

VICHY⁹ ENCHÈRES

WIND INSTRUMENTS, PLUCKED
STRING INSTRUMENTS
AND MUSIC BOOKS
6 AND 7 NOVEMBER 2026

#138⁹





56



50



54



185



140



155



148



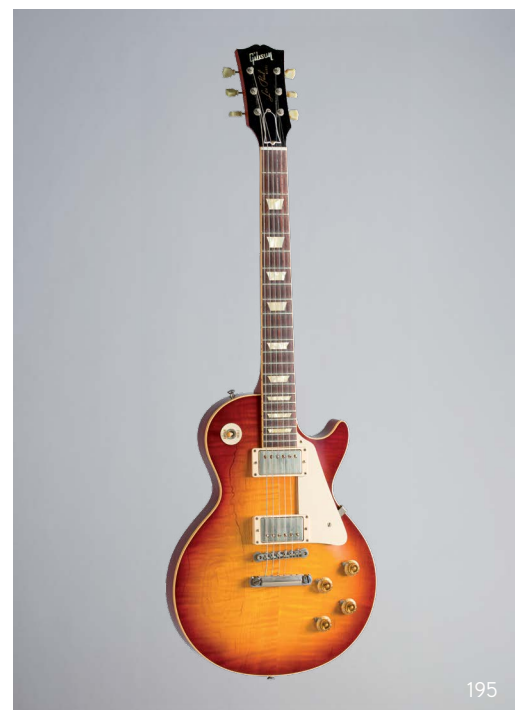
186



154



216



195



183

Plucked string instruments

No. 56 Roman mandolin with twenty-six ribs by Luigi EMBERGHER, Model Orchestra 2, made in 1913, label and brand of Luigi Embergher in Rome.
Read our article at www.vichy-encheres.com.

No. 148 Romantic guitar by Nicolas MORLOT, made in Mirecourt around 1830, bearing the brand «Nicolas Morlot A Ville de Crémone».

No. 50 Roman mandolin with thirty-four hollow ribs by Luigi EMBERGHER, Model concert 5Bis, no. 324, made in 1927, label of Luigi Embergher, scroll-style head.
Read our article at www.vichy-encheres.com.

No. 186 GIBSON pedal steel guitar, Multiharp model, no. 7-5697, made in the USA in the first half of the 1960s. Sold in collaboration with the auction house Dupont & Associés.

No. 54 Roman mandolin with eighteen ribs by Luigi EMBERGHER, Model B, no. 548, made in 1948, label and brand of Luigi Embergher.
Read our article at www.vichy-encheres.com.

No. 154 Guitar by José RAMIREZ, made in Madrid in 1953.

No. 185 Set of two DOBRO electric resonator guitars, Columbia and Texarkana models, made in the USA in the second half of the 1960s.

No. 216 MARSHALL amplifier, model TSL 100 JCM2000 Triple Super Lead, made in the UK in 2005. With its MARSHALL speaker cabinet, model 1960A 4x12.

No. 140 Classical guitar by Daniel FRIEDERICH, no. 105, made in Paris in 1963.

No. 195 GIBSON solid-body electric guitar, Les Paul LPR8 VOS model, no. 821259, made in the USA in 2012, Teaburst finish.

No. 155 GIBSON solid-body electric guitar, Les Paul Custom model, no. 81500513, made in the USA around 1980, Silverburst finish.

No. 183 MARTIN acoustic guitar, model HD28, LR Baggs pickup, no. 01570257, made in the USA around 2012, Natural finish.



95



130



85



110



100



113

The Francis Kuntz Collection

Read our article at www.vichy-encheres.com

No. 95 GRETSCH solid-body electric guitar, model PX 6128 Duo-Jet, no. 14924, made in the USA in 1955, Black finish.

No. 110 Hollow-body electric guitar by James TRUSSART, Deluxe Steelacaster model, made in the USA around 2005, Olympic White finish.

No. 130 FENDER solid-body electric guitar, Musicmaster model, serial no. 0708, made in the USA in 1958, Desert Sand finish.

No. 100 GIBSON solid-body electric guitar, Les Paul R7 model, serial no. 731790, made in the USA in 2007, Gold Top finish.

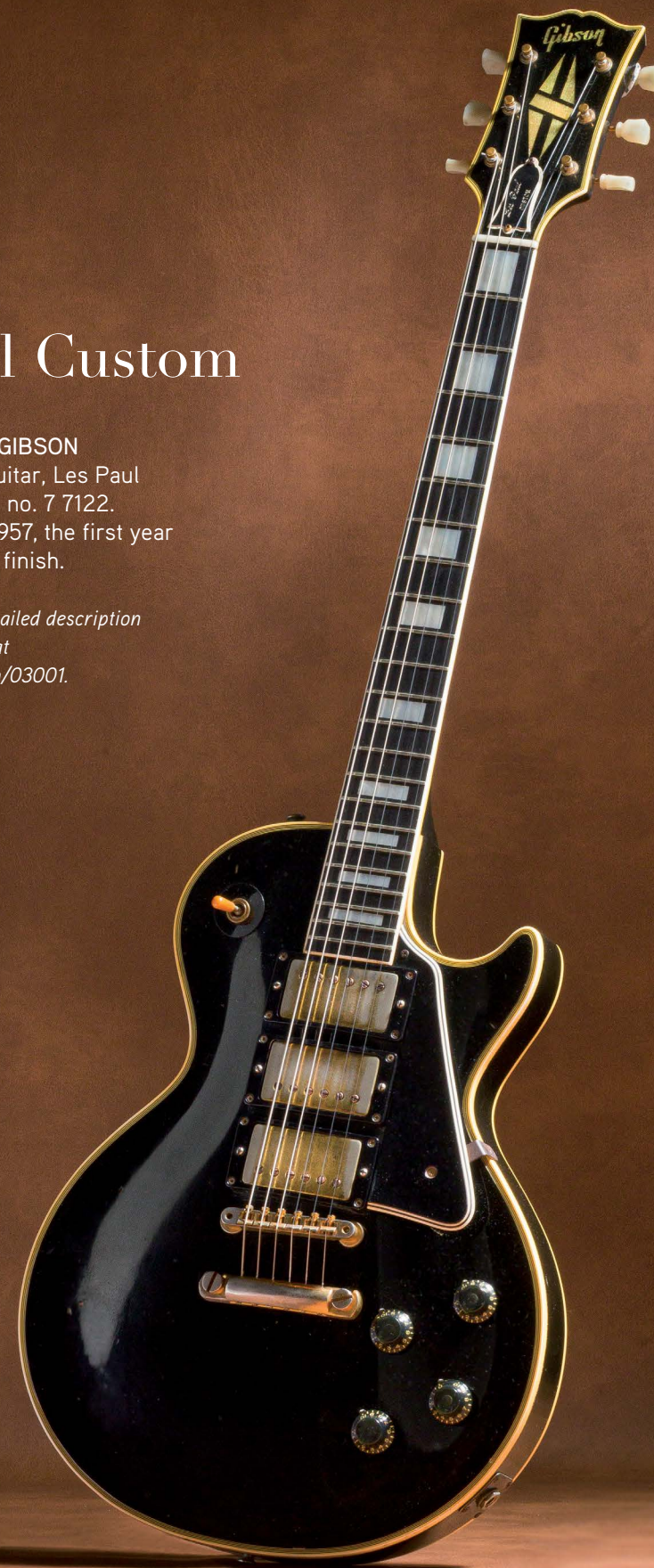
No. 85 GIBSON solid-body electric guitar, Jimmy Page Signature Les Paul model, serial no. 90447663, made in the USA in 1997, Honeyburst finish.

No. 113 GIBSON flat-top acoustic guitar, model SJ-200 VOS, True Vintage series, serial no. 02468061, made in Bozeman, USA in 2008, Natural finish

Gibson Les Paul Custom

No. 150 Exceptional GIBSON solid-body electric guitar, Les Paul Custom model, serial no. 7 7122. Made in the USA in 1957, the first year of production, Ebony finish.

Condition report and detailed description by our expert available at www.interencheres.com/03001.





The Claude Fihman collection

No. 1 to 40

“Claude Fihman (1938 – 2025) left a mark in his lifetime through his ear for music: sensitive, and often undisputed when it came to evaluating old, and sometimes historic, recordings (his vast and invaluable collection has been bequeathed to the INA/Radio France library).

But Claude Fihman also possessed a sharp musical eye, allowing him to recognize and select the finest portraits of major composers and performers: this forms the core of the auction, a selection that adorned his walls and shelves, and of which he was rightly proud. In his home and in his presence, one could almost hear the music emanating from these «Images» reminiscent of Debussy...

Finally, his taste and his work as a dealer and researcher went hand in hand with sharing knowledge that had become sparse, through the wide distribution of rescued musical excerpts, rare records and documents miraculously rediscovered and made available to satisfy the curiosity of fans and dedicated enthusiasts alike. I was one of them, just like so many others, and I pay tribute to him here on their behalf.

A warm welcome to both the newly curious and the seasoned collectors. We hope that an auction like this one would have brought a little mischievous smile to Claude Fihman's face.”

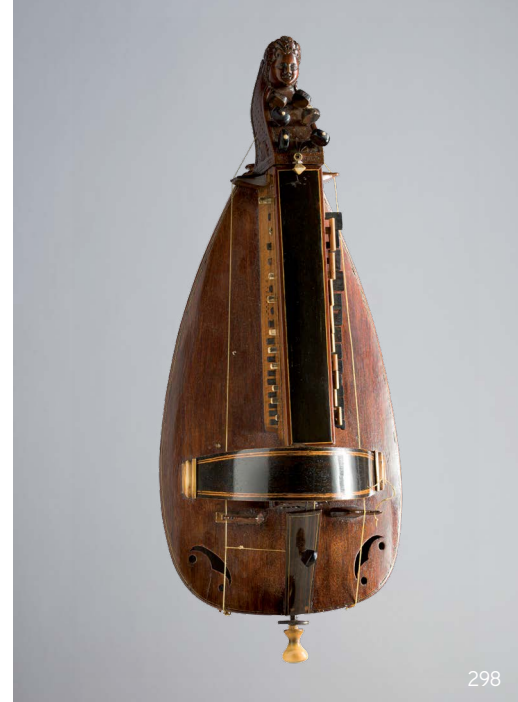
François Roulmann



245



250



298



248



285



246

Cabrettes and musettes

Read our article on cabrettes at www.vichy-encheres.com

No. 245 «Saw-tooth» style bagpipe by Joseph BÉCHONNET, made in Effiat around 1850.

No. 248 Biniou-kozh and its bombarde, by Jean-Vincent COHIC, made in Vannes in the late 20th century, intended for a traditional *sonneur* duo.

No. 250 Bagpipe by BÉCHONNET, made in 1889, bearing the inscription «Béchonnet à Effiat à Puy-de-Dôme».

No. 285 Melophone by M. R. JACQUET, made around 1850, bearing the label «Jacquet, trois rue du Jardinnet à Paris».

No. 298 Hurdy-gurdy by François GUINET (1809 – 1863), with woman's head, with nine alternating ribs, made in Bourg.

No. 246 Cabrette (Auvergnat bagpipe) by Lucien DESTANNES made in Aurillac around 1970.

The Jean-Claude Veilhan collection

Jean-Claude Veilhan, a clarinetist by training, took an early interest in period instruments. Seeking to explore repertoires predating that of the modern clarinet, he turned to the recorder, the *traverso*, as well as the crumhorn and the chalumeau. In the 1970s, he played with the *Florilegium Musicum de Paris*, and subsequently spent many years performing with Jean-Claude Malgoire’s *La Grande Écurie et la Chambre du Roy*, one of the pioneering ensembles in the revival of Baroque music in France.

At the same time, Veilhan returned to the clarinet – the instrument he originally trained on – but this time playing historical examples. Geneviève Thibault de Chambure, then curator of the *Musée instrumental du Conservatoire de Paris*, granted him access to the collection. He studied and played historical instruments at a time when the period clarinet was rarely played in France. He became interested in the various forms the instrument took during the 18th century, as well as in works written for the chalumeau, basset horn and basset clarinet. His research led, in particular, to the creation of the *Trio di Bassetto*, founded with Éric Lorho and Jean-Louis Gauch.

The collection presented here was assembled over the course of his career and reflects his research and the repertoire he performed. It includes period clarinets by makers such as Godfroy, Baumann, Martin and Noblet, alongside recorders, chalumeaux, crumhorns and basset horns. In addition to these period instruments, the collection includes several reproductions made by makers with whom Veilhan worked closely, such as Andreas Schöni, Olivier Cottet and Laurent Verjat.

These contemporary makers played a vital role as they allowed Veilhan to perform these repertoires on the instruments for which the music was originally written. Indeed, many original instruments have been lost, and the few surviving examples are held in museum collections.

- No. 340 Set of three concert flutes by B. JUNGHÄNEL, a bass in F, a great bass in C, a contrabass in F.
- No. 378 Clarinet d’amore by Andreas SCHÖNI, modern manufacture, in boxwood, with spare body and barrel.
- No. 431 Dulcian (ancestor of the bassoon), modern manufacture, in light-coloured wood.
- No. 381 Basset horn by Andreas SCHÖNI, modern manufacture, in boxwood.
- No. 380 Basset horn by Andreas SCHÖNI made around 2000, in boxwood.
- No. 375 Double case containing two clarinets by CLAIR GODFROY AÎNÉ, one in C (no. 5011) and one in B-flat (no. 5132), made in Paris in the mid-19th century, in boxwood, with a spare body for A.
- No. 370 Trio of clarinets by Andreas SCHÖNI, one in C, one in B-flat and one in A, modern manufacture, in grenadilla wood.

READ OUR ARTICLE



340



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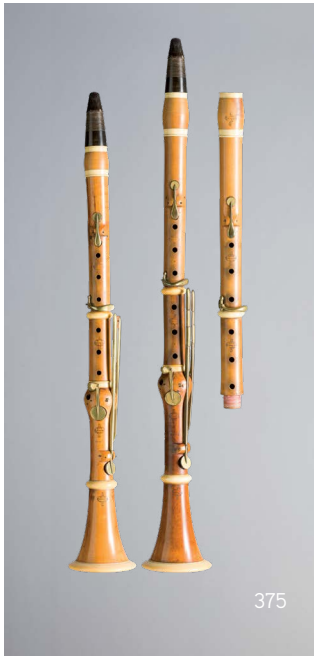


431



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380



375



370



Flutes

No. 311 Bird flageolet in boxwood, made around 1800. Length of 120mm.

No. 366 Flute in boxwood by KRETZSCHMANN, C foot joint, made in the early 19th century.

No. 360 Flute by COUTURIER, made in Lyon between 1812 and 1836, stamped «Couturier à Lyon», one silver key on an articulated plate.

No. 313 Rare double flageolet by Julius STREKER, last third of the 19th century, accompanied by its original manuscript method in German. Length of 36.5cm. *Read our article on this instrument at www.vichy-encheres.com.*

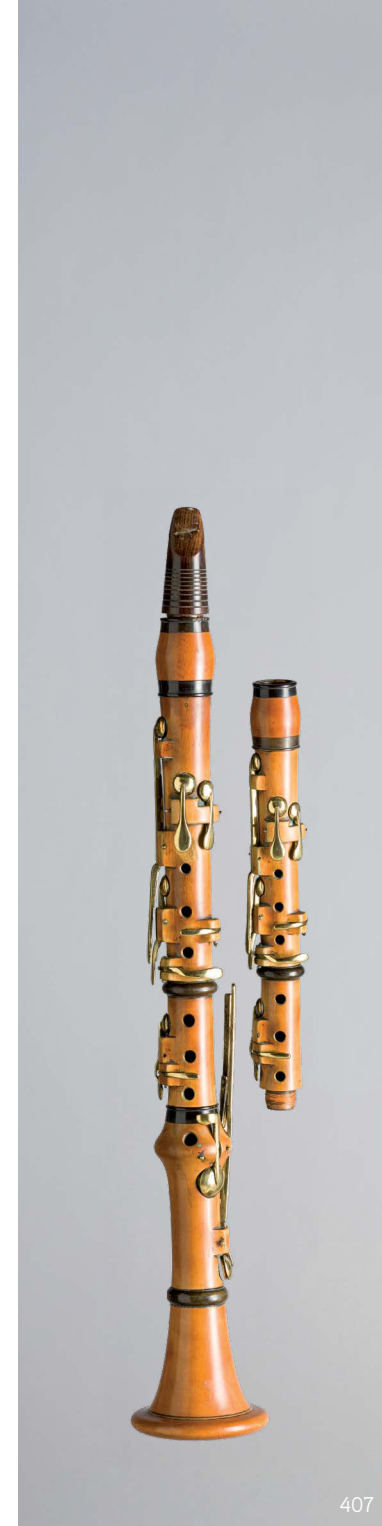
No. 350 Silver flute by the firm of Louis LOT in Paris, Honoré Désiré VILLETTE period, no. 2488 of 1878.

No. 335 Flute in grenadilla wood by the firm of Louis LOT in Paris, Honoré Désiré VILLETTE period, no. 2917 of 1881.

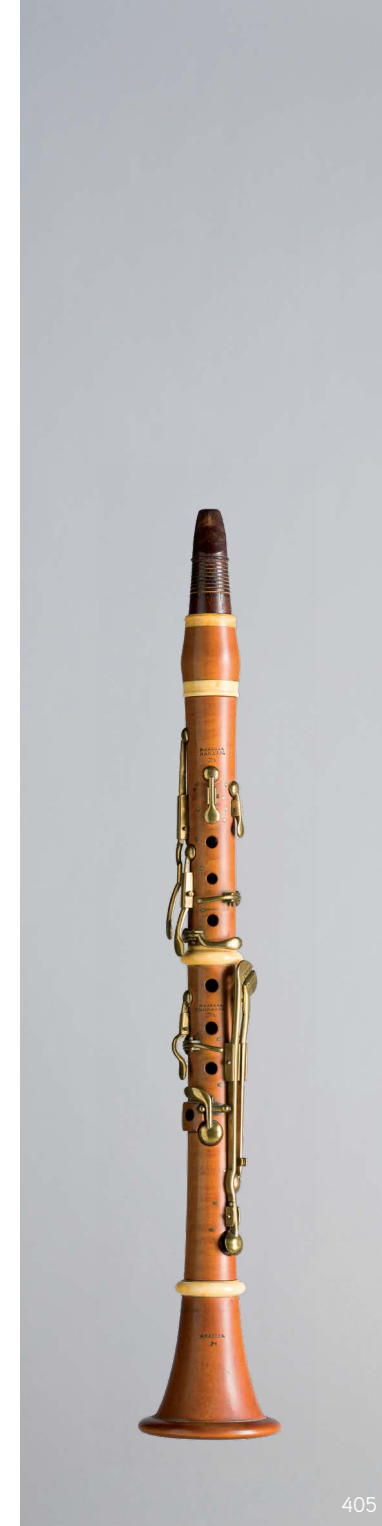


Clarinets

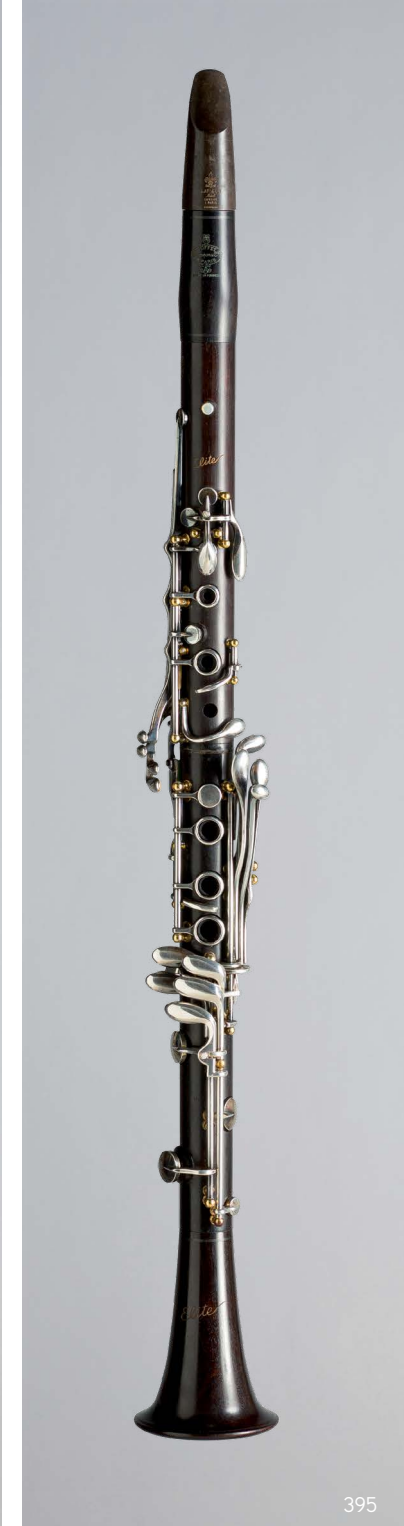
No. 390 Piccolo clarinet in A-flat by J. MOLLENHAUER, in boxwood, made in the early 19th century.



No. 407 Small clarinet in E-flat/F, in boxwood, made in the 19th century, spare body and barrel.



No. 405 Clarinet in E-flat by H. KAYSER, in boxwood, made in Hamburg around 1870.



No. 395 BUFFET CRAMPON clarinet in A with E-flat, Elite model, no. 340395, in grenadilla wood, made in 1991.



Double-reed instruments

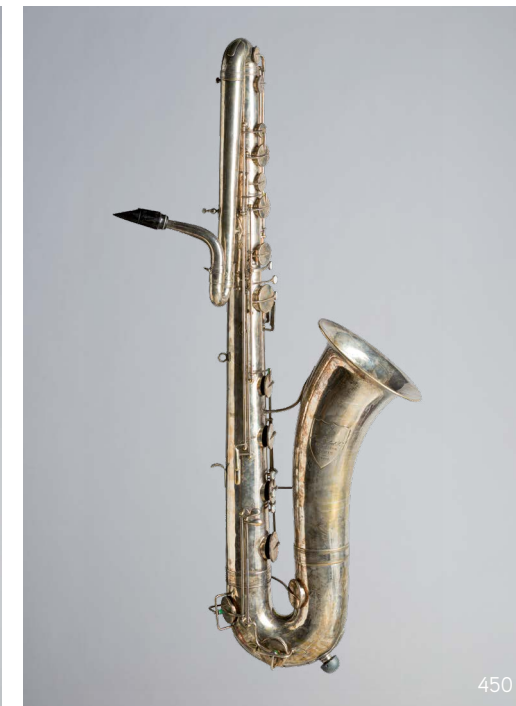
No. 420 Viennese oboe by Johann Baptist MERLKEIN, in boxwood, made in the early 19th century.

No. 475 Bass sarrusophone in B-flat by GAUTROT, made around 1860.

No. 430 Bassoon by PORTHAUX, in maple, made in Paris in the late 18th century.

No. 435 Bassoon by Jacques François SIMIOT, rack-and-pinion tuning mechanism on the wing joint, Lyon around 1820.

No. 433 Bassoon by SAVARY Jeune, in maple, made in Paris around 1836.



Saxophones

No. 440 SELMER alto saxophone, Large Bore Era model, no. 8671, made in 1928. Gold-plated bell.

No. 447 SELMER tenor saxophone, Mark VI model, no. 100422, made in 1962.

No. 445 Alto saxophone by LEBLANC, Le Rationnel model, no. 112, made in Paris around 1930.

No. 449 SELMER tenor saxophone, Mark VI model, no. 114801, made in 1964.

No. 438 SELMER alto saxophone, Balanced Action model, no. 31135, made in 1942.

No. 450 Bass saxophone by Henri DOLNET, range extending to high E-flat and low B, no. 16410, made in Paris, mid-20th century.



467



465



466



460

Brass Instruments

No. 467 *Sauterelle* horn by RAOUX, no. 7539, made in Paris around 1850.

No. 466 *Trompe de Lorraine* by RAOUX, leather-covered, no. 76, made around 1875.

No. 465 Natural horn with a gold- and red-painted bell, made around 1820, stamped «Fait à Paris».

No. 460 Solo horn by Lucien Joseph RAOUX, made in Paris around 1820, bearing the stamp «fleur de lis / Raoux à Paris», "LR" monogram on the horn.



Steinway Piano

No. 305 STEINWAY & Sons concert grand piano, model D-274 no. 565 424, made in Hamburg in 2003, black lacquer finish. Instrument manufactured to mark the 150th anniversary of Steinway & Sons.

SALES

FRIDAY 6 AND SATURDAY 7 NOVEMBER 2026 AT 2 PM

VIEWINGS

THURSDAY 5 NOVEMBER 2026 10AM – 12 PM / 2PM – 6PM,

FRIDAY 6 AND SATURDAY 7 NOVEMBER 2026 10AM – 12PM

PHOTOS & DESCRIPTIONS

CONDITION REPORTS, PHOTOS AND LISTS OF LOTS ARE AVAILABLE

PRIOR TO THE SALES AT WWW.INTERENCHERES.COM/03001

OR UPON REQUEST FROM OUR OFFICES

ARTICLES

YOU CAN FIND OUR ARTICLES ON THE INSTRUMENTS FOR SALE AT WWW.VICHY-ENCHERES.COM

OR BY SCANNING THE RELEVANT QR CODE WITH YOUR SMARTPHONE

ONLINE BIDDING

FRIDAY 6 AND SATURDAY 7 NOVEMBER 2026 AT 2 PM

BID ONLINE AT WWW.INTERENCHERES.COM/03001

UPCOMING EVENTS

NOW THROUGH 8 NOVEMBER 2026: ONLINE SALE OF INSTRUMENTS FROM THE LYON REGIONAL CONSERVATORY

30 NOVEMBER – 3 DECEMBER 2026: FINE BOWED STRING INSTRUMENTS SALES

2 – 4 MARCH 2027: SCHOOL INSTRUMENTS SALE

9 – 10 MARCH 2027: FREE APPRAISAL OF MUSICAL INSTRUMENTS

6 – 7 MAY 2027: WIND INSTRUMENTS, PLUCKED STRING INSTRUMENTS AND MUSIC BOOKS SALES

31 MAY – 3 JUNE 2027: FINE BOWED STRING INSTRUMENTS SALES

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On the cover:

No. 471 / Buccin by **COURTOIS Aîné**, Paris, early 19th century, with painted dragon head. Instrument sold in collaboration with the auction house Galerie de Chartres No. 472 / Russian bassoon, early 19th century, with painted copper dragon head



VICHY ENCHÈRES OVV N°2002-237
16, AV. DE LYON / 03200 VICHY / FRANCE
VENTE@VICHY-ENCHERES.COM
TÉL : +33 (0)4 70 30 11 20
WWW.VICHY-ENCHERES.COM



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