



Other academic presentations:

Professor Bratuž is one of the very few artist-teachers and academicians to explore the semiotics of performance. At the U.W.O Centre for the Study of Theory and Criticism, she has established a graduate course in Interdisciplinary Research with Music. Dr Bratuž has a strong interest in cross-cultural semantics, and has given numerous papers examining musical topics from cross-disciplinary and cross-linguistic perspectives. (Her mother-tongue is Slovenian, she was educated in Italian, and is equally at home in English and in French).

Sample Titles:

- ❖ Reflections on two "Harvard Lectures:" Bartók and Calvino
- ❖ *Le mouvement dans l'oeuvre de Flaubert et Debussy*
- ❖ Athena and Euterpe: The Feminine Side of the Musical Mind
- ❖ Portrait with Sonata: Symbolism and Convention in Clementi's *Didone abbandonata*
- ❖ The "long echoes:" Aspects of Bartók and Brancusi

"... demonstrated the best qualities of academic music making ..."

Monday Magazine

Inquire:

Detailed information packages are available for all presentations and topic areas. They include:

- ❖ a list of titles and description of chosen area(s) and programme(s)
- ❖ choice of audiences for whom presentations can be designed
- ❖ equipment requirements

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Dr. Damjana Bratuž

"... a gift to impart
extraordinary
musical insights to
an entire generation
of young Canadian
pianists..."

*President's Citation –
University of Western Ontario
1993*

Damjana Bratuž is a multifaceted artist, a musician in whom scholarly authority and imagination are equally alive. In the words of her fellow academicians, fellow performers, and students, she is "widely respected in the music-making profession," and in the numerous written testimonials, the recurrent terms are "unparalleled" as a teacher and mentor, "thought-provoking" as a lecturer and workshop leader, and "a splendid pianist, a first-class virtuoso." As a performer, a piano, vocal and chamber music coach, Dr. Bratuž has achieved a strong personal synthesis of the many strands in her background and training, both European and American. A former Fulbright scholar, she obtained her Doctorate in Piano Literature and Performance at Indiana University. In her artistic and academic career she has developed an approach to pianism under the sign of "the embodiment of knowledge."

Her many-sided musical personality, and the cross-disciplinary approach to teaching of which she was a forerunner, have led to the description of hers as "a truly postmodern mind." A "restless and pioneering intellect," her "wealth of knowledge, wide range of interests and expertise," have been called "astounding and absolutely unique." While validating the North American dimension of university musical training, she opposes competitiveness and specialization by "imparting a sense of the interconnectedness of seemingly distant disciplines." Because "she combines erudition with a captivating and imaginative style," she is admired also "in the world of music lovers and peripheral musicians..."

Her pedagogical articles – described as "a model of clear thinking and concise expression" (Keith MacMillan) – were written for the use and benefit of her students and the community of teachers; they were part of her continuous "attempt to foster a musical and cultural environment ... one more knowledgeable, perceptive, and supportive of its artists ..."

In her research, Professor Bratuž explores the spheres of convergence in the arts and literature. The range of her concerns and contributions has been presented in papers read at major national and international conferences, e.g. Innsbruck (education), Winnipeg (music & literature), Budapest (semiotics), Indiana University (Bartók). She "has made a major contribution to the body of scholarly writing on Béla Bartók" (President's Citation, U.W.O. 1993), and was honoured by the Hungarian Government for Bartók's Centenary.

As a pianist/interpreter, she is renowned for the kind of original programming "that both enlightens and edifies the listener," inspired both by "academia and imagination" *The Washington Post*

"...an outstanding pedagogue, musician, and pianist" János Starker

Illustrated Lectures

"She had a wealth of visual and aural illustrations, and spoke from a wide cultural background."

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Multi-media presentations designed for academic, as well as general, including young audiences.

Sample Lectures Topics:

- ~ The World of Béla Bartók:
"Beautiful to the Ear and Eye"
- ~ Image and Inheritance:
Mahler and the Viennese School

"...talked so vivaciously and enticingly"

The London Free Press

Seminars

"...brilliant and enlightening" *Roosevelt University, Chicago*

Single one- or two-hour sessions, or one- or two-day extended sessions, as well as short-term series of seminars.

Sample Seminar Topics:

- ~ "Rasch" (Roland Barthes):
a reading of Schumann's *Kreisleriana*
- ~ Mozart:
the Theatre in his keyboard works

"She has a wonderful way of analyzing a piece of music to show all the elements that have led to its creation..." *Faculty of Part-Time and Continuing Education, University of Western Ontario.*

Recitals

"... intensity and imagination mark (her) playing in every tone." *The Washington Post*

Piano programmes and/or lecture-recitals with traditional and contemporary repertoire, or 'monographic' programmes devoted to a single composer.

Sample Recital:

- ~ Liszt and Bartók: (I) Folk Transcriptions, Laments, Man and Nature, (II) Dance
- ~ Italian piano music: works by Busoni, Casella, Dallapiccola

"...ability to carve out from the quarry of her technique huge black, blocks of chords in the Liszt ... startlingly gripping account of Bartók's *The Chase* ..." *The Windsor Star*

Master Classes & Workshops

"As a teacher myself, I admired her determination to draw from the resources of each student ..."

Dr. Bratuž's original approach and ideas on pedagogical training have also been conveyed through her extensive travelling in Canada and the U.S., teaching, lecturing, adjudicating young and advanced musicians. She has been praised for her skill in "communicating to several audience levels at once," not only to teachers and academics, but to children and their parents.

Sample Workshops:

- ~ (A) Developing the musical gifts of the child.
- ~ (B) Bartók's repertoire for children
- ~ Brahms: The Visionary, the Pianist, the Poet (includes a study of the "Fifty-one Daily Exercises")

"We each learned more about music in that hour than we had with any other teacher or coach ... It was completely irrelevant that we were not pianists: each of us is now a better musician because of our experience with her"

Further information and descriptions are available for each topic. Details on reverse.