

Damjana Bratuž – Pianist

...a playing of great wisdom and warmth...

'A Semiotic Concert' - Etelä-Saimaa, Imatra, Finland



Photo by Y. S. Brownstone

Her playing had authority and insight... *'Viva Bartók' - Monday Magazine, Victoria, Canada*

...an ecstatic and enchanting performance of Liszt, that conveyed the depth and the message of the music. ...Inspiring, sovereign playing. *Glasilo/The Voice, Toronto, Canada*

...The world of Béla Bartók was presented by one of the most profoundly knowledgeable

international scholars, with spirit, in a manner that was both informal and masterful ... Bartók had sought the artistic means to restore a living and genuine contact with humankind. Probably this is what echoed in Dr. Bratuž's words when she said in passing that playing was for her "a dialogue with the composer, a dialogue with the instrument, a dialogue with the listener."

'Memory and Roots' – Novi Glas, Gorizia, Italy

- "LISZT AND BARTÓK: FROM FOLK INSTRUMENTS TO ART MUSIC" (Lecture-Recital) (*'THE SECRETS OF INSTRUMENTS' Series, Helsinki University 2000*)

- "INVISIBLE GEOMETRY: THE BODY AND MUSICAL PERFORMANCE" (Lecture-Recital)

... a wonderful example of the power of the speaking body... Even someone who did not understand English could have followed perfectly what she was saying, through her gestures, her lively voice, and her interaction with the audience.

Through the entire performance she offered inspiration and light, transmitting joy."

(Conference on The Language of the Body, Semiotic Winter Institute, Imatra, Finland)

'Professor- pianist Damjana Bratuž, a living example of the power of the speaking body' – Etelä-Saimaa 2000

Series of seminars, recitals, master classes:

MUSICA E SPAZIO, Conservatorio A.Boito, Parma, Italy 2000;

ALTRISUONI – L'INVENZIONE DEL NUOVO NELLA MUSICA DEL NOVECENTO: BÉLA BARTÓK E LUCIANO BERIO, Istituto Gramsci Marche/Conservatorio di Pesaro, Italy.

INCONTRI COL MAESTRO, Docente di Seminario, Accademia Pianistica, Imola, Italy.

MUSIC AND LITERATURE (Lecture and Recital), University of Auckland, New Zealand.

For further details please consult:
www.damjanabratusz.ca/programs/itineraries

Damjana Bratuž - Lecturer

Topics on the semiotics of musical performance (conference papers, Power Point presentations, seminars, mini-courses):

"SYMBOL AND REVERBERATION: PATTERNS OF RE/COGNITION IN THE WORK OF BARTÓK, RILKE AND BRANCUSI" (Budapest, Hungary)

- "ANACRUSIS AS A SIGN OF OTHERNESS: TWO READINGS OF BÉLA BARTÓK'S *IMPROVISATIONS*" (Sigharting, Austria)

- "fascinating contributions... I found your remarks, on both occasions, splendid"

Thomas A. Sebeok



La Sala dei Marmi, Conservatorio G. Rossini, Pesaro, Italy

- "SYMBOLIC GESTURES IN THE PERFORMANCE OF CLEMENTI'S *Didone abbandonata*" (University of Toronto 2004)

- "ON BARTÓK'S 'only really true notations' [1943]" (University of Chicago 2004)

- "ON PROVENANCE AND FILIATION: FROM COMPARATIVE MUSICOLOGY (BARTÓK) TO

Le affinità primitive (ECO) (University of Ottawa 2003)

- "Le connessioni invisibili: A MUSICIAN'S READING OF CALVINO" (International Colloquium "Italo Calvino: Lightness and Multiplicity," University of Toronto 2003)

- "a sign, a summons, a wink": SHAMANIC TRACES IN BARTÓK'S *SZABADBAN*" (Katholieke Universiteit, Leuven, Belgium 2002)

"...passionnant!" Yves Lenoir

- "THE *urtümliches Klangspektrum* IN BARTÓK'S PIANO MUSIC" (Goldsmiths College, London 2001)

- "REPENSER LES FRONTIÈRES DE BARTÓK" (Université de Laval, Québec 2001)

- "LE HARVARD LECTURES DI BARTÓK (1943) E CALVINO (1985)" Interdisciplinary courses on *La Musica nella Storia e nella Cultura* (University of Bologna 2000)

- "ON THE EMBODIMENT OF FORM: POLICHRONIC MOVEMENT IN FLAUBERT AND DEBUSSY" (Université de Provence, Aix-en-Provence)

"MUSICAL PERFORMANCE AND THE DIALOGIC IMAGINATION" - a series of twelve seminars (Helsinki University 2000)

For ABSTRACTS and for further details please consult
www.damjanabratuz.ca/bartokiana and/or
www.damjanabratuz.ca/programs/itineraries