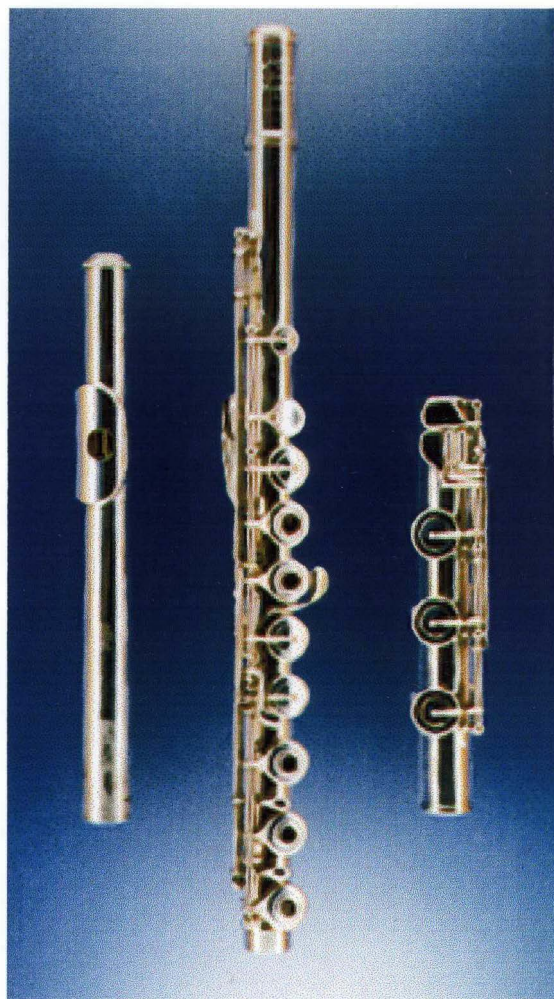
674 Wm. S. Haynes Co. Serial #5350
 The ball adjusters, the little square top spring holders, the rounded keys, even the squarish embouchure and the design on the G# lever originated in Munich. The Haynes brothers built flutes with just the right mixture of machinery and handwork to compete in the world flutemarket.



689 Wm. S. Haynes Serial # 31950. On "box": THE HAYNES FLUTE/ MFG BY / WM. S. HAYNES CO./ BOSTON. MASS./ 31950/ REG. TRADE MARK. On head : REGISTERED (monogram) WSH./ TRADE MARK. Footjoint not marked (see marks under keys). Made in 1962 (Goodman).

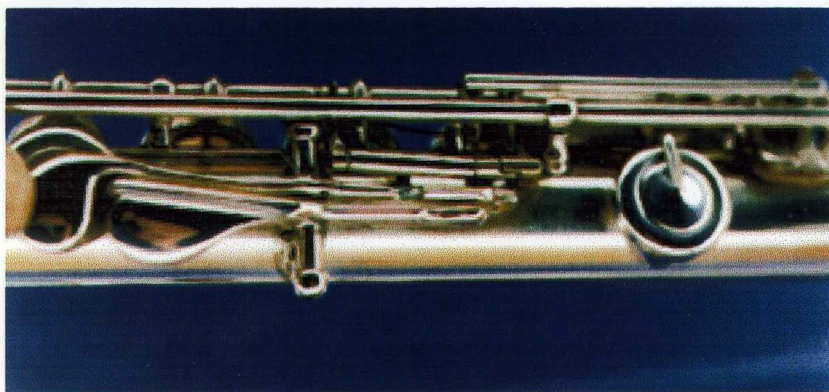
No hallmarks. This flute is marked in several places on the strap. The little upper trill key strap (or rib) is marked "69". Just above the G# key the strap is marked "638" (if the three is an eight-it might be- this number could be "889"). The footjoint strap is marked under the D# key, "F69"; additionally, "2" under the C# touch. Made of silver, currently with mixed, mostly gold, springs. This is a French model Haynes flute, B foot, with the addition of being the model for the patented F# key of Walter Haedrich's by which the high F# can be played with the thumb on either the B or Bb key. The flute is in excellent condition, recognizing that it has been used in the development of the fascinating Haedrich F# mechanism.

Although this is a lovely Haynes flute, I cannot help but skip the accolades for Haynes in favor of a description of the delightful Haedrich F# mechanism, made on this flute for Walter Haedrich by Denny Lawson of Davenport Iowa. To alleviate the familiar problem of having to move off the Bb lever to play high F#, a mechanism would have to somehow disconnect the Bb thumb lever from the Bb pad only when the F# key is depressed in conjunction with the third finger of the left hand- a situation that occurs with the high F#. Every time I return to the key itself to watch this mechanism at work I am delighted, tickled, and smile at the ingenuity of the design and the dexterity of the construction. Briefly, the key works by running a



689 Wm. S. Haynes Haedrich F#

This unique flute is a prototype for the Haedrich F#, with the Haedrich mechanism made by the co-inventor J. Dennis Lawson (we all know and love him as Denny).



689 Wm. S. Haynes Serial # 31950.

Here we see the beautiful Hedrick F# mechanism. The split rod above the Bb shank either picks up the Bb key kicker on the left, or, when high F# is played, diffuses its energy to the right, and the Bb key remains open. This flute is the prototype used at Haynes.

small rod from a kicker off the Bb cup over a knob on the far side of the Bb lever into a kicker with a clutch to the G key, the kicker running over to a clutched knob on the F# hole. Generally, either the G or F# kickers are sprung down, forming a solid base for the rod to the Bb cup. When the Bb lever is depressed, the rod is lifted in the middle towards the left and the Bb cup closes. However, when both the G and F# keys are closed and the middle finger of the left hand is

up, the pressure on the base of the rod is removed and the leverage caused by closing the B lever is dissipated by lifting the base, now absent pressure and therefore lighter than the Bb cup spring. Although the sequence of clutches at work in this mechanism is brilliant, the real genius in this key is the reversing lever, controlled by removing energy. Walter Haedrich patented this key and took this flute to the flute convention. There he received inquiries from several large makers, and took a six month exclusive arrangement with Haynes for manufacturing the key. The present flute was kept at Haynes for trial and as a master. Many players, including Jean-Pierre Rampal, tried and liked the key. Rampal had one installed on his own flute.

Unfortunately, none of the keys made at Haynes worked, and all their customers had them removed.

Walter Haedrich felt that the difficult adjustment of opposing spring tensions which lies at the center of his disappearing-lever design had perhaps not been properly explained or demonstrated to the Haynes workers, and he and Denny Lawson offered to travel to Boston. By this time Lew Deveau had had enough of the key, and did not extend his option. This of course discouraged other makers. Currently the key is being distributed only in Europe. The Haedrich F# lever is a work of genius, and it will remain a testament to the workmanship of Denny Lawson and the creativity of Walter Haedrich.

Haynes case. Sounding length 63.6 cm.

Pitched at A=440. In original
\$5,900.00