

FOLKERS & POWELL



MAKERS OF HISTORICAL FLUTES

www.baroqueflute.com

makers@baroqueflute.com

49 Route 25, Hudson NY 12534-9508, USA

Tel: (518) 828-9779 FAX: (518) 822-1416

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Catalog and Pricelist
January 1999

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Wood color key

- boxwood, acid and iron stain
- boxwood, acid stain
- boxwood, acid fumed
- ebony
- artificial ivory

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Catherine Folkers and Ardal Powell, Makers of Historical Flutes

Three-joint flutes

A RICHARD HAKA (Amsterdam, before 1646-1705)

Boxwood original in the Ehrenfeld collection, Utrecht. The lowest note of this flute is C rather than the usual D, at a pitch of a=410. \$2700.

B MARTIN OR JACQUES HOTTETERRE (Paris, c1700)

A precise copy of the ebony Graz original, the only authentic original flute with the stamp of the Hotteterre workshop. \$2000 (add \$215 for boxwood or exotic woods). Learn more about the Hotteterre flutes at the Hotteterre homepage.

C JEAN-JACQUES RIPPERT (Paris, fl1696-1716)

Boxwood original in Glasgow. Embouchure from other originals in St Moritz and Paris. a=405. \$2400.

D PIERRE JAILLARD BRESSAN (London, 1663-1730)

Ebony original in the Oldham collection, London. Embouchure after another 3-joint Bressan, in the Miller Collection, Washington DC. a=405. \$2000.

E JEAN NICOLAS LECLERC (Paris, d1752)

Ebony original in a private collection in Frankfurt, carrying the stamp of FORTIER on the headjoint besides that of Leclerc. a=405. \$2000.

Names in **RED** are our best sellers.

Abbreviations

SC screw-cork
TS tuning slide in the headjoint

Four-joint flutes

F JOHANN HEINRICH EICHENTOPF (Leipzig, 1678-1769)

Only one original Eichentopf flute survives: an altered ivory instrument in Leipzig. Our reconstruction is made in artificial ivory, ebony or kingwood, and plays at a=390. \$2000.

G JOHANNES HYACINTHUS ROTTENBURGH (Brussels, 1672-1765)

Ebony original in the Brussels Conservatory museum. a=396. We also offer a copy of a boxwood original in Pistoia. a=392, 415. \$2000.

H JACOB DENNER (Nürnberg, 1681-1735)

Boxwood original played by Konrad Hünteler, having four middle joints including a very long one to make a *flûte d'amour* or a flute in C at a=410. The other three pitches are a=392, 410, 415. \$1700 (add \$425 for each extra pitch). Foot-register: \$285.

I JOHANN JOACHIM QUANTZ (Potsdam, 1697-1773)

Ebony two-keyed flute of the type described in the Versuch (1752), now in the Miller Collection, Washington D.C. a=392, 415. The two keys are for D# and E^b. **SC TS** \$2400.

J GODFRIDUS ADRIANUS ROTTENBURGH (Brussels, 1703-1768)

Boxwood original, c1770, in the collection of Barthold Kuijken, Belgium. **SC** a=415. \$1700.

K CARLO PALANCA (Torino, c1690-1783)

Ebony originals in Stockholm and Frankfurt, and a boxwood original in Washington. a=415, 430, 440. \$1700 (add \$425 for each extra pitch).

L and M AUGUST GRENSER (Dresden, 1720-1807)

Boxwood and ebony originals in numerous collections. Also available with additional keys for B^b, G# and F. a=415, 420, 430, 440. **SC** 1-keyed flute: \$1700. 4-keyed flute: \$2250 (add \$500 for each extra pitch with keys, \$425 without). Foot-register: \$250.

Keyed flutes

N HEINRICH GRENSER (Dresden, 1764-1813)

Ebony or boxwood keyed flute, after many originals c1798 to c1806. Choose from keys for: B^b (left thumb or right index finger), C (right index finger or hole for left thumb), G#, long, short or double F, lower extension to C# or C. **SC** a=430, 435, 440. Six-keyed flute with D-foot: \$3200 (add \$900 for each extra pitch). C#-foot: \$400. C-foot: \$800.

O JOHANN GEORGE TROMLITZ (Leipzig, 1725-1805)

Ebony original in St Petersburg with keys for C (left thumb), B^b (left thumb), G#, long and short F, D# and Eb (1785 system). Add a second B^b key for the right index finger (1796 system) to get the instrument for which Tromlitz's 1800 tutor *The Keyed Flute* was written. **SC** \$3400. C-foot (ebony original in a private collection in Germany) \$800. Learn more about Tromlitz at the Tromlitz homepage.

P FRIEDRICH BOIE (Göttingen, fl c1809-?)

Boxwood eight-keyed original with horn rings and brass keywork, in the Shrine to Music Museum, Vermillion SD. **SC** 430, 440. \$4000. With B-foot, after original in Leipzig, \$4500.

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Sound Quality

MANY PEOPLE ARE DRAWN TO THE BAROQUE flute because of its special sound. The resonant quality of Folkers & Powell flutes, like that of their originals, is one of persuasion rather than force. Their sound, at any dynamic level, carries to the back of a concert hall without effort or roughness.

We choose original instruments to copy using our judgement as professional flutists as well as flutemakers. Many of these original flutes have rare qualities of sound, response and intonation even by eighteenth-century standards. They are of a standard to satisfy the most discriminating and demanding musicians of their day, as well as ours. Our respect for the integrity of these remarkable historical instruments gives us a commitment to making each of our flutes in the spirit of its original to the best of our ability.

Materials and manufacture

Each Folkers & Powell flute uses the finest materials available: air-dried, quartered English boxwood, ebony from the Indian subcontinent, handmade sterling silver keywork, and hand-forged brass or tempered steel springs. We make mounts from an artificial ivory material of cast polyester resin, the visual equal of ivory, and at least as strong and durable.

Maintenance

It takes three centuries for a boxwood tree to grow big enough to make a Folkers & Powell flute. If the finished instrument is looked after sympathetically, it should last many lifetimes, improving in playing qualities as it matures. To help care for a new flute we supply instructions for maintenance, and are always available to give advice in case of doubt. As a condition of an exceptional lifetime guarantee, we ask to see new instruments back in the workshop after a few months of playing, to make sure they remain in the best condition.

Choosing a flute

Style and period

Folkers & Powell flutes are modeled on prime examples by the best European flutemakers from about 1700 to 1815. The music written during this period was of many different kinds: while some of the flutes are usable for music of more than one variety, others suit a smaller range of styles. Our most popular models are indicated overleaf in red, and we can help you with further advice about both the historical and practical aspects of your choice.

Pitch

Reflecting the wide variation in standard pitches in different parts of Europe during the eighteenth and nineteenth centuries, Folkers & Powell flutes range in pitch from a=392 to a=440. The most common in use in historical performance today are 392, 415 and 430. Some of the instruments play at only one pitch, others at several. The pitch can be altered by exchanging the middle joint (*corps de rechange*) for one which is longer or shorter. Besides changing the pitch, this gives the sound a different character: while some models adapt freely to this kind of change, most flutes have one area of pitch at which they feel most "right." It is possible to make almost any flute play quite well in tune at almost any pitch, but we have tried to resist doing this in cases where the musical qualities of the flute would suffer. On the other hand, we can easily make the kinds of adjustments necessary for people who find that they play a little higher or lower than the average.

Material

Folkers & Powell flutes normally follow their originals in choice of wood. When there is a historical precedent for the same instrument being made in more than one material, we offer the choice, because we have noticed that many players are more naturally suited to one wood over another, and some simply prefer the particular sound quality of a certain material.

Accessories

A hand-made padded soft case by Pauline Folkers is supplied with each instrument at no extra charge. *Corps de rechange* for additional pitches can be made when an instrument is ordered: when it is intended to be played at more than one pitch we advise the use of a foot-register (a telescoping adjustable foot-joint). A screw-cork is a simple mechanism in the head-joint for making adjustments to the position of the cork, necessary when changing middle joints. Where noted, it is supplied at no extra charge.

Trying out

There are a number of ways to become familiar with Folkers & Powell instruments.

- ❖ we welcome visitors by appointment to our workshop in upstate New York
- ❖ as often as possible we travel to exhibitions in various parts of the world
- ❖ selected retail shops keep a stock of our flutes
- ❖ some instruments can be heard in solo and orchestral recordings, and on sound samples on our web site.

Please contact us if you would like current details of any of these opportunities.

How to order

Order on-line at www.baroqueflute.com, call us, or send a fax. We try to keep our most popular instruments in stock for delivery without delay. If your flute needs to be made to order, we require a deposit with each order, which we confirm in writing with an estimated delivery date. Four to six weeks before that date, we will send you a bill for the balance remaining. The price is fixed when the order, with deposit, is received.

Payment

Your deposit or final payment can be charged to your Visa or Mastercard. We just need to know the card number and expiration date when you order. We prefer overseas customers to pay by credit card. You pay import duties, where applicable, directly to your country's government. Prices include any and all servicing or repairs done under guarantee (see conditions), for an unlimited period. We add shipping charges to your final bill.

Shipping and Insurance

We deliver instruments by UPS within North America, and by UPS International Express overseas. A charge for delivery and insurance is included in your final bill, and guidelines are provided in a guarantee pamphlet for packing and returning the instrument for its free check-up after six months.

Guarantee

If for any reason you are not completely satisfied with the instrument we make for you, return it within 30 days for adjustment, replacement, or a full refund, whichever you prefer. On condition that our play-in instructions are followed and the instrument returned to the workshop for a free check-up after six months, we will repair or replace immediately and without charge any part of a flute that cracks or warps at any time.

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Catherine Folkers and Ardal Powell, Makers of Historical Flutes



Catherine Folkers holds a Bachelor of Music degree from the New England Conservatory. She apprenticed in the Prescott Workshop in 1975, and in 1978 started as a historical flute maker on her own. In 1984-85 she served as curator of the Dayton C. Miller Collection at the Library of Congress, Washington DC, and began the partnership of Folkers & Powell. Cathy has served as Coordinator for the National Flute Association's Baroque Flute Artist Competition since its inception in 1995.

Ardal Powell trained in the Gregorian and Polyphonic repertoires as a chorister at Westminster Cathedral, London. He took his degree in English at the University of Cambridge and then studied baroque flute performance with Barthold Kuijken in the Netherlands. He has been editor of the historical flute newsletter *TRAVERSO* since it began in 1989, and has published translations of the flute tutors of Tromlitz for Cambridge and Oxford University Presses. He was a Fellow of the National Endowment for the Humanities in 1993-94, and is currently at work on a book on the flute for Yale University Press.

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