

Om udgivelsen Run For Covers.
Interviewet af Lars Dideriksen. 01/11/11

- How did you get the idea?

It has not been a conscious decision or concept to begin to interpret other people's music. I was going through a period where I was not inspired to compose. Instead I saw possibilities in songs which already existed. Every time I have embarked on a cover song, it has been a sort of free space, off-the-record, which is a very positive working platform. When I start working on a cover song I use the composition as a dogma to work within and relate to. This allows me to focus on other things like aesthetics and production. I have become more aware of my artistic expression. The heart of an artist's working process is to be inspired. Inspiration in itself is surely a kind of guideline, whether it arises from an experience or from an existing composition is not so important. What is interesting is the work generated by the inspiration and is created by the artist according to their view through their truth. The consecration of live interpreting my own songs may also have helped to build bridges with this step into cover song culture.

- Why make such a release?

I like the word interpretation which by definition suggests a new understanding and experience of a work. When artists make cover songs today it is usually to relate to a musical era or to celebrate an artist. There are several artists that have impressed me through their cover songs, e.g. Nina Simone, Cat Power and James Blake. There is also a big disclosure and communication in covering songs, as a new generation learns about older works, genres and artists. I believe that the justification and magic happens when the song is made into your own, relating to the artist you are, although this may not necessarily be a success criterion for the listener. There are many covers that I as a listener have not fancied, but there are also many that I have enjoyed becoming acquainted with and where this new version has magnified my initial impression of the work.

- What has been the most exciting about the project?

It's always exciting to challenge oneself, but I have also in a way challenged the artists who have interpreted my songs. This has created a dialogue between us and they have given so much positive feedback on their experience and journey into interpretation. It was exciting to hear about their impressions of the original song and afterwards hearing the result of how they have given the song a new expression. It's been curious to discover that my songs suddenly have more than one perspective. For my own interpretations, there has been a new dimension added to the songs belonging to a different time than the one we live in now. These songs have a time-print-DNA both in sound and aesthetics which, when interpreted by a contemporary artist, time travel and get to live in a different context that breaks away from the zeitgeist and genre. I've certainly learned a lot by interpreting. It has been like going on a little adventure, exploring and picking up new items for the toolbox.

- How much did you let go regarding your own songs and how did it feel?

There wasn't any limitations for the artists covering my songs. Only that they were not allowed to sample. The sounds were to be their own original sounds. The artists were free

to choose any of my songs, as I wanted them to have a natural drive towards the interpretation. That's why some of the songs are interpreted more than once, which I find interesting as they still sound very different. I was very excited to hear the outcome and I had total confidence in the artists chosen, since they all make music that I really like. My songs are relatively new regarding the technological development and zeitgeist, and because the songs have such a new historical placement ('00s), they are still not from a particular area which is fun to gaze back at. Neither have they been known through a movie or other events which one could relate to or re-live. Instead the songs are rooted substantially to Heidi Mortenson, an artist whom all the interpreters know and relate to as colleagues.

- How have you selected your cover songs?

Any song that has made a big impression on me is a potential cover song. I think it's one of the highest compliments you can pay another artist. It's one of the greatest traditions in western music and one of the true pleasures of music history. That said, there are a few cover songs that did not make it to the album because I did not find the right approach to them.



Heidi Mortenson. Photo by Sheila Chippers.