

"I value everything that influences our ability to consciously embrace the present moment, and keenly observe that which surrounds us: the various facets of silence and then noise - as well as microscopic events in sounds - and the musical process because, paradoxically, it seems that the more the composition process is tied to the music itself and musical reality, the more it allows the music to mirror the surrounding existence and its patterns through moments of insight. *To become a tree* observes daily life at the backdrop of technological singularity and biotic crisis. Our environment is constantly being monitored and even recreated, and yet it is more difficult than ever to maintain the balance of the ecosystem based on its simplest foundations. Data driven industries and technological singularity (a threat of uncontrollable processes in the technological sphere) cause the more profound reality-driven insights - i.e. our inherent ability to form a decision by integrating various levels of intelligence that involve intuition, inspiration and differentiation capacity - to shift from the centre of focus."

Walkers who visit one of the ancient deciduous preserves in the forest always relay that their heart feels lighter, and they feel right at home. If they walk instead through coniferous forests, artificial places, they don't experience such feelings. This is perhaps because, in undisturbed forests, fewer "alarm calls" go out, and therefore, most messages exchanged between trees are contented ones, and these messages reach our brains as well, via our noses - so that people can intuitively register the forest's health.

References and keywords:

spatial-temporal organization; bio-accumulation; Katja Novitskova and informational motives that characterize life; emphatic forms of life; Peter Wohlleben and trees as social beings; *wood wide web*; biotic stress monitoring; remote sensing; symbiosis; *tree talk*; bioengineering and the intrinsic self-organization ability to form organized structures; safe chemicals policies - www.ipen.org

To become a tree

Elis Vesik

Elis Vesik (1986) began studying composition at the Estonian Academy of Music and Theatre in 2008 with Helena Tulve, and obtained her master's degree in 2015 under the tutelage of Helena Tulve and Toivo Tulev. In 2012-2013, Vesik developed her skills in the National Conservatory of Lyon (Conservatoire national supérieur musique et danse de Lyon) as a student of Michele Tadini and Robert Pascal. Vesik also attained a bachelor degree in Estonian philology (2009) from Tallinn University, where her additional speciality was audiovisual composition. Her works have been included in the programmes of the Estonian Music Days festival, Autumn Festival of the Estonian Academy of Music and Theatre and International Contemporary Music Festival AFEKT, and have been performed in various venues in France, Austria, Israel and the Ukraine. *Impacts* for cello and double bass won first prize at the International Summer Academy (ISA) of the MDW (University of Music and Performing Arts, Vienna), which brought about her new commission - *To become a tree*.

This year, Elis Vesik was one of 10 composers whose new orchestral works will be performed in June at the ManiFeste IRCAM contemporary music festival by the French Radio Orchestra under the baton of Pierre-André Valade. In autumn 2017, the Estonian National Symphony Orchestra will perform her new orchestral composition *Punctum concursus in prospectu* (*Vanishing Point in the Field of Vision*) at the International Contemporary Music Festival AFEKT.

for piano, clarinet/bass
clarinet, flute/bass flute,
violin, cello (2016)

Performed by
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