

SOFTWARE



1. What made you and Peter such good musical collaborators?

Mike: Our basis is the same willing to combine the counterparts of emotion and ratio, of high-tech and soft touch! And: we both are curious to enter new worlds full of fantasy.

We came together after Peter had read my SF-novel „Syn-Code-7“ which was published in 1982 in the Phantastic-Library of the Suhrkamp-Publishing-Company, Germany. In that novel I described the future of music created by computerbased laserstimulation of protozoans. Peter started the contact to me and we experimented with brand-new acoustic-colours, spherical sound-carpets and sparkling tone-sequences. After three Albums of Mergener&Weisser-Music the SOFTWARE-Project was born.

2. How did you and Peter divide up the creative work within Software?

Mike: The SOFTWARE-Project is the consequent mixture of ideas, curiosity, high technology and feeling. The music-compositions were created by a symbiosis of Peter and me, the music was played by Peter (and other musicians) and the project in total was produced and completed with poetry and artwork by me.

3. Who were your musical inspirations in Software?

Mike: SOFTWARE ist generally the result of visionary poetry creating free space for facing the possibilities of new media in future. That means a longing for creativity which needs a spicy feeling, open-minded eyes and complex tonal sounds mostly never heard before. So we created brand-new sounds, spheric sound-scapes and surprising sequences always with brand- new equipment in wide hirarchised stereo-space. We tried to create new sound-galaxies and only our friend Klaus Schulze has been a musician going that way.



Michael Weisser Peter Mergener – Software-Studio 1984

4. What other inspirations - authors? books? ideas? technology? - did you apply to Software?

Mike: It was a fortune for the SOFTWARE-project that Peter was the musician and I was the artist experimentalizing with new media on the border between analogue and digital worlds – we combined computer-music with computer-graphic, videos, holograms and high-tech-poetry - that is the way I work till now. SOFTWARE ist a work of art always taking a step forward!

5. What were your live shows like when you performed live as Software?

Mike: We both liked working in the loneliness of the Eifel-forest where our studio was located. We liked creating (!) new music and not acting with a lot of absurd work always to put up and fix up the high-complex electronic studio. That was always a big risk of damage! We were satisfied with the unexpected great success of our music-albums and we did not really need the applause of a live audience. That is the reason why we had only some live-acts, mostly supported by big radiostations like the WDR and the SDR in Germany.

6. What was your most notable performance as Software?

Mike: We had a great performance in the assembly hall of the Music-University, live broadcasted by the WDR in Cologne and in the great Planetariums of Bochum and Stuttgart... and a lot of performances at Art-Museums - but on the whole this was definitely not our priority!

7. What were you trying to achieve with Software's music?

Mike: The SOFTWARE-project has always been more than music! It was started in 1982 at the beginning of the German computer-culture. And then we were engaged till 1998 so we engraved the digital-arts - and this is the reason why well known Museums such as the „ZKM - Zentrum für Kunst und Medien“ in Karlsruhe and the Kunsthalle in Bremen do have the complete Software-Project as part of their collections. Just now the Staatsarchiv of Bremen is taking over the complete Software-documents preserving these as a value for the future.

8. What message did you want to send?

Mike: „Free your visions!“ has always been our message. While listening to Software-Music be inspired creating your own identity.

9. Why are Software LPs and CDs so high-priced and hard to find?

Mike: Software always had an engaged fan-community. A lot of people around the world told us that Software-productions with the large collection of famous computer-artists on the covers, with substantial colour-booklets, with holograms, picture-disc and original computer-chips are treasured as documents of digital-art. Till now I get requests for LPs, MCs and CDs of that time – but sorry - I do not have any more ;-(((

10. Tell me about the music and art you are making now.

Mike: In 2000 I came back to my roots concentrating on my very own work with digital media. Now I am experimenting with digital foto-data „CompressedFiles“ and with a unique way of „QR-Coding“ that combines the experimental SOFTWARE-Music with slow-motion-videos and the recitation of „poetry-4.0“. For 16 years already I have been creating intermedia-installations as adventures into the future of feeling ;-))) My official YouTubeCannel Michael+Weisser contains a selection of aesthetic proposals.

11. How does it feel that there is still such a lot of interest in Software's music ?

Mike: For me it is not really the success of selling that is the „important“. The real value is scoring new contacts to creative people for creating new ventures.



Klaus Schulze, Georg Stettner, Michael Weisser – Moldau Studio 1990

12. Why do you think people are still so fascinated by Software's music?

Mike: If you read the collection of world-wide press it becomes apparent. If I have to give a résumé I would say SOFTWARE is unique till now. In 1984 SOFTWARE had its 10-Years-Celebration. This was the reason for a lot of music-journalists writing some „praises“. One of them was Thomas Hammerl working for the well-known magazine „Keyboards“. He wrote:

„The concept-maker Michael Weisser and his crew have an uncomplicated relationship with machines. They work with them as if in a landscape, they feel at home and stimulate their feelings.

For the Software team, the music computer is just as natural or artificial, as alive or technical as a cello.

Software's combination of synthetic sounds and the tones of nature and culture, creating a symbolic and even mythological quality, gave rise to exciting acoustic novels somewhere between high tech and soft touch. The significant role played by Perry Rhodan for science fiction is taken on board by Software in its NewEmotionalMusic. Software dare to face adventure, sails uncharted seas. The trip through the dimensions of what is possible can take a wide variety of courses.

In spite of all this, it is the element of surprise which, nevertheless, has the upper hand over a superficial, sleepy, 'nice' sound. Instead of dumb machinery, there is a live heart beating at Software!

The listener benefits from the expeditions launched into with sensibility and a fine feeling for the right dose of provocation. In a tonal Universe full of moods and atmospheres, he or she is led off to a variety of his or her own associations. Each Software disk as a soundtrack is therefore the guarantor for a completely personal film which fascinates us again and again!“

13. What else do you want people to know about Software?

Mike: „SOFTWARE“ is not only music! SOFTWARE ist THE global, basic language, written in yes-and-no, in bit-and-byte, in 0-and-1. SOFTWARE includes all prospects being a code connecting ALL human beings on our planet. And SOFTWARE-Music especially offers the acoustic universe feeling exactly that vision...

Last news: We are just preparing a new collection of remastered SOFTWARE-music in combination with artistic QR-Codes leading to intermedia-surprises ;-)))

Link: The complete SOFTWARE-Story in english:
http://www.qr-lab.de/DOC/MUS_SOFT/Index.html