

Formal Solo Recital

The Romantic Spirit combines highly expressive works with poetic or historic commentary, to be chosen from a large repertoire including Bach, Handel, Krumpholtz, Beethoven, Donizetti, Schubert, Mendelssohn, Schumann, Liszt, Parish Alvars, Godefroid, Thomas, Oberthür, Holý, Zabel, Trneček, Saint-Saëns, Tournier, Vierne, etc, and her own 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.

A full program of Lieder and melodies featuring baritone *Greg Allen Friedman* is also in the works, featuring songs by Bellini, Schubert, Schumann, Fauré, Duparc, Tosti, Holý, Glière, Britten and others.

Informal Presentation

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

Master Classes

Lectures on specific subjects

- Romanticism is here to stay!
- The “not so secret connections” between music and literary thought
- How to compose and arrange for harp
- Pedagogic works of the 19th c. harpists-composers: technique inseparable from expression
- The Art of Listening: Music as a spiritual discipline and agent for change

Solo Performances with Strings or Full Orchestra

Wagenseil, Schumann, Reinecke, Alberstoetter, Hahn, Debussy, Ravel, Grandjany, Jongen and others.

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-Saens, 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



Dominique Piana

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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, the harp 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

Have Harp, Will Travel

CD Review

"(You) will enjoy Dominique Piana's sure and musical harp playing."

American Record Guide



Achievements

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 Albertoetter'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 100 titles of music, her own transcriptions and major collections of works by Godefroid, Liszt and Holý (harpiana.com). 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.