

Sondre Lerche stays humble despite

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Sondre Lerche is one of the most important, creative and engaging songwriters of this generation. His ability to blend influences of the past with current inspirations and his own inventions sets his work apart and gives him a uniqueness that attracted director Peter Hedges to name Lerche composer for the score to "Dan in Real Life." As Lerche sets out on his North American tour this winter, his career that has been years in the making is gaining much-deserved kudos and critical acclaim across the country. The Daily Texan interviewed the musician before his performance last Friday at The Parish.

The Daily Texan: Was there a difference for you in working on the soundtrack to "Dan In Real Life" compared to the work you do on your own solo albums?

Sondre Lerche: Yeah, it was really different, and I really liked that because I've done four full albums, and it was really refreshing to approach a new musical project that just needed a completely different approach.

When you're a solo artist, it's all about yourself, all about what you want to do, how you express yourself and be true to yourself. You surround yourself with all of these musicians who help you express yourself. In this I was on the other side, and in certain parts of the film, I was the guy trying to help out the director with what [he] wanted the music to be here, what [he] wanted this to sound like.

It made me think about a lot of things. It was challenging because I had to do some things that I've never done before, especially in terms of the score — the director wanted everything very simple, acoustic and hand-made. I just loved working in a team. Getting up and [working] on this — I felt like I had a real job or something!

DT: What motivated you to work on a compilation like this?

SL: Generally, with movies, you hear all these pop songs that they just throw in, all these cliches, all these songs you've heard in 10 different films before.

I've seen a lot of good films that I've liked less because it's tiring to hear all these songs that just don't fit well with the personality of the film. The lyrics are either too on-the-nose or make no sense in the film at all, and it's just confusing if you listen to what people are singing.

It felt fantastic for me to really tailor-make music that I could relate to and also that Peter Hedges felt related to the film in some way. Whether it was instrumental music or songs with words, we worked really hard to try all kinds of combinations that we all loved and felt was fitting.

DT: And what about your work with New York songstress Regina Spektor on the song "Hell No"?

SL: Oh, it was wonderful! You know, that song is supposed to be sort of a conversation, and it's supposed to not be just cutesy and romantic. With most great female singers of today it could easily, no matter how good they are, be just another cutesy dreck.

