

The musical compositions of Zita Bružaitė have been performed by both Lithuanian and foreign performers for fifteen years now and even though the artist has got multiple awards and nominations for her works, the more detailed research and evaluation regarding the musicological aspect of the compositions have not been accomplished yet. It seems the analytical works exploring compositions by contemporary Lithuanian creators, have not found their way to Zita Bružaitė's works. The tendencies in Lithuanian music of the last few years reflect the longing for eternal values that are so general to the works by the composers of different generations. A great deal of pieces that in some tangible or implicit way recall of something that has already happened have emerged (V. Bartulis "I Like", O. Narbutaite "Mozart – sommer", M. Urbaitis "Der Fall Wagner", A. Martinaitis "Unfinished Symphony"). Similarly, the musical signs of the past are also found in Zita Bružaitė's compositions, but in contrast to those of her counterparts, in order to be disclosed a special code is required. Consequently, a poetical title "Zita Bružaitė Code" best defines this subject that was born.

The music by this composer could hardly fit into any existing systems or the stylistical frames. As she said about her music "there is no generalized or united system, only the neglect of opinions or strict rules". The creation work by Zita Bružaitė is very multidimensional, according to the artist, it could be classified as music from the „head, heart and hand“. In each particular case the choice for creation determines the selection of means of expression, the range of ideas and their realization. These subtle differences conditioning the emergence of the composition are best known for the author, in some way may be discovered by the researchers of her music, but most likely will be least exciting to its listeners. Still, it is very interesting to unriddle the composer's secret of success – she gets a great deal of commissions, her works are well accepted by both the listeners and the spectators, for example, the little opera – parody "Mushroom War and Peace" has been shown at Kaunas Musical Theatre since 2001 and was acknowledged as the best play for children staged in Kaunas.

The creation work by Zita Bružaitė during the whole fifteen years has always been changing: the youthful period of "silent music" was superseded by irony or grotesque breakthrough, large stage works replaced the former chamber opuses. Currently in her creative "dowry" three impressive scores are found: "Mushroom War and Peace", „Mermaid" and "The Wedding of Spider ". At the moment the composer has been working on the opera "Gulliver's Travels" that presents an opportunity to re-interpret the possibilities of the opera genre. However, in order to discover the music code of the composer, the words by Igor Stravinsky should be recollected first: „the epochs that had just passed, temporarily move away from us, but others, that are much more distant in contrast become close to us“. Both the past and the present interlace in Zita Bružaitė's scores since history and creation are the process measured by different time units only. It leads to the conclusion that her musical texture is created from the ideas taken from different eras and filtered through her own music laboratory. "The Ages' Songs" could be the example of the musical excursions through the variety of styles and epochs, which imprint the stamp of her own individuality.

What the unused and undiscovered resources could a modern artist find in the millenary history of culture? The composer answers this question stating that "the XIth century was the oasis for the discoveries. One could dip into them and take inspiration for the rest of their creativity time". In which ways did this epoch intrigue Zita Bružaitė? According to Umberto Eco, the culture of The Middle Ages... "tried to hide the innovations under the constant repetition of the mantle, on the contrary to the modern culture which pretends to present innovations when in reality they are just repeated". The music of the XXth century borrowed a number of the ideas from The Middle Ages that perfectly matched with the new compositional technologies. However, the artistic visions of Zita Bružaitė are most related to the medieval intellectualism and objectivism likewise the conception emphasizing knowledge and sophistication. Therefore, the definition

of the artist as an inhalation caught artisan is more applicable to the composer. The medieval musical thinking resonates with the creative nature of Z. Bružaitė which is best revealed by the triplet consisting of modality, linearity and variance. The composer is in particular fond of the microintonational structures that are the basis for horizontal material of the composition, frequently made out of three sounds. Furthermore, the other important components noticeable in the artist's musical works are the metamorphoses of number symbolism as well as the theological symbols combined with constructive parameters. The structure of the medieval motet, variant strophical form and attention to horizontal voice connection – these are the clichés of most of Zita Bružaitė's compositions that are filled in with the new content every time. One more intriguing discovery the studies of the medieval musical heritage reveal are nowadays the little known compositional games by Guido d'Arezzo. They could be regarded as one of the earliest examples of the aleatoric in the Western European music history. The idea of the experiment that Guido had offered was to attach a vowel of the Latin alphabet to each letter sign of the sound sequence. In other words, a vowel of every syllable of the randomly selected Latin text should be linked to the sound of the specific pitch. This method based on the principle of randomness was widely used by Guido in his chant composition teaching.

C	D	E	F	G	A	The letter signs of the sound sequence
a	e	i	o	u	a	The vowels of the Latin alphabet

Zita Bružaitė has successfully adapted the idea to her compositions which consequently became her music "code". Though this code is not always exhibited obviously - sometimes it is only anticipated, but in most of the pieces it becomes a structural axis determining the further solutions of the composition.

One of the earliest examples of the code adaptation is the Novelette for the 2 pianos composed in 1995. In this work, the composer aimed to encrypt the message important to her at that moment which in time got forgotten and lost, but as it was converted into the acoustic signals, it was much easier to understand the construction of the piece. The main intonational segment consists of four sounds which are coherent to the syllables of the words:

Sta	ti	ka	ne	sta	ti	ka
B	C	F	G	C	G	F

The state of the tranquility and mobility is encrypted in the vicissitude of the key segment which is attainable by expanding its range, intensifying its rhythmical picture and creating a microcanon of it.

In order to retrace the medieval era imprint in the works of Zita Bružaitė, it is necessary to remember the mentality of that period – every compositional solution was supposed to contain a certain theological message. The concept of sacred art has remained relevant to this day, only often gets smothered by the secular themes. Z. Bružaitė brings back the theological symbolism into her music. The symphonic poem "Laterna Magica" was born by connecting the constructive models of Guido d'Arezzo with the theological thought of transience of earthly existence and eternity. Alpha and Omega – the beginning is also the end – this sapience has unfurled in the score of the symphonic poem, the centered form of dramaturgy.

The Latin phrase "Laterna Magica" (the magic lantern) based on the compositional games' principle of Guido d'Arezzo turned into the melodic formula that resembles a phrase of the choral chant in its structure.

fi	gis	e	a	fi	e	g	cis
La	ter	na	ma	gi	ca		

This musical code “chanted“ by the two oboes radiates its intonational and conceptual energy into the whole musical texture of the work. It is the Alpha and Omega, the initium and finalis of the form and concepts of this composition, with marginal parts fulfilling motus function. In this score the motion and static change, facture “layering“ and a refined rhythm drawing create an impression of the lights and shadows‘ play. Together with the symphonic poem “Ignis Fatuus“ (will-o‘-the-wisp) it forms a diptych about the fire, in which the composer gives freedom to the listener to feel the flames of the earthly or divine fire.

To move on, the quartet “Mosaic“ is a perfect example of the simultaneity of the past and the present. The XXth century methods for audio material handling and performance were used, but the compositional material was “old“ – based on the mosaic principle, the music was arranged of the most important intonational segments taken from the five pieces composed by Zita Bružaitė in 1997, which at that point turned into initium of the new forms of miniature. A graphic picture of the notes of each movement helps to identify the geography of the historical background of the musical ideas. The juxtaposition of old and new is particularly vivid in the II and III movements – the micro intonation of the choral song “Skylark“ was unfurled into visually informative aleatoric score while in the following movement the string voices move in the interval amplitude of the Gregorian chant since the thematic material of it was based upon the chant “Ave Maria“ by Z. Bružaitė. Therefore, the initial idea inspired by the specific historical periods, genres, key characters was exhibited in the independent works first, but later was transformed into the new genres in the form of quotations. This is one more metamorphoses‘ game favored by the composer.

The idea of the lyrical concerto-poem for saxophone and bassoon choir “Pilgrims“ composed ten years ago was born from pondering of the human being’s choice to be either a pilgrim or a destructive wanderer which was provoked by the tragic shocking-the-world events that took place in Kosovo at that time. The music of “Pilgrims“ woven from the medieval organum statics, Venetian polichoral effect, noble sound of the bassoon choir which is then replaced by the bassoonists‘ chant braided with jazzy fioritura of the saxophone generates the spiritual catharsis for the listener to experience. This is a spiritual and a material pilgrimage when a lonely soul seeks for the emancipation in the prayer whereas every instrumentalist gives life to the notes‘ signs. This score could be regarded as a journey through the history of music collecting the signs of different eras while the past is projected into the present with the latter one leaving a sign of the XXth century creator’s pilgrimage to the oasis of eternal values. Zita Bružaitė’s creativity ideas, symbols and their conversion into the acoustic signals provides a listener an incentive to outstay in the sounding music. A famous contemporary philosopher Hans-Georg Gadamer stated that “this outstaying is extraordinary – it is never boring. The further it is, the more eloquent, heterogeneous and richer as it looks like. The essence of the mission of the Isle of time is to teach us to stay on. Perhaps this definitive match of what we call the eternity is intended for us“.