

retrospect

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I woke up inside a system and sensed its intention of only serving itself

I learned how to strengthen its limits isolating it from change and how to provoke it to self-destruct

I watched it fall into itself

I watched it become a victim of its own force

I then left

I realized that I had been moving in a track not of my own. I looked back and saw coincidences that weren't coincidences and reflected on why I didn't feel comfortable. I think it is about being put in a track from an early age that became narrower and narrower the older and more experienced I became, like a prolonged dependence on something and someone because the alternative presented by myself weren't being taken seriously and I had to continue in the track. There were signs of discomfort from an early age which I tried to make clear, as a child speaking to adults in a grown-up manner which they didn't understand.

For a long time connecting with people for educational purposes did not give me what I was looking for. On the contrary it was hindering the purpose of my creativity quest. So, I had to take a break from the traditional educational system to be able to express musically what was important to me, to get back into what was already there that had to be suppressed to pass exams, which I did with fine grades.

My purpose was to be able to play and express musical ideas immediately, directly from the source within me, and to describe it in words of my own choice. The search for that took me in different directions just to make me realize that I had to pause and look for what was already there.

It happened and has had a positive effect on language as well as music.

Insisting on such a personal expression puts you somehow outside and beyond.

It is deeply satisfying, like appearing fully relieved of any educational obstructions of the past.

It also gives a perspective on other subjects differing from the conventional points of view.

When music is a part of relating and communicating, as it is for musicians, that kind of personal expression can be more direct and sincere which I think is often preferable.

I believe that such reflections and actions relate to both personal life and choices regarding work and income. Should I continue playing that repertoire? Is it unsatisfying or dishonest? Is it an outdated tradition? Why am I doing it?

Or maybe this is about a personality wanting to unite itself with music because it is the only way to relate to other people?

A personality already standing outside wanting it to be meaningful and therefor finds music as the answer to the question of why it is so?

An outsider left with only musical performance as a way to relate, communicate or being recognized? With existence having to include that complexity as the only meaningful and accepted way of life? Perform or die?

I found that, too. I didn't want it to be my way of life or my way of creativity.

Realizing that such complexity can hide inside an urge to play an instrument is great relief.

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