

583 Clementi & Co.

Although not intended to be used professionally, this flute nonetheless shows talent.



This pretty flute, with the oval, intermediately-sized embouchure, small tone holes, non-adjustable cap, flat-brass key, ivory rings, and finally the pointy turning at the sockets, all seem to speak of an inexpensive London trade-flute from around 1810 to possibly as late as 1830.

A perfect flute to take for walks in the woods back in 1820 and, thanks to it's fine condition, today.

No case.

List Price \$900.00

**651**                    William Hall & Son

**Description of Stamp**

Serial #      No serial number visible

Stamped (lightly visible) on all joints: WILLIAM HALL & SON/N. YORK

**Date of Manufacture**

This firm was active c. 1847-1874 (Langwill). More precise dating would be speculative.

**Material**

Made of cocus wood with German silver keys and trim.

**Marks under keys**

Keys not dismantled.

**Hallmarks**

No hallmarks.

**System**

This is a four-keyed flute with a foot to D.

**Condition**

The condition is excellent, notwithstanding a rear crack in the head, and two cracks in the barrel.

**Comments**

In our opinion this four-keyed, fairly heavy-duty model as made by William Hall is one of the finest of the New York flutes for richness of tone, volume, and articulation. While the weight is a bit awkward toward the head, and the thinner flutes may be brighter, nonetheless these flutes sing out, from the surprisingly powerful low D to the sweetly nether reaches of altissima.

One wonders what went on in the shops of Firth et.al. in New York, yet it seems increasingly as though Hall's name is upon the really tasty players of this genre.

**Approx. Pitch Range**

Appears to be pitched at A=440 with the slide out about 3/8 inch.

**Sounding length**

Sounding length with the slide compressed is 52.8 cm.

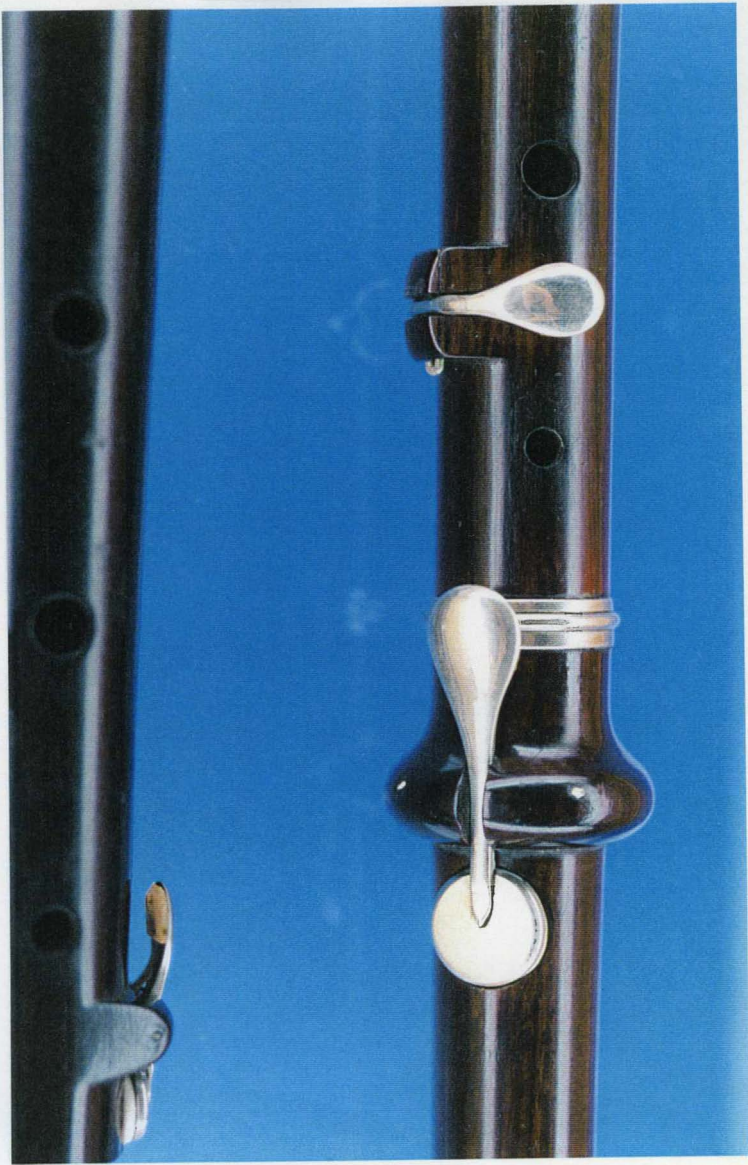
**Restoration Status**

Crack and threading touchups performed here 7-96.

**Case**

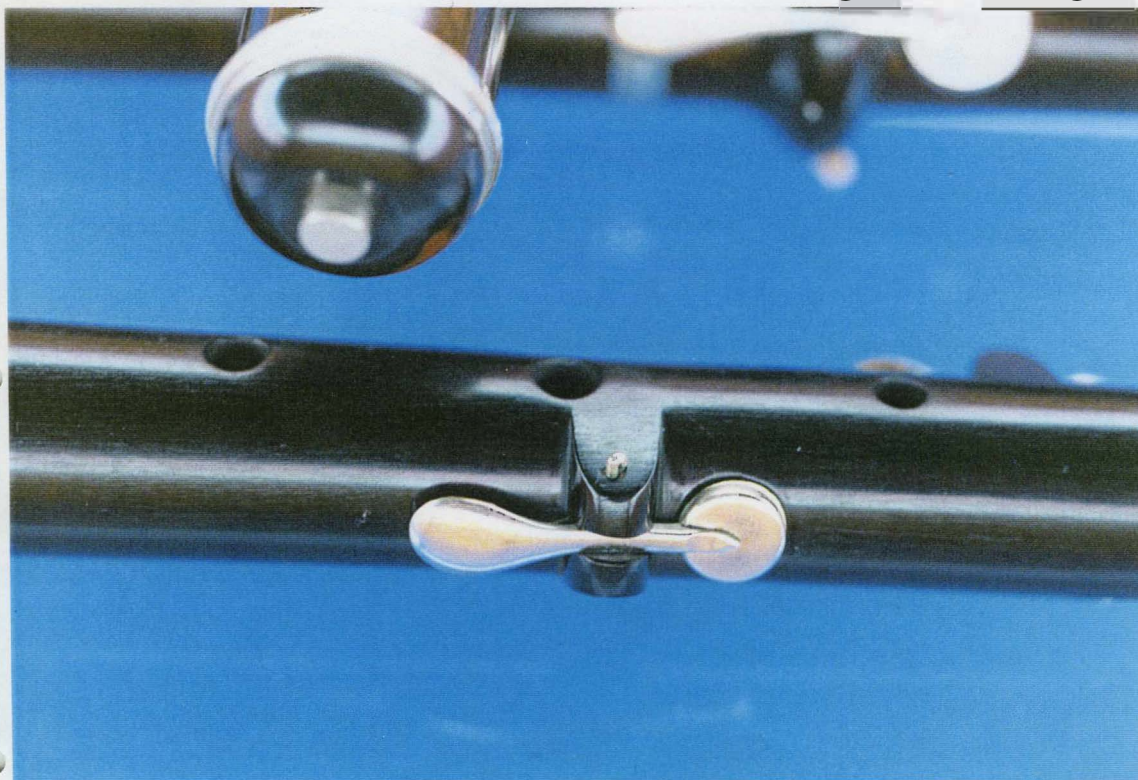
No case.

List Price \$900.00



651 William Hall & Son No serial number

Although the headjoint seems heavy, the extra weight gives this model great volume, punch, and tone.



William Hall seems to have been associated with some great flutes; perhaps he was the genius of tone if not of elegance, for which maybe Firth would be named.

The flat and thin pads with the delicately and distinctively pointed arms seem typical of this New York tradition.

This four keyed flute would not have been their highest priced flute by a long shot, but it possesses the soul that makes price irrelevant.

652

W. Milhouse**Description of Stamp**

Serial # No serial number.

Stamped on all joints: "W. MILHOUSE/LONDON", additionally on head: "337 OXFORD Stt."

**Date of Manufacture**

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 it is unlikely that this flute was made very far after the expiration of Potter's headjoint patent in 1799, or right around 1800 at the latest.

**Material**

Made of a lovely figured boxwood, with ivory cap and trim, and six silver keys.

**Marks under keys**

"WM" stamped very clearly under every spring throughout the keys.

**Hallmarks**

No hallmarks.

**System**

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!

**Condition**

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 headcork is original; the whole cork adjuster looks great. The headcork itself has shrunk and leaks a bit.

All in all, the flute is in very fine condition.

**Comments**

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-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.

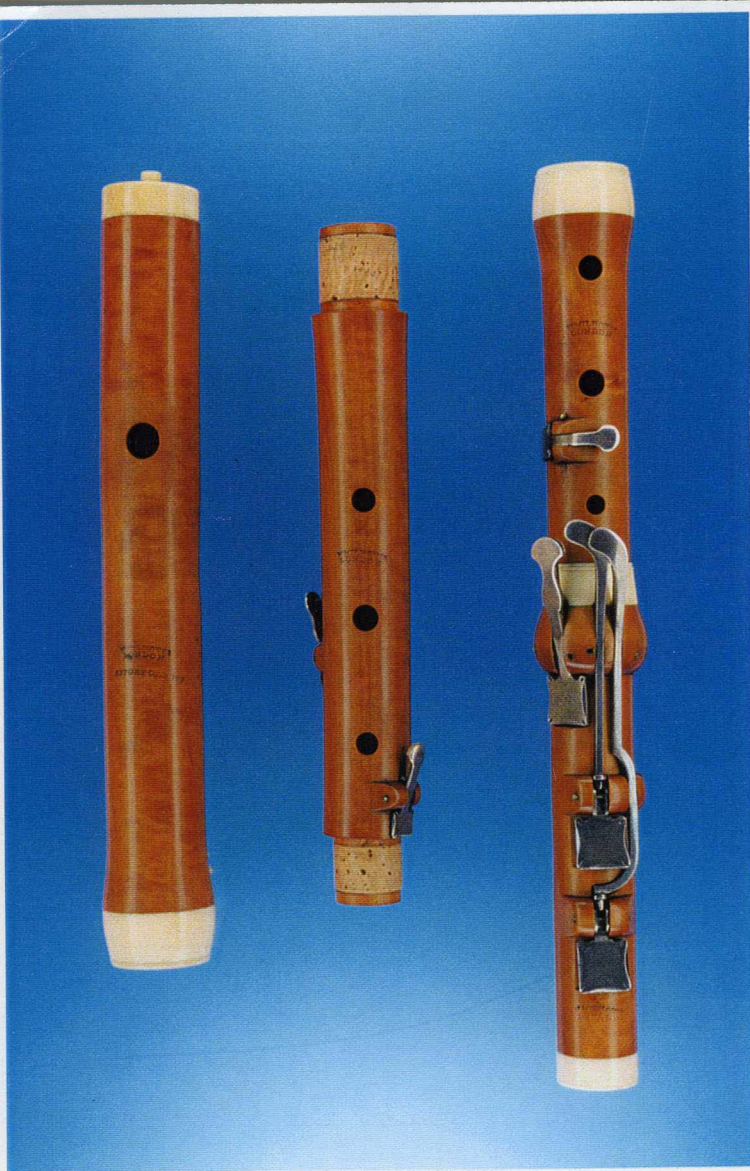
**Approx. Pitch Range**

Seems to be pitched at c. A=435-440.

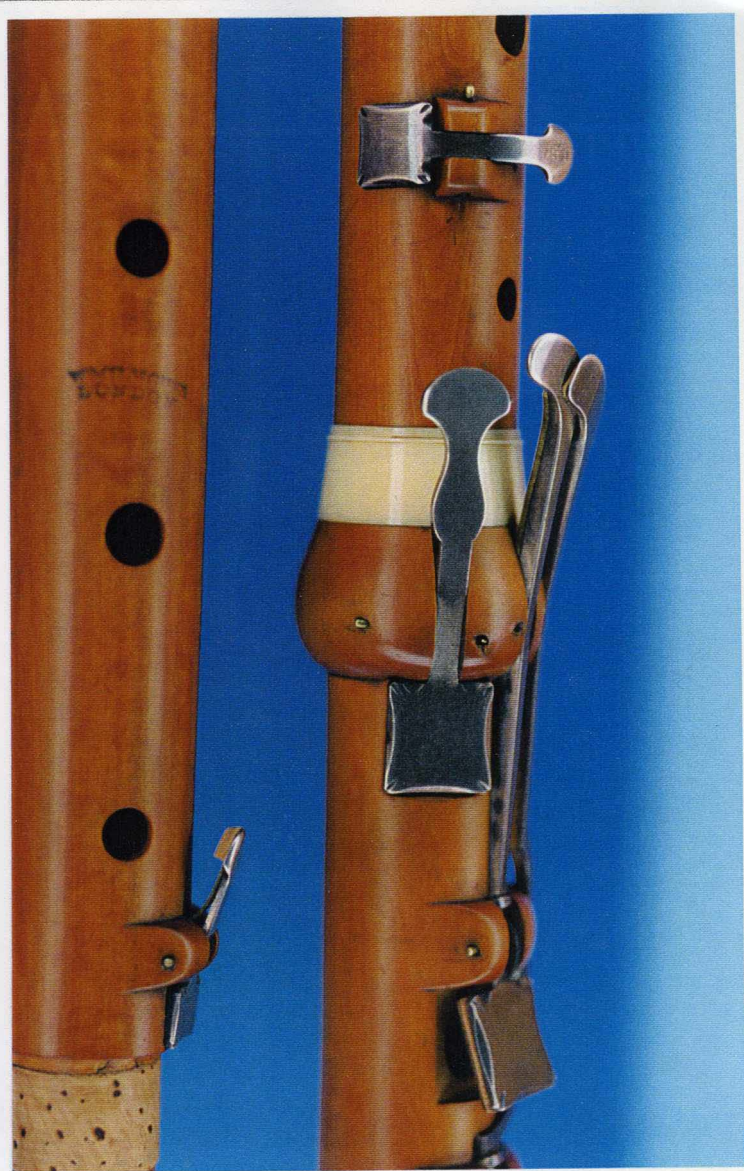
**Sounding length**

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.

**Restoration Status****Case**



652 W. Milhouse No serial number.



Milhouse made flutes of great elegance. This lovely instrument is in very nice condition.



Milhouse advertised as makers for "their Royal Highnesses the Dukes of Kent and Cumberland", and the luxurious element of his flutes surely relates to his appeal to the aristocracy. Some of his flutes seem to lack in tone and flexibility, however, and they may have just sat around the music room looking pretty. This flute falls somewhere in between, and seems to play best when drawn down towards A=430-435.

List Price \$2,600.00

**653**      Maino e Orsi**Description of Stamp**

Serial #      Serial number 40610.

Stamped on all joints with an oval cartouche inscribed: (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.

**Date of Manufacture**

Made c.1890? Langwill gives Maino & Orsi dates as 1880-p.1926.

**Material**

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.

**Marks under keys**

No marks visible under keys.

**Hallmarks**

No hallmarks.

**System**

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#.

**Condition**

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.

**Comments**

It is somewhat surprising to see a flute made so late in the century (even possibly into this century) of boxwood and ivory, in the style of the earlier flutes, and with such careful and elegant silver work including a gilding, and with a D foot like the old one key flutes. The old style is brought to date with the extra keys for the right forefinger we associate with the Viennese tradition of Koch and Ziegler giving Bb, C, and high E in a cluster of touches, and the extraordinary large square embouchure that looks for all the world like it might even be original. There seems to be no doubt but that everyone in the audience would notice such a lovely flute onstage-quietly, of



653 Maino e Orsi Serial number 40610,

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.

course.

The full tone of this flute is currently unavailable due to the pad and crack situation.

**Approx. Pitch Range**

This flute seems to be pitched c. A= 440-435.

**Sounding length**

The sounding length with the slide compressed is 53.6mm, or 21 1/8".

**Restoration Status**

She is nice and clean, but currently needs a pad job for extensive playing.

**Case**

In original leather-covered and felt-lined case in very fine condition.

**List Price \$2,800.00**

**654            Rudall, Carte & Co.**

**Description of Stamp**

Serial #    Serial #2413.

Stamped on body: (crown)/ RUDALL/ CARTE & CO/ 23 BERNERS STREET/ OXFORD STREET/  
LONDON/ 2413; on headjoint and footjoint: (crown)/ RUDALL/ CARTE & CO/ LONDON

**Date of Manufacture**

Made c.1894 (Langwill).

**Material**

Cocuswood body with German silver keys and trim.

**Marks under keys**

No marks visible under keys without disassembly.

**Hallmarks**

**System**

Full Boehm, with C foot. Offset G, B trill. The flute has the look and feel of large holes, but this may be an optical illusion due to the highly unornamented key design.

The mechanism is based on the Boehm and Mendler tradition, with the ball-shaped adjusting screws and the roller fitted foot keys, yet it has the Briccialdi Bb and closed G# favored elsewhere.

**Condition**

In fine condition, notwithstanding a hairline crack on rear of headjoint and into D# hole on foot, which need fixing. The flute plays as it is, but only to get a taste, not a full meal. It is possible that the instrument will come to with playing, and patience.

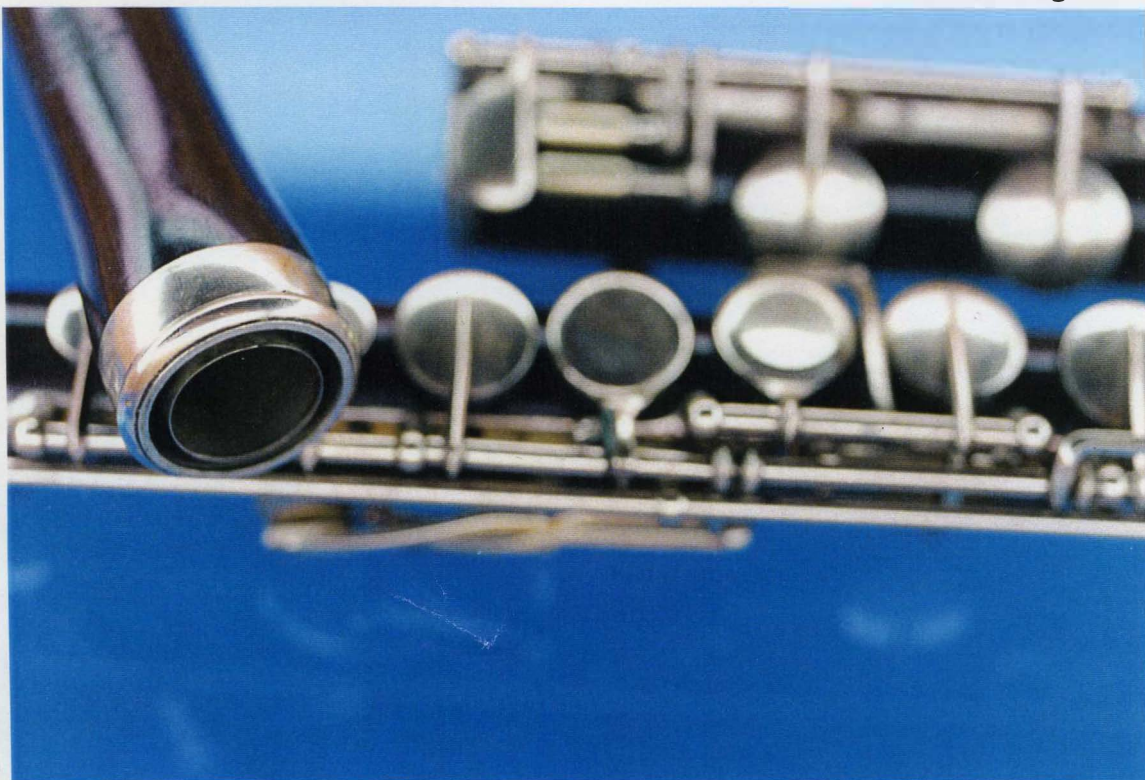
**Comments**

This flute feels like an instrument in the large bore-large hole tradition, no matter the fingering. This results in a fine tone, especially when loudness is desired, but may result in a lack of subtlety.



654 Rudall, Carte & Co. Serial #2413.

An otherwise standard flute is made really cute by the classical bulge at the headjoint socket.



The simplicity of the large nickel keys and the unornamented touches allowed Rudall Carte to make this Boehm system flute so that they could sell it very reasonably. The mechanism is based on Boehm and Mendler, with little adjusting screws in silver balls, and the rollers on the footjoint. The shapely headjoint might just be the inspiration of this builder, rather than a design of Carte's.

**Approx. Pitch Range**

Pitched high, in the A=452 range.

**Sounding length**

Sounding length 58.3 cm.

**Restoration Status****Case**

With old case, newly recovered.

**List Price \$650.00**