

ITALIAN HARPSICHORD

Designed as a true continuo instrument, this little Italian styled harpsichord has a single 8’ choir so it is quick to tune. It is very light weight and comes with a padded cover and a separate bag for its legs and music desk. It has a unique feature that allows for the engaging of what the Italians call contratasti, that is, a secondary keyboard that acts as octave and suboctave couplers. When engaged, the single 8’ choir becomes, if played in the middle two octaves, 16’, 8’ and 4’: a powerful sound to support moments of high drama.  
Range: C-c”” (49 notes)  
Buff stop  
Transposition: A= 415/440



“BROTHER MARK”

This organ was designed and built for a Franciscan monastery. The pipes are enclosed by folding doors and the entire case lifts off the base for ease of transport. The bench is included with the instrument.  
Range: C-d’ (27 notes)  
Disposition:  
4’ Gedeckt  
2’ Holtzprincipal



“GRACIE”

This is a unique organ featuring a horizontal pipe layout that reflects an Italian heritage with a single rank of 8’ Principale, open from tenor “f”. It is portable in a mid-sized station wagon.  
Range C/D-c”” (48 notes)  
Transposition: A= 415/440/465



B/G CONTINUO ORGAN

This continuo organ is fully contained and is easily transportable. It is used by ensembles, schools and churches throughout the country. The three rank model is the standard configuration but other dispositions have been created and are available.  
Range: C-d”” (51notes)  
Disposition:  
8’ Gedeckt  
4’ Rohrflote  
2’ Holtzprincipal  
Transposition: A= 392/415/440/465

*Available through the Harpsichord Clearing House  
www.harpsichord.com*



## ENGLISH CHAMBER ORGAN

Based on an anonymous Seventeenth Century instrument currently located in Cannon's Ashby House, Northamptonshire, England, this organ features pipes of pine and oak. It is a true house organ in that its tone does not overpower the listener or player in small settings. It is the perfect accompanying instrument for the viola da gamba.

Range: C-c" (49 notes)  
Disposition:  
8' Stopped Diapason  
4' Principal  
2' Fifteenth (divided treble/bass)



John and Bonnie Bennett have been building keyboard instruments together for over fifteen years. John has devoted most of his career to the study of historical keyboard instruments and the building of instruments that allow for the expressive performance of the early music repertory. He apprenticed with the harpsichord builder William Hyman from 1973 until Hyman's death in 1975, after which John spent eleven years working with David Way as the foreman of Zuckerman Harpsichords in Stonington, Connecticut. He was primarily responsible for new instrument design and tonal finishing.

It was while working at Zuckerman Harpsichords that Bonnie met John. A life long decorative artist with careers in theatre, textile and landscape design, she collaborates with John on the case designs. Bonnie does the keyboard and case finishing, all the decorative painting and cut fretwork.

Together they bring a unique approach to instrument building and design.

*"My sincerest thanks also to John Bennett, who has helped me out on many occasions with his intimate and sophisticated knowledge of voicing."*  
Edward Kottick, *The Harpsichord Owner's Guide*.

## JOHN BENNETT EARLY KEYBOARD INSTRUMENTS



NEW INSTRUMENTS, VOICING & MAINTENANCE

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