

**THE AUSTRALIAN FLUTE  
SOCIETY INC.**

**REGISTER OF  
HISTORIC FLUTES**

**COMPILED BY ROBERT BROWN**



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**THE AUSTRALIAN FLUTE SOCIETY INC.**

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Published by the Australian Flute Society Inc., PO Box 3208, Norwood, SA 5067.

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### **LINDA VOGT, A.M.**

The Register of Historic Flutes was compiled at the instigation of Miss Linda Vogt, A.M. She grew up in Melbourne, where she studied the flute with Leslie Barklamb. During her professional performance and teaching career, she has become well-known for her pioneering initiative in promoting and encouraging an appreciation of the flute and Australian flute players. In 1942, Linda Vogt was appointed to the Flute Section of the Sydney Symphony Orchestra, the first woman to hold a position in the wind section of that orchestra, where she stayed for 10 years. In 1973 and 1974, she was Associate Principal Flute of the Elizabethan Theatre Trust Sydney Orchestra. She toured Australia and South-East Asia for Musica Viva in 1973. In the same year, she founded the Sydney Flute Society, now the Flute Society of New South Wales. Linda Vogt was Executive Director for the First and Fifth Australian Flute Conventions, held in Sydney in 1973 and 1983. In 1981, she organised the Steering Committee that founded the Australian Flute Association. She founded her successful family business, Zephyr Music Pty. Ltd., in 1976. They are suppliers of classical and educational sheet music and now service musicians Australia wide.

### **ROBERT BROWN:**

Robert Brown, the compiler of The Register of Historic Flutes, had his interest in the flute's history kindled at the age of 11 years, when he began playing on a wooden Rudall Carte Radcliff System Flute. He changed to a silver Böhm System Flute a few years later. Robert Brown studied the flute with Alison Rosser at the Flinders Street School of Music, Adelaide, where he gained a Diploma in Music. He is now a freelance performer and flute teacher, and is currently the Secretary of the Australian Flute Association Ltd. and Vice-President and Newsletter Editor of the Flute Society of South Australia Inc. He has researched the historical backgrounds of a number of prominent Australian flautists,

and has written historical articles that have been published in the newsletters of most Australian Flute Societies and Guilds, “The Flutist Quarterly” (National Flute Association, USA), and “Pan” (British Flute Society).

## **INTRODUCTION TO THE REGISTER OF HISTORIC FLUTES:**

The Register of Historic Flutes is not an exhaustive document that claims to list every flute in Australia that has historic connections or that is of general historic interest. The instruments listed here are those selected by the compiler, Robert Brown, based on data collected from various sources, which are listed in the “Bibliography and Sources of Information” section at the back of The Register of Historic Flutes. The compiler wishes to thank the various Australian Flute Societies and Guilds who published the questionnaire for “The Register of Historic Flutes” in their respective magazines and newsletters. The questionnaires that were returned to the compiler were a useful source of information.

There are undoubtedly many other historic or interesting flutes that are sitting in cupboards, drawers, attics, libraries, museums, etc., waiting to be rediscovered. It is fortunate for researchers when a flute remains in the hands of its owner’s descendants. Hopefully, they can supply some knowledge about the instrument and its past. Some owners dispose of their flutes after they have stopped playing because of sickness or old age. Other flutes are sold by relatives or friends after their owners have died. Generally, there is no documentation accompanying a flute when it is sold, so subsequent owners often don’t have any knowledge of its past associations or history. Some oral history may get passed on now and then, and should be written down before it is lost. Some earlier flute makers, notably Rudall, Carte and Co., supplied cases with a small metal plate attached to the lid, so the owner could have their name engraved on it if they wished. Where these plates have been engraved, they provide a useful historical record. Most owners remove any identifying labels or tags before disposing of a musical instrument, so tracing its earlier history is generally impossible. There is a reliance on the previous owner(s) of a flute to record its historical background for future owners or researchers, which is something that is generally not done. Most people disposing of goods give little thought to providing historical records with them, they just want the cash! Persuading flutes, which are inanimate objects, to reveal their past history, either verbally or otherwise, is a technique that has yet to be discovered! English musical instrument manufacturer, Boosey and Hawkes Ltd., of Edgware, north of London, have all of Rudall, Carte and Co.’s ledgers, so it is possible to find out who originally purchased a particular Rudall Carte flute or piccolo. Some other flute makers also kept ledgers and recorded details of when

their flutes were made and who originally purchased them. It is necessary to locate these ledgers before further research can be undertaken. Some flute makers wished to remain anonymous, and left no identifying marks on their flutes, making research both frustrating and impossible for historians.

The spelling “Böhm” is used throughout The Register of Historic Flutes. This is the spelling that is preferred by the descendants of Theobald Böhm, even though he used the spelling “Boehm” to label some of his flutes. His great great grandson, Ludwig Böhm, operates a Theobald Böhm Archive at his home in Munich, and has undertaken a large amount of research into the life and achievements of his illustrious ancestor.

The accuracy of the information included in The Register of Historic Flutes cannot always be guaranteed. The compiler did not have the opportunity to examine many of the instruments listed and to verify the recorded details. He has had to rely on the information supplied on the returned questionnaires. In some instances, where the contributor had limited knowledge about flute systems and types, some of the information supplied is probably inaccurate. Where dates of manufacture for particular flutes were unknown or not supplied, the compiler has attempted to date such instruments listed in The Register of Historic Flutes using the known working periods of particular flute makers or the type of instrument as a guide, but only approximate dates or periods have been given or suggested. Indications such as “circa late 1800’s” or “circa 1920’s” are often used. The information used for the compilation of The Register of Historic Flutes was collected over a period of about 8 years, and some of the given contact details for addresses and telephone numbers will have changed.

## **THE REGISTER OF HISTORIC FLUTES:**

### **PART 1:**

#### **THE HISTORIC FLUTE COLLECTIONS AT THE POWERHOUSE MUSEUM:**

Contact the Powerhouse Museum, 500 Harris Street, Ultimo, Sydney, NSW. Postal address, PO Box K346, Haymarket, NSW 2000, Ph. (02) 217-0111, fax (02) 211-0932.

On Tuesday, April 14th, 1992, 45 historic flutes were presented to the Powerhouse Museum, Sydney, in a special ceremony. Present at the ceremony were Miss Linda Vogt, A.M., well-known Sydney flautist and teacher, who had located and collected the flutes as a result of her research for information about the flute’s past history in Australia, Prof. David Cubbin, President of the Australian Flute Association Ltd., Mr Robert Brown, Secretary of the Australian Flute Association Ltd., Mr Terence Measham, Director of the Powerhouse Museum, and Mr Carl Andrew, Head of Museum Collection Development.

The importance of the occasion was marked with an article and photograph of Linda Vogt appearing in the Sydney Morning Herald the next morning.

Linda Vogt received three collections of flutes that have been combined to form the major part of the collection presented to the Powerhouse Museum. Since the presentation in April 1992, two more collections have been donated to the Powerhouse Museum, increasing the number of flute collections to five. Linda Vogt searched for a suitable place where the instruments could be safely housed and also used as a form of living history. After extensive investigation, the Powerhouse Museum was selected as the best place for the future preservation of the flutes. The flutes will be added to their collection of some 450 musical instruments, the largest public collection in Australia. The museum has been collecting musical instruments since 1880. Belinda Nemec is the Curator of the Powerhouse Museum's Musical Instrument Collection. Prominent musicians are periodically invited to give performances at the Powerhouse Museum, using instruments from the Museum's collection.

Sydney technicians, Raymond Holliday and Eric Adam, have generously restored some of the flutes, and will continue to act as restoration and maintenance consultants for the collection. The Australian Flute Association will be affiliated with the Powerhouse Museum and act as advisers to the Curator in matters pertaining to the flute collection. Howard Oberg, a recorder and baroque flute teacher at the New South Wales Conservatorium of Music, and an instrument maker, will also act as a consultant for the flute collections.

The instruments in the five collections are described below. They make up a most important core group of historical instruments that date back to the early nineteenth century, and it is envisaged that more instruments will be added to the collections in the future now that a suitable location for historic flutes has been established.

#### **A. THE LESLIE BARKLAMB COLLECTION:**

Leslie Raymond Barklamb was born in Benalla, Victoria, in 1905, and died in Melbourne in 1993. His teachers were the great Australasian flautist, John Amadio, and Alfred Weston Pett (c1860-1933). Leslie Barklamb established himself as a flute soloist and teacher. He was a member of the Melbourne Symphony Orchestra, and was Chief Study Teacher at the University of Melbourne from 1929 and Senior Lecturer from 1966 to 1973. Many of Australia's leading flautists have been his students, including the late Douglas Whittaker, the late Owen Fisenden, the late James Carson, David Cubbin, John Wion, Margaret Crawford, Linda Vogt, Alison Rosser, Peter Andry, Audrey Walklate and numerous others. In 1969, Leslie Barklamb founded the Victorian Flute Guild, which began the flute movement in Australia. Flute Societies and Guilds have been established in all Australian States, and the Australian Flute Association was established in 1981. Leslie Barklamb was invited to be one of the Australian Flute Association's two Patrons in 1981.

Leslie Barklamb presented his flute collection to Linda Vogt, asking her to place the flutes in the location that she felt was most suitable for their future preservation. After searching for a permanent repository for the Barklamb flutes, Linda Vogt selected the Powerhouse Museum as the most suitable home for these instruments.

The instruments in this collection are:

1. 4-keyed Flute, boxwood, circa 1785-1790, conical, Preston, London.
2. 6-keyed Flute, boxwood with ivory trim, and three interchangeable sections (Corps de Rechange), circa 1802, conical bore, Hale, London.
3. Siccama "Diatonic Flute", circa 1840's, wooden, Abel Siccama, London.
4. 8-keyed Flute, wooden, circa 1820-1829, Monzani & Co., Regent Street, London.
5. 8-keyed Flute, wooden, metal tuning slide on headjoint, circa 1821-1840, Rudall & Rose, London. Belonged to Dr D. E. Stodart, Melbourne.
6. 8-keyed Flute with covered holes, German silver keys, wooden, anonymous.
7. 11-keyed Flute, wooden with ivory mouth piece, conical bore, high pitch, anonymous.
8. Meyer System Flute, wooden, ivory headjoint, conical bore, high pitch, circa late 1800's, Boosey & Co., London.
9. Böhm System Flute, closed G# key, wooden, silver headjoint, low pitch, circa late 1880's, Louis Lot, Paris.
10. Böhm System Flute, closed G# key, silver, low pitch, circa late 1880's, Louis Lot, Paris.
11. Carte's 1851 System Flute, silver, barrel mouthpiece, high pitch, circa 1851-1865, Rudall, Rose, Carte & Co., London.
12. Carte's 1867 System Flute, silver, barrel mouthpiece, high pitch, circa 1851-1865, Rudall, Rose, Carte & Co., London.
13. Radcliff System Flute, cocus wood, high pitch, made by Barker 14/7/1922, sold 16/1/1923 to S.F. Collin Pty. Ltd., Melbourne, Rudall, Carte & Co., London, No. 6313. Played professionally by Italian flautist, Americo Gagliardi (circa 1885-), born in Viggiano, Potenza, Italy. He lived in Melbourne and was Solo Flautist with the Melba Opera Company.
14. Böhm System Flute, closed g# key, silver, low pitch, circa mid 1900's, Henri Selmer, Paris. This flute could have belonged to Stanley Baines, see Part 8, Historic Flutes that were associated with Professional or Prominent Flautists, number 4, below.
15. Radcliff System Flute, new metal body in one section, silver keys, hole for F natural in top of tube, lever for right first finger made low, thinned wooden headjoint, low pitch, made by Handke 5/2/1932, sold 10/3/1932 to L. Horne, Ltd., London, Rudall, Carte & Co., London, No. 7546.
16. Radcliff System Flute, cocus wood, high pitch, made by Barker 31/7/1912, sold 25/10/1912 to S.F. Collin Pty. Ltd., Melbourne, Rudall, Carte & Co., London, No. 532. Owned by Mr J.C. Watson, Melbourne. Jimmy Watson owned a wine shop in Lygon Street, Carlton, and is remembered in the wine industry by the "Jimmy Watson Trophy."

17. Radcliff System Flute, cocus wood, low pitch, “Keywork and pillars and tips to appear massive,” made by Bull 21/12/1923, sold 27/2/1924 to J. Amadio, Australia, Rudall, Carte & Co., London, No. 6536. Owned by Mr J.C. Watson, Melbourne.
18. to 21. Circa 1940’s, McMahan School Fifes (see biographical note about Victor McMahan in Part 2, The John Lemmoné Flutes, below).
22. to 23. 5-keyed Fifes, Bb flat scale, circa mid 1900’s, Miller, Browne & Co., Ltd., London.
24. to 25. 1-keyed Fifes, Bb scale, Nightingale.
26. 1-keyed Fife, Bb scale (A=456), high pitch, circa mid 1900’s, Henry Potter & Co., London.
27. 6-keyed Fife, A=A, anonymous.
28. to 29. 6-keyed Fifes, A=Bb, anonymous.
30. to 32. Piccolos, circa early to mid 1900’s, Rudall, Carte & Co., London, Nos. 5967, 5977 and 6888.
33. to 39. Set of Ti’s, Chinese Bamboo Flutes.

Additions to the Barklamb Collection:

40. 1867 System Flute, cocus wood, low pitch, circa early 1900’s, Rudall, Carte & Co., London, No. 4186. Belonged to A. Weston Pett, and later owned by Margaret Brooke of Dookie, Victoria.
41. 1867 System Flute, cocus wood, low pitch, circa early 1900’s, Rudall, Carte & Co., London, No. 6321. Used by Leslie Barklamb. A note with the flute says “My old and trusty friend who has produced 25,000,000 notes (if not pounds) without one wrong one!”

**B. THE JOHN AMADIO COLLECTION:**

World famous Australasian flautist, John Amadio, was born in Christchurch, New Zealand, in 1886, and studied the flute with his father, Antonio Amadio. He first won acclaim at the age of 11 years while playing in the Wellington Orchestral Society. At the age of 12, he played his first flute concerto at a public concert with the Wellington Orchestral Society, conducted by Alfred Hill. The New Zealand people were quick to recognise the talent of the young prodigy, and a year later, he was sent to Australia for further study. By the age of 14 years, he had become solo flautist with the J. C. Williamson Grand Opera Society, and was Principal Flute for the visiting Italian Grand Opera Company’s tour of Australia in 1901. After the final performance, the soprano, De Vere Sapio, came to the footlights and presented the young flautist with a bouquet of flowers and a ruby ring for his obbligato playing in the “Mad Scene” of “Lucia.” He was Principal Flute in the orchestra for the first J. C. Williamson/Melba Opera Company’s tour of Australia in 1911-1912. Melbourne was home base at this time for orchestral work, performing and teaching. John Amadio married Leonora (Lorna) Soames Roberts (1886-1958), a piano teacher, at Bairnsdale, Victoria, in 1914, but this marriage failed after only a few years. John Amadio was living with the Australian soprano, Florence Austral (Fawaz, 1892-1968) before his first marriage had been dissolved. John Amadio

and Florence Austral were married in 1925. Lorna Amadio also married again, her second husband was Frederick David Whelpton (1885-1965), a school inspector.

In the early 1920's, John Amadio went overseas. Over 2,000 people assembled at the Melbourne Town Hall for his farewell concert. He made his first appearance in England with Tetrizzini, and achieved success as a soloist in Europe, Canada and the United States. He undertook tours with prima donnas such as Frieda Hempel, Melba, Calva, Parkina and De Vere Sapio. He settled in Britain during World War II. John Amadio's recordings demonstrate his very fine technique.

John Amadio toured Australia with Florence Austral in 1934. During his visit to Adelaide, he accepted an invitation to attend a meeting of the South Australian Flute Club. In 1947, John Amadio toured Australia for the Australian Broadcasting Commission. He returned to Australia in about 1950, where he spent the rest of his life. In Melbourne, he was a Co-Principal Flautist with Peter Andry (a Barklamb student) in a small orchestra run by the then "Herald" radio station, 3DB. The orchestra recorded shows and ballets and played for Joan Sutherland when she first became famous after winning the "Sun Aria" competition. Towards the end of his career, John Amadio was appointed Principal Flute in the Tasmanian Symphony Orchestra. He died suddenly of a heart attack during an orchestral concert, conducted by Hector Crawford, at Melbourne's Myer Music Bowl, in 1964. He had just finished performing a Mozart Flute Concerto and was about to return to the stage to acknowledge the audience's applause.

John Amadio was known for his performances using the various members of the Flute Family. He had Radcliff System Flutes built to different pitches and sizes by Rudall, Carte and Co. Ltd. of London. He is recorded coming on stage carrying flutes of varying sizes, ranging from Piccolo to Bass Flute in C. On page 58 of "Woodwind Instruments and their History" by Anthony Baines (Faber, 1967), it says that "John Amadio, the famous New Zealand virtuoso, also regularly used the Bass Flute at recitals, especially in slow popular airs like 'Drink to Me Only,' while for another change of colour he had constructed a 'Bb Flute,' standing a tone below the ordinary flute." Ken Carroll, a flute player from Adelaide (see number 11 in Part 8 below) recalled visiting London in the early 1930's, and being invited to attend a demonstration of the then new Bass Flute in C by John Amadio in Rudall Carte's workshop at 23 Berners Street (an example of this instrument can be seen in plate ii, between pages 80 and 81, of "Woodwind Instruments and their History" by Anthony Baines).

The Flute in F (see number 3 in the list below) is in fact a Soprano Flute in E flat, but its name is derived from the era when a flute's given key was determined by the note obtained when the first three fingers of each hand were held down. Using this system, our modern Concert Flute in C becomes a Flute in D. The Soprano Flute in E flat sounds a minor third higher than the Concert Flute in C, and it is easy to see how it becomes a Flute in F when the six fingered system for determining the given key is used. It is also

interesting to see that the given keys for the other three flutes in the John Amadio Collection are based on the modern system, which gives the pitch relative to the fingering for C on an instrument pitched in C. A review of an Amadio concert in Detroit on page 56 of the February 1928 issue of Emil Medicus' magazine, "The Flutist," says "John Amadio, the faultless flautist, did things with the silver pipe that made it sound as though he had two more up his sleeve. When an artist can play the Chopin D-flat Valtz and Frank Bridge's Perpetual Motion at a whirlwind tempo maintained by John Amadio he can expect to arouse a storm of applause, which is exactly what Amadio did. If a flute could ever be said to be thrilling it does so at the lips of John Amadio....." "Amadio, who is an Englishman [?], certainly 'knows and plays flute,' and is in a class by himself." "He told his audience they possibly thought he carried a flute factory." "His silver tone was exquisite, but I'll never forget his F flute. You could 'hear it,' and such round velvety tone; and what technique!"

The four Amadio Flutes in this collection were given to the flute fraternity in 1990 by Judith Turnley (Judy Amadio, 1915-), John Amadio's eldest daughter, from his first marriage to Lorna Roberts. Judy Amadio, and her husband, Tom Turnley, travelled 120 km from their home at Cohuna in northern Victoria to present the flutes to Linda Vogt during the Victorian Flute Guild's weekend at Dookie Agricultural College. Linda Vogt accepted the Amadio Flutes on behalf of the Australian Flute Association. She officially presented them to the Australian Flute Association during the Eighth Australian Flute Convention held in Perth at Easter, 1991. It is planned that recordings of John Amadio made at the height of his career will be added to the Amadio Collection.

The Amadio name is well-known in flute playing circles. John Amadio's father, Antonio Amadio, and uncle, Adrian Amadio, were both flautists. His daughter, Judy, was a professional flautist in Melbourne in the 1930's. Her cousin, Neville Amadio, was Principal Flute in the Sydney Symphony Orchestra for many years.

The instruments in this collection are:

1. Radcliff System, Flute d'Amour in Bb, silver, low pitch, made 18/7/1923 by Leonard, sold 18/8/1923 to J. Amadio, London, Rudall, Carte & Co., London, No. 6465.
2. Radcliff System, Alto Flute in G, silver, low pitch, made 30/6/1924 by Leonard, sold to J. Amadio, "equal exchange for flute 1778 (a cocus wood Böhm flute made in 1888)" Rudall, Carte & Co., London, No. 6625.
3. Radcliff System, Flute in F, cocus wood, German silver keys, conical bore, low pitch, made 30/9/1926 by Charlton, sold 18/10/1926 to J. Amadio, London, for £28/10/-, Rudall, Carte & Co., London, No. 7628.
4. Radcliff System, Flute in C, cocus wood, Rudall, Carte & Co., London. This flute was received in very poor condition and has not yet been renovated. It has not yet been handed over to the Powerhouse Museum. It seems doubtful that this was ever one of John Amadio's professional flutes.

### **C. THE Dr JOHN CARL ZIMMERMAN COLLECTION:**

Dr John Carl Zimmermann was born in Sydney in 1899, and began his flute playing in the Primary School Drum and Fife Band. In 1915, his teacher was George G. Park, and during World War 1 he often performed in the Sydney Town Hall in aid of the “War Fund Effort”. He could have become a professional, but studied Medicine and Surgery, graduating in 1921. While studying, he often played as an Associate Artist with leading singers such as Rosa Alba. The fee of two guineas helped pay for his university expenses. He spent the rest of his life as a General Practitioner, and died in 1989. His career parallels the same era as John Lemmoné and John Amadio.

The two flutes in this collection were presented to Linda Vogt by Ms Gwen Colyer, who worked as a nurse for Dr Zimmerman.

The instruments in this collection are:

1. Böhm System, Flute in C, closed G# key, cocus wood, German silver keys, A = 440, made 28/12/1922 by Kurzendorfer, sold 17/8/1923 to J.C. Zimmerman, Ulverston, Rudall, Carte & Co., London, No. 6384.
2. Böhm System, Flute in C, closed G# key, square embouchure hole, cocus wood, in two sections, silver keys, high pitch, made 8/3/1889 by Goullière, sold 27/3/1889 to W.H. Piddock, Manchester, 1899, Rudall, Carte & Co., London, No. 1833 (one of a pair with 1832).

### **D. THE FLUTE SOCIETY OF SOUTH AUSTRALIA INC. COLLECTION:**

The Flute Society of South Australia Inc. was founded in 1972 by Prof. David Cubbin. In the mid 1980’s, Mr Paul Andrew presented a wooden fife to The Flute Society of South Australia Inc. The fife belonged to and was used by a member of Mr Andrew’s family. Mr Andrew’s fife has been presented to the Powerhouse Museum as part of its collection of historic flutes.

The instrument in this collection is:

1. Fife in B flat, Cocus Wood, German silver keys and fittings, circa late 1800’s, London Improved.

### **E. THE STANLEY BAINES COLLECTION:**

Stanley Baines was born in Broken Hill in 1891. He moved to Adelaide in 1906 to support his family as a Professional Flautist after his father was injured in a mining accident. He was Flute Teacher at the Elder Conservatorium from 1918 to 1926. In 1926, he toured New Zealand and Australia with Italian soprano Toti dal Monte and later in the same year, he moved to Melbourne to join the Capitol Orchestra. He started forming fife and drum bands in the schools of Melbourne’s southern suburbs, and in 1933, left the Capitol Orchestra to work with these bands full time. He designed fifes in three different sizes, which were made for him by a fitter and turner in Elsternwick.

Some of Australia's leading flautists began their careers in these bands. Stanley Baines died in Melbourne in 1957.

The instruments in this collection are:

1. School Fife in B flat, metal, circa 1937, Elsternwick, Victoria.
2. School Piccolo in F, metal, circa 1937, Elsternwick, Victoria.
3. School Flute in F, metal, circa 1937, Elsternwick, Victoria.

## **PART 2:**

### **THE JOHN LEMMONÉ FLUTES:**

John Lemmoné was born at Ballarat, Victoria, in 1862. He had an English mother, and his father was John Lamoni, a Greek gold miner. As a boy, he played a penny whistle, but his musical efforts were frowned upon by his parents and neighbours, who considered him to be a nuisance. He turned to the nearby open fields where he could practice without restraint. At the age of eleven, he saw a second hand flute in the shop window of the local Hebrew pawnbroker. He was desperate to have the flute, but had no money, so he joined the gold panners at the Yarrowee Creek, and worked until he had collected enough gold to raise 12/6, the asking price for the flute. It was a momentous occasion when the Hebrew pawnbroker removed the flute from his shop window and handed it to the eleven year old boy. Because there were few opportunities for flute instruction in Ballarat during the early 1870's, John Lemmoné was mostly self taught. He had to rely on his own efforts and the assistance of any itinerant musicians who visited the country town from time to time. He also imported all of the books on the flute that he could get hold of. In 1874, his family moved to Melbourne, where the talented young flautist became Principal Flute with Lyster's Royal Italian Opera Company. He was a fellow débutant with Nellie Melba, then Mrs Armstrong, at the Elasser Concert in Melbourne in May 1884, where he played the obbligato for her singing of "The Bird That Came in Spring." After this, he toured Australia and Asia with the Australian soprano Amy Sherwin and later with Janet Patey, Charles Santley and the violinist Pablo Saraste.

John Lemmoné married Isabelle Stewart in Sydney in 1889, but this was not a happy marriage. He first appeared in London in 1894, when he changed his surname to Lemmoné, after being engaged as Melba's Flautist. On October 16th of the same year, he joined John Thomas, the Queen's Harpist, for a performance of Mozart's Flute and Harp Concerto, and on October 25th, he gave his first Solo Flute Recital at the Salle Erard. Signor Mancinelli, the Conductor of the Italian Opera Company Orchestra at Covent Garden, offered John Lemmoné a position, but he refused, as he preferred solo work to orchestral playing. He did accept a special engagement to play in three orchestral concerts at the Queen's Hall for the first London appearance of the Conductor, Artur Nikisch. He was also associated with Paderewski at the Nikisch concerts. This led to an offer from the Boston Symphony Orchestra. John Lemmoné was subsequently engaged by Adelina Patti for five different tours and toured South Africa with Amy Sherwin.

John Lemmoné returned to Australia in 1897, and became a Concert Manager and Entrepreneur, bringing to Australia pianist Mark Hambourg and singer Marie Narelle. In 1902, he was Melba's Personal and Business Manager and also her Associate Artist for her first Australian tour. He managed Paderewski's Australian tour in 1904 and later brought pianist Adela Verne to Australia. In 1907, he became Melba's Personal Manager, as well as her Solo Flautist, and toured the world with her for the next 24 years. In 1910, he scouted for singers for the 1911-1912 Melba-J. C. Williamson opera season in Sydney and Melbourne, which cost £50,000 to stage, and made a fortune for those who took the risks. This was followed by tours with Melba to New Zealand, America and Europe. John Lemmoné was the guest of noted people, officials of state and played before royalty. He could play over 100 works from memory and composed music for the flute. W. H. Paling & Co. Ltd. of Sydney published 16 of his compositions for flute and piano or solo flute, which are, regrettably, now out of print! He also made a number of gramophone recordings that demonstrate his very fine flute playing. Melba is the accompanist on some of these recordings.

The declaration of war in 1914 put an end to John Lemmoné's schemes for further tours by Melba and Paderewski. All efforts were now devoted to raising funds for the Red Cross and war needs. John Lemmoné helped to manage these fund raising concerts, and paid all of his own expenses for the first two years, as well as giving platform service. Over £50,000 was raised for patriotic purposes. Paderewski sent an appeal on behalf of the distressed people of Poland, and a special concert for Poland raised £13,700. Two months after the signing of the armistice, John Lemmoné's health broke down just before the final fund raising concert was given in Sydney. A Testimonial Concert was subsequently organised for John Lemmoné by Melba. This was booked out in a few hours, and a cheque for £2,113/18/- was presented to John Lemmoné. A local paper said "that John is Australia's best loved musician. For one thing, he is so entirely free from the vanity and the irascibility which makes many of the cult as easy to handle as a prickly pear." In 1918, the "Bulletin" described John Lemmoné as Melba's 'devoted chum;' it was widely presumed that their relationship was more than just platonic. John Lemmoné had an enduring relationship with Sydney soprano and singing teacher, Mabel Batchelor, and was a director of her family's furniture business.

A second Melba opera season was held in 1924, and cost £195,000 to stage. The final performance of the season raised £18,000 for the Limbless and Tubercular Soldier's Fund. John Lemmoné continued to perform in Australia and overseas until 1927, when he decided to retire at the age of 65 years. He made his home in Sydney, where he was the President of the Sydney Flute Club. Nellie Melba died in 1931. She had held John Lemmoné in such high esteem that she left him a trust fund in her Will. In 1941, John Lemmoné organised a special Memorial Concert in Sydney for the 10th Anniversary of Melba's death. This was broadcast throughout Australia on May 19th, which was her birthday. Isabelle Lemmoné died in 1943. Subsequently, John Lemmoné, aged 82

years, married Mabel Batchelor, then aged 58 years. John Lemmoné died in Sydney in 1949.

**A. THE JOHN LEMMONÉ FLUTE AT THE NATIONAL FILM AND SOUND ARCHIVE:**

Contact the National Film and Sound Archive, McCoy Circuit, Acton, ACT 2601. Postal address, GPO Box 2002, Canberra, ACT 2601, Ph. (06) 267-1711, fax (06) 247-4651, Storage Repository, Ph. (06) 241-4133.

In December 1987, Victor McMahon presented a Radcliff System Flute that had belonged to John Lemmoné to the Australian Film and Sound Archive. The flute was made in 1907, and was purchased by Victor McMahon from John Lemmoné's widow by Victor McMahon after John Lemmoné's death in 1949. The flute is now part of a collection of Melba memorabilia housed at the National Film and Sound Archive. Victor McMahon was born at Ballarat in 1903, and studied the flute with John Amadio from 1916 to 1920 in Melbourne. In 1923, he established himself as a flute soloist in Sydney, and from 1932, was associated with the New South Wales Conservatorium of Music. While at the Conservatorium, he became Chairman of the Board of Orchestral Studies and a member of the Board of General Studies. From 1938 to 1953, he was Supervisor of Instrumental Music for the New South Wales Education Department Music Branch and introduced the use of school flutes and recorders in the schools. He was the first to use the medium of television to teach the recorder to school children in 1966. Victor McMahon resigned from the New South Wales State Conservatorium in 1972 and died in Sydney in 1992.

The instrument in this collection is:

1. Radcliff System Flute, cocus wood, silver keys, made in 1907, Rudall, Carte & Co., London.

**B. THE JOHN LEMMONÉ FLUTE AT THE VICTORIAN PERFORMING ARTS MUSEUM:**

Contact the Victorian Performing Arts Museum, Victorian Arts Centre, 100 St. Kilda Road, Melbourne, VIC 3004, Ph. (03) 684-8263.

Mr Robert Mitchell donated a flute that had belonged to John Lemmoné to the Victorian Performing Arts Museum in 1981. The collection of Lemmoné material presented by Mr Mitchell also includes music for flute, flute and orchestra, and general sheet music, working papers for John Lemmoné's compositions, issues of "The Flutist", edited by Emil Medicus, from May 1922 to January 1929, photographs of John Lemmoné and his family, tuning forks, publicity material, business records for Melba's country tours, newspaper clippings, programmes and a baton, with the inscription, "presented to A. B. Sherring by the Casino Choral Society."

The instrument in this collection is:

1. Radcliff System Flute, cocus wood, silver keys, circa early 1900's, Rudall, Carte & Co., London.

### **PART 3:**

#### **THE UNIVERSITY OF WESTERN AUSTRALIA MUSICAL INSTRUMENT COLLECTION:**

Contact the Music Department, University of Western Australia, Mounts Bay Road, Nedlands, WA 6009, Ph (09) 380-3838.

The Music Department of the University of Western Australia has an extensive collection of musical instruments, including flutes. The compiler was unable to procure a list of the musical instruments in this collection. He has briefly seen the collection, which is housed in the Callaway Auditorium at the Music Department of the University of Western Australia. A number of wooden flutes of historical interest are included in this collection.

### **PART 4:**

#### **THE AUSTRALIA COUNCIL COLLECTION - WHITTAKER GOLD FLUTE:**

Contact the Performing Arts Board of the Australia Council, 181 Lawson Street, Redfern, NSW 2016, Ph. (02) 950-9000, freecall 008-226-912.

Douglas Robert Whittaker was born in Melbourne in 1925, and was a student of Leslie Barklamb. Victor McMahon and Leslie Barklamb were the two leading Australian flute teachers of their day. They had both studied in Melbourne with John Amadio, the celebrated Australasian flautist. Douglas Whittaker was appointed Principal Flautist of the West Australian Symphony Orchestra in 1949. He moved to London in 1950, where he joined the Sadler's Wells Orchestra, and then the B.B.C. Symphony Orchestra two years later as Co-Principal Flute. He also established himself as a soloist and chamber music player, and performed with the Leonardo Ensemble, London Bach Orchestra and the London Concertante. Douglas Whittaker made recordings with the mezzo-sopranos Christa Ludwig and Dame Janet Baker, and was a Professor of Flute at the Royal College of Music.

With an interest in period and contemporary music, he gave the English premieres of concertos by Petrassi, Jolivet and Schuller, with the composers conducting. A Sonatina was written for him by Alan Richardson, and the Australian composers Don Banks and Malcolm Williamson dedicated works to him. Thea Musgrave's Impromptu for Flute and Oboe was composed for Douglas Whittaker and Janet Craxton. In 1964, Douglas Whittaker helped found the Soho Concertante, a chamber orchestra which aimed to play in surroundings known to the composers, concentrating on the music of J. C. Bach, Handel and Mozart. In June 1969, Douglas Whittaker toured Australia for the Australian Broadcasting Commission.

He was offered a position as Lecturer in Flute at the Canberra School of Music in 1973, and returned to Australia so he could take up this appointment. He died from a heart attack on January 10th, 1974, only a short time after his arrival in Canberra. Douglas Whittaker's 14 carat gold flute, one of only three made by the famed English flute maker, Albert Cooper, was purchased by the Australia Council from his widow, Pamela, for \$2,700. The other two Cooper gold flutes are owned by James Galway. The Whittaker gold flute was made by Albert Cooper in 1972; it has a "Cooper Scale" and was built to the pitch of A442. Douglas Whittaker paid £1,131 for the instrument, and after taking delivery, found that he disliked the flute, and didn't play it very much. He also ordered a piccolo from another flute maker at about the same time which he also disliked! The Australia Council has been lending the Whittaker gold flute to professional Australian flautists; some recipients have included Vernon Hill, Jeanette Manricks and Louise Dellit.

The tone holes of the Whittaker gold flute are prone to lifting up and popping off because they were soft-soldered. As a result, the flute requires periodic re-soldering and John Lehner Flutes in Sydney have undertaken this work on a number of occasions. The flute has been unused for a number of years because of this recurring problem with its tone holes. To permanently solve this problem, the tone holes need to be hard-soldered. This is a time consuming job that has yet to be undertaken by a flute technician. Some of the flautists who have borrowed the Whittaker gold flute have used a different headjoint because they haven't liked the flute's original headjoint. The Australia Council considered buying a second gold headjoint for the flute. The problems associated with the Whittaker Flute resulted in the Australia Council deciding to sell the instrument. In early 1996, the Whittaker Gold Flute was sold in London for £32,000 (about \$AUS62,000).

The instrument in this collection is:

1. Whittaker Gold Flute, made in 1972, A. K. Cooper, London.

## **PART 5:**

### **THE DAYTON C. MILLER FLUTE COLLECTION:**

Contact the Library of Congress, Music Division, Washington, USA DC 20540, Ph (202) 426-5504.

The following flutes in the Dayton Miller Collection were acquired from Australians; the numbers are those allocated for the Dayton Miller Flute Collection:

433 Panpipes, 3 cane pipes tied together with two bands of braided grass, pitched Gb<sup>1</sup>, Ab<sup>1</sup> and Bb<sup>1</sup>, 247-202 mm, Malo Island, New Hebrides, 19th Century. Gift of Clarence Elkin, North Sydney, NSW, September 1924.

434 Panpipes, 10 cane pipes tied together with two bands of braided grass, range Ab<sup>1</sup> to Bb<sup>2</sup>, 220-103 mm, Malo Island, New Hebrides, 19th Century. Gift of Clarence Elkin, North Sydney, NSW, September 1924.

435 Panpipes, 10 cane pipes tied together with two bands of braided grass, range G<sup>1</sup> to D#<sup>2</sup>, 230-153 mm, Malo Island, New Hebrides, 19th Century. Gift of Clarence Elkin, North Sydney, NSW, September 1924.

436 Notched Flute, cane, 655 mm, Malo Island, New Hebrides, 19th Century. Gift of Clarence Elkin, North Sydney, NSW, September 1924.

437 Koauau (end-blown by mouth or nose), wood, 161 mm, Malo Island, New Hebrides, 19th Century. Gift of Clarence Elkin, North Sydney, NSW, September 1924.

859 Flute in C(?), ebony with rosewood head, 6 silver keys, ivory rings, 675 mm, Blume, London, early 19th Century. Gift of Ada Braithwaite, Melbourne, VIC, May 16th, 1929.

1230 Flute in C, rosewood, 9 keys, 2 rings (Card's patent system), with "unique slide moved by rack and pinion, half way between barrel and embouchure; all in silver," Card & Co., London, 1861-1876. Bought from William Moore, Claremont, WA, November 24th, 1934.

## **PART 6:**

### **OTHER FLUTE COLLECTIONS:**

#### **B. THE ANDREW BERRINGTON COLLECTION:**

Contact Andrew Berrington, 5/2 Martha Street, Paddington, QLD 4064, Ph (07) 368-1154.

The instruments in this collection are:

1. Baroque Flute, boxwood, 1 key, copy, Wood and Ivy, London, 1836-1847.
2. 8 keyed Flute, conical, ivory headjoint, winged embouchure (this was invented by Carl Kruspe), Carl Kruspe (junior), Leipzig, circa 1890's.
3. Böhm System Flute, silver body and keys, gold barrel lip-plate, Barlassina and Billoro, Milan, circa 1905.
4. 1867 System Flute, silver body and keys, Rudall, Carte & Co., London.

#### **B. THE ROBERT BROWN COLLECTION:**

Contact Robert Brown, PO Box 3228, Norwood, SA 5067, Ph. (08) 379-1445.

The instruments in this collection are:

1. Radcliff System Flute, cocus wood, silver keys, 675 mm, Rudall, Carte & Co. Ltd, London, England, No. 6827. Made on December 31, 1925, and sold to Sig. A. P. Truda of Wellington, New Zealand on November 1st, 1928, for £36/5/-. A. P. Truda was a member of the New Zealand Exhibition Orchestra and Professor of Flute at the School of Music, Wellington.
2. 8-keyed Flute, wooden, headjoint arranged in several connected sections with several mouth holes, as though someone has had more than one attempt at making a mouth hole, German silver keys, circa late 1800's, anonymous. Belonged to Ken Carroll, gift of Marian Carroll, November 17th, 1988. See number 11. of Part 8 below for biographical details.
3. Headjoint, cocus wood, E. Rittershausen, Berlin, Germany, circa early 1900's. Owned by Ken Carroll, purchased in early 1930's for his Rudall Carte Flute, the flute mentioned in number 11. of Part 8, see below. Gift of his son, Roger Carroll, 1988.
4. Pratten System Flute, cocus wood, German silver keys, circa late 1800's, anonymous. Belonged to John Gilbert, who had studied in England with V. L. Needham and J. F. Brossa. He had been Principal Flute with the North Pier Orchestra, Blackpool, England, before coming to Adelaide, where he played with De Groen's Vice Regal Orchestra in 1913, the Tramways Band, West's Theatre Orchestra, Theatre Royal Orchestra and the South Australian Orchestra.
5. Fife, steel, chromium plated, with extra holes for right thumb and left little finger, circa mid 1930's and 1940's, Allan's Chromatic Tonic.
6. 13-keyed Flute, cocus wood, silver keys, low B, 705 mm, circa mid 1800's, anonymous. Instrument restored by John Lehner, Sydney, in early 1980's.
7. Fife, anonymous, steel, chromium plated, 375 mm, circa mid 1930's and 1940's, "Scout" written on head crown.
8. Fife, steel, chromium plated, 6369 mm, circa mid 1930's and 1940's, tonal regd. Head crown missing.
9. Fife, steel, chromium plated, 373 mm, circa mid 1930's and 1940's, Allan's Tonic Regd. Gift of Robin Elliott, August 1978. Belonged to his father, Alan Elliott.
10. Vertical Indian Flute, Jaipur, India, cane, holes burnt after drilling, bound with strips of paper, orange and yellow checked, and purple and white striped, 360 mm. Bought in Jaipur on August 27th/28th, 1979. Gift of Parents.

11. Indian Flute, Varanasi, India, cane, painted black, pointed and turned knobs at each end of flute, painted orange and white, tassle holes with bead tassles, 710 mm. Bought in Varanasi, India, August 31st/September 1st, 1979. Gift of Parents.
12. Indian Flute, cane, holes burnt after drilling, marked "EE - Made In India", 536 mm. Bought in Agra, India, from Anand Musicals, Shahzadi Mandi, Agra 288201, August 28th/30th, 1979. Gift of Parents.
13. Vertical Indian Flute, cane painted black, circular arrangements of pressed metal ornaments, with tassle holes. Bought in Kathmandu, India, on September 4th or 5th, 1979. Gift of Parents.
14. 6-keyed Piccolo in C, wooden, German silver keys, circa late 1800's/early 1900's, anonymous.
15. 6-keyed Piccolo in F, wooden, circa late 1800's/early 1900's, anonymous.
16. 8-keyed Flute, wooden, German silver keys, circa late 1800's/early 1900's, anonymous.
17. Böhm System, closed G#, cocus wood, German silver keys, low C# key for left little finger, early 1900's, anonymous.
18. Set of 2 Chinese Ti's, cane flutes, membrane holes. Bought in Hong Kong, October 9th, 1987. Gift of Parents.
19. 8-keyed Flute, rosewood, saltspoon keys for low C and C#, raised wood mounts for keys, German silver keys, circa mid 1800's, made in London, England.

## PART 7:

### **HISTORIC BÖHM FLUTES:**

#### **A. BÖHM 1832 SYSTEM FLUTES WITH RING KEYS:**

1. Böhm 1832 System Flute, cocus wood, silver keys, circa late 1830's, Rudall and Rose, London. Contact Alison Rosser, PO Box 172, Walkerville, SA 5081, Ph (08) 344-5519.
2. to 3. Two Böhm 1832 System Flutes, wooden, silver keys. Contact Thomas Pinschhof, PO Box 101, Doncaster East, VIC 3109, Ph 008-032-132, (03) 842-1658.

#### **B. BÖHM AND MENDLER FLUTES:**

1. Böhm System Flute, wooden, silver keys, B-footjoint, circa 1862-1895, Böhm and Mendler, Munich. Contact John Lehner Flutes, 72 Edith Street, Leichhardt, NSW 2040, Ph. 564-1233, fax (02) 560-9497.

2. Böhm System Flute, wooden, silver keys, open G# key, circa 1862-1895, Böhm and Mendler, Munich. Owned by George of Mt. Tambourine, QLD, no further details known.

3. Böhm System Flute, wooden, silver keys, open G# key, German Philharmonic pitch, circa late 1860's, Böhm and Mendler, Munich. Made for the German flautist, Fritz Luttich (1838-1913), who brought this instrument and the alto flute mentioned below with him to Australia in about 1873. Fritz Luttich settled in Melbourne and was a player in the orchestra that performed at the opening of the Melbourne Exhibition. He could play most of the wind instruments and established himself as a professional musician and teacher in Melbourne. After he died in 1913, he left his Böhm and Mendler flutes to two of his students in his will. The concert flute went to Weston Pett, and the alto flute went to Harper Bell. A. Weston Pett (1860-1933) was the Principal Flute in the Melbourne Conservatorium and Philharmonic Orchestras. Harper Bell was a dentist. Weston Pett sold the Böhm and Mendler Flute in the 1920's to Dr R. Kaye Scott, one of his students, for £30. Dr Kaye Scott played in the University and Melbourne Symphony Orchestras, and later the Amateur Orchestra, where he was First Flute for over 50 years. Harper Bell's brother, also a dentist, was a patient of Dr Kaye Scott. Dr Scott asked him what had happened to his late brother's alto flute. Mr Bell replied that he had the alto flute, and offered it to Dr Scott, who accepted the kind offer. Dr Scott had considered giving his Böhm and Mendler Flutes to the University of Melbourne. However, after Dr Scott died, his family sold the Böhm and Mendler flutes in 1991 to Ludwig Böhm, the great great grandson of Theobald Böhm, who added them to the collection at his Theobald Böhm Archive in Munich. Contact Ludwig Böhm, Asamstrasse 6, D-82166 Gräfelfing, Munich, Germany, Ph (089) 87-5367.

4. Böhm System Alto Flute, silver body and headjoint, silver keys, open G#, circa late 1860's, Böhm and Mendler, Munich. See the above entry for historical details. Contact Ludwig Böhm, Asamstrasse 6, D-82166 Gräfelfing, Munich, Germany, Ph (089) 87-5367.

## **PART 8:**

### **HISTORIC FLUTES THAT WERE ASSOCIATED WITH PROFESSIONAL OR PROMINENT FLAUTISTS:**

1. Radcliff System Flute d'Amour in Bb, cocus wood with silver headjoint, circa early 1920's, Rudall, Carte & Co., London. The flute belonged to John Amadio, see Part 1, B, The John Amadio Collection, above. It was purchased by English flautist, Trevor Wye, in the mid 1960's. Contact Trevor Wye, Tamley Cottage, Hastingleigh, near Ashford, Kent, UK TN25 5HW, Ph (0233) 75493.

2. Böhm System Flute, grenadilla wood, closed G# key, circa early 1900's, Otto Mönnig, Leipzig. Belonged to George Henry Davies (1890-1970), who was born at Oldham, Lancashire, England, and died in Adelaide. He played with the South Australian

Orchestra (flute and double bass) before being appointed Principal Flute with the Perth (West Australian) Symphony Orchestra, where he played from circa 1933 to circa 1948. Douglas Whittaker (see above) took over his position in 1949, followed by Owen Fisenden in 1950. The ABC paid for the removal expenses of George Davies and his wife and son when they returned to Adelaide after his retirement. Contact Mr R. M. Davies, 85 Drake Avenue, Flinders Park, SA 5025, Ph (08) 43-8569.

3. Böhm System Piccolo, cocus wood, closed G# key, circa early 1900's, Rudall, Carte & Co., London, No. 7814. Belonged to George Henry Davies, see above entry. Contact Mr R. M. Davies, PO Box 47, Findon, SA 5023, Ph (08) 43-8569.

4. Böhm System Flute, closed G# key, silver, circa mid 1900's, Selmer. The flute was donated by the American Red Cross to Flight Lieutenant Ronald Baines while a Prisoner of War in Stalaf-Lufte III Camp, Germany, during World War II. The flute was later acquired by his father, Stanley Baines, and sold after his death in 1957, see biographical information in Part 1, D, The Stanley Baines Collection, above. It is possible that this is the same instrument as number 14, Böhm System, closed G# key, silver, low pitch, Henri Selmer, Paris, in Part 1, A, The Leslie Barklamb Collection. Stanley Baines' elder son, Fredrick Baines, thought that Leslie Barklamb had bought the Selmer flute from his mother after his father had died. Leslie Barklamb was asked about this, and said that he didn't purchase any instruments from Stanley Baines' widow.

5. Böhm System Flute, thinned cocus wood, silver keys, closed G# key, made in 1945, Rudall, Carte & Co., London. The flute was purchased for £300 by Flight Lieutenant Ronald Baines May/June 1945 from Rudall, Carte & Co., for Stanley Baines. The flute was sold after Stanley Baines died in 1957. The whereabouts of this flute is now unknown. See biographical information in Part 1, D, The Stanley Baines Collection, above.

6. to 7. Two Piccolos; silver body and keys, closed G# key, circa early to mid 1900's, Haynes; cocus wood, closed G# key, circa early to mid 1900's, Rudall, Carte & Co. The piccolos were sold after Stanley Baines died in 1957. The whereabouts of these piccolos is now unknown. See biographical information in Part 1, D, The Stanley Baines Collection, above.

8. Flute, modern type, system not clear from description, grenadilla (?) wood, ivory trim, silver keys, Oscar Adler, Markneukirchen, Germany, circa late 1800's or early 1900's. Belonged to Alexander Kennedy (1895-1977), geologist brother of Daisy Kennedy (1893-1981), the well-known South Australian violinist. Contact Enid Murray, Mt Helena, WA, Ph (09) 572-1350.

9. Böhm System Flute, silver tube and silver in-line keys, circa 1870's, Louis Lot, Paris. Belonged to James Marsden (1852-1944), who was an accountant and musician from Lancashire, England, who had played with Sir Charles Hallé's Orchestra. He emigrated to Australia in 1878, and lived at Maryborough, QLD. He seems to have brought the flute with him to Australia. Contact Arthur Marsden, Coorparoo, QLD, Ph (07) 397-9820.

10. Radcliff System Flute, silver body and keys, made in 1926, Rudall, Carte & Co., London, England, No. 6915. B. Harold Kelsey (1870-1937), an amateur musician, founded the South Australian Flute Club in 1926 and was its first President. He was Secretary and Manager of the well-known Adelaide electrical merchants, Newton, McLaren Ltd. His flute was presented to the South Australian Flute Club after his death in March, 1937. The inscription on the barrel says "From B. H. Kelsey to South Australian Flute Club, 1937." Contact Robert Brown, PO Box 3228, Norwood, SA 5067, Ph. (08) 379-1445.

11. Böhm System Flute, cocus wood, silver keys, closed G# key, made in 1899, remade in 1939, Rudall, Carte & Co., London, No. 7220. The flute was made on February 13th, 1899, with a conical bore. It was reconstructed in June 1939 by Rudall, Carte & Co. into a two piece flute with cylindrical bore and thinned headjoint with a spacer to allow conversion to high pitch. The Flute was used by Kenneth (Ken) L. Carroll (1902-1986) from 1928 to 1986. Ken Carroll learned the flute from Paul Gundlach in Melbourne. He was an accountant by profession, and came to Adelaide in 1927, where he joined the South Australian Flute Club. After returning from a brief visit to England, he formed the Adelaide Flute Quartette in 1934 with Keith Yelland, Leo von Bertouch and Alfred Noske. Ken Carroll gave radio recitals, both as a soloist and as a member of the Quartette, and also played in the South Australian Symphony Orchestra. After Ken Carroll died in 1986, his son, Roger, took custody of his father's flute and the instruments mentioned in 12. and 13. below, and in late 1994, he sold these instruments to Neil Fisenden, principal flautist of the W.A. Symphony Orchestra. Ken Carroll told the compiler that he had hoped these instruments would be used by Neil's late father, Owen Fisenden, a former principal flautist of the W.A. Symphony Orchestra, but this was not to be. These instruments could eventually go to the Powerhouse Museum. Contact Neil Fisenden, Wembley, WA 6014, Ph (09) 382-1692.

12. Böhm System Piccolo, cocus wood, silver keys, closed G# key, circa early 1900's, Rudall, Carte & Co., London, No. 7936. The thinned cocus wood headjoint was made by Rudall Carte in 1937. The piccolo was acquired from Bert Anderson by Linda Vogt, who sold it to Ken Carroll in 1945. See biographical details above. Contact Neil Fisenden, Wembley, WA 6014, Ph (09) 382-1692.

13. Böhm System Alto Flute, silver body and keys, closed G# key, made in 1923, Rudall, Carte & Co., London, No. 6430. Bought by Ken Carroll in 1944 from G. W. Gray. The barrel has "G. W. Gray, 1923" engraved on it. Used by Ken Carroll in the Adelaide Flute Quartette and for ABC broadcasts. This was possibly the first alto flute to be brought to Adelaide. See biographical details in number 11. above. Contact Neil Fisenden, Wembley, WA 6014, Ph (09) 382-1692.

14. 8-keyed Flute, cocus wood, German silver keys, large "Nicholson" holes, circa late 1800's, anonymous. Belonged to James William Goodale (1873-1951), who was President of the South Australian Flute Club from 1932 to 1938. He was Manager of Cowell Brothers, Timber Merchants of Norwood, SA. Contact Roger Goodale, North Brighton, SA, Ph (08) 298-3736.

15. 6-keyed Piccolo, cocus wood, German silver keys, German silver bushings around embouchure hole and finger holes, circa late 1800's, anonymous. Belonged to James William Goodale, see above entry. Contact Roger Goodale, North Brighton, SA, Ph (08) 298-3736.

## **PART 9:**

### **HISTORIC FLUTES THAT ARE PRIVATELY OWNED:**

1. Radcliff System Piccolo, high pitched, cocus wood, silver keys, circa early 1900's, Rudall, Carte & Co., London, No. 6012. Contact Alison Rosser, PO Box 172, Walkerville, SA 5081, Ph (08) 344-5519.

2. Böhm System Piccolo, ebonite body, silver keys, closed G# key, with cocus wood headjoint for high pitch, ebonite headjoint for continental pitch, circa early 1900's, Rudall, Carte & Co., London, No. 7284. Contact Alison Rosser, PO Box 172, Walkerville, SA 5081, Ph (08) 344-5519.

3. Böhm System Flute, grenadilla wood, German silver keys, closed G# key, early 1900's, J. Mollenhauer & Söhne, Fulda, Germany. Contact Alison Rosser, PO Box 172, Walkerville, SA 5081, Ph (08) 344-5519.

4. Wooden Fife, circa late 1930's, John Greg & Sons, London. Purchased in 1939 for 6/6 for use in a school band. Contact Dorothy Bull, North Essendon, VIC, Ph (03) 379-9357.

5. 8-keyed Flute, cocus wood, high pitch, circa 1821-1840, Rudall & Rose, No. 4251. Contact Graham Clarke, Launceston, TAS, Ph (003) 44-1768.

6. Böhm System Flute, grenadilla or ebony wood, low pitch, Schulz, Vienna (?), circa late 1800's. Given to the Launceston Orchestral Society. Contact Graham Clarke, Launceston, TAS, Ph (003) 44-1768.
7. Böhm System Flute, silver tube and silver in-line keys, circa late 1800's, Louis Lot, Paris, no. 2402. Contact Richard Phillips, PO Box 213, Torrens Park, SA 5062, Ph (08) 276-4014.
8. 8-keyed Flute, wooden, ivory mouthpiece, German silver keys, circa late 1800's, anonymous. Belonged to Nicola Snekker-Seymour's great grandfather. Contact Nicola Snekker-Seymour, Gosford, NSW, Ph (043) 24-6680.
9. Flageolet, grenadilla wood, 6 German silver keys, late 1800's, anonymous. Gift of Wesley College, circa 1960. Contact Tom Ovenden, Bentleigh, VIC, Ph (03) 557-3541.
10. 8-keyed Flute, grenadilla wood, covered hole German silver keys and lip-plate, late 1800's. Gift of Wesley College, circa 1960. Contact Tom Ovenden, Bentleigh, VIC, Ph (03) 557-3541.
11. 4-keyed Flute, box wood, 1 key original, other 3 made from mustard spoons by late Victor Petterd, ivory rings, Potter, London, early 1800's. Contact Tom Ovenden, Bentleigh, VIC, Ph (03) 557-3541.
12. 8-keyed flute, box wood, ivory rings, circa 1820-1840, Rudall & Rose, London. Middle joint is missing. Contact Tom Ovenden, Bentleigh, VIC, Ph (03) 557-3541.
13. Fife in Db, "Dulcet," circa late 1800's/early 1900's, John Grey & Sons, London. Probably owned by John Wilkie Milne (1873-1936). Contact Tracy Videon, East Bentleigh, VIC, Ph (03) 578-7389.
14. Fife in F, brass lined headjoint, circa late 1800's, London Improved. Probably owned by John Wilkie Milne (1873-1936). Contact Tracy Videon, East Bentleigh, VIC, Ph (03) 578-7389.
15. Piccolo in Db, circa late 1800's/early 1900's, Beuscher, Paris, France. Possibly used in French army during World War I. Contact Tracy Videon, East Bentleigh, VIC, Ph (03) 578-7389.
16. 6-keyed Flute, wooden, circa 1790-1796, Goulding, Wood & Co., London. Contact David Cubbin, Balmain, NSW, Ph (02) 818-2732.

## **PART 10:**

### **FLUTES MADE BY AUSTRALIAN FLUTE MAKERS:**

## **A. PAST AUSTRALIAN FLUTE MAKERS:**

### **CLEWIN HARCOURT:**

Clewin Simon Vernon Harcourt (1870-1965), was a Melbourne painter. Some of his paintings are now owned by leading Australian art galleries. He was also a flautist and flute teacher. He made about 12 Böhm System flutes and piccolos in the 1920's, from ebonite, wood and silver. Some of Clewin Harcourt's flutes, including an alto flute with a curved headjoint, were displayed at the 4th Australian Flute Convention held in Canberra at Easter, 1980. John Lehner repaired these instruments for Clewin Harcourt's daughter, who was living in Canberra at the time of the convention. The Harcourt Flutes haven't been seen by John Lehner since the 4th Australian Flute Convention, but it is believed that they are still in Canberra.

### **ERNEST ANDREW:**

1. to 3. Three Böhm System flutes, ebonite tubing, open G# keys, silver-plated keys, circa 1920's, two are low pitch, the other is high pitch. Ernest James Andrew (1891-1973) was born at Collingwood in Victoria. His family moved to Adelaide in 1902, and in 1905, he commenced working for the Government Printer. He left the Government Printer in 1923 to work for Hassell Press, where he remained for 23 years, and then joined the Griffin Press, where he stayed until his retirement in 1962. In 1923, he turned his attention to flute making. He was a flautist and played in the orchestra that accompanied the silent movies at West's Theatre in Hindley Street. He needed a new flute, so he decided to make one! The flute tubing was drilled and reamed from ebonite rods and the keys were stamped out in a press. His son, John, who is an architect, still has his father's flute making tools and supplies, and three of his flutes. Ernest Andrew completed five flutes altogether at his home at Marion Road, Torrensville, SA. A number of completed headjoints, prepared ebonite tubes and stamped out keys indicate that further flutes were intended but not finished. One of his flutes won a medallion at the South Australian Chamber of Manufacturer's All Australian Exhibition in 1925. He made a flute for H. G. Murray, who played the instrument in the Tramways Band and the South Australian Symphony Orchestra. Leading performers of the time, including Stanley Baines and Constance Pether (South Australian Symphony Orchestra), highly praised the flutes made by Ernest Andrew. Contact John Andrew, West Beach, SA, Ph (08) 356-1071.

## **B. CONTEMPORARY AUSTRALIAN MAKERS OF RENAISSANCE AND BAROQUE RECORDERS AND FLUTES, IRISH FLUTES, FIFES, ETC.:**

### **FRED MORGAN:**

Fred Morgan started as a recorder maker by making instruments at home, followed by 12 years with the Pan Recorder Company in Melbourne. He was the recipient of a Churchill Fellowship in 1970, and spent 4 months in Germany visiting recorder makers, followed by a 2 month visit to the von Huene Workshop in Boston, Massachusetts. He now lives at Daylesford in Victoria, and prefers traditional timbers for instrument making. His instruments are now in world wide demand, and players such as Frans Brüggen, the late

David Munrow, Michael Copley of the Cambridge Buskers, and many Australian performers use his instruments. Contact Fred Morgan, Daylesford, VIC 3460.

**MICHAEL GRINTER:**

Michael Grinter worked for 8 months with Fred Morgan at Daylesford. He is now based at Chewton in Victoria, and has made over 60 instruments, including recorders and baroque flutes. He uses Honduran rosewood. Contact Michael Grinter, Elm Tree Lane, Chewton, VIC 3451, Ph (054) 70-5896 or 72-3990.

**TERRY McGEE:**

Terry McGee, from Farrer, ACT, started making flutes after becoming interested in traditional music. He uses Australian timbers including mulga, brigalow and redbox to make Renaissance and Baroque Flutes, Irish Flutes and a Piccolo which is a copy of an English instrument, circa 1850. He also works with harpsichord maker, Gillian Alcock, under the title, "Makers of Early and Traditional Musical Instruments." Contact Terry McGee, Farrer, ACT, Ph (06) 286-3872.

**HOWARD OBERG:**

Howard Oberg was born at Goulburn in 1947. He pursued careers as a woolclasser, followed by mechanical and electrical engineering and newspaper photographer before joining the staff of the New South Wales State Conservatorium of Music in 1974 as a flute and recorder teacher. In 1977, he took on the challenge of making quality recorders and traverso (baroque flutes) for his students. He is now a specialist maker and performer of the traverso, and believes that Australian timbers, including Dirranbandi ironwood from Queensland, mulga and gidgee, are superior to their European counterparts for flute making. Contact Howard Oberg, New South Wales State Conservatorium of Music, Macquarie Street, Sydney, NSW 2000, Ph (02) 230-1222.

**IAN McKENZIE:**

Ian McKenzie, a maker of wind instruments from Blackheath, NSW, has made Irish flutes from local timbers, and has also used anodised aluminium. Other wind instrument makers, including Geoff Wooff and Mark Binns, also make a variety of Irish and folk flutes, pipes, tabors, flageolets, ocarinas, etc. Contact Ian McKenzie, 24 Belvedere Avenue, Blackheath, NSW 2785, Ph (047) 87-6220.

**DAVID BROWN:**

David Brown makes and plays the traditional Japanese flute, the shakuhachi. Out of necessity, he uses Australian hardwoods, instead of the standard bamboo, and uses plastic rather than ivory for the sharp blowing edge. Grand master of the shakuhachi, Riley Lee, of Sydney, uses shakuhachis made by David Brown. Contact Monsalvat Artists' Colony, Hillcrest Avenue, Eltham, VIC 3095, Ph (03) 439-7712, 439-8771.

**MILTON WHITE:**

Milton White hand makes the Ozzi Fife from aluminium. The fifes are tuned electronically in the keys of A or Bb. Contact Milton White, PO Main Street, Murwillumbah, NSW 2484, Ph C/- (07) 57-2493.

**C. CONTEMPORARY AUSTRALIAN FLUTE MAKERS:**

**JOHN LEHNER, RAY HOLLIDAY, MARK O'CONNOR:**

John Lehner and Mark O'Connor make flutes and headjoints at their Leichhardt workshop. John Lehner was apprenticed to Suttons Ltd., who were prominent in the repair and manufacture of musical instruments in Sydney. He spent some time with Verne Q. Powell Flutes in the United States and a brief study period with Albert Cooper in London. He formed "Flute Makers of Australia" in 1980 with Raymond Holliday, an industrial chemist, who had spent 40 years in the research departments of Trimbrol Ltd. and Union Carbide Australia. Prior to this, they had undertaken a considerable amount of research and experimentation into the making flute headjoints. They were equal shareholders and directors in this venture. As "Flute Makers of Australia Pty. Ltd.," they had made 966 headjoints by 30th June 1980 for flautists in countries such as Australia, England, America, Europe and New Zealand. John Lehner was responsible for the sales and distribution. At the company's Annual General Meeting in July 1989, John Lehner withdrew from active participation in the affairs of the company. Raymond Holliday continued with Flute Makers of Australia alone. John Lehner is now associated with English flute maker, Mark O'Connor. Mark O'Connor studied Musical Instrument Technology for 3 years in England followed by a brief association with Albert Cooper. He then spent 3 years with Verne Q. Powell Flutes in the United States before coming to Australia. John Lehner and Mark O'Connor make flutes and headjoints under the JLF and Omega labels. Contact John Lehner Flutes, 72 Edith Street, Leichhardt, NSW 2040, Ph. (02) 564-1233, fax (02) 560-9497.

**ANDREW BERRINGTON:**

Andrew Berrington was born in England. He studied flute repairing in Sydney with John Lehner before going to England where he was employed by Trevor James Flutes. He then studied flute making with Fischer in Germany. After returning to Australia, he established a workshop in the Brisbane suburb of Paddington, and supplied a range of flute and piccolo headjoints under his own name. In 1994, he teamed up with Raymond Holliday and Pamela Card. Because there was a great deal of confusion about John Lehner's connection with Flute Makers of Australia, Raymond Holliday suggested that they use the name Woodwind Research Australia. They are now promoting a new range of headjoints. Andrew Berrington hopes to eventually produce flutes as well. Contact Andrew Berrington, 5/2 Martha Street, Paddington, QLD 4064, Ph (07) 368-1154 or Raymond Holliday, Ph (02) 876-1865, 35 Day Road, Cheltenham, NSW 2119.

**NORM AND GARY CLARE:**

Norm Clare did an apprenticeship in musical instrument repairs in England before working for various musical instrument companies in England. He then came to

Australia, where he worked as a repairman for 30 years. He has made about 30 headjoints. Gary Clare worked with his father for 6 years and with John Lehner Flutes for 10 years. He is now based in Newcastle, where he works as a repairman. He has made a small number of headjoints, and would like to make more in the future when time allows. Contact Gary Clare, Newcastle, NSW, Ph (049) 42-8591.

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The compiler wishes to thank the following people who kindly supplied information:

Russell King, Adelaide. Some biographical information about Douglas Whittaker.

John Lehner, John Lehner Flutes. Information about the Whittaker gold flute.

Mark O'Connor, John Lehner Flutes.

Andrew Berrington, Woodwind Research Australia.

Raymond Holliday, Woodwind Research Australia.

Gary Clare.