

Formal Solo Recital

The Romantic Spirit combines highly expressive works with poetic or historic commentary, to be chosen from a large repertoire that starts with the early Romantics, encompasses the entire 19th century, includes exceptional works from the 20th century, and concludes with her own recent compositions.

To tie in with the community, a work from the chamber music literature can be added to the program in collaboration with one or more local performers (singers and/or instrumentalists) upon request.

Formal Voice & Harp Recital

The program *Songs of Longing and Belonging* offers an array of art songs interspersed with solo harp interludes, featuring up-and-coming tenor **Greg Allen Friedman** in the classics of the repertoire and in works written originally for voice & harp.

Informal Concerts

The Magic of the Harp, to be performed in schools, libraries, senior centers or other casual assemblies.

Master Classes and Workshops

Lectures and Lecture-Demonstrations

For general audiences:

- Romanticism in the brave new 21st century
- How to compose and arrange for the harp

For harpists:

- On the pedagogic works of the 19th c. harpists-composers: technique inseparable from musical ideas
- Stories of the Harp and Harpists in the 19th Century

Solo Performances with Strings or Full Orchestra

Classics of the repertoire and newly rediscovered treasures published in the Harpiana Catalogue.

Solo Recitals

"Piana's harp was eloquent throughout...Melancholy, joy and contained lament achieved a rare power of expression."

Riverside Press-Enterprise

"Ms. Piana succeeded amazingly well in producing lyrical lines on her instrument."

Moapa Valley News, Nevada

"As interpreted by Piana, it was like the duality of a lioness, alternating in evocative strains of tenderness and ferocity."

(Lake Arrowhead) Mountain News

"As the compositions of Franz Liszt, Franz Schubert, Albert Zabel, John Thomas, Camille Saint-Saëns, and so many other brilliant composers filled the Hall with their bold and tender, dreamy and spirited sounds, the audience thrilled to this very living pedal harp, and the evening was at once celebratory and passionate."

Pacifica Tribune

Concerto Performance

"Her unfaltering technique was complemented by an assuredly refined sense of phrasing."

San Diego Union-Tribune

Vocal Recital

"Harp thrills in any language... This was music from the heart to the heart."

San Bernadino County Sun

Pleasanton Chamber Players

"...special kudos were reserved for Dominique Piana, whose countless hours of effort had resulted in such a unique and fulfilling performance."

The Independent, Livermore

"Many commented, as did this reviewer, on her eloquent and enlightening program notes, some of the best in the Bay Area."

The Independent



Harp on Tour



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“The harp that once through Tara’s halls,
The soul of music shed...”

Memories of a paradise lost and legends of a proud bardic past conjure visions of a mythical instrument that can only be wrested from its lofty perch, with its ancient magic still intact, through renewed dancing of the hands upon the strings. The harp’s historic connections to our collective unconscious offer a pathway to a deeply cathartic experience, in the heart as in the flesh. Given its slightly delayed yet prolonged resonance, this instrument demands a new way of listening, from the inside out. But the right songs must be found to unlock its secret power and restore the spell...

Harpist, scholar, writer and composer Dominique Piana has spent a lifetime exploring music literature to find and experiment with the highest expressions of the human soul. She has drawn upon her multi-cultural European background and her American pioneering spirit to distill the meaning of life in the unique ways that only Music can articulate so universally. No stone has been left unturned on this passionate quest, and her art has benefitted from inroads into the realms of poetry, history and psychology. All along, her main thrust as a musician has been to foster the resurgence of “sentiment”, and as a harpist, to find all the ways to make the harp truly sing.

Nonetheless, the last word has not yet been said. Even if we find sweetness and solace in the memories of old, the world desperately needs new stories, and a new kind of song, to usher in true change.

Harp of wild and dreamlike strain,
When I touch thy strings
Why dost thou repeat again
Long forgotten things?

Emily Brontë

CD Review

“(You) will enjoy Dominique Piana’s sure and musical harp playing.”

American Record Guide



Born and raised in Belgium, Dominique Piana studied harp at the Brussels Conservatory, then moved to Los Angeles at the invitation of master teacher Susann McDonald. She earned an M.A. in Harp Performance at Claremont Graduate University and taught at La Sierra University (Riverside) and the University of Redlands until 2001. After moving to the San Francisco Bay area, she joined the faculty of Holy Names University as Adjunct Professor.

From the beginning of her career, Dominique has specialized in historical recitals. She has given numerous local performances in Southern and Northern California, and toured throughout the Western states with her program *The Romantic Spirit*, designed to reveal the emotional substance underlying the enchantment associated with romantic harp writing. She was a roster artist of the California Arts Council.

In order to advocate for classical music close to home, Dominique founded the *Pleasanton Chamber Players*, a flexible group with whom she has premiered or resurrected many works of unusual instrumentation, including voice. She has also soloed in various works with orchestra (as well as symphonic band). She premiered the Concerto for Harp by the Belgian composer Joseph Jongen in five Southern California performances (1991-92) and her own edition of Alberstoeffer’s *Ballade* (2007) in Livermore.

Ms. Piana is listed in the International Who’s Who in Music since 1990. She has released three CD’s: *Lulling the Soul, Carols of Love and Wonder; The Harp of King David, Songs of Longing and Hope; and Beyond Dreams, The Spirit of Romanticism*. Since 2003, she has also edited and published over 200 titles of music, fostering a renaissance of the disappeared romantic harp repertoire through her company Harpiana Publications. She has written numerous articles on the harp and its repertoire, mostly published in the *American Harp Journal*, program and CD notes, as well as musicological introductions to important works of music. She lectures and gives master classes nationally and internationally.