



Brandywine Baroque
presents
Harpsichord Heaven at the Flint Collection

JANINE JOHNSON
SUNDAY, APRIL 18, 2021 AT 3:00 PM (EDT)

Harpsichord by John Phillips after Gräbner (Berkeley, 2019)

Toccata	Hans Leo Hassler 1564-1612
Canzona 4 on Secundi Toni	Christian Erbach (1568-70)-1635
Magnificat 3 on Primi Toni	Hieronymus Praetorius 1560-1629
Toccata II (1649)	Johann-Jakob Froberger 1616-1667
Fugues on the Magnificat Primi Toni #15 Octavi Toni #8 Octavi Toni #13	Johann Pachelbel 1653-1706
Praeludium BuxWV 163	Dietrich Buxtehude 1637-1707



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Janine Johnson performs on harpsichord and early piano, is a harpsichord builder and decorator, composer, and landscape artist. As a person with such diverse interests, it has been a lifelong challenge to find outlets for her passions.

Ms. Johnson began her musical studies on the modern piano, and as a teenager, began playing the harpsichord as well. As a piano performance major (and two dimensional art) at California State University, Northridge, she focused on piano and harpsichord, performing on both. She began building harpsichords in earnest at this time (having made her first, at age 17), and has continued as an instrument maker ever since. For the past 33 years she has been working with renowned harpsichord builder and restorer John Phillips of Berkeley both as a maker and decorator. She has been directly involved in the restoration of much of the Flint Collection.

Her performing career is primarily based in the San Francisco Bay Area where she gives numerous solo and chamber music recitals, often including original works as well as choral music for her church choir where she is organist and choir director. She composes solo and chamber music for the fortepiano and harpsichord. She was a past winner in the International Alienor Competition for harpsichord composition.

Harpsichord by John Phillips after Gräbner (Berkeley, 2019)

The John Phillips “Gräbner” single is a hypothetical reconstruction of an instrument which might have been made by a member of this family of harpsichord and organ builders in Dresden at the end of the 17th century. This was done by taking the design principles of the earliest surviving Gräbner harpsichord from 1722 and applying them to a single manual instrument with a keyboard range appropriate for the music of Buxtehude, Weckmann, Froberger, and others. The unusual range of AA, C/E-c³, with split keys for AA, F#, and G#, was borrowed from contemporary Viennese instruments and is required by one Froberger suite. The disposition is two 8-foot registers and a 4-foot with the treble stringing in iron. Its sound shares the dark, organ-like brilliance of the later 18th century Gräbners, but with the immediacy of the smaller instrument.

As the instrument was made for Janine Johnson, she was left with a free hand regarding decoration. The exterior is based on a 17th century German Boule-style jewelry box, done here in faux tortoise shell and gold paint. The lid painting is inspired by the work of Goffredo Wals, a 17th c German painter working in Italy. The instrument was finished in 2019.