

VICHY[®] ENCHÈRES

WIND & PLUCKED STRINGS
MUSICAL INSTRUMENTS
AND MUSIC BOOKS
8/9 NOVEMBER 2024



#127[®]



Antonio de Torres

No. 60 This superb guitar by Antonio de Torres, made in 1865 in Seville, was catalogued under reference FE21Y by José Luis Romanillos. It was exhibited for many years at the Museo de la Guitarra Antonio de Torres in Almeria, as well as at the Museu de la Música in Barcelona. It was played, in several concerts and recordings, to commemorate the genius of Torres, and featured in the documentary *La Española. La de Torres*.

Classical guitar by Antonio de TORRES, bearing its original label on the inside back, which reads «Por D. Antonio de Torres II Sevilla II Calle de la Cerrageria numero 32 II Ano de 1865».

This guitar was known to Jose Luis Romanillos, who catalogued it under reference FE21Y in 2019, after the last edition of his book «Antonio de Torres, Guitar Maker - His Life & Work» was published.

It is accompanied by extensive documentation, including in particular the different stages of its restoration, as well as a copy of a photograph of its rosette, dedicated and annotated by Romanillos in 2014.

FEATURES

Nut spacing: 49mm

String length: 645mm

Total length: 946mm

Body length: 458mm

Net weight: 1,297g / Five-bar fan bracing. Rosette made of concentric coloured purfling.

Spruce, Rio rosewood interspersed with light wood purfling, cedro, spirit varnish.

Very good condition and playability, strung and ready to play.

PROVENANCE

This guitar has remained the property of the same family from Almeria.

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José Luis Romanillos

No. 70 By a very fortunate coincidence, this sale brings together a Torres guitar alongside one by the greatest expert on this master, José Luis Romanillos.

This classical guitar bears the label of the Semley workshop, on which the maker inscribed – by hand and in ink – his signature, the year it was made (1984), its number (622), and its name: “La Violeta”.

Romanillos’s instruments are extremely rare on the market, and even rarer are those found in auction rooms. Indeed, this guitar is the first to be presented at auction in 20 years.

This example, which is in very good condition and of high quality, embodies all the genius of Romanillos and features his ornate signature, so evocative of Cordoba. Romanillos’s contributions to guitar making go far beyond the mere manufacture of instruments. Through his extensive research and major publications, he conferred upon this art the prestige of an academic discipline. His legacy, immortalized in his writings and instruments, continues to resonate in the world of music, ensuring his place among the greatest masters of guitar making.

FEATURES

Nut spacing: 52mm

String length: 650mm

Pitch of the soundboard: G sharp

A rosette typical of the work of José Luis Romanillos, representing arches and columns.

Fan-shaped bracing with seven bars.

Indian rosewood, spruce, cedar, ebony, maple.

Very good condition and playability, strung and ready to play.

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Ignacio Fleta

No. 85 Ignacio Fleta (1897-1977) is considered one of the greatest Spanish guitar makers of the 20th century. His guitars were played by the virtuosos of his time, including Andrés Segovia and John Williams – for whom he made a guitar similar to the one presented today by Vichy Enchères.

This classical guitar, numbered 211 and made in 1961 in Barcelona, bearing the original label of Ignacio Fleta, is one of the rare examples by this maker on the market. Indeed, each of his guitars was handmade with carefully selected materials, and it took about 20 years for a guitarist to receive his commissioned instrument. Over the last 30 years, only about 20 instruments by Ignacio Fleta have gone to auction. This example is therefore particularly important because of its rarity and the period in which it was made.

FEATURES

Nut spacing: 51mm

String length: 650mm

Fan-shaped bracing, with nine bars, closed at the bottom. Rosewood, narrow-ring spruce, cedar, ebony, French polish.

Very good condition and playability, strung and ready to play. In its original case.

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Robert Bouchet

No. 80 Robert Bouchet played a major part, alongside makers such as Ignacio Fleta, Daniel Friederich and José Ramirez III, in the evolution of the classical guitar between 1950 and 1980. He was an unusual and multi-talented individual who breathed new life into the guitar, broadened its musical repertoire, and inspired generations of makers.

This concert guitar by Robert Bouchet, which bears its original label that reads "Robert Bouchet a Paris, 189 Rue Ordener", was made in 1961 during Bouchet's second – and mature – period. This guitar is one of a relatively small number of instruments by this maker, as he did not produce more than six guitars per year. It features, in particular, a five-bar fan bracing and a bridge bar – a major innovation by Bouchet. This bridge bar gave the instrument a rich and balanced sound, sought after by the great guitarists of the time, such as Julian Bream, Ida Presti and Alexandre Lagoya. In keeping with the tradition of Spanish makers, in particular Torres, Bouchet refrained from too much ornamentation on his instruments. His style is characterized by elegant sobriety and clean lines, whether in the design of the heads, rosettes or the purfling.

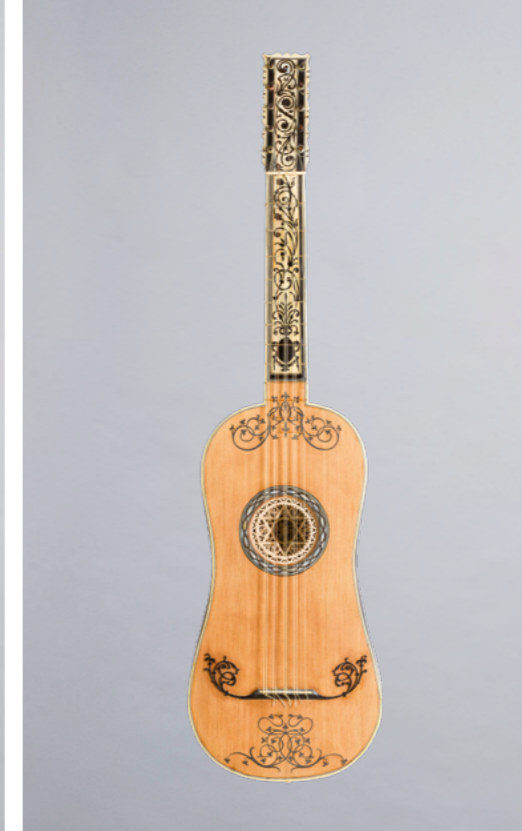
FEATURES

Nut spacing: 52mm
 String length: 650mm
 Five-bar fan bracing and bridge bar
 Spruce, Rio rosewood, cedro, ebony, spirit varnish.
 Very good condition and playability, strung and ready to play.

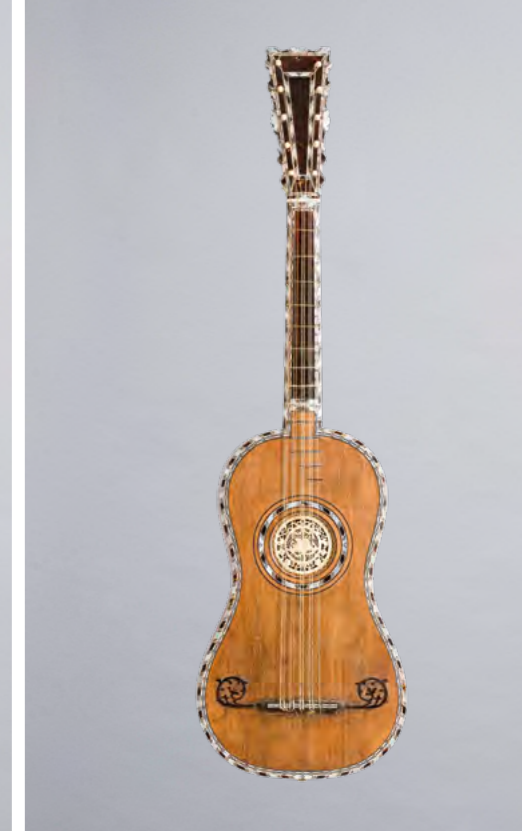
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No. 65 Archtop electric guitar by Dick KNIGHT, Gibson F mandolin-shaped, circa 1970, United Kingdom.



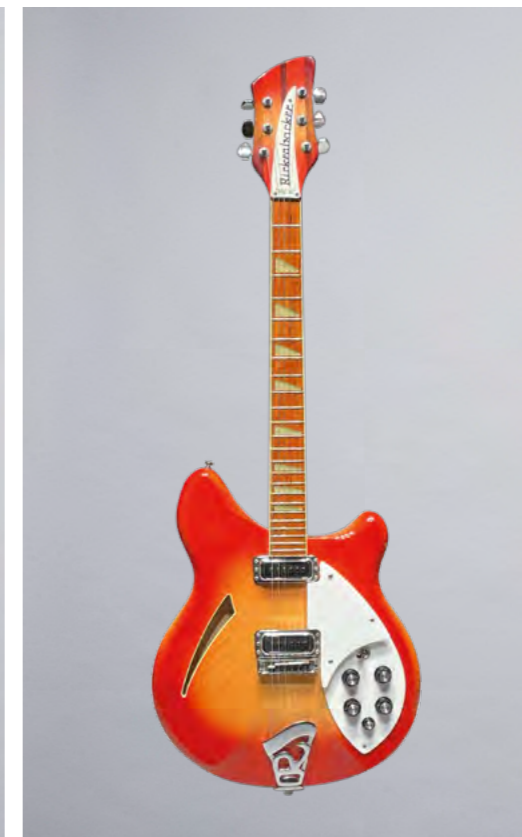
No. 90 Guitar attributed to Jacob STADLER, circa 1620, Naples.



No. 95 Baroque guitar by Gérard DELEPLANQUE, second half of the 18th century, Lille.



No. 112 GIBSON solid-body electric guitar, SG Junior model, no. 893515, circa 1967, cherry finish.



No. 115 RICKENBACKER thin-line electric guitar, model 360, no. YD 0620, from 1985, made in USA, Fireglo finish.



No. 120 GIBSON Custom hollow-body jazz guitar, model ES-175 (ES75VSNH1), no. 12250706, from 2010, made in USA, sunburst finish.



No. 140



No. 144



No. 145



Antique keyboards

These instruments, from the Parisian workshop of Blanchet and Taskin and that of Riva in Italy, attest to the major part these makers played in the history of instrument making. They are brought together for this exceptional sale, and they crystalize the evolution of taste, craftsmanship and playing practices of a family of instruments that shone for over three centuries.

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No. 140 Italian cypress harpsichord, circa 1590, richly lacquered all'Indiana with a decoration of gilded tendrils and polychrome birds on a black background. 19th century outer case. Two 8' registers, range C/E-f3, 50 notes.

Provenance : Charles Mewès Scharrbackbergheim castel, Alsace.

No. 144 Octave spinet by Nicolas BLANCHET (1660-1731) in a trapezoidal case. Range G-d4 without G# (55 notes). This spinet is thought to be the earliest known by the maker, who was still in his teenage years when it was made.

No. 145 Virginal by Alessandro RIVA, Bergamo, circa 1835, in a rectangular case. Range C/E-a31, 54 notes

Pascal Taskin

No. 143 This spinet made by Pascal Taskin in 1778 is a masterpiece of instrument making, from a technical, visual and historical point of view.

This octave spinet made in Paris is characterized by its trapezoidal body with ribs curved towards the keyboard, mounted on tapered and fluted legs in the typical Louis XVI style, giving the instrument an elegant yet robust appearance. It represents the pinnacle of French craftsmanship in jack keyboard making on the eve of the French Revolution.

FEATURES

Scale: E-f4 (62 notes)

DIMENSIONS DE LA CAISSE

Back length: 1,050mm / Left cheek: 265mm / Right cheek: 490mm / Width at the back of the keyboard: 906mm / Keyboard projection: 127mm Body depth: 200mm / Height of the body with feet: 767mm.

PROVENANCE

Acquired in 1989 at auction at the Hôtel Drouot, at Ader, Picard & Tajan. On loan to Yale University between 1994 to 2017.



No. 155



No. 170



No. 172



No. 46



No. 47



No. 51



No. 175



No. 232



No. 233



No. 53



No. 54



No. 105

Folk musical instruments

No. 155 Chromatic accordion by CAVAGNOLO, 5 ranks, 120 basses.

No. 175 Bagpipes by BÉCHONNET in Effiat, 1883. Case decorated with a hurdy-gurdy player.

No. 170 Bagpipe by BÉCHONNET in Effiat. Case decorated with a woman of the world. Bellows decorated with children, flowers and animals..

No. 232 Round-wheeled hurdy-gurdy by PAJOT Jeune in Jenzat.

No. 172 Bagpipe, early 19th century, by SAUTIVET, incomplete, tin inlays.

No. 233 Hurdy-gurdy lute by CAILHE-DECANTE & Fils, in Charroux, late 19th century, restored by Bernard Kerboeuf in 1997.

Cochran Collection

No. 46 Six-course lute with two chanterelles by Bryan COHEN London, made in 1981, under the artistic direction of David Rubio.

No. 53 Interpretation of a vihuela made by César VERA, whose label it bears, with six courses, made in Seville in 1982.

No. 47 Six-course lute with two chanterelles by David RUBIO, made in 1961.

No. 54 Eight-course theorbo lute with two chanterelles, three-course theorbura, by David J. RUBIO, made in 1978, with its original label.

No. 51 Six-course lute with two chanterelles, by David RUBIO, made in 1970, no. 238, with its original label, signed JR on the back.

No. 105 Copy of a 17th century French baroque guitar, made by Bryan COHEN in London in 1982.



No. 270



No. 273

Flutes

No. 270 Canne flute in imitation bamboo, one key imitation wood, by THIBOUVILLE Ainé in Paris

No. 273 Quartet of recorders by Arnold DOLMETSCH, made around 1935, pitch = 415 Hz. Bass in pearwood, brass key no.1118 (L. 103cm), tenor in maple no.1723 (L. 66.2cm), alto in grenadilla no.1016 (L. 50.5cm) and soprano in grenadilla no.1051 (L. 34cm).



Jean-Louis Tulou

No. 265 This mysterious Tulou flute, made from an exceptional exotic wood, a material both rare and precious, is unique in the maker's output.

The instrument, carefully kept in its original case, alongside Tulou's seal and a set of personal documents spanning the maker's entire career, provide us with an opportunity to rediscover and delve deeper into certain aspects of the life of this major figure in the history of music.

This flute was most likely made during the period of Tulou's association with Gautrot (from 1853), as indicated by its hallmarks and brand.

The unusual wood from which the flute is made, combined with the fact that it features the flutist's preferred five-key system, all point to it being his personal flute, and it was probably made between 1853 and 1859.

FEATURES

Flute in exotic wood, five hallmarked silver keys, stamped TULOU (bird) on all the body parts, made in Paris around 1855.

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No. 297



No. 300



No. 330



No. 335



No. 355



No. 360



No. 388



No. 394



No. 398



No. 405

Wind instruments

No. 297 Grenadilla clarinet in A/B flat, nickel silver keys, Oehler system, stamped Roméo ORSI, made in Milan around 1900, with automatic extension by lengthening the tenons..

No. 300 Ebony clarinet in Bb, silver-plated metal keys, Boehm system, stamped SELMER/SELES in 2016, "Présence" model, no. R03074.

No. 330 18th century oboe in boxwood, two brass keys mounted on a block, stamped on all bodies with a PRUDENT Paris fleur-de-lys.

No. 335 Oboe in boxwood, 13 brass keys mounted on pads, stamped TRIEBERT (three-merlon tower)..

No. 355 Alto saxhorn in Eb, with six independent valves, in brass, stamped Adolphe SAX, no. 29429, AIS monogram.

No. 360 Bass Sudrophone in C/Bb, in nickel-plated brass, with four valves, stamped SUDRE no. 1462.

No. 388 Alto saxophone in brass, stamped Adolphe SAX No. 10656.

No. 394 Tenor saxophone in nickel-plated metal, stamped Adolphe SAX, made in 1864 No. 25825.

No. 398 Baritone saxophone, in brass, stamped Adolphe SAX, Paris No. 22725, made around 1861.

No. 405 Bass saxophone Bb, in brass, double octave key and low B, stamped Henri SELMER, No. 542, St Louis gold medal 1904, made by the Adolphe SAX company..

SALES

FRIDAY 8 AND SATURDAY 9 NOVEMBER 2024 AT 2 PM

VIEWINGS

THURSDAY 7 NOVEMBER FROM 2:30 PM TO 6 PM, FRIDAY 8 AND SATURDAY 9 NOVEMBER 2024 FROM 10 AM TO 12 PM

PHOTOS & DESCRIPTIONS

CONDITION REPORTS, PHOTOS AND LIST OF LOTS AVAILABLE PRIOR TO THE SALES ON WWW.INTERENCHERES.COM/03001 OR UPON REQUEST AT OUR OFFICES.

ARTICLES

YOU CAN FIND OUR ARTICLES ON THE INSTRUMENTS FOR SALE ON WWW.VICHY-ENCHERES.COM OR BY SCANNING THE QR CODE WITH YOUR SMARTPHONE.

LIVE AUCTIONS

VFRIDAY 8 AND SATURDAY 9 NOVEMBER 2024 AT 2 PM, ONLINE BIDDING ON WWW.INTERENCHERES.COM/03001

UPCOMING EVENTS

2/3/4/5 DECEMBER 2024: FINE BOWED STRING INSTRUMENTS SALE

FEBRUARY 2025: SALE OF THE MUSICAL INSTRUMENTS FROM THE JEAN LOUIS MURAT COLLECTION

11/12 MARCH 2025: FREE APPRAISALS OF MUSICAL INSTRUMENTS

25/26/27 MARCH 2025: SCHOOL INSTRUMENTS SALE

MAY 2025: WIND INSTRUMENTS, PLUCKED STRING INSTRUMENTS AND MUSIC BOOKS SALE

2/3/4/5 JUNE 2025: FINE BOWED STRING INSTRUMENTS SALE

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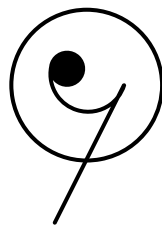
12 RUE BEAUTREILLIS / 75004 PARIS / FRANCE - TÉL : +33 (0)6 60 62 98 03



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



ENGLISH VERSION
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