

The FLUTE Magnificent



The
FLUTE
Magnificent

☞ Inspired by the beloved Louis Lot flutes and master-crafted after the style of these fine old masterpieces.

☞ Of flawless mechanical construction throughout; perfect 440 scale especially created to be best adapted for the pitch used in America today.

☞ In the opinion of many, of such general excellence as to eclipse the most sanguine hope of the maker and his associates in not alone attempting to produce a flute comparable to the Louis Lot, but *actually surpassing it!*

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FOREWORD

Truly the Brotherhood of Pan is great!

From the very Dawn of Day the flute and its nearest kin have been the instruments of love and romance.

The poor little shepherd who kept the lonely vigil in the hills of Judea, the pagan savage in his jungle fastness, and the mightiest king in the palaces of Europe — all alike knew and felt the glory and the Great Peace which these nightingale reeds bring to the heart and soul of Man.

To conceive and fashion such a vehicle of joy and rapture Man must be inspired by the gods of creative genius to reach that depth of soul and sympathetic attunement which only the true artist is capable of possessing. No wonder, therefore, that out of the great fraternity of Man so very few are called and even fewer chosen to perform this charming service.

There is such a man — an artist-mechanic extraordinary of proven merit and accomplishment. He knows, loves, and feels the thrill and throb of Pan's own pipes. Rich is he in their lore from a lifetime devoted to the playing and the making of flutes and piccolos.

From the great inspiration and the many years of a sheer labor of love this Master Craftsman presents to the musical world his new flutes and piccolos — acclaimed by the best as the best.

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IN placing the new **Verne Q. Powell Flute** before the flute-playing public there has been but one idea in mind — to produce an instrument superior to any that has been made in this country in the past years.

In July, 1926, Mr. Powell fitted up a little combination workshop and studio at 25 Huntington Avenue, Boston, and there, dividing his time between teaching and experimenting, produced ten flutes after the style of Louis Lot, entirely by hand. From the first one produced — which Mr. Powell keeps for his own professional use — these extraordinary flutes have been adopted by the very finest artists in America and are now in use in the best symphony and theatre orchestras in New York, Philadelphia, Boston, and Detroit.

Mr. Powell, a jewelry maker and engraver by trade, possesses unusual mechanical and creative ability and has long been recognized as one of the best solo flutists. The fine attainment of

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the new flute is a gratifying result of his combination of talents.

He has for years been an ardent admirer of the world-famous Louis Lot flutes and does not hesitate to say that these fine old masterpieces were a great inspiration to him in his endeavors. He has, however, created a scale which is better adapted for the pitch used in America today, and while his most sanguine hopes were to produce flutes which would compare favorably to the Lot, in many cases they have been pronounced superior — largely because of the perfect 440 scale and the flawless mechanical construction.

The testimonials on the following pages, coming right from the hearts of some of America's best artists, would seem to place the **Verne Q. Powell Flute** in a class by itself. They express supreme satisfaction in the master craftsman Mr. Powell, who has made it possible for this and future generations of flutists to enjoy their vocation to the utmost.

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For about a year Mr. Powell worked alone with two small lathes and a polisher, and in making the ten flutes previously referred to paved the way for the modern, finely equipped little factory which is now permanently located at 295 Huntington Avenue, Boston. This location is right in the heart of all that is cultural in Boston, being directly opposite the New England Conservatory of Music, one block from Symphony Hall, and one block from Boston Opera House.

In forming the "Verne Q. Powell Flutes, Inc." Mr. Powell has associated with him some of the keenest-minded business men in Boston, also some excellent craftsmen.

Mr. Powell has been solo flutist with the Boston Philharmonic Orchestra, the Boston Orchestral Players, and other musical organizations, for many years. Here, therefore, is a man — both artist and craftsman — who is capable of being of inestimable service to musicians, especially to flutists.

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The
POWELL FLUTES
are made in
two grades.

Hand Made, Louis Lot pattern, thin, hard tube, soldered tone holes, with either open or covered key mechanism; closed G# or open G#.

Commercially Made, hard tube, drawn tone holes, with either open or covered key mechanism; closed G# or open G#.

The scale, bore, and embouchure are the same on both grades, and the same excellent standard of workmanship is maintained throughout.

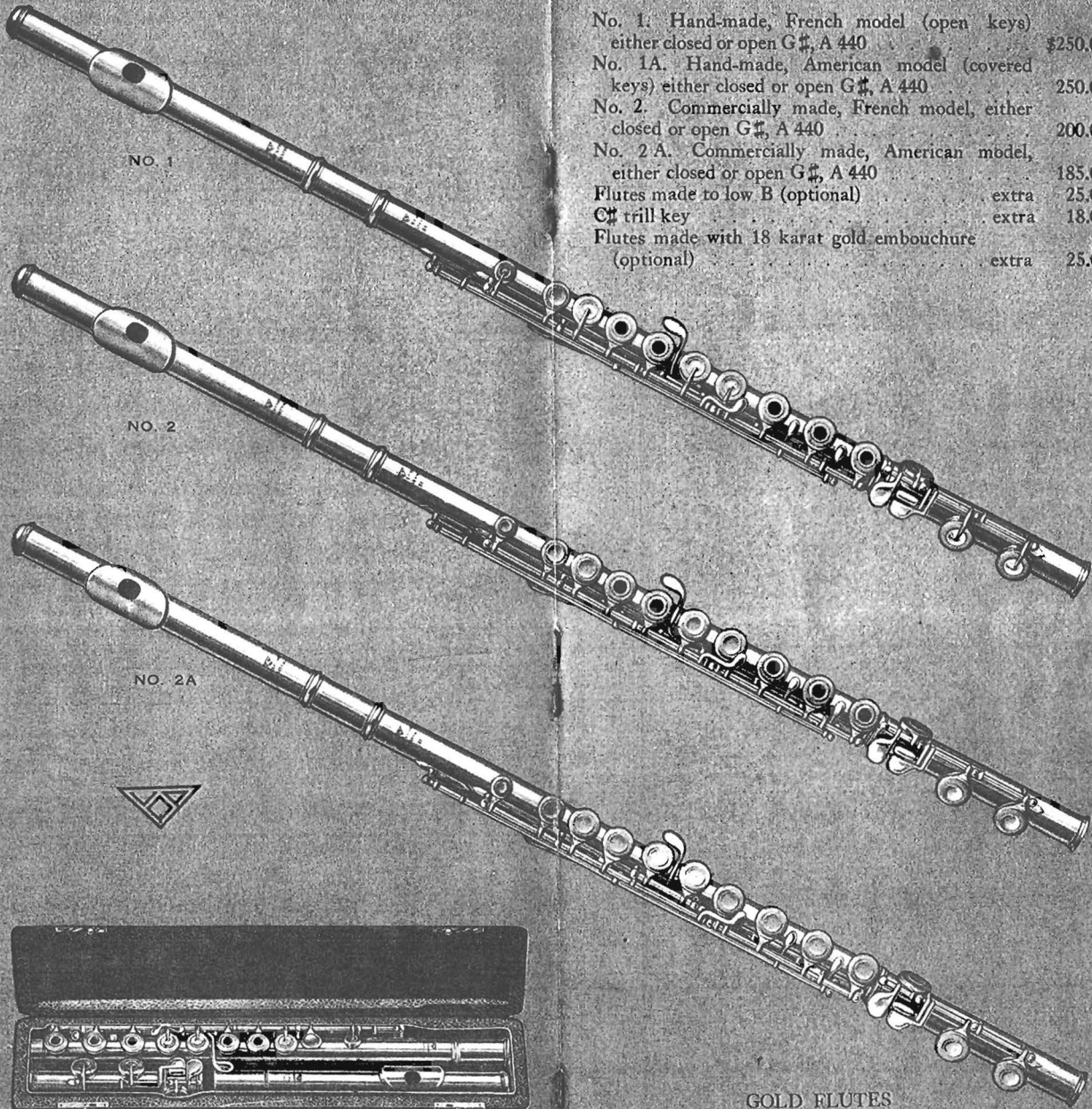
Instruments made to special order to suit individual requirements — special scales, key mechanism, embouchures, etc.

Every **Powell Flute** is a work of art and as mechanically perfect as it is possible to produce.

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SILVER FLUTES

No. 1. Hand-made, French model (open keys) either closed or open G \sharp , A 440	\$250.00
No. 1A. Hand-made, American model (covered keys) either closed or open G \sharp , A 440	250.00
No. 2. Commercially made, French model, either closed or open G \sharp , A 440	200.00
No. 2A. Commercially made, American model, either closed or open G \sharp , A 440	185.00
Flutes made to low B (optional)	extra 25.00
C \sharp trill key	extra 18.00
Flutes made with 18 karat gold embouchure (optional)	extra 25.00



Every instrument fitted into a handsome velvet-lined, leather-covered case.

GOLD FLUTES

Hand-made, French model (open keys) either closed or open G \sharp , 14 karat gold throughout	\$900.00
Hand-made, American model (covered keys) either closed or open G \sharp , 14 karat gold throughout	900.00

The POWELL Piccolo is not yet ready for the market. Announcement will be made in due course of time.

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VERNE Q. POWELL

It is with great pride that I present, herewith, the first ten artists to recognize and adopt the new Powell Flute. These gentlemen are representative of the finest type of flutists in America. Retaining Flute Number 1 for my own use, the following testimonials are presented in the order in which the flutes were made.

— VERNE Q. POWELL.



JOHN MACKNIGHT

Flute soloist, formerly first flutist with People's Symphony Orchestra of Boston, and with the Cleveland Symphony Orchestra

I wish to say that the flute you made for me has proved more than satisfactory in every way. Its perfection of scale, its response to delicate attack, and its brilliancy have been a great joy to me.

I wish you all the success you deserve.

— JOHN MACKNIGHT.

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CHARLES BOYDEN

Boston, Massachusetts

As the happy possessor of your flute No. 3, I feel that I must write you a line of appreciation.

I consider, in workmanship, material and tone quality, that my flute is the best I have had the pleasure of seeing, and I feel that many years from now I shall be equally proud of it. Good luck to you! — CHARLES BOYDEN.



JOHN R. WUMMER

*Solo flutist, Detroit Symphony Orchestra
Detroit, Michigan*

After thorough trial I am convinced that for quality of tone and workmanship your flute is superior to any being made today.

— JOHN R. WUMMER.

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ARTHUR LORA

Formerly solo flutist, New York State Symphony of New York; member of several chamber music organizations; teacher of flute at the Institute of Musical Art of the Juillard School of Music, New York City

Enclosed is my check in payment for your flute No. 5 received last Tuesday. It is unquestionably the finest instrument I have ever played on. The scale is excellent and the tone quality beautiful, with plenty of volume behind it.

With best of good wishes — ARTHUR LORA.



WILLIAM F. SIEBOLD

Baltimore Symphony Orchestra

I take this means to express my gratitude and sincerest thanks for the splendid flute you made for me. I can fully appreciate the time and workmanship spent in making such an instrument, and can thoroughly agree with the well-known artist, my kind friend and teacher, Mr. William Kincaid, that the Powell flutes are the most even in scale, with a large and flexible tone. I take pleasure in advising all flute players to use one of your instruments. — WILLIAM F. SIEBOLD.

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WILLIAM KINCAID

Solo flutist, Philadelphia Symphony Orchestra, Professor of Flute, Curtis Institute

Permit me to express my sincere admiration and high esteem for your noteworthy achievement in making it possible for flutists of today to have and to play upon an instrument which is without doubt in my mind one of the finest to be had. I wish you great success.

— WILLIAM KINCAID.



WILLIAM HEINRICH

Formerly with His Grace, the Duke of Devonshire's private Symphony, England; Berlin Philharmonic; principal flutist, Columbia Phonograph Company, and other famous organizations

What a happy mortal am I for being the possessor of No. 8 Verne Q. Powell's hand-made French model flute, because this instrument is, without any doubt, superior to any that it has been my fortune to play upon. Wishing you every success. — WILLIAM HEINRICH.

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FRANK JEANASKI

Madison Theatre, Detroit, Michigan

I have received your hand-made open G# French model flute. I wish to congratulate you upon your capability in making such a fine instrument. It is really the best I have ever used, and has everything a flutist would or could desire.

I owe many thanks to you for making me such a fine instrument. — FRANK JEANASKI.



JOSEPH JEAN GILBERT

*Flute soloist, teacher, conductor, composer
Los Angeles, California*

I have given your No. 10 flute a most exacting test — more exacting than you suppose. As a recitalist, soloist, and assisting artist on a number of pretentious concert appearances out here it has far surpassed any other flute that I have had. In intonation, tonal characteristics, in all dynamics, it is superb, and Oh joy! you can get behind it when necessary.

All in all, it is a wonderful instrument. I can recommend it seriously to all artists. May I, as a flutist and as a friend, wish you unreserved success? — JOSEPH JEAN GILBERT.