

Powell

the flute



MADE IN THE U.S.A.



VERNE Q. POWELL FLUTES, INC.

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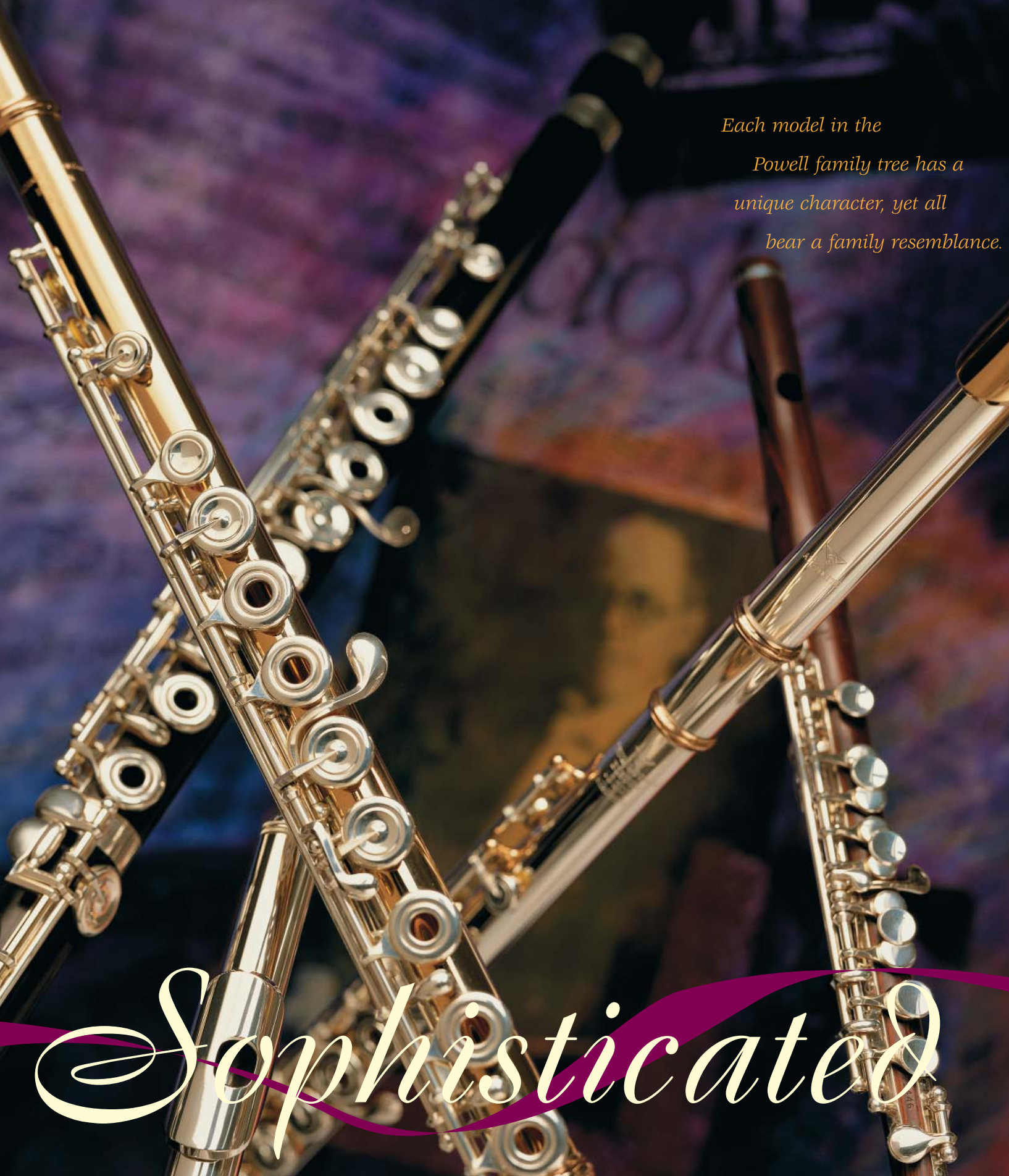
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On our site you can build your own flute, download flute music at no charge,
learn about upcoming Powell events, and appraise your Powell flute.



BOSTON

Since 1927



*Each model in the
Powell family tree has a
unique character, yet all
bear a family resemblance.*

CUSTOM

Powell's Handmade Custom models have been the "gold standard" of the flute industry for more than 80 years. Each Custom flute is available in a multitude of metals and features. The choice is yours.

"If it were a violin, it could be an Italian masterpiece like Guarneri or Stradivari."

MASSIMO MERCELLI, SOLOIST

CONSERVATORY

The Handmade Conservatory flute traces its ancestry to Mr. Powell's first Commercial flute, made in 1928. Each of today's Conservatory flutes highlight the advances that have been made in flute making, including a pinless mechanism and a hand-cut Custom Powell headjoint. You can also choose a sterling silver body or Powell's patented, Aurumite® material which combines 9k rose gold and sterling silver.

"Powell flutes evoke an individual and expressive tone, instead of merely the pitch of the notes." DONALD PECK, SOLOIST


SIGNATURE®

The Signature flute is crafted entirely of sterling silver, and is an excellent entrée to a professional flute. By using innovative technology Powell has produced a high quality instrument that retains the Powell Sound. Each flute is accompanied by a hand-cut Signature headjoint. This model bears the distinctive engraving of Verne Powell's signature, and is delivered in a beautiful butternut wood case, made in Vermont, along with a leather case cover.

"The refinement of sound and the overall quality in the Signature flute make this an ideal instrument for those seeking a more professional approach to their performance."

PAUL EDMUND-DAVIES, PRINCIPAL FLUTE,
PHILHARMONIA ORCHESTRA, SOLOIST

Sophisticated

A close-up, profile view of a woman with long dark hair playing a flute. She is wearing a light-colored top. The background is a soft, out-of-focus light blue. The flute is the central focus, with its keys and body clearly visible. The lighting is warm and natural, highlighting the texture of her hair and the metallic sheen of the instrument.

*From sterling silver to Aurumite® to 19.5k gold –
you are able to choose from the highest quality,
most innovative precious metals available.*

SILVER

Silver has been the preferred metal for handmade flutes for over 100 years. It is known for its flexibility, wide range of colors, and brilliance. Silver has a density of 10.5.

AURUMITE®

Powell's patented Aurumite® flutes are made using a fusion process that produces a flute which combines the projection of silver with the warmth of gold.

GOLD

Gold flutes are prized for their warm tonal colors and great dynamic range. Pure or 24k gold has a density of 19.3, but gold is normally combined with other metals to former stronger, lower karat alloys. Powell offers flutes in 9k rose, 10k yellow, 14k rose, 14k white, and 19.5k rose gold.

PLATINUM

As the famous Varese composition makes known, platinum has a density of 21.5. Powell flute #365 is the most famous and valuable in the world. It is a platinum instrument made for the 1939 New York World's Fair, and was later purchased by William Kincaid. Today Powell's platinum flutes are played by some of the world's leading flutists.

*"There is more in the sound of a
Powell flute than any in the world."*

RANSOM WILSON, SOLOIST, CONDUCTOR,
PROFESSOR OF FLUTE, YALE UNIVERSITY

Precious Metals

Since 1928, when Mr. Powell made his first grenadilla piccolo, the musical instruments made by Powell from exotic hardwoods have been distinguished. Grenadilla, a savannah wood from East Africa, has traditionally been the wood of choice for flutes and piccolos due to its density and relative stability. Custom flutes and piccolos are available in grenadilla wood with sterling silver or 14k rose gold mechanism.

FLUTES

Powell's wooden flute, introduced in 1997, was so innovative that it changed flutists' perceptions of what a wooden flute could do. The elegant design is comfortable, projects well, and possesses the acoustical qualities of wood.

Powell's crafts people are both gentle and rigorous when working with exotic woods. Each piece of wood is scrupulously examined and culled for the slightest flaws (the scrap rate is over 50%!), so that flutists can enjoy high quality instruments that are beautiful and durable.

"Not only is my Wooden Powell expertly crafted and beautiful to look at, playing it is an absolute joy. I love the response and clarity of articulation and I am continually amazed at the huge palette of colours and dynamic range at my disposal."

TARA HELEN O'CONNOR, SOLOIST

PICCOLOS

The piccolo player can depend on the Powell piccolo to produce a strong, colorful sound that is in tune on the high notes of Shostakovich's Symphony No. 8, while projecting well in the low passages of Ravel's Mother Goose Suite.

In addition to grenadilla Powell has a limited supply of kingwood. The deep, reddish brown color of kingwood and its dramatic grain structure make it an aesthetic favorite which produces a sweet, lyrical tone. This wood's unique qualities are magnified, both aesthetically and acoustically, when paired with the optional 14k rose gold mechanism. *Supply is limited.*

"My Powell piccolo is—hands-down—the best piccolo I have ever played. It has a uniquely dark yet vibrant tone...The scale is also a blessing; it is fashioned such that it eliminates many of the pitch problems inherent to most piccolos. Thank you!"

STEPHANIE MORTIMORE, PICCOLO,
METROPOLITAN OPERA ORCHESTRA

Exotic Woods

Powell headjoints are hand cut to produce "The Powell Sound" which is characterized by color, clarity, depth and projection. According to an on-line survey conducted by an independent flute organization in 2004 Powell is the leading headjoint provider, with nearly twice as many players using a Powell than any other brand.

"My Powell flute has a very distinctive, rich and extremely clear sound. It is first class."

RAFFAELE TREVISANI, MOSCOW CHAMBER ORCHESTRA, SOLOIST

PHILHARMONIC

The Philharmonic is readily identified by its broader embouchure plate which makes it the most resistant of the styles offered by Powell. Articulation is crisp and clean, and this style is capable of broad dynamic and timbral ranges. A player can create a rich tone with extraordinary carrying power and focus.

SOLOIST

The Soloist style was developed in collaboration with renowned flutist, Ransom Wilson. The strength and flexibility of this headjoint allow the player to fill a hall, or perform the quietest of passages easily, and with complete command. The embouchure plate - slightly more curved than the Philharmonic style - provides the player with quick articulation, while a new style of undercutting gives the headjoint a full range of colors.

VENTI

Powell worked with international flutist, Paul Edmund-Davies, to develop the Venti style headjoint. Mr. Edmund-Davies desired a headjoint that mirrored his experiences of singing in a cathedral choir. The result is a headjoint that allows for excellent depth of sound through all three octaves, and a very resonant and free third octave. The pitch is stable throughout the dynamic range, with a sound that is powerful without being wild or breaking up.



*Beautiful
Headjoints*

TONE HOLES

Tone holes can be separate rings which are soldered to the flute tube, or the tone holes can be formed by extruding them up from the tubing itself. Powell has proprietary technology for both processes. Powell's Zinki™ technology extrudes tone holes using a special tool (patent #7,420,109) which produces superior accuracy and tone hole quality. For soldered tone holes lead solder has traditionally been used as a "metal glue" to attach the tone holes to the flute tube. A technological breakthrough achieved by Powell allows the use of high temperature silver braze instead of lead solder for soldering tone holes. The resulting silver brazed joint is approximately 10 times stronger than a lead soldered joint, and resonance is enhanced because of the integrity of the bond.

ARMS

Powell uses pointed arms to connect most key cups to the mechanism tubing (*Y-arms are used for cups that are pressed down by the fingers*). Pointed arms – in comparison to Y-arms – look beautiful and are superior in maintaining the correct relationship between the key cups and the tone holes.

CUPS

Open hole, or French style cups, allow production of multiphonics and provide greater flexibility for the musician to adjust intonation. The primary advantage of a flute with plateau style cups is greater ease of playing for someone with small hands. Powell's Plug-O's® allow the conversion of French cups into plateau style cups. They seamlessly blend with the cups and can be easily removed when desired.

PITCH AND SCALE

"Pitch" concerns the absolute measurement of middle "A". "Scale" refers to how well the flute plays in tune to itself, from octave to octave and note to note. The Modern Powell Scale plays in tune and is timbrally well balanced throughout the flute's range at a tuning of 2 Hz. above or below its designated pitch (*i.e., a Powell flute pitched to A-442 will play in tune throughout its range between A-440 and A-444*).

TUBING THICKNESS

All other things being equal, the thicker the tubing, the darker the sound will be. Powell's Custom sterling silver flutes are offered in three thicknesses. Because of their greater density gold and platinum flutes have thinner tubing than those made of sterling silver.

FOOT JOINT

The B foot allows the playing of B below middle C and, with the gizmo, facilitates the playing of C4. The optional D# roller is used to slide from the D# lever to and from the C# and C levers.

C# TRILL

The C# trill is a highly versatile extra key. It simplifies the playing of nearly a dozen different trills, the most common of which is high G-to-A.

G KEY

The G key is positioned under the fourth finger of the left hand. It is considered "in-line" when it is in the same radial position as the other keys for the left hand. The G key and the adjacent lower G key are considered "offset" if they are angled away from the rest of the left hand keys. The preferred G key position depends on individual body types and preferences.

PINLESS MECHANISM

All Powell Custom, in-line flutes have been made with a pinless left hand for more than 15 years. A pinless right hand mechanism is now also available for all Handmade Custom and Conservatory flutes. The elegant design of Powell's pinless mechanism minimizes the chances of a key binding, and provides for smooth key action.

SPLIT-E / G DISC

Normally the upper and lower G keys are connected. Powell's sleek split-E design allows these two keys to operate independently so that the lower G closes when the flutist plays E-3. This provides the correct venting for the high E which allows for secure forte attacks and easy slurring from the A above and below E-3. An alternative to the split-E mechanism is a removable disc in the lower G tone hole. The less expensive G disc option accomplishes the desired venting without adversely affecting the timbre of the surrounding notes.

PADS

The quality of the pads and their installation has a major impact on the performance of the flute. Powell selects Straubinger pads for all flute models and Pisoni Star pads for piccolos.

CASES AND COVERS

Each Powell flute comes in a leather case cover. Custom and Conservatory instruments are placed in French style, leather wrapped cases. Signature instrument cases are made of butternut wood in Vermont. All cases are lined with a high quality, lustrous velvet.

"Rolex watch, Mercedes CLK, Leica camera, Powell flute. Just four of my prized possessions. Guess which one paid for the other three? The Powell Flute. Purity of tone, perfect intonation, mechanical excellence – the true instrument of seduction." IAN ANDERSON,
FLUTIST OF JETHRO TULL

Choices